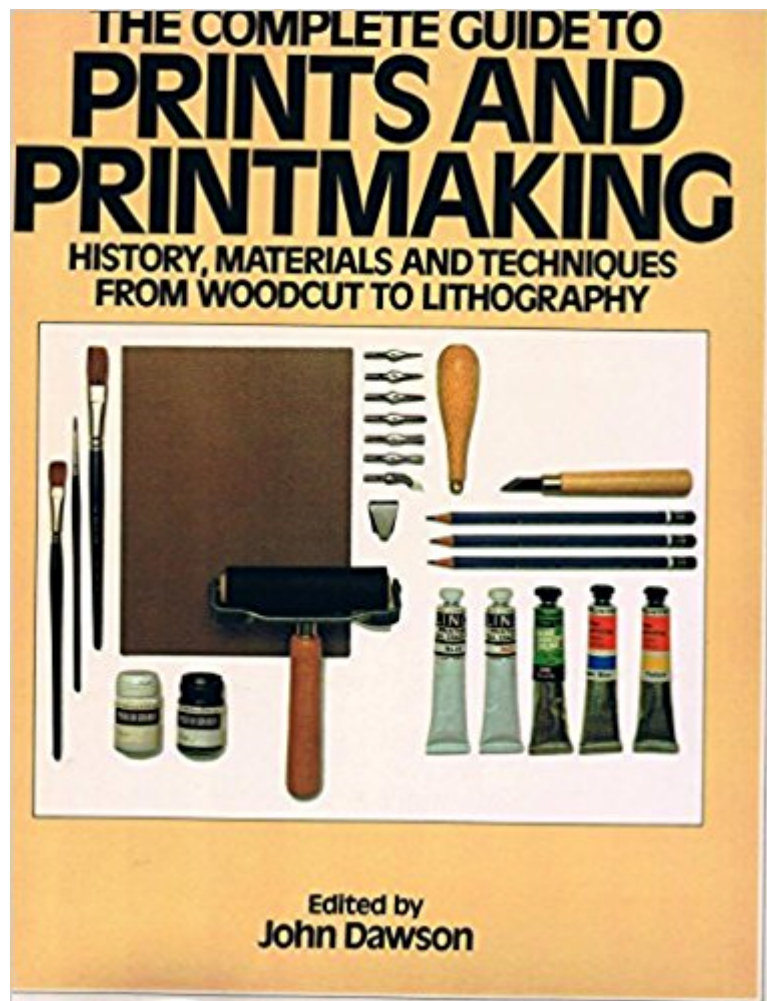


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The Complete Guide To Prints And Printmaking: History, Materials And Techniques From Woodcut To Lithography



Synopsis

History, materials and techniques from woodcut to lithography

Book Information

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Customer Reviews

-- so let's start there. One good thing is breadth. It starts with the printmaking studio, with the tools, lighting, furniture, and floor plan useful for making the drawings and pulling the prints. It describes the inks and their formulations for specific processes. It describes even some of the papers for printmaking, how they're made, and the sizing and other treatments that affect the structure of the paper. Also on the good side, this shows the tools and techniques of wood engraving, down to the way your hand should hold a burin. It covers lithography, and pays special attention to screen printing (serigraphy). Every section is richly illustrated to show the tools, materials, and masterworks of each printmaking process. For all that, the selection and coverage of topics are oddly spotty. The section on intaglio printing shows specifically how to hold the handle on the machine for laying an aquatint ground, but omits whole centuries of engraving technique. It mentions sugar-lift technique briefly, without describing or showing the esthetic reason for the process. It goes into detail about the carpentry for the corners of the frames used to hold serigraphic screens, but devotes only a page or two to the process by which an artist creates an etched plate. It also treats us to such insights as (p.80) "Metal polish is used for polishing." What's good is the breadth, from inception of an image to the hardware use to hang the framed print on the wall. This may help the practitioner in some technical points, and there's a good chance that at least one detail will appeal to any beginning printmaker. What lacks, however, is uniformity in treatment. What it does, this book does

well. Sad to day, there is much that it omits.

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