The use of etchings and line engravings pushed woodcuts out of the center of attention for fine art in the 17th century. It was revived as an artistic medium in wood blocks are playing cards. It reached its height in skill with the work of skilled artisans carrying out the designs of such great artists as Albrecht Dürer.

Etching (derived from the Latin radere, to scratch, to scrape) is a printing method in which the ink-receptive indentations are not produced mechanically but chemically (etchings). In this method a polished metal plate (copper or zinc) is covered by an acid-resistant layer (wax, mastic or asphalt) and is blackened with a fuming candle, in order to render the design, which is to be applied, more visible.

Then, the artist draws or scores the etching resisting layer with an etching needle, without penetrating the material. In the etching bath the acid then soaks into those parts of the stone, which are covered by design, able to absorb grease, whereas those parts which are not covered by design are prepared to absorb water and to repel grease. In order to protect the design it is then covered with talcum. Afterwards, a mixture of dissolved gum Arabic and nitric acid is applied, which has to dry up. In this way the pores in the stone close at those parts which are not covered by the design, whereas at those parts which are covered by design, the acid saponifies with the lithocrayon. Thus, crayon and ink become insoluble in water.

Then the etching is washed off and the design is again supplied with grease by applying a washing-out solution, consisting of asphalt, dissolved in oil of turpentine, virgin wax, wood tar and lavender wax. Now the design is perfectly visible on the stone.

Onto the stone, which is always kept wet, the desired printing ink is now applied with a rough leather or rubber roller. Printing is carried out with the stone pressed. The strong pressure exerted by the scraper transmits the printing ink from the stone onto the paper. For every new ink a new stone is prepared. The number of inks to be used is unlimited, still, it is also a question of cost.

What Is Collage?
Collage is from the French verb Coller meaning "to glue." In English it means to attach objects to a surface. It can be used as either a noun or a verb. The first collage in art was by Picasso, Still Life with Chair Caning, produced in 1912. After World War I, the Dada artists used found objects to make political statements. Since then, collage has been used by many artists to make statements about our society. Since it uses real objects it has a particularly strong impact in the form of social statement. Other artists involved in collage have been Jasper Johns, Robert Rauschenberg, Richard Hamilton, and David Hockney.

What Is Intaglio?
Any print or printing process that uses the idea of the ink being in recessed grooves in the plate. The plates are inked and then wiped. The print is made by pressing a damp print paper in the plate and the ink is drawn up out of the grooves and onto the paper. Some of the processes included in this category are etching, engraving, drypoint, and photogravure.

What Is Woodcut?
A relief printing technique in which the printing surface is carved with special tools in a solid block of wood. The wood is cut longitudinally from the tree so the grain runs the length of the block. The block is cut and then inked with a brayer or dabber. The paper is then placed in the block and the whole thing is run through a press or rubbed over by a baren or the bowl of a large spoon. This art form was developed in Europe in the 14th century. The oldest prints from wood blocks are playing cards. It reached its height in skill with the work of skilled artisans carrying out the designs of such great artists as Albrecht Dürer. The use of etchings and line engravings pushed woodcuts out of the center of attention for fine art in the 17th century. It was revived as an artistic medium in the 19th century by such artists as Gauguin and Millet. Edvard Munch designed, cut, and printed his own woodcuts adding to the revival.

What Is Lithography?
Lithography is a planographic method of printing, which was invented in 1798. The name derives from the Greek words for litho (= stone) and graphein (= to write). The litho stone, a fine pored limestone, is water and grease friendly. With the aid of grindstones of different grains the wet stone is cut completely plane. Afterwards the design is put or sprayed on with lithocrayon and lithographic drawing ink. Then, the stone is etched. The aim of etching is to make those parts of the stone, which are covered by design, able to absorb grease, whereas those parts which are not covered by design are prepared to absorb water and to repel grease. In order to protect the design it is then covered with talcum. Afterwards, a mixture of dissolved gum Arabic and nitric acid is applied, which has to dry up. In this way the pores in the stone close at those parts which are not covered by the design, whereas at those parts which are covered by design, the acid saponifies with the lithocrayon. Thus, crayon and ink become insoluble in water.

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What Is A Giclee? (Pronounced - Gee-Clay)
The word giclee is French for "to spray" and was given to the method of plate-less fine art printing developed in 1989. It is also the registered trade name for the Iris Printer. Images are scanned and stored digitally by computer then sent to a high resolution printer. The ink is then sprayed onto paper or canvas mounted onto a drum which rotates as the inks are applied. Very high resolution reproductions can be obtained using this method of printing.

Remarque:
A sketch made by the artist on the margin of the print - sometimes in black or colored pencil or watercolor.

Bas-Relief:
A low relief sculpture that projects only slightly from its two dimensional background.

Bronze:
An alloy of copper and tin used for sculpture.

Example of Limited Edition Numbers:

**Arabic Numbers** - Arabic numbers refer to our own system of numbers 0 - 9. An arabic numbered piece would be a fraction such as 1/150 - the top number denoting the sequence in the edition, the bottom number denoting the total number of prints in the arabic edition.

**Roman Numerals** - Roman numbers would also be shown as a fraction when numbered on the artwork such as: II/C the top number denoting the sequence in the edition, the bottom number denoting the total number of prints in the roman numeral edition.

**Artist Proof** - ADDITIONAL PROOFS FROM A PRINT RUN THAT CAN EITHER BE INCLUDED IN THE REGULAR EDITION OR PULLED FOR THE ARTISTS APPROVAL AND RETAINED FOR HIS PERSONAL USE. Artists proofs can be marked AP either with or without a number that denotes how many were run. Example AP or AP 1/50 OR AP I/L.

**Hors d' Commerce** - This French term means "before business". Originally Hors Commerce prints were used as the color key and printing guide for the printer to insure consistency of the run. In modern serigraphy that are usually used to extend the numbering of the run. The letters HC can be used either with or without a number that denotes how many were run. EXAMPLE HC OR HC 1/100 OR HC II/C.

**Trial Proof** - A Trial Proof originally was used in a similar fashion as the Hors Commerce - as a guide to the printer before printing the edition. Trial proofs can also be different colored prints than those used in the regular edition. Andy Warhol frequently added Trial proofs in addition to his regular pieces where varied colors were used in the body of the image and the background. The letters TP can be used with or without a number that denotes how many were run. Example TP or TP 1/50 OR TP I/L. Pieces numbered TRIAL PROOF can be used as an extension of the regular run or they can be entirely different colors from the regular run.

**Bon a Tirer** - This is a french term which translates as "good pull". It denotes that the print that has just been pulled can be used as a guide to match up the remainder of the prints that are pulled in the edition.

**Plate Signed**: Prints in which the artist's signature is put onto the plate itself and then transferred to the print through the same process as the rest of the design.

**Collotype** - A photographic printing process in which a glass plate whose surface has been coated with gelatin carries the image to be reproduced.

**Monotype** - One of a kind print made by painting on a smooth metal, glass or stone plate and then printing on paper - the pressure of printing creates a texture not possible when painting directly on paper (not to be confused with a mono-print).