

1966

# The Art of Printmaking: Part 1. The Tools and Techniques of the Printmaker

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*Sheldon Memorial Art Gallery*

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**The Tools And Techniques Of The  
Printmaker**

**Master Prints From The Fifteenth Through  
The Eighteenth Centuries**

**II**

**I**

**III**

**the art of  
printmaking**

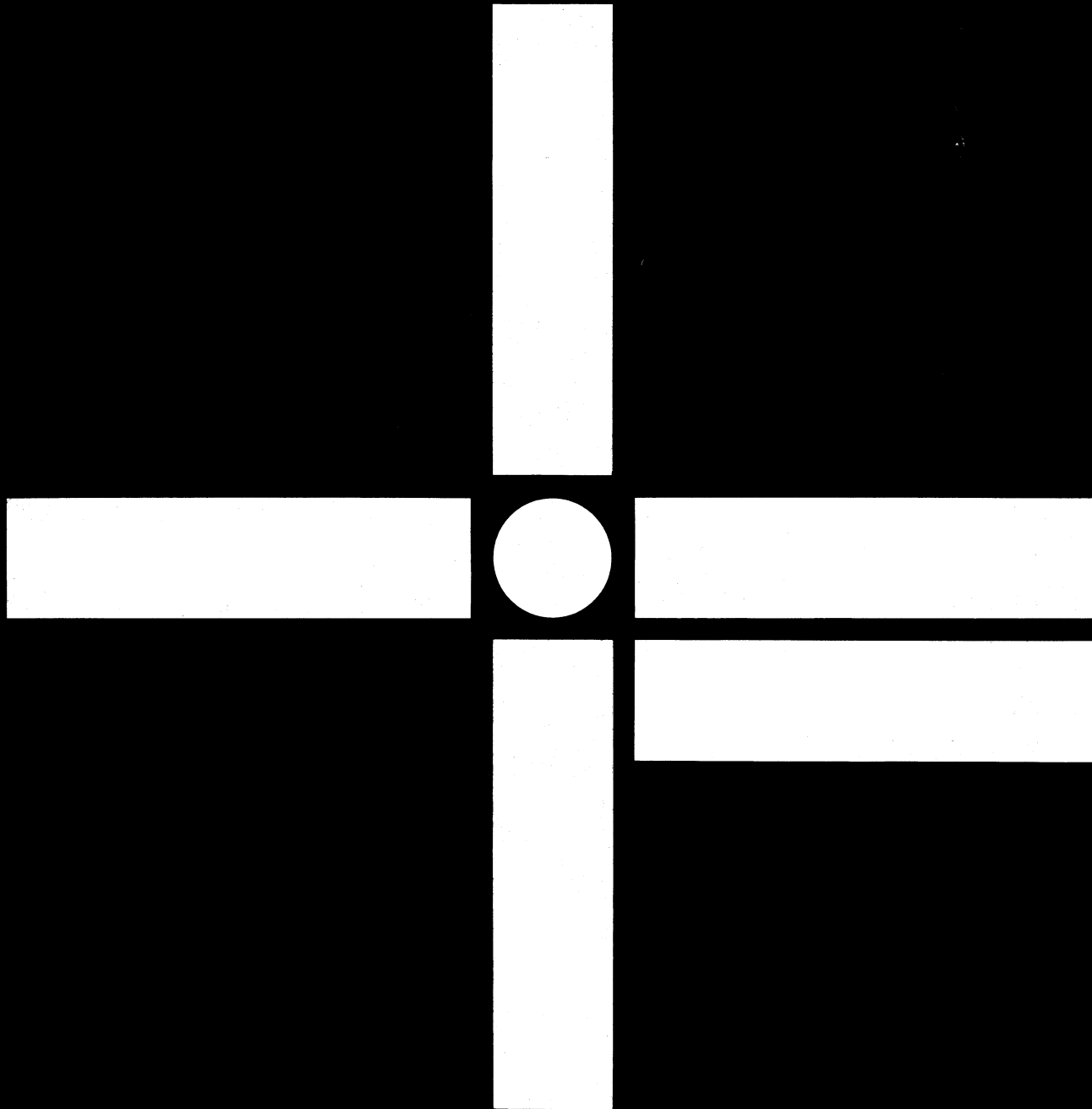
**IV**

**This catalogue is designed to accompany  
four exhibitions presented  
in collaboration by—**

**The Library of Congress  
The Nebraska Public Library Commission  
The University Of Nebraska Art Galleries**

**American Prints From The Eighteenth  
Century To The Present**

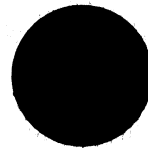
**Master Prints From The Nineteenth And  
Twentieth Centuries**



**The Tools And Techniques Of The  
Printmaker**



**the art of  
printmaking**





## THE TOOLS AND TECHNIQUES OF THE PRINTMAKER

There are four major techniques for making original prints. A brief description of each of these—relief processes, incised processes, planographic processes, and stencil processes—is found in the following paragraphs.

### RELIEF PROCESSES

The basic principle of relief processes is that of cutting away part of the surface of a flat block so that the desired pattern or image stands up to provide a printing surface. Woodcuts and wood engravings are well-known. Other materials used are linoleum, lucite, cardboard, chipboard, composition board, plaster, and cut paper. In the case of cardboard or paper cuts, the areas are built up to provide the printing surface.

### INCISED PROCESSES

The principle of incised or intaglio printing is exactly the opposite of relief printing. In the intaglio processes, the printing areas are grooves, furrows or indentations lower than the surface of a metal plate. In other words, the lines or surfaces which are etched out or cut away from the plate carry the ink. The high-standing areas are wiped clean and do not print.

In intaglio processes, metal plates, chiefly copper, are used. Some artists have used lucite, zinc, or aluminum sheets. The general divisions within the intaglio process are: engraving, etching, aquatint, soft ground, mezzotint and drypoint. In the printmaking of recent years the term "intaglio" is often used to designate those prints in which more than one method is used. Sometimes artists refer to the combining of methods and techniques as "a mixed method".

### PLANOGRAPHIC PROCESSES

Planographic means printing from a flat surface. The principle method is that of lithography which is based on the natural antipathy of oil and water. The image is made on the stone (or a specially granulated zinc plate) with greasy crayon or ink. The texture of the stone is such that, if moistened, the water adheres to it in an even film except where the grease has been applied. When a roller charged with heavy ink is applied to the moistened surface, the ink adheres only to the greasy areas. After printing, the greasy image remains on the stone and the process of moistening, inking, and printing may be repeated.

### STENCIL PROCESSES

In general the stencil process has been known to artists for centuries. Its basic principle is that of applying color or inks to the perforated or cutout sections of specially treated paper or thin material so that the desired pattern or design is masked out. Its most recent development is known as silk-screen printing. In the specialized field of fine printmaking this technique is called serigraphy. Variations of this technique are sometimes combined with engraving or etching to produce color prints.

## INTRODUCTION

Most art museums today seek the means of reaching a wider public than is actually counted through the turnstile and, as a result, art objects have come to be a commonplace in public places of all kinds, civic and commercial. Art has even taken to the road in circulating exhibitions, art-mobiles and the like. The present series of exhibitions has been organized as an effort in this direction, to provide a first hand contact with works of art of high quality from two public collections which are ordinarily "at home" in Washington, D.C. and Lincoln, Nebraska. These works will be seen in eight communities over the state during a period of some fifteen months. They will be seen under circumstances that not only provide for leisurely examination and re-examination, but also the conditioning amenities of space, light, and background, and immediately accessible sources of further information. Thanks to our collaboration with the Nebraska Public Library Commission we have such facilities, in effect, a chain of branch galleries across Nebraska, where these and other exhibitions can be seen and enjoyed.

To know something of the art of printmaking can be a source of various pleasures—pleasure in the mastery of tools and techniques, pleasure in simple information about people, places and things, pleasure in the inventions of the imagination, pleasure in the viewpoints of philosophy. All these possibilities are included in the hundred plus prints which comprise these exhibitions and they are available through the simple act of looking, the experience of the eye.

Norman A. Geske, Director  
University of Nebraska Art Galleries

August 23, 1966

## **WHAT IS AN ORIGINAL PRINT?\***

An original print is a work of art, the general requirements of which are:

- 1 The artist alone has created the master image in or upon the plate, stone, wood-block or other material, for the purpose of creating the print.
- 2 The print is made from the said material, by the artist or pursuant to his directions.
- 3 The finished print is approved by the artist.

These requirements define the original print of today and do not in all cases apply to prints made before 1930.

\*Copyright: Print Council of America, Inc., 1961, 1964

## **WHAT IS A REPRODUCTION?**

Following the invention of photography in the mid-nineteenth century came the invention and perfection of the halftone screen which enabled a photograph to be reduced to a system of regularly patterned dots on a metal sheet and printed in a modern, high speed, rotary press. The illustrations in this catalogue and the pictures in the evening paper are halftones, and under magnification a regular dot pattern can be seen. The dots are close together in the dark areas and spread farther apart in the grey and white areas. Furthermore, if a comparison is made between the illustrations in this catalogue and newspaper pictures it can be seen that the dot pattern of the catalogue illustrations is smaller and closer together, a fine screen. This is possible because of the better quality of the paper. In some processes the screen is so fine that it can only be seen under strong magnification, and as the screen becomes smaller, the closer the reproduction approaches the appearance of the original.

The halftone process is completely mechanical. A camera takes a picture, and the developed and printed photograph is mechanically reduced to a regular dot pattern and printed in thousands of copies in a press. An original print, on the other hand, is only partially mechanical. The plate, or stone, or wood-block is engraved, etched, drawn on, or cut by an artist who then is completely responsible for all lines, tones, and dots on that plate; the process becomes mechanical only when the plate and paper are placed on the press bed and when the handle is turned to move the plate and paper under the roller in order to transfer the ink from plate to paper. A reproduction is made by a camera; a print is made by man.



I-1 actual size



I-1 actual size

## ANONYMOUS

German, fifteenth century

The metalcut, for the most part produced only during the second half of the fifteenth century, is characterized by large isolated figures occasionally silhouetted against a white ground. And since prints are known by their inking method a metalcut is a relief print, a soft metal plate being substituted for the wood plank. These prints are also known as "dotted" because of the myriad of stamped dots which pattern and break-up the otherwise black areas. It is suspected that the metalcut grew out of the goldsmith's shop, which may account for its highly decorative character. The dotted prints reproduced here are book illustrations. There is text on the reverse, and such prints are to be distinguished from those which have no printing on the reverse in that the latter were used as icons on home altars, or pasted onto book covers.

I-1 Resurrection and Descent into Limbo, 1488  
from *HORLOGIUM DEVOTIONIS*, by O. P. Bertholdus,  
published by Ulrich Zell, Cologne  
metalcut, 4¼" x 5⅝" and 3¼" x 3⅝" (sheet size)<sup>(1)</sup>

F. M. Hall Collection, University of Nebraska

## ANONYMOUS

German, fifteenth century

I-2 Illustration from *Aesop's Fables*, 1476  
published by Johann Zainer, Ulm  
woodcut, 9" x 6½"

F. M. Hall Collection, University of Nebraska



## **DURER, ALBRECHT**

**German, 1471-1528**

Born at Nuremberg. As an apprentice in his father's goldsmith shop he learned the art of engraving, however, he had other ambitions and apprenticed himself to the painter Michael Wolgemut and later went to Colmar in order to study with Schongauer. Schongauer had died by the time Durer arrived, consequently, acting on another impulse, he crossed the Alps to Italy, 1494. In Venice he discovered Jacopo de'Barbari, Andrea Mantegna and Greco-Roman antiquity. The Italian trip caused a change in Durer's style from the German gothic manner of Wolgemut and Schongauer to the classical style of Mantegna. Durer's chief contribution was the carrying of the Italian renaissance to South Germany. It has been said that Durer completed those things which Leonardo began; the compilation of the laws of perspective and the proportions of the human figure, both of which were published with woodcut illustrations by the artist.

### **1-3 Resurrection of Christ, 1510**

from the series known as **THE GREAT PASSION**  
woodcut, 15 5/16" x 10 7/8"

signed in block with monogram

Meder catalogue no. 124; Bartsch catalogue no. 15

Library of Congress





I-4

## POZZATTI, RUDY

American, b. 1925-

Born at Telluride, Colorado. Educated at the University of Colorado where he worked with Amelio Amero, Max Beckmann and Ben Shahn. Has taught at the University of Nebraska (1950-56) and Indiana University (1956 to present). He has been the recipient of a Fulbright grant (1952-53) and an Indiana University grant (1957), he was also sent to the Soviet Union and to Yugoslavia under the U.S. State Department's cultural exchange program. Pozzatti has exhibited widely as a painter as well as a printmaker and has produced limited edition portfolios published by the Indiana University Press and the Tamarind Workshop.

### I-4 Flagellation, 1959\*

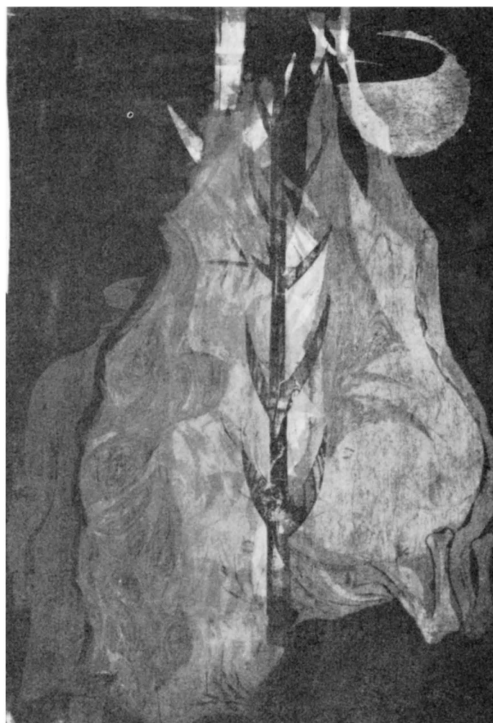
woodcut, 14 $\frac{1}{8}$ " diameter

signed lower right: Rudy Pozzatti '59

edition: 10 of 15

F. M. Hall Collection, University of Nebraska

\*exhibited with the block



I-5

**FRASCONI, ANTONIO**

**American, b. 1919-**

Born at Montevideo, Uruguay. Came to the United States on a painting scholarship; studied at the Art Students' League and the New School for Social Research. He has received grants from the Guggenheim Foundation and the National Institute of Arts and Letters. Over sixty one-man shows have been held in this country and South America. Two, by the Cleveland and Baltimore Museums in 1952 and 1963, presented his entire output. A film, including one hundred of his woodcuts, won a Grand Prix at the Venice Film Festival in 1960.

**I-5 14th Street Meat Market - New York I, 1957**

color woodcut, 34 $\frac{1}{4}$ " x 23"

artist's proof, signed lower right: Frasconi '57

Baltimore catalogue no. 381

F. M. Hall Collection, University of Nebraska





I-6

**BASKIN, LEONARD**

American, b. 1922-

Born at New Brunswick, New Jersey. Educated at New York University School of Architecture and Allied Arts, Yale University, the New School for Social Research, and academies in Paris and Florence. He has received a Tiffany fellowship for work in sculpture and a Guggenheim fellowship for work in printmaking. The Museum of Modern Art circulated an exhibition of his sculpture and graphics throughout Europe. In 1961 he was the recipient of the international prize for printmaking at the Sao Paulo Biennial. His work has been shown internationally, and is included in the collections of many museums. Baskin is presently a member of the art faculty at Smith College, Northampton, Massachusetts.

**I-6 Death Among the Thistles**

wood engraving, 6" x 8"

signed lower right: Baskin

F. M. Hall Collection, University of Nebraska



I-7

**KOHN, MISCH**

**American, b. 1916-**

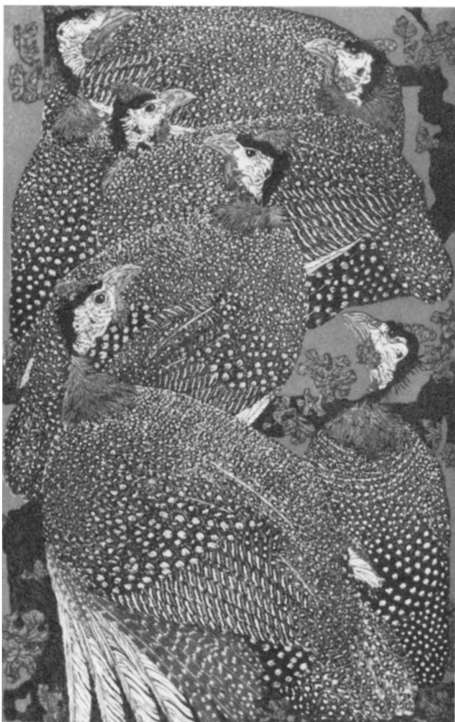
Born at Kokomo, Indiana. Educated at the John Herron Art Institute, Indianapolis, and in Chicago and Mexico City. He has received two Guggenheim fellowships for work in printmaking, a Ford Foundation grant for a retrospective exhibition and a Tamarind fellowship for work in lithography. He has exhibited in this country and abroad, being particularly noted for his early wood engravings. He has taught at the Universities of Indiana and Wisconsin and is presently a member of the faculty of the Institute of Design, Illinois Institute of Technology.

**I-7 Warrior Jagatai, 1953**

wood engraving, 23" x 11 $\frac{3}{4}$ "

signed lower right: Misch Kohn, 1953

F. M. Hall Collection, University of Nebraska



I-8

**TURNER, JANET**

**American, b. 1914-**

Born at Kansas City, Missouri. Studied at Stanford University, Claremont College and Columbia University. She received a Guggenheim fellowship and a Tupperware Art Fund fellowship. She has also exhibited internationally and is represented in major print collections in this country and abroad. Miss Turner is particularly known for her accomplishment in linocut, which is sometimes combined with serigraph, and whose subjects are frequently derived from paintings in egg tempera.

**I-8 Guinea Fowl**

color linocut, 16 $\frac{3}{4}$ " x 10 $\frac{3}{8}$ "

signed lower right: Janet Turner

edition: 75

University Collection (gift of Mrs. S. Herbert Hare), University of Nebraska



I-10a



I-10b



I-10c



I-10d



I-10e



I-10f

## SCHONGAUER, MARTIN

German, 1440-1491

### I-9 The Angel of the Annunciation

engraving, 6 15/16" x 4 3/4"

signed with initials in plate

Bartsch catalogue no. 1

collection mark of K. E. von Liphart (Lugt, 1687)

Gardiner Greene Hubbard Collection, Library of Congress

## ALDEGREVER, HEINRICH

German, 1502-1558

Born at Paderborn. He was a pupil of Durer. The mannerism of his style can be traced from the Netherlands and Marc-Antonio Raimondi. Aldegrever's work is characterized by the elegant elongation of his figures and an affection for small, shining folds of drapery. He executed many plates of religious subjects, but his real fame rests with his numerous plates of grotesque ornament.

### I-10 The Story of the First Man, 1540

engravings, 3 3/8" x 2 1/2"

each signed with monogram and dated in plate

Hubbard Fund, Library of Congress

a The Creation of Eve

b Adam and Eve forbidden to eat of the fruit

c Adam and Eve eating of the fruit

d Adam and Eve seeking to ignore the presence of God

e Adam and Eve driven from Paradise

f Adam put to work and Eve to raise the children

## DURER, ALBRECHT

German, 1471-1528

### I-11 St. George on Horseback, 1508

engraving, 4 5/16" x 3 3/8" (cut within plate marks)

signed in plate with monogram and dated

Meder catalogue no. 56

Hubbard Collection, Library of Congress





I-12 actual size

## BEHAM, HANS SEBALD

German, 1500-1550

Born at Nuremberg. He was influenced by Durer. In the early days of the Reformation Hans Sebald and his brother Barthel were banished from Nuremberg as freethinkers. Hans moved to Frankfurt where he was once more in difficulty, this time for appropriating Durer's unpublished material on proportions. His earliest plates are in Durer's style, his latest are more in the manner of the Italian engraver Marc-Antonio Raimondi. His tiny engravings are clear and strong, cut with an incisive burin.

## I-12 Madonna with the Pear, 1520

engraving, 4 7/16" x 2 15/16"

signed with monogram in plate

Bartsch catalogue no. 18

collection marks of Paul J. Sachs (Lugt, 2091) and Baron Adalbert von Lanna (Lugt, 2773)

Hubbard Fund, Library of Congress



I-13

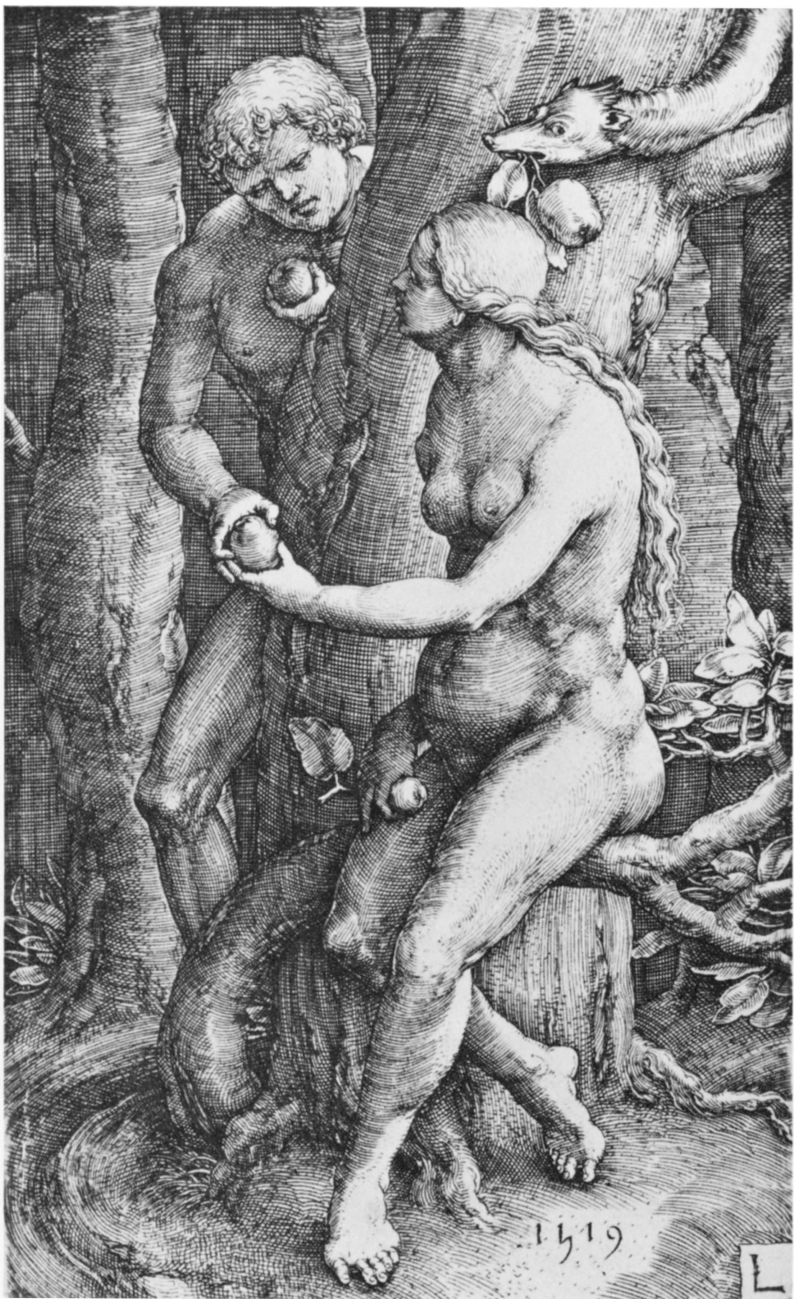
**RAIMONDI, MARC-ANTONIO**

**Italian, 1480-1534**

Born at Bologna. Marc-Antonio served his apprenticeship under the painter and goldsmith, Francesco Francia. He worked in Venice and in Rome. He was primarily a reproductive print-maker, working first from designs by Durer, later from Raphael and Michelangelo. Raphael, realizing the commercial possibilities, had engravings made from his drawings; supplying Marc-Antonio with line drawings which the latter was allowed to elaborate and develop. It was through these engravings that Marc-Antonio's reputation and influence were established.

**I-13 St. Cecilia (after Raphael)**  
engraving, 10 1/4" x 6 1/16"  
unsigned

Bradley Collection, Library of Congress



**VAN LEYDEN, LUCAS**

**Dutch, 1494-1533**

Born at Leyden. He was a pupil of his father and Cornelis Engelbrechtsz. At the age of nine he produced the first of his 174 plates. His earliest prints, sympathetic studies of humanity, are a summation of fifteenth century Dutch art; thus this part of his work may be regarded as the end of a long development. Toward 1520, Lucas came under the influence of Durer, and about 1528 his style changed once again, this time in favor of the style of the Bolognese engraver Marc-Antonio Raimondi.

**I-14 Adam and Eve, 1519**

engraving, 4 9/16" x 2 3/4"

signed and dated with monogram in plate

Bartsch catalogue no. 8

collection marks of G. S., SSV, and Alfred Morrison (Lugt, 151)

Hubbard Fund, Library of Congress





I-15

## VAN DYCK, ANTHONY

Flemish, 1599-1641

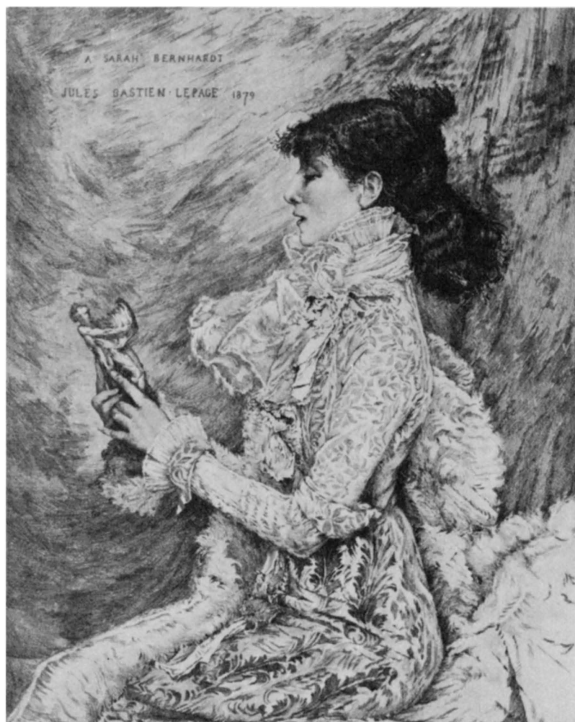
Born at Antwerp. He was a pupil of Rubens. After Van Dyck returned to Antwerp from Italy in 1626 he began a huge project, the **ICONOGRAPHY**, a collection of engraved portraits of famous persons of his time and the preceding century. This series was probably finished by 1632 when Van Dyck moved to England to become court painter to Charles I, however, it was not published until four years after the artist's death. The portraits, engraved by various engravers after Van Dyck's drawings, are unusual in that rarely did a professional portrait painter provide designs for the immense quantity of largely indifferent portraits engraved during the seventeenth century.

I-15 Theodorus Vanlonius (Theodore Dirk van Loon, 1629-1678)

engraving, 9 3/4" x 6 15/16"

signed: Paul du Pont Sculp, Ant van Dyck Pinxit

Hubbard Collection, Library of Congress



I-16

**BASTIEN-LEPAGE, JULES**

**French, 1848-1884**

Born at Damvillers. He studied at l'Ecole des Beaux-Arts. An academic painter of historical subjects and fashionable portraits painted in profile like those of Hans Holbein and Francois Clouet. His landscape paintings were done directly from nature.

**I-16 Sarah Bernhardt, 1879**

steel engraving, 10" x 7<sup>3</sup>/<sub>4</sub>"

unsigned

F. M. Hall Collection, University of Nebraska



I-17

**GROSS, ANTHONY**

English, b. 1905-

Born at London. Studied at the Slade School of Art, London, the Academie Julian, Paris and at the Escuela de San Fernando, Madrid. During the 1930's he produced several motion pictures and created illustrations for special editions of Cocteau's, *LES ENFANTS* and Emily Bronte's, *WUTHERING HEIGHTS*. Gross served as an official war artist with the British Army in Egypt, Burma, Normandy and Holland. Active as a painter as well as a printmaker, he has produced over 140 etchings and engravings since 1929 and has exhibited internationally, winning prizes in Lugano and Ljubljana.

**I-17 Paysage du Lot**

engraving, 9 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ "

signed lower right: Anthony Gross

edition: 149 of 200

University Collection (gift of Miss Jeanne Richards),  
University of Nebraska



I-18

**BAROCCIO, FEDERICO**

**Italian, 1526-1612**

Born at Urbino. He worked primarily in that city and frequently in Rome. He was one of the few sixteenth century artists who understood the capabilities of the etching technique; combining etching and dry point with dotted engraving between the lines. His prints, of which there are four in existence, have a soft, misty appearance.

**I-18 The Virgin Holding the Child Seated on a Cloud**  
etching, 6" x 4¼"  
signed with initials in plate

Library of Congress



I-20

## VAN RIJN, REMBRANDT HARMENSZ

Dutch, 1606-1669

Born at Leyden. He studied with Jacob Swanenburgh in Leyden, later under Pieter Lastman in Amsterdam. In 1624 he opened a studio in Leyden which he moved in 1631 to Amsterdam where he spent the rest of his life. In 1634 he married Saskia van Ulenburch who died in 1642. The thirties and forties were years of prosperity, but in the early fifties he was declared bankrupt, his house and art collections were sold. Rembrandt's genius as an artist places him beyond final critical evaluation. His etchings, influential from his time to the present, have rarely been matched for the power of their technique and their depth of expression.

## I-19 The Three Trees, 1643

etching, 7 $\frac{7}{8}$ " x 11"

unsigned

Rovinski catalogue no. 212; Bjorklund catalogue no. 43B

Hubbard Collection, Library of Congress

## I-20 Nude Woman, 1658

etching, 6 $\frac{1}{4}$ " x 3 $\frac{3}{8}$ "

unsigned

Rovinski catalogue no. 200

Library of Congress





I-21

**BOL, FERDINAND**

Dutch, 1620-1681

Born at Dordrecht. He was a pupil of Rembrandt and throughout his life worked in Rembrandt's style, borrowing his master's figures and light, sinuous line.

**I-21 St. Jerome**

etching, 11 3/16" x 9 11/16"

signed in plate

Bartsch catalogue no. 3

Hubbard Fund, Library of Congress



I-22

**TIEPOLO, GIOVANNI DOMENICO**

**Italian, 1727-1804**

Born in Madrid. Son of Giovanni Battista Tiepolo, he was his father's pupil and collaborator. He engraved plates after his father's work and several of his own invention. Giovanni Domenico was one of the precursors of romanticism. His prints, light in tone, are darker than his father's, there is more shading, a greater interest in surface textures, particularly the rough textures of untamed nature.

**I-22 Via Crucis, Stazione Ultime, 1749 (Stations of the Cross, Final Station)**

etching, 8 13/16" x 7 3/16"

unsigned

watermark: A

Hubbard Fund, Library of Congress



I-23

**FORAIN, JEAN-LOUIS**

**French, 1852-1931**

Born at Reims. As president of the "Peintres-Graveur", he worked for the recognition of prints as a fine art. His own prints, satires on late nineteenth century life (business men and their girls were his primary targets), are derived from Daumier, only much looser and lighter in touch. Like Whistler he was concerned with proper papers, inks and limited editions.

**I-23 A la table de jeu (At the Gaming Table)**

etching, 8 11/16" x 10 15/16"

signed in pencil

Guerin catalogue no. 72 (artist's proof)

collection mark of Paul Sachs (Lugt, 2113)

Pennell Fund, Library of Congress





I-24

## LESUEUR, NICOLAS

French, 1691-1764

Born at Paris. He and his brother Vincent cut the color blocks for the etchings of Paul Robert, Claude Caylus and Charles Nicolas Cochin which were illustrations for Pierre Crozat's *RECUEIL D'ESTAMPES D'APRES LES PLUS BEAUX TABLEAUX ET... DESSINS QUI SONT EN FRANCE DANS LE CABINET DU ROY, DANS CELUY DU DUC D'ORLEANS ET DANS D'AUTRES CABINETS*, published in 1729. As a record of these now scattered collections the book is invaluable. The Germans were the first to make color prints (chiaroscuros) as early as 1506; they were merely the usual black and white woodcuts enlivened

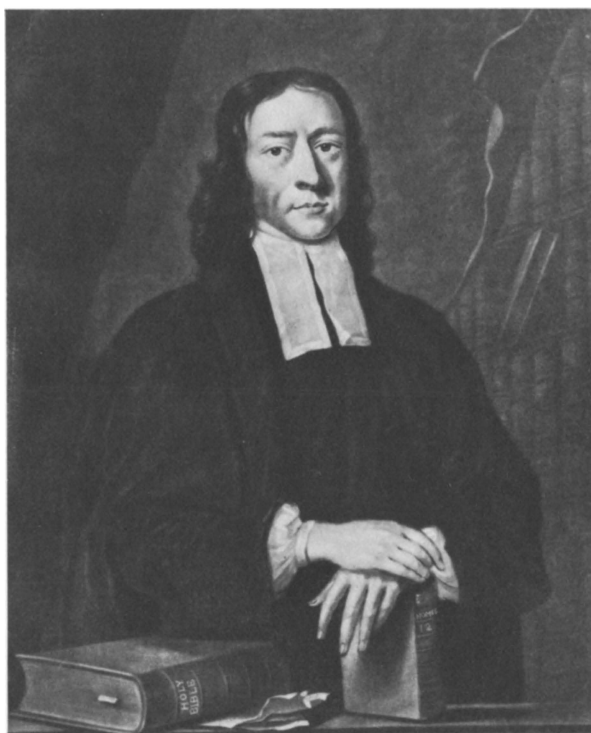
by the addition of a color. One of the earliest artists to use a color wood-block in conjunction with an engraved plate was Goltzius, and by the early eighteenth century the process was in wide use as a method of reproducing paintings and, in this instance, drawings.

### I-24 *Dessein de Balthasar Peruzzi di Sienne, 1729*

etching and woodcut, 12 15/16" x 8 1/16"

signed in legend

Library of Congress



I-25

**FABER, JOHN**

**English, 1684-1756**

Born at London. He learned engraving from his father, John Faber, who was born at The Hague and later settled in London. Faber, the younger, was a more accomplished engraver than his father; his plates after the paintings of fashionable portrait artists are very numerous; he is known best for his series KIT-CAT CLUB and the BEAUTIES OF HAMPTON COURT. The technique of mezzotint, invented in the seventeenth century, was widely used in the following century, especially in England, to reproduce paintings. Because of its soft qualities and lack of hard lines it is especially suitable for translating the qualities of paint.

**I-25 John Wesley, M. A.**

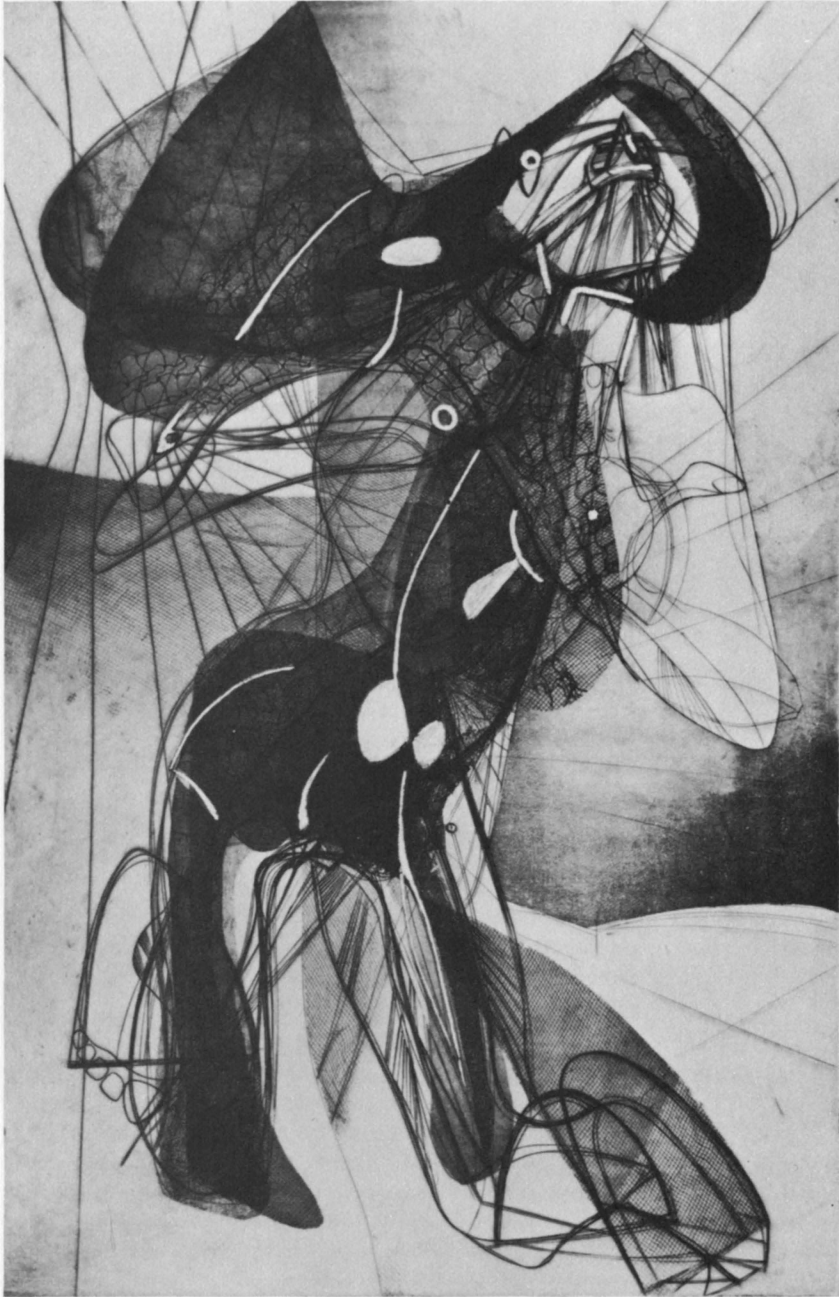
from a painting by Jonathan Williams

mezzotint, 14" x 10"

signed in legend

unidentified collection stamp, verso

Library of Congress, gift of Joseph Verner Reed



I-26

**HAYTER, STANLEY WILLIAM**

**English, b. 1901-**

Born at London. Educated at Kings College and the Academie Julian, Paris. In 1927 he left commercial employment to devote himself to a restoration of the arts of etching and engraving. Founded Atelier 17 in Paris which became an international center of instruction and experiment, accommodating important work by Picasso, Kandinsky, Miro, Calder and Matta. Atelier 17 was moved to New York in the years 1940-50, but Hayter has since returned to Paris where he continues active, both as a painter-printmaker and as a teacher. He has published two important books on the subject, and is probably the most important single influence, both stylistically and technically, in contemporary graphic art.

**I-26 Amazon, 1945**

engraving, 24 $\frac{3}{4}$ " x 15 $\frac{7}{8}$ "

signed lower right: S. W. Hayter

F. M. Hall Collection, University of Nebraska



I-27

**CHESNEY, LEE**

**American, b. 1920-**

Born at Washington, D.C. Educated at the Universities of Colorado and Iowa. He has taught at the same institutions and is currently teaching printmaking at the University of Illinois. A Fulbright grant, which he received in 1956-57, was spent in Japan. He has exhibited widely in the United States and in international exhibitions in Italy and Japan.

**I-27 Discontent\***

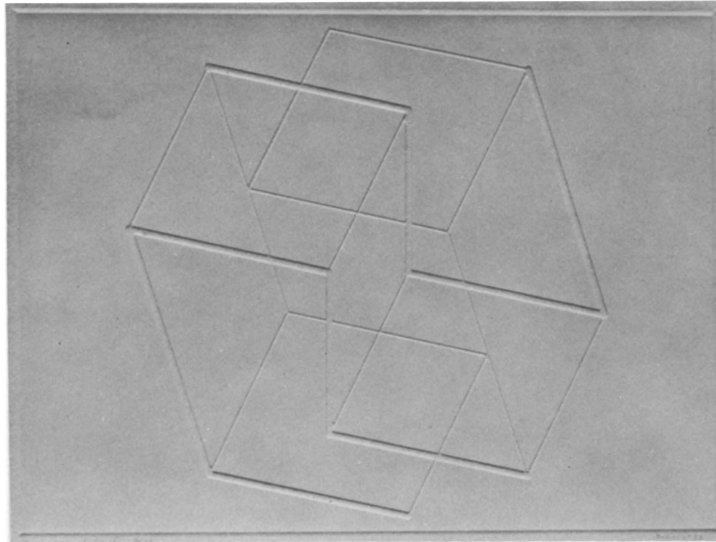
intaglio, 26 $\frac{1}{4}$ " x 33 $\frac{5}{8}$ "

signed lower right: Lee Chesney

edition: 6 of 15

F. M. Hall Collection, University of Nebraska

\*exhibited with the copper plate



I-28

**ALBERS, JOSEF**

American, b. 1888-

Born at Bottrop, Germany. Studied in Berlin and Essen, at the Royal Academy, Munich and at the Bauhaus in Weimar, where he was a member of the faculty from 1923-33. In America he has had a continuous and influential career as a teacher, first at Black Mountain College, North Carolina from 1939-49, and at Yale University from 1950-60. He has exhibited internationally as a painter and printmaker and is particularly known for his theories of design and color which have revolved around a single element—the austerity of the straight line in relation to itself. He gives as the rationale of his prints, “their ratio of effort to effect and their immediate public contact”.

**I-28 Solo V, 1958**

inkless intaglio, 6¼" x 8⅝"

signed lower right: Albers '58

edition: 3 of 30

F. M. Hall Collection, University of Nebraska





I-29

### GERICAULT, JEAN LOUIS ANDRE THEODORE

French, 1791-1824

Born at Rouen. A pupil of Carle Vernet and Jean Guerin, he led the romantic revolt in French art with the exhibition in 1819 of his painting THE RAFT OF THE MEDUSA. He was also a pioneer of lithography. In 1816 the Comte de Lasteyrie and Gottfried Englemann, both trained at Aloys Senefelder's shop in Bavaria, opened establishments in Paris and popularized the process. Following this, Gericault produced some one hundred plates, drawn with pen and grease pencil on coarse grained stone. His addition to the process consisted in the use of a second stone, a tint stone, which led the way to the color lithograph employing many stones, one for each color.

### I-29 Rider on a Coach Horse, 1820

lithograph, 8" x 12"

unsigned

Delteil catalogue no. 23

F. M. Hall Collection, University of Nebraska

### BONNARD, PIERRE

French, 1867-1947

### I-30 La Revue Blanche, 1894

color lithograph, 29<sup>3</sup>/<sub>4</sub>" x 23<sup>1</sup>/<sub>4</sub>"

signed in stone: "Bonnard 94", also "Imp. Edw. Ancourt, Paris"

Roger-Marx catalogue no. 32

F. M. Hall Collection, University of Nebraska



I-31

**POLLACK, REGINALD**

American, b. 1924-

Born at New York City. Studied with Moses Soyer, Boardman Robinson and Wallace Harrison. Following World War II, Pollack worked in Paris and exhibited paintings in the various salons, winning a medal in 1954. More recently he has worked in New York where he undertook his first prints and developed the special technique of the counter-lithograph.

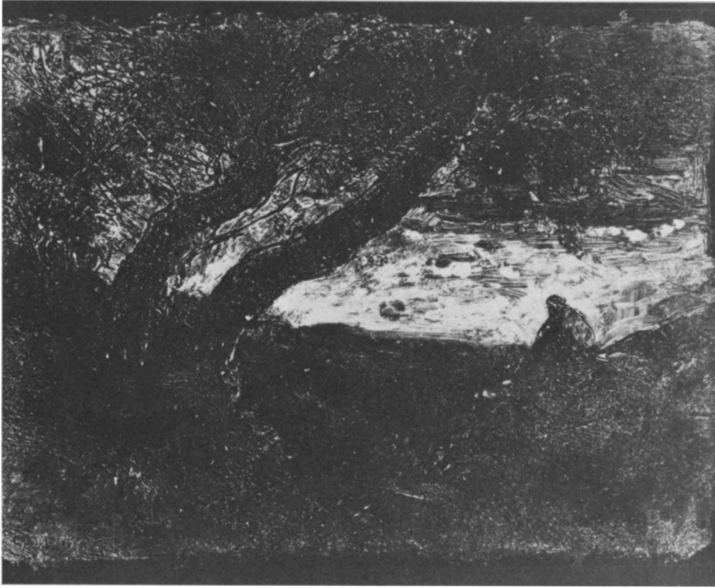
**I-31 Studio Interior, 1958**

lithograph, 18 $\frac{7}{8}$ " x 25"

signed in margin: Pollack

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I-32

## COROT, JEAN BAPTISTE CAMILLE

French, 1796-1875

Born at Paris. He studied with Achille Michallon and Jean Bertin. He traveled to Italy and later settled at Barbizon, where he became the leader of a group of landscape painters who took their name from the town. Corot contributed to printmaking a new medium which corresponded to and was dependent upon the invention of photography, namely, *cliche verre*. A drawing is made either with pen or brush on a glass plate, or the whole plate is coated with india ink and a needle is used to scratch away areas; the plate is placed on a piece of light sensitive paper, exposed and developed like a photograph. In other words, the *cliche verre* is a handmade negative: what is black on the plate is white when printed and the blank spaces then print black.

### I-32 *Le songeur*, 1854 (The Dreamer)

*cliche verre*, 5 $\frac{7}{8}$ " x 7 $\frac{7}{8}$ "

signed in plate

Delteil catalogue no. 43

Pennell Fund, Library of Congress



I-33

**HARTIGAN, GRACE**

**American, b. 1922-**

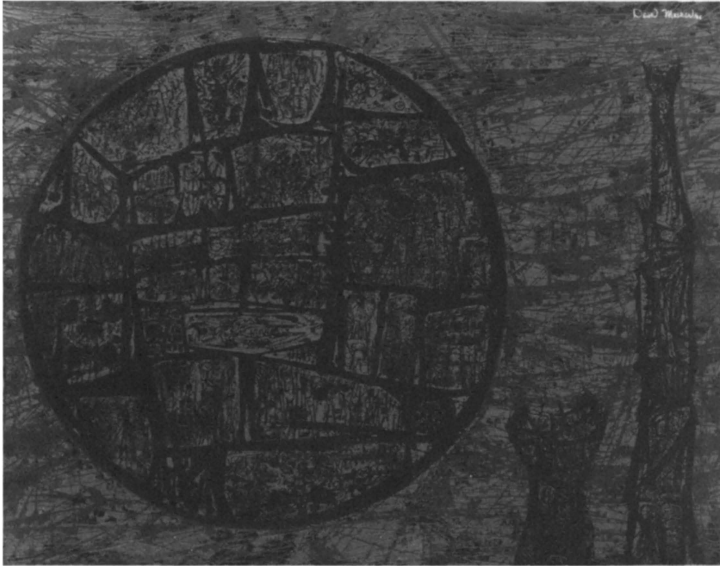
Born at Newark, New Jersey. Studied in Newark with Isaac Lane Muse, 1942-47. Miss Hartigan is one of the leading second generation representatives of the Abstract-Expressionist school. As a printmaker she has worked in both serigraphy and lithography, regarding both as natural extensions of her painting, which is characterized by abstract compositions of brilliant overlapping color.

**I-33 Figure Composition**

color serigraph, 7" x 10"

signed lower right: G. H.

F. M. Hall Collection, University of Nebraska



I-34

## MEEKER, DEAN

American, b. 1920-

Born at Orchard, Colorado. Trained at the Art School of the Art Institute of Chicago and at Northwestern University. Since 1946 he has taught printmaking at the University of Wisconsin. Meeker received a Guggenheim fellowship in 1959, and is noted for his technical experimentation with silk screen printing, particularly in the build up of the design and in press-work.

## I-34 Black Mood, 1955

serigraph, 19 $\frac{7}{8}$ " x 26"

signed upper right: Dean Meeker / '55

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