Chapter Eleven: Printmaking

CHAPTER OVERVIEW

• Relief Process
• Intaglio Progress
• Lithography
• Silkscreen Printing
• Monotypes

Works in Progress
Utamaro’s Studio
Albrecht Durer’s Adam and Eve
June Wayne’s Knockout

The Critical Process
Thinking About Printmaking: Andy Warhol’s 30 Are Better Than One

CHAPTER OBJECTIVES

This Chapter Will:
• define the term print with regard to the concept of an original print
• differentiate among and outline the basic steps involved in each of the basic printmaking processes—relief, intaglio, lithography, silkscreen, and monotype
• differentiate among and outline the basic steps involved in each of the relief processes—woodcut, wood engraving, and linocut
• differentiate among and outline the basic steps involved in each of the intaglio processes—etching, engraving, drypoint, mezzotint, and aquatint

KEY TERMS

original print
artist’s proof
Relief
woodcuts
wood engravings
linoleum cuts
burin
Intaglio
engraving
drypoint
etching

aquatint
lithography
offset lithography
tusche
screenprinting
serigraphy
photo-screenprinting
digital imaging
burr
drypoint
LECTURE AND DISCUSSION TOPICS

1. Making a Print
Discuss the history of printmaking with attention to the significance of the printing press and its invention. Demonstrate the fundamental principle associated with a print, the indirect transfer process. Discuss the basic concept of a rubber stamp to illustrate the transfer of a master image to a support. Distinguish between original prints and commercial reproductions. Explain the process of editioning and how the value of an original print is based upon the size of the edition. Emphasize the significance of the edition numbers and markings that identify the print within the edition as a whole.

2. Relief and Intaglio
Compare and contrast the variety of relief and intaglio printmaking processes using examples from the text. Illustrate the unique characteristics of relief wood block printing, as seen in Emile Nolde’s Prophet (fig 300) with those of etching, as seen in Rembrandt’s The Angel Appearing to the Shepherds (fig 314). Distinguish between relief processes such as woodcuts, wood engravings, linocuts, and the intaglio processes, such as engraving, etching, drypoint, mezzotint, and aquatint. Explain the printmaker’s tools—the burin, ground, burr and rocker.

3. Lithography
Introduce lithography by explaining the definition of the term, as literally meaning ‘stone writing.” Using Honore Daumier’s Rue Transnonian (fig 320), discuss the nature of political propaganda in 19th century French society and how artists such as Daumier used lithography to depict actual current events. Explain why lithography was an excellent printmaking process for Daumier’s political messages?

Discuss the popularity of lithography as seen in the works of Elaine de Kooning (fig 321) and June Wayne (figs. 322-324). Ask students how these artists have used the lithographic process to meet their expressive needs?

4. Screenprinting and Monotypes
Discuss how screenprinting is closely associated with the process of stenciling. Point out that some Pop artists, such as Claes Oldenberg (fig. 326) and Andy Warhol (fig 328) were very attracted to the commercial aspects of the screenprinting process. Distinguish between the processes of screenprinting with monotypes to emphasize that once a monotype has been printed, it can never be printed again.

CRITICAL THINKING: More Opportunities to Think About Art
Several artworks are detailed in the Critical Thinking and Works in Progress features found in this chapter. In addition, diverse opportunities for studying these works are located on the Companion Website and Companion CD-ROM.
1. **Works in Progress: Utamaro’s Studio**

Japanese color-print artist Kitagawa Utamaro is best known for his portrayals of women in the ukiyo-e genre. Ukiyo-e literally means pictures of the floating world or what Westerners might call genre (everyday people doing everyday things). Although he enjoyed enormous success during his lifetime, not much is known about his life except that he was imprisoned for a short time when his prints were supposed to have offended the Tokugawa government. His were among the first Japanese prints to become familiar in the West, as they were especially popular with the Dutch exporters of Nagasaki. Utamaro depicted women in an idealized manner, accenting sensuous beauty. His draftsmanship and use of color (especially reds and black) show a striking originality that made him the first of the greater masters of the ukiyo-e school. Utamaro’s work is found in collections all over the world including The New York Public Library, which has a collection of 133 of the artist’s prints. Stress the influence of Japanese woodblock prints on 19th century artists including Edward Manet, Vincent van Gogh (see fig. 302), Edgar Degas and Toulouse-Lautrec.

2. **Works In Progress: Albrecht Durer’s Adam and Eve**

Albrecht Durer, perhaps the greatest German artist of the Renaissance era, began his career in Nuremberg with his father, a Hungarian goldsmith who had immigrated to Germany in 1455. Despite his goldsmith origins, however, by 1484 Durer had already begun painting. In 1486, he was apprenticed to the painter and printmaker Michael Wolgumut and began to work with woodcuts and copper engravings as well. Durer’s *Adam and Eve* (figs. 311-313) illustrates his mastery of the engraving printmaking process. Have students examine the development of *Adam and Eve* to comprehend the complicated nature of the engraving process as well as the rich iconography depicted.

3. **Works in Progress: June Wayne’s Knockout**

June Wayne has worked in the art galleries of Marshall Field and Company in Chicago, on the easel-painting project of President Roosevelt's WPA Art Project, as a costume jewelry designer and stylist in New York City, and as a writer for WGN radio in Chicago. By the time she acquired her Tamarind Avenue studio in Los Angeles in 1958, she was one of the most respected artists in the United States. In 1952, the Los Angeles Times had named her Woman of the Year for Meritorious Achievement in Modern Art, and her work was in most of the major collection in the United States. Worried about the declining condition of lithography, she wrote a proposal to the Ford Foundation in 1959 requesting support to restore lithography by training master-printers to work with U.S. artists. At first, the Ford Foundation granted her $165,000 in 1960 to test her plan. In 1962, it awarded her $400,000 more and in 1965 another $700,000 to maintain the workshop through 1970. Under Wayne’s direction, Tamarind Lithography Workshop became one of the most important focal points of a general revival of printmaking in the United States. In 1969, as she prepared for the transfer of Tamarind to the University of New Mexico, she began collaborating with French tapestry weavers. Ever since, she has continued to push the limits of almost all art media, constantly creating new techniques and forms.
Wayne’s own lithographic works were influenced by the feminist movement (see Knockout, fig. 324) as well as by discoveries in modern science, especially space exploration (see Stellar Roil, Stellar Winds 5, fig. 322 and Wind, Veil, Stellar Winds 3, fig 323).

3. Thinking About Andy Warhol’s 30 are Better than One
Andy Warhol’s 30 are Better than One raises fundamental questions about the manner in which ‘production” affects the originality of both work and image. Warhol, for example, made multiple prints of Marilyn Monroe, Elvis Presley, Jackie O, and other cultural icons. Have students consider his choice to include the Mona Lisa in his repertoire of cultural icons.

WRITING ASSIGNMENTS
Direct students to their Student Study Guide when assigning Writing Assignments as the following assignments are written as instruction for the student and are contained in the guide as they are here.

1. The Original Print
One of the most intriguing aspects of printmaking is the way it calls into question the idea of “original” and one-of-a-kind” works of art. Have students research the prints of Andy Warhol and write an essay, which focuses on his work and the idea of originality.

1. Japonism
The western world's fascination with Japan since 1854 (when her ports were forcibly opened to the rest of the world by the US Navy) has caused almost every major artist up to the end of the last century to adopt the styles, techniques and ideas of the Japanese. Japanese influences in the works of the first and second generations of Impressionists, including Van Gogh, Gauguin, the Nabis and Toulouse-Lautrec. Have students write an essay that analyzes the influence of Japanese art on one artist.

3. Durer & Rembrandt
Albrecht Durer and Rembrandt van Rijn are famous for their prints. In an essay, have students explain the significance of these artists and their print work in art history.

PROJECT ASSIGNMENTS
Direct students to their Student Study Guide when assigning Hands-On Projects as the following assignments are written as instruction for the student and are contained in the guide as they are here. For additional project ideas, remember to investigate the Hands-On Projects found on the Companion Website.

1. A World of Art Companion Website Featured Project: Printing Your Own Relief Motifs
Have students reread the section called Relief Processes, (pages 216-221) which describes this most basic of all printmaking approaches. They will make a simple relief
printing block using wood, carpet padding, glue, and scissors. See A World of Art Companion Website for detailed instructions.

**RESOURCES**

**A World of Art Companion CD-Rom:**

**Printmaking Demonstrations**
Have students enter the Visual Demonstrations room found in the World of Art Companion CD-ROM and complete all the Printmaking demonstrations. The many stages of completing a print, from initial sketch to finished edition are explored in these demonstrations of the intaglio, photo silkscreen, and relief processes.

**A World of Art Companion Website:**
Remember to direct students to A World of Art companion website (www.prenhall.com/sayre) to help further their understanding of the materials discussed in this chapter with ideas for completing hands-on projects and exercises. Self-testing materials are also available and offer students the opportunity to evaluate their understanding of the chapter materials in a variety of formats. In addition, links to websites featuring contemporary artists, and museum and gallery exhibitions related to this chapter will enhance discussion and comprehension. Links for this chapter include:

**CONTEMPORARY ARTISTS: Yuji Hiratsuka**
finds the inspiration for his prints from the contrast between his two homes—his native Japan, and the United States, where he has lived for the past twelve years. His work, while incorporating the flat areas of color associated with Ukiyo-e prints, also combines rich textures and back painting. Hiratsuka employs the technique of chine collé, which collages paper to the print surface as it travels through an intaglio press.

**CONTEMPORARY ARTISTS: Earl Newman** has been hand silk-screening the posters for the Monterey Jazz Festival for the past 34 years. These works are in the permanent collection of the Smithsonian Institution, as well as private collections throughout the world. This site provides a wealth of images that are (1) all hand printed serigraphs, and (2) indicate Newman's progression as an artist year by year.

**GALLERIES AND MUSEUMS: Johannes Gutenberg** Printmaking originated in the West very soon after the appearance of the first book printed with movable type - The Gutenberg Bible. In post-medieval Western culture, prints—the primary mode of book illustration—were fundamental to the creation of our shared visual culture. A look at Gutenberg and his invention, the printing press. Several links help underline its importance given the previous methods of printing and the transition from the Middle Ages to Modern Times in the 15th century. Translated from German.
GALLERIES AND MUSEUMS: The Tamarind Institute was founded by June Wayne in 1960 as the Tamarind Lithography Workshop. In 1970, Wayne moved Tamarind to the University of New Mexico, where it remains today.

GALLERIES AND MUSEUMS: Katsushika Hokusai's 36 Views of Mount Fuji  Twenty-two of the series are presented at this site. One of the series, The Great Wave, is reproduced on page 177. This site gives you a chance to see the range of color that Hokusai employed.

Suggested Videos:
Videos and other resources are available for purchase through any of the distributors listed in the Resources section of this manual.

- Albrecht Dürer: Image of a Master artist profile (20 minutes)
- Honré Daumier: Satirist Extraordinaire artist profile (12 minutes)
- Toulouse-Lautrec artist profile (60 minutes)
- Moulin Rouge theatrical interpretation of the life and times of Toulouse-Lautrec (120 minutes)
- Andy Warhol: A Life on the Edge feature artist (50 minutes)