

Collecting Fine Art by Collecting Fine Books

Artwork in Fine Printing

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A. Dean Larsen Book Collecting Conference

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List of Printing Processes, with Books Shown

Only a few examples of each printing process can be shown during the Book Collecting Conference. The Library has numerous examples of all these processes. To find more, go to the History and Art of the Book Library Guide (http://guides.lib.byu.edu/book_history), click on the “Art in Books” tab, and click on one of the processes under “Finding materials by artistic form.” You are welcome to come in to Special Collections and use these materials there.

The process definitions below are adapted from Art and Architecture Thesaurus (http://www.getty.edu/research/conducting_research/vocabularies/aat/)

Relief

Printing processes in which the nonprinting areas of the block or plate are carved, engraved, or etched away, leaving the original plane surface as the area to be printed.

Woodcut

Relief process in which the design is cut into and printed from the plank side of a wood block; distinct from wood engraving, which is a relief process using the grain end of a wood block.

Woodcut printing blocks from Tryst Press (2006)
Rare Quarto Z 232 .T783 2006 no.59

- Polycronycon* / Ranulf Higden (Southwark, England: Peter Treveris, 1527)
Vault 909 H534p 1527
- Le metamorfosi di Ouidio* (Venice: Francesco de' Franceschi Senese, 1563)
Vault 871.2 M56i 1563
- The pearl of great price* (Salt Lake City, Utah : Printed at the Latter-day Saints' Printing and Publishing Establishment, 1878)
Woodcut facsimiles from the Book of Abraham papyrus.
Vault M224.1 A1 1878
- Johnson, Aaron. *Direction of the road / by Ursula K. Le Guin* (Santa Cruz : Foolsap Press, 2007)
Woodcut anamorphic projection by Aaron Johnson
Rare Quarto Z232 .F739 2007 no.1

Wood engraving

Relief process in which the design is cut into and printed from the grain end of a wood block; distinct from woodcut, which is a relief process using the plank side of a wood block.

- Moser, Barry, 1940- *The Holy Bible* (North Hatfield, Mass. : Pennyroyal Caxton Press, 1999)
Striking examples of Moser's ability to portray light through wood engravings.
Vault Quarto 094.2 P386 1999 no.1 vol. 2
- Moser, Barry, 1940- *No shortcuts : an essay on wood engraving* (Iowa City : University of Iowa Center for the Book, 2001)
Rare Z 232 .I09 2001 no.1
- O'Brien, Robert. *Nurse and spy in the Union army : comprising the adventures and experiences of a woman in hospitals, camps and battle-fields / by S. Emma E. Edmunds* (Hartford, Conn. : W.S. Williams & Co., 1865)
Wood engravings by Robert O'Brien; steel engraved portrait by George E. Perine.
Lee Stacks E 608 .E24 1865
- Parker, Agnes Miller, 1895-1980. *Wood engravings from XXI Welsh gypsy folk-tales* (Newtown, Wales : Gwasg Gregynog, 1997)
Printed from the original blocks after the artist's death. The Library also owns the original work.
Rare Quarto Z 232 .G995 1997 no.1
- Society of Wood Engravers. *Two by two: a Noah's ark* (England: Society of Wood Engravers, 2003)
Engravings by 49 members of The Society of Wood Engravers.
Rare Quarto Z 232 .So135 2003 no.1
- Ward, Lynd, 1905-1985. *Frankenstein / by Mary Wollstonecraft Shelley* (New York: H. Smith & R. Haas, 1934)
Beautiful example of commercial wood engraving work.
Lee Stacks PR 5397 .F7 1934b

Harper's Weekly 1885

Amazing wood engraving in a large commercial production. Engravings from photographs
(e.g. Oct. 3, 1885; Oct. 17, 1885)
Americana Quarto AP 2 .H32 vol.29

Linocut

Relief process that uses linoleum mounted on a wood block as the printing surface.

Linocut block from Oak Lane Press

Ferguson, Ken, 1937- *An ode on a favourite cat drowned in a tub of goldfishes* / Thomas Grey
(Oldham, England : Incline Press, 2001)

Rare Z 232 .In2 1001 no.1

Pitts, J. Martin. *Abraham and Isaac: text from the Chester miracle plays* (Llandogo,
Momouthshire: Old Stile Press, 1999)

Rare Quarto Z 232 .OL1 1999 no.1

Hand colored linocuts

Allen, Peter, 1948- *An ABC tour of Wales* (Newtown, Wales : Gwasg Gregynog, 1994)

Colored using pochoir technique.

Rare Z 232 .G995 1994 no.2

Color woodcut

Woodcut process in which colors are progressively printed using different woodcut plates. Monochrome woodcuts that have been colored by hand are referred to as *colored* woodcuts or *hand colored* woodcuts.

Hand colored woodcuts

Mattioli, Pietro Andrea, 1500-1577. *Mattioli's herbal* (New York: Pierpont Morgan Library, 2003)

Print from an original woodblock from Mattioli's 1562, hand colored by Louisa Hare.

Rare Z 232 .W618 2003 no.1

Andō, Hiroshige, 1797-1858. *Tōkaidōji gojūsantsugi namahi zue* (Tokyo? : Takamizawa?,
between 1840 and 1855)

Rare Folio DS 894.59 .T632 T65x 1800z

Color woodcuts

Fletcher, Frank Morley, b. 1866. *Wood-block printing : a description of the craft of woodcutting
& colour printing based on the Japanese practice* (London: J. Hogg, 1916)

Lee Stacks NE 1255 .F5

Shupbach-Gordon, Terry. *Everyone sang* / Siegfried Sassoon

Progressive color woodcut (colors shift gradually over the page)

Rare Z232 .C284 2009 no.1

Schanilec, Gaylord. *My colorful career* (Newtown, Pa. : Bird & Bull Press, 1996)

Includes Schanilec's reprintings of many of his color wood engravings, and a progressive proof series showing the process for making a color woodcut.

Rare Z 232 .B532 1996 no.3

Color wood engraving

Wood engraving process in which colors are progressively printed using different wood engraved plates. Monochrome wood engravings that have been colored by hand are referred to as *colored* wood engravings or *hand colored* wood engravings.

Hand colored wood engravings

Dalziel, George, 1815-1902 and Edward Dalziel, 1817-1905. *The surprising, unheard of and never-to-be-surpassed adventures of young Munchausen* (London : Routledge, Warne and Routledge, 1865)

Illustrations by Charles H. Bennett, reproduced in wood engraving by brothers George and Edward Dalziel.

Victorian 833 M922b 1865

Color wood engravings

Narrative of the Canadian Red River exploring expedition of 1857 / by Henry Youle Hind (London, Longman, Green, Longman and Roberts, 1860)

"Chromoxylographs"—commercial color wood engraving

Vault 917.12 H584 1860 vol. 1

Buchert, Rob, 1965- *Fantasy & nonsense* (Provo : Tryst Press, 2001)

Color wood engravings by Provo fine printer Rob Buchert.

Rare Z 232 .T781 2001 no.1

Schanilec, Gaylord. *Mayflies of the driftless region* (Stockholm, Wis. : Midnight Paper Sales, 2005)

Rare Z 232 .M587 2005 no.2

Progressive proofs from *Mayflies of the driftless region*

Rare Quarto Z232 .M589 2006 no.1

Schanilec, Gaylord. *Sylvae : fifty specimens printed directly from the wood with historical anecdotes & observations* (Stockholm, Wis. : Midnight Paper Sales, 2007)

Rare Quarto Z 232 .M587 2007 no.1

Relief etching

Relief process in which the plate is etched, but unlike in most etching, the design is relief printed rather than intaglio printed.

Parry, Nicholas. *A boy's song* / by James Hogg (Market Drayton, England : Tern Press, 1994)
Rare Z 232 .T273 1994 no.1

Cohen, Brian D. *Pierrot lunaire* / poems by Albert Giraud (Westminster Station, Vt. : Bridge Press, 2007)

Each etching is printed twice, once intaglio and once in relief, producing a negative and a positive print.

Rare Folio Z 232 .B764 2007 no.1

Intaglio

Printing processes in which the image prints from ink held in the recessed areas of the plate or block, which have been cut or etched away.

Copper engraving

Intaglio process of engraving for printing using copper plates. It was replaced in the early 19th century by the use of more durable plates, generally made of either steel or steel-faced copper.

Original copper plate for an engraving of William Makepeace Thackeray

Vault 823.826 Or16 186-

Quinti Horatii Flacci Opera (London: I. Pine, 1733-1737)

Both text and plates copper engravings.

Vault 874.58 P65 1733 vol.1

Banks, Joseph. Plate from *Florilegium* (1981, from 18th century copper plate)

Engraving colored using the à la poupée method (each color inked separately on a single plate)

On display in the Special Collections reference area

Steel engraving

Intaglio process of engraving using plates of steel or steel-faced copper; it replaced the use of less durable copper plates in the early 19th century.

Cruikshank, George. "Master Bates explains a professional technicality" (London: Chapman and Hall, 1840?)

Original steel-faced plate for *Oliver Twist*

Vault 823.83 OL14Xcr 1840

The social day : a poem, in four cantos / by Peter Coxe ; illustrated with thirty-two engravings.

(London : Printed by J. Moyes, Greville Street, for James Carpenter & Son, Old Bond Street; and R. Ackermann, Strand, 1823.)

Considered to be the first book to use steel engravings for illustrations.

Rare PR 4508 .C52 1823

Route from Liverpool to Great Salt Lake Valley : illustrated with steel engravings and wood cuts from sketches made by Frederick Piercy (Liverpool : Published by Franklin D. Richards ; London : Latter-Day Saints' Book Depot, 1855.)

Vault Quarto M273.41 P611r 1855 copy 2

Hogarth, William, 1697-1764. *The works of William Hogarth in a series of one hundred and fifty steel engravings, by the first artists.* (London : E. T. Brain & Co., 184-?)
Victorian 765 H678wt 184-

Hand colored steel engravings

The natural history of man / by James Cowles Prichard (London : H. Bailliere, 1843.)
Victorian 572 P931n 1843

Handley Cross, or, Mr. Jorrocks's hunt / Robert Smith Surtees (London : Printed for subscribers from the plates of the original edition, issued by Bradbury, Agnew & Co., 1888?)
Victorian 823 Su78h 1888

Drypoint

Intaglio process in which a sharp needle scratches the plate creating a burr that yields a characteristically soft and velvety line in the final print.

Cobb, Bert. *Portraits of dogs* (New York: Crafton Collection, 1931)
Lee Stacks NE 2225 .C6 A35

Chamberlain, Samuel, 1895-1975. *Tudor homes of England : with some examples from later periods* (New York City : Architectural Book Publishing Company, 1929)
Drypoint frontispiece.
Lee Stacks Quarto NA 7328 .C44

Weisbuch, Claude, 1945- *Le chevalier de la charette : roman de Chrétien de Troyes* (Nancy, France : Beux livres grands amis, 1966)
Rare Quarto Z 232 .At26 1966 no.1

White, Jessica Christine. *The Lost Land* / Lawrence Pun (Asheville, N.C. : Heroes & Criminals Press, 2009)
Rare Z 232 .H435 2009 no.1

Line engraving

Intaglio process that produces images in line and with little tonal quality because the slight burr produced by the engraving process is scraped away.

Buckland-Wright, John, 1897-1954. *The Golden Cockerel Rubáiyát of Omar Khayyám* (London : Golden Cockerel Press, 1938)
Also includes collotype facsimile.
Rare Quarto Z 232 .G525 1938 no.2

Cunningham, Allan, 1784-1842. *The cabinet gallery of pictures by the first masters of the English and foreign schools, in seventy-three line engravings* (London: G. & W. Nicol, 1836)
Lee Stacks N 53 .C82x

Man in art (London ; New York : Macmillan and Co., 1892)

Uses a variety print processes, including line engraving, mezzotint, photogravure, etching, and wood-engraving.

Victorian Quarto 704.942 H179m 1892

Etching

Intaglio process in which the design is worked into an acid-resistant substance coating the metal printing plate; the plate is then exposed to acid, which etches the plate where the metal is exposed, to create lines and dark areas.

Iusti Lipsi de amphitheatro liber, in quo forma ipsa loci expressa, & ratio spectandi, cum æneis figuris (Antwerp: Christopher Plantin, 1589)

Vault 094.2 P69 1589

The causes of the decay of Christian piety, or, An impartial survey of the ruines of Christian religion, undermin'd by unchristian practice (London: R. Norton, 1668)

Rare 233.2 AL54c 1668 no.1-2

Lysons, Daniel, 1762-1834. *The environs of London* (London: A. Strahan, 1796-1800)

Drawn and etched by the author and his brother Samuel Lysons.

Rare DA 677 .L99 1796 vol.1

Picasso, Pablo, 1881-1973. *Lysistrata* / by Aristophanes (New York : The Limited Editions Club, 1934)

Vault 882.4 L997L 1934

Hughes, Ted, 1930-1998. *Howls & whispers* (Rockport, Me. : Gehenna Press, 1998)

Rare Quarto Z 232 .G274 1998 no.2

Hand colored etchings

A report upon the Herculaneum manuscripts. (London : Printed for Richard Phillips ... by George Sidney, 1811.)

Rare Quarto PA 3317 .H3 1811

Aquatint

Intaglio etching technique in which a metal plate is sprinkled with a finely-powdered resin (asphaltum, rosin, etc.); the plate is heated to melt the resin, then cooled, and placed in an acid bath. The acid lightly etches areas not covered with the resin. The results in a plate with fine pockmarks. The process was invented in the 1760s by J.B. LePrince. Aquatints were popular until the late 1830s.

Cruikshank, Robert, 1789-1856 and George Cruikshank, 1792-1878. *Tom & Jerry : life in London, or, The day and night scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom in their rambles and sprees through the metropolis* / by Pierce Egan (London : John Camden Hotten, 1869)

Victorian 914.21 Eg14t 1869

Goldyne, Joseph R. *Ode to typography* / Pablo Neruda (Berkeley: Peter Koch, 1998)

Rare Z 232 .K811 1998 no.2

Wilson, John, 1922- *Down by the riverside* / Richard Wright (New York: Limited Editions Club, 2001)

Limited Editions Club Folio 2001 no.3

Mezzotint

Intaglio process in which the surface of the plate is methodically roughened with a rocker to produce a dark background; areas may then be lightened using various scrapers. Produces a printed image having a continuous tonal range.

Evelyn, John, 1620-1706. *Sculptura, or, The history and art of chalcography, ... To which is annexed, a new manner of engraving, or mezzotinto ...* (London : Printed by J.C. for G. Beedle, and T. Collins, 1662)

Vault 760.9 Ev22s 1662

The life of Benvenuto Cellini (New York: Scribner & Welford, 1890)

Lee Stacks NB 623 .C3 S455x 1890

Yamoyden, a tale of the wars of King Philip (New-York : Published by James Eastburn, 1820)

Lee Stacks PS 1567 .E16

Rothchild, Judith. *Aux États-Unis d'Amérique* / Victor Hugo (Octon, France : Verdigris, 2007)

Letter written by Hugo to the editor of the London News, Dec. 2, 1989, opposing the pending death of John Brown.

Rare Z 232 .V575 2007 no.1

Photogravure

Intaglio photomechanical process in which the metal printing plate is prepared using a bichromate process, leaving a gelatin resist of varying thickness. The plate is etched to form cells of varying depth able to hold different amounts of ink. Invented in 1850s but not in commercial use until around 1880.

Saint Michel et le Mont-Saint-Michel / par Mgr. Germain, M. l'abb e P.M. Brin, et M. Ed.

Corroyer (Paris ; Firmin-Didot, 1880)

Frontispiece is photogravure; plates are examples of chromolithography used to reproduce manuscript illumination.

Lee Stacks DC 801 .M83 G4 1880

Dine, Jim, 1935- *Ape & cat : eighteen photogravures* (San Francisco: Arion Press, 1997)

Hoyem 1997 no.1

Frank, Martine. *The man who planted trees* / Jean Giono (New York: The Limited Editions Club, 1995)

Limited Editions Club Folio 1995 no.2

Planographic

Printing processes in which the image is printed from a flat surface.

Lithography

Planographic printing process in which a design is deposited on the stone or plate with a greasy substance and the surface is chemically treated to accept ink only in the greasy areas.

Raucourt, Antoine, 1799-1841. *A manual of lithography, or, Memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges; clearly explaining the whole art, as well as all the accidents that may happen in printing, and the different methods of avoiding them* (London : Printed for Rodwell and Martin, New Bond-Street., 1821)

Rare NE 2420 .R25 1821

Hullmandel, Charles Joseph, 1789-1850. *The Art of Drawing on Stone, : giving a full explanation of the Various Styles, of the different methods to be employed to Ensure Success, and of the Modes of Correcting, as well as of the Several Causes of failure* (London: C. Hullmandel, 1824)

Rare NE 2420 .H9 1824

Lane, Richard James, 1800-1872. *Studies of figures by Gainsborough* (London : J. Dickinson, 1825)

Rare NC 242 .G34 L3 1825

Devéira, Achille, 1800-1857 and Camille Joseph Étienne Roqueplan, 1800-1855. *Illustrations de Walter Scott: sujets lithographiques tirés de ses romances* (A Paris: H. Gaugain, ca. 1826)

Rare Quarto 792.0944 M813s 1827

Color lithography

Lithography process in which colors are progressively printed using different stones or plates. Color lithographs printed commercially during the 19th and early 20th centuries are usually called chromolithographs. Monochrome lithographs that have been colored by hand are referred to as *colored* lithographs or *hand colored* lithographs.

Howard, Frank, 1805-1866. *Colour as a means of art : being an adaptation of the experience of professors to the practice of amateurs* (London : J. Thomas, 1838)

One of the first attempts to print lithographs in color.

Victorian 752 H832c 1838

McEniry, H. R. *Twelve parables of our Lord* (London: MacMillan, 1870)

Victorian Quarto 096.1 B471m 1870

Humphreys, Henry Noel, 1810-1879. *The miracles of our Lord.*(London : Longman & Co., 1848)
Papier-mâché binding.

Victorian 096.1 B471hm 1848

- Tiryns : der prähistorische palast der könige von Tiryns / von Heinrich Schliemann* (Leipzig : Brockhaus, 1886)
Two-color tinted lithograph as frontispiece; most plates full color chromolithography.
Lee Stacks DF 221 .T5 S3 1886b
- Boutet de Monvel, Louis-Maurice, 1851-1913. *Jeanne d'Arc* (Paris : E. Plon, Nourrit & Cie, 1896)
Boutet de Monvel's finest work. One of the most influential works on later illustrated children's books.
Vault Folio 759.4 .B669j 1896
- Kimball, Wayne, 1943- *Small blue portrait* (2000).
Progressive proof showing the sequential and cumulative steps of the color lithography process as each color is added.
Rare Quarto Z 232 .K568 2000 no.1
- Brigham Young University. Dept. of Visual Arts. *The root of Jesse : a collection of hand-printed lithographs produced to acknowledge the 199th anniversary of the birth of the prophet Joseph Smith (born 23 December 1805)*
Rare Z 232 .B768 2004 no.1

Collotype

A type of photolithography in which the printing plate is prepared using a bichromate process. Unhardened gelatin areas hold water and thus resist greasy ink; hardened areas accept ink and hold it in the characteristic wormlike pattern of cracks.

- Blake, William, 1757-1827. *The song of Los* (Boissia, France : Trianon Press, 1975)
Collotype reproduction of Blake's paintings, colored by pochoir.
Rare Quarto Z 232 .T731 1975
- Austen, John. *The adventures of Gil Blas of Santillane / Alain-René LeSage* (Oxford: Printed for the Limited Editions Club at the University Press, 1937)
Limited Editions Club 1937 no.7 vol. 1
- The Romance of Alexander: a collotype facsimile of ms. Bodley 264* (Oxford: Clarendon Press, 1933)
Rare Folio ND 3399 .R65 L3 1933
- Klimt, Gustav, 1862-1918. *Gustav Klimt* (New York: Praeger, 1968)
Rare Quarto 759.36 K684ne 1968
- Grabhorn-Engel, Irma. *Twelve wood-block prints of Kitagawa Utamaro, illustrating the process of silk culture* (San Francisco: Book Club of California (printed by Grabhorn Press), 1965)
Grabhorn Quarto 1965 no.3

Digital prints

Physical manifestations made from digital image files that are achieved by the application or generation of colorant to a substrate, and that are not struck directly from a material master matrix. This is in contrast to traditional prints struck from matrices such as printing plates, blocks, negatives or

transparencies, though these may be the primary origin of imagery. Digital prints have as their immediate source electronic signals that drive any of a variety of printing mechanisms.

Llywelyn, Robin. *Portmeirion* (Risbury, Herefordshire : Whittington Press, c2008)
Seven original prints “drawn on a tablet” and digitally printed by the artist.
Rare Z 232 .W618 2008 no.1

Hand processes

Pochoir

Stencil process for making colored prints or adding color to a printed key illustration.

Ferguson, Catherine. *New world saints* (Sante Fe : Press of the Palace of Governors, Museum of New Mexico, 1995)

Rare Quarto Z 232 .P92608 1995 no.1

Thornton, John. *Venice visited : being an extract from the journal of Thomas Coryat, who, in the early seventeenth century, walked from Somerset to Venice* (Hinton Charterhouse, Bath : Old School Press, 1999)

Rare Z 232 .OL15 1999 no.1

Leray, Richard. *The first book of Nephi, his reign and ministry* (Fontevraud l'Abbaye [France] : Richard Leray, 2003)

Rare Folio AC 901 .A1 no.103

Allen, Peter, 1948- *Travels in the Cévennes* (Risbury, Herefordshire: Whittington Press, 1998)
Some of the illustrations have linocut keylines.

Rare Z 232 .W618 1998 no.1

Mixed processes

Baxter prints

Color prints made using a combination printing process involving an intaglio, or occasionally lithographic, key plate which prints the image, after which color is superimposed on the print using wood blocks. The process was patented by an Englishman, George Baxter, in 1835, and was very popular up into the 1870s.

Baxter, George, 1804-1867. *The pictorial album, or, Cabinet of paintings for the year 1837 : containing eleven designs, executed in oil colours* (London: Chapman & Hall, 1837)

Baxter's demonstration publication

Vault 761.2 B334p 1837

Dickes, William. *Texts and flowers* (London : S.W. Partridge, 1860s?)

Baxter process used by William Dickes after Baxter's patent ran out in 1854.

Victorian 743.7 T314 186-

Addendum to the Bibliography in the Conference Booklet

Benson, Richard, 1943- *The printed picture* (New York: Museum of Modern Art, 2008)

Lee Stacks TR 15 .B46x 2008

Hults, Linda C. *The print in the western world : an introductory history* (Madison, Wis. :
University of Wisconsin Press, 1996)

Recommended Videos

Printmaking processes: Relif. <http://www.youtube.com/watch?v=O0skLwaFpn0&feature=channel>

Printmaking processes: Intaglio. <http://www.youtube.com/watch?v=SNKn4PORGBI&feature=channel>

Printmaking processes: Lithography.

http://www.youtube.com/watch?v=JHw5_1Hopsc&feature=channel

Printmaking processes: Screenprinting.

<http://www.youtube.com/watch?v=wogKeYH2wEE&feature=channel>