

GLOSSARY OF PRINTMAKING TERMS FOR PACKSADDLE

1. The prints we sell are **limited edition prints**. The number of copies printed is collectively known as an **edition**. In Australia, limited editions rarely number more than 99 and are often less. Each print is numbered, e.g. the tenth print from an edition of 99 would be marked 10/99. Before the main print run is made, some prints are made for checking, changes and approval by the artist and the master printmaker.

A.P. **artist's proof** - one of the first proofs from a limited edition of prints, for the artist's own copyright use. The artist's proof is marked as A.P., and not numbered. Artist's proofs generally draw a higher price than other impressions.

P.P. **printer's proof** - one of the first proofs, used by the master printmaker to check the quality of the work before sending it to the artist for signing.

Sometimes only one print is made:

U.S. **Unique State** A print that is one of a kind.

2. There are 4 main printing methods used by artists to create the various limited edition prints we sell at Packsaddle:

Relief: in these methods, the ink-holding image is on the surface of the printing block, which could be wood, lino or metal. The unwanted parts of the block are cut away, leaving the image uppermost. The ink is applied to this and then the block is pressed onto paper to make the print. **Linocuts** and **woodcuts** are printed in relief.

Intaglio: (Say: in-tal-yo) in these methods, the ink-holding image is below the surface of the printing block, which is usually a zinc or copper plate. The ink is applied to the whole surface and then wiped off all but the incised marks. Wetted paper is pressed onto the block by the printing press to absorb the ink from the incisions. **Aquatints**, **Engravings** and **Etchings** are printed intaglio. (In Latin, intaglio = incise)

Lithography: (Say: li-thog-ra-fee) in these methods, the image is drawn onto a waxed surface covering a smooth stone or metal plate that is uncut. Lithography uses the chemical difference between water-repelling and water-retaining substances. So, an image is created because the wax repels ink and the lines of the drawing absorb it.

Screenprinting: in these methods, the ink is forced through the mesh of stretched fabric onto paper. Only those areas of the screen that have been unblocked by a stencil allow the ink through to create an image. **Silkscreen** is a kind of screenprinting.

One or more methods can be used to create a single print.

3. The prints in this exhibition have been described by the artist/printmaker as:
aquatint – (Say: **ak**-wa-tint) A print made by making marks on a copper or zinc plate, so it is printed intaglio. Like etching, aquatint uses acid to make the marks in the metal plate, but where etching uses a needle to make lines that will hold the ink, aquatint uses powdered or liquid resin, which is acid resistant, to create a tonal effect rather than sharp lines. The resin is spread on the plate, which is then heated to set the resin. The plate is then dipped once or many times into an acid bath. The variations in tone are controlled by the level of acid exposure. The artist may also etch an image onto this tonal background. (In Italian, aqua = water and tinta = coloured)

collograph - A print made by building up an image on a rigid surface e.g. paperboard or wood, with glue and other material, such as carborundum, acrylic texture mediums, sandpapers, string, cut card, leaves and grasses. Ink or pigment is applied to the resulting collage, and the board is used to print onto paper or another material using either a printing press or various hand tools. The artist can achieve different effects with the technique due to the differential inking that results from the collograph plate's highly textured surface. (In Greek, koll = glue and graph = drawing).

etching – A print in which an etching needle is used to draw into wax that has been applied over a metal plate. The plate is then submerged in an acid bath, the acid bites into the metal surface only where it is unprotected by the wax. The length of time the plate stays in the acid bath determines how deeply the lines are cut. The deeper the line, the darker it will print. After the wax is removed, ink is rubbed over the plate and forced into the etched lines, the unetched surfaces are wiped clean, and an impression is printed. Many impressions can be taken, but in a **limited edition print**, the quantity is fixed by the artist or printmaker. An etching may use a number of plates, e.g. a **three plate etching** or a **multiple plate etching**. It may also be **hand-coloured** by the artist.

Giclée (Say: zhee-klay) A print made on a high-quality ink-jet printer, such as an IRIS printer, which is capable of producing millions of colours using continuous-tone technology, in a process invented in the late 1980s.

Giclées are often made from photographs of paintings in order to produce high quality, permanent reproductions of them. The extra-fine image resolution keeps the fine detail from the original image and allows a broad range of tones. A giclée is printed on fine fabric or archival quality white paper using bio-degradable water-soluble inks. After printing, a giclee specialist examines the painting to make any necessary corrections, and applies a thin, transparent coating for maximum permanence. (In French, Giclée = sprayed ink.)

Linocut A print made by cutting into the surface of the linoleum with a sharp knife or chisel, so it is a relief print. The design is outlined onto the linoleum surface, then the non-printing areas are cut or gouged away. The uncarved areas represent a mirror image of the parts to show printed. The linoleum sheet is inked with a roller and then pressed onto paper or fabric. The actual printing can be done by hand or with a press.

As linoleum has no particular direction to its grain and does not tend to split, it is easier to obtain certain artistic effects with lino than with most woods, although the resultant prints are sometimes said to lack the grainy character of woodcuts and engravings.

monoprint - One of a series of prints in which each has some differences of color, design, texture, etc. applied to an underlying common image.

A monoprint is a single impression of an image made from a reprintable block, such as a metal plate used for etching, a litho stone or wood block. Rather than printing an edition of multiple copies of a single image, only one impression is produced, either by painting or making a collage on the block. The artist reworks the image in between impressions or after printing so that no two prints are absolutely identical. The interest of these prints is in their combination of printmaking, painting and drawing media.

Silkscreen – a print made by using a stencil process of printmaking on a screen.

An image or design is painted on a screen of silk or other fine mesh, and the blank areas are coated with an impermeable substance. Ink is forced through the mesh by moving a roller or sponge across the screen, which pushes the ink onto the printing surface.

Woodcut - A print made by cutting a design into a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, by cutting or gouging. The areas to show 'white' are cut away with a knife or chisel, leaving the characters or image to show in 'black' at the original surface level. The surface is covered with ink, leaving ink on the flat surface but not in the non-printing areas.

Multiple colors can be printed by keying the paper to a frame around the woodblocks (where a different block is used for each color), or the woodcut can be hand-coloured later.