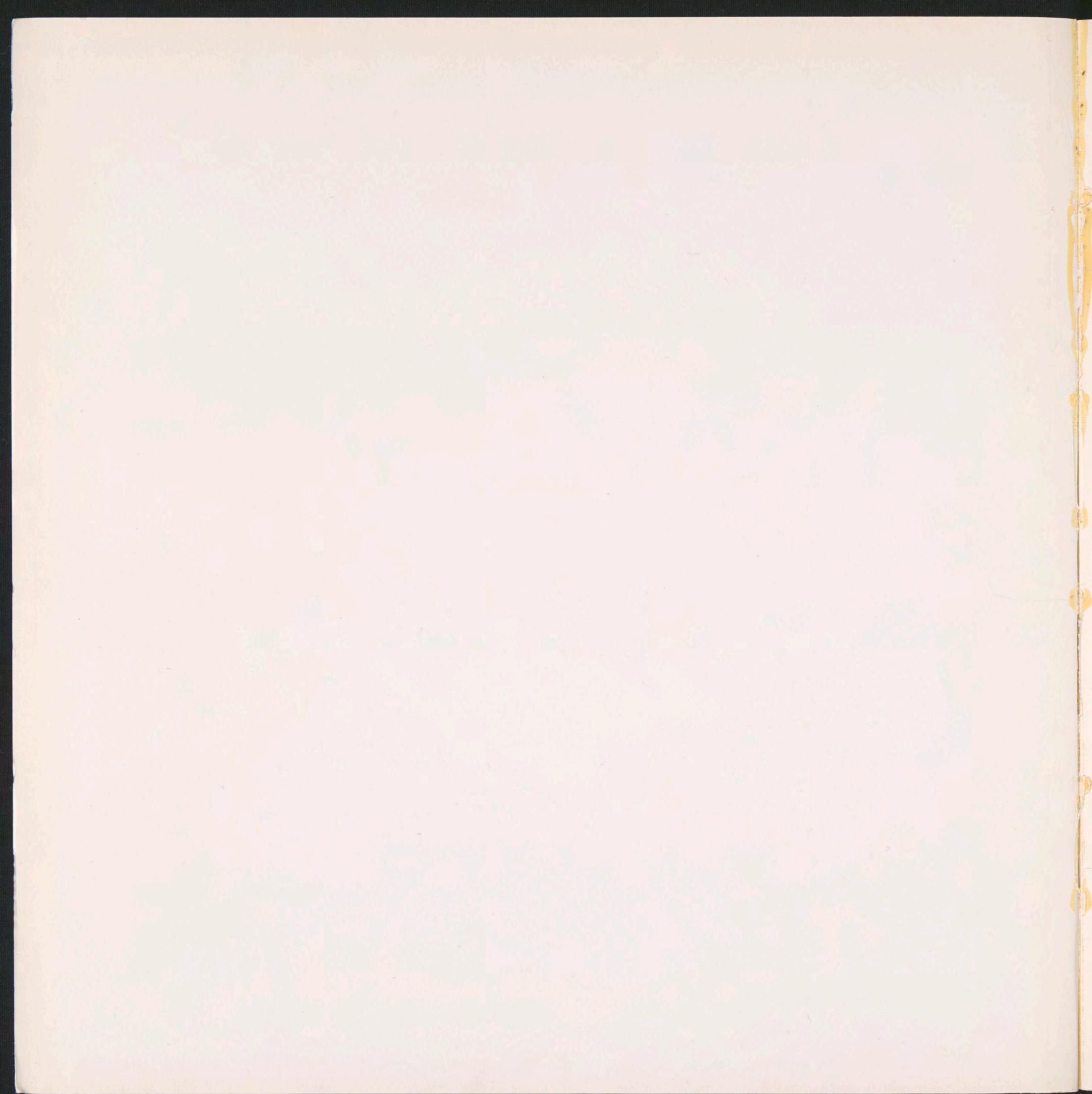


The Print
Methods and Masterpieces





The Print

Methods and Masterpieces

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The Print

Methods and Masterpieces

from the Auckland City Art Gallery Collection
and
the Mackelvie Collection

by
Andrew Bogle

An exhibition organised by the Auckland City Art Gallery.
Made possible with the support of the Morrison P.I.M. Group
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of New Zealand

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T. L. Ralston Adams

London

Foreword

This catalogue celebrates an exhibition that in turn celebrates a collection.

Both catalogue and exhibition contain a distillation of one of the finest print collections of the Southern Hemisphere. Auckland's splendid collection of prints encompasses the entire history of the discipline from its origins to the present day, and is rich in the works of the most prominent practitioners of all time. It is a collection which finds its origins in the erudition and refined tastes of Governor Sir George Grey, James Tannock Mackelvie, and, more recently, Dr Walter S. Auburn, but which has been consciously and conscientiously maintained by successive staffs of the City Art Gallery.

We are proud of the thousands-strong print collection owned by the people of Auckland. It is a civic treasure from which we are able regularly to select exhibitions, and which is equally regularly consulted by scholars, interested members of the public and groups of students and school pupils. Frequently groups of works by individual artists are shown, or works of particular artists or particular schools exhibited. At other times thematic exhibitions are prepared, exploring specific subjects. Seldom do we allow ourselves the luxury of selecting a group of diverse undisputed masterpieces from the collection as we have here.

The Print: Methods and Masterpieces is such a selection of masterworks. It contains sixty prints of rare quality and beauty. But it is also an exhibition that surveys the history of the principal printmaking disciplines, seeking at the same time to demonstrate the range and variety of each of these media and explain the various technical methods.

We are grateful to Morrison Printing Inks and Machinery Ltd for their generous support of this exhibition and its catalogue. The involvement of a manufacturer and supplier to the printing industry, committed to excellence and advancement in their field, with an exhibition which celebrates the country's finest collection, tracing the artistic history of that industry, is especially valuable. Without our sponsor's support this catalogue would not have been possible. We are also indebted to the Queen Elizabeth II Arts Council for its support in touring this collection.

T.L. Rodney Wilson
Director

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Note

All measurements are in millimetres, height before width. Measurements refer to image size, where clearly defined. In all other cases measurements refer to size of sheet.

The term 'colour' as used here means 'not monochrome'. A print in two or more distinct tones of ink, such as grey-black and blue-black, is here defined as colour. A print in a single dark brown ink, for example, is not categorised as colour, even though the ink is not black.

Where possible works have been reproduced actual size.

Titles of prints have been translated where necessary into English.

Abbreviations

- b. = born
- c. = circa
- fl. = flourished
- n.d. = no date
- vol. = volume

The Relief Print

A fingerprint is the simplest relief print. The raised whorls of skin receive ink and print as black lines while the furrows between them print as white spaces. The principle is extremely simple and all the important relief printing techniques — woodcut, wood engraving, linocut and letterpress — are based on it. Rubbing and embossing are cousins of relief printing.

True relief printing did not evolve until a suitable material was available to receive the impression; that is, until paper was invented, although the stamping of seals, bricks and soft metals with engraved dies paved the way for the relief print.

The invention of paper, an event almost as momentous as the invention of the wheel, took place, according to the earliest accounts, in China in the year A.D. 105. There, printing was given great impetus by the popular demand for rubbings from ancient writings and religious images engraved on stone tablets. By laying a sheet of paper over the engraved stone and rubbing the paper with charcoal, a negative impression of the image was obtained, an exercise that could be repeated indefinitely.

It was not until the Tang Dynasty (A.D. 18-906), some five hundred years after the invention of paper, that the first prints (Buddhist charms, from images and characters cut in woodblocks) were produced in China; and it was another thousand years later, in the Middle Ages, that the technique was introduced to Europe. Textile printing from woodblocks had been practised in Europe since the sixth century when it was introduced from the Middle East, but paper was not available in Europe until the early fifteenth century.

Like the early Chinese devotional prints, the first European woodcuts served a popular demand for religious images, which could now be produced cheaply and in large numbers. Previously, religious images had been the prerogative of the Church and the nobility, like the painstakingly inscribed and illuminated books produced by cloistered monks, which now could be mass-produced by the revolutionary woodcut process.

Colour printing was not to come till later, so the rudimentary blackline images of the earliest woodcuts were frequently coloured by hand. The anonymous designers of these early woodcuts were either scribes, or craftsmen who cut the woodblocks. The latter hailed from the guilds of cabinetmakers and jewellers whose traditional training made them the best equipped for the new discipline. However they were not artists, so their work invariably lacks in imagination and expression what it possesses in technical skill. Artists belonged to quite separate guilds.

Ulm, Strassburg and Nuremberg were centres of the first woodcut workshops in

Germany; in Italy, Bologna and Florence; in France, Lyons; and in the Netherlands, Antwerp and Bruges. These print workshops were all established during the first decades of the fifteenth century; the earliest date found on a woodcut is 1418. Illustrated playing cards, images of Christ and the Virgin and scenes from the lives of the saints, in the prevailing international Gothic style, are most numerous among such early woodcuts; but as blockbooks became more common, with the proliferation of printing presses in the important towns throughout Europe, the quality of the designs and the range of subjects increased dramatically and the woodcut underwent a rapid metamorphosis from an ugly duckling to a fully fledged work of art.

No individual contributed more to this transformation than the great Nuremberg painter and engraver Albrecht Dürer (1471-1528), although Dürer's early mentor, Michel Wolgemut (1438-1579), is the earliest credited painter who was also a designer of woodcut illustrations. Dürer, the first northern Renaissance artist, cast an enormous shadow in every sphere of the graphic arts: woodcut, engraving, etching and watercolour. His single most important contribution to the development of the woodcut was his use of an expressive system of parallel hatching which, besides denoting shadow, serves the purpose of defining forms 'sculpturally'.

Before Dürer's innovation, the prevailing mechanical system of crosshatched lines tended to flatten forms they were intended to shade. Dürer's *chiaroscuro* treatment of forms — that is, modelled in terms of light and shade — was an inspiration for an important school of fifteenth century German engravers. Known as the Danube School, these artists dramatically exploited the newfound linear possibilities of the woodcut and the technical skills of the woodcutters who executed their designs. Lucas Cranach (1472-1553), Hans Baldung Grien (c.1476-1545) and Albrecht Altdorfer (c.1480-1538) all specialised in dynamic compositions charged with powerful rhythms that animate trees, rocks, clouds and figures alike, so that landscape becomes more than just a backdrop to a religious event, acquiring a spiritual presence of its own.

Cranach is credited with the invention of the first true colour print, the *clair-obscur*, or *chiaroscuro* woodcut, around 1500. Up to that point stencils had been used to apply localised patches of colour to black-and-white woodcuts, mainly playing cards and popular broadsides. Cranach's new method, in which various shades of the same colour were superimposed to create a graduated series of tones, from dark shadows to distinct highlights, imitated the effect of German drawings on tinted paper with painted white highlights, or sepia drawings on white paper. Cranach's earliest print using this technique is dated 1506. Hans Baldung Grien, Albrecht Altdorfer, Hans Wechtlin and Hans Burgkmair all produced *chiaroscuro* prints over a period of not more than a decade, after which the centre of interest shifted to Italy.

In 1516 Ugo da Carpi (1455-1523) belatedly claimed the invention of *a chiaro et scuro* (light and shade) as his own in applying to the Senate of Venice for a patent for the technique. The Italians perfected the *chiaroscuro* print, conceiving their designs in terms of large areas of flat colour without the intricacies of the line block on which the Germans still depended. This was the important difference between the Italian and German product; the German *chiaroscuro* woodcut remained a predominantly linear print with

one or more additional tone blocks added. Several of Dürer's black-and-white woodcuts, such as *The Rhinoceros*, were even converted to *chiaroscuro* posthumously in this way. The Italians Ugo da Carpi, Antonio Fantuzzi da Trento, Giuseppe Niccolo Vicentino and Andrea Andreani, by contrast, conceived their works as wall decorations and in the characteristic Italian way, forsook the Gothic linear virtuosity for a more classical, broader and calmer effect.

Apart from the happy exception of the *chiaroscuro* print, which because of its colour and tonal capabilities was a law unto itself, the woodcut fell into a long decline from the sixteenth century as it succumbed to increasing competition, first from engraving and then etching. Engraving, an intaglio process in which the image is engraved in a copper plate and printed from ink in the incised lines, not only permitted more detailed images, it was an altogether more direct way of making them. While the woodcutter's work was essentially subtractive – removing wood to leave an upstanding ridge of wood, to make a line – the engraver of metal could incise his line directly on the plate with one measured stroke of the burin. Furthermore, copper plates did not warp or crack from the pressure of the press, as woodblocks were prone to do.

As if to repay the great debt the European printmakers owed to their Eastern counterparts, the *chiaroscuro* print had a remarkable by-product in the Orient in the form of *ukiyo-e*, or polychrome woodblock prints depicting the gay 'floating world' of sixteenth century metropolitan Edo (now Tokyo). It is believed that Saint Francis Xavier may have taken Italian *chiaroscuro* prints with him when he travelled to Japan in 1549, thus introducing the colour print to the East.

The Japanese evolved their own distinctive method of inking and printing their blocks by applying the ink with a brush, laying on soft absorbent paper and burnishing the back of the paper with a disk of palm leaves, called a baren. It was not until 1764, when Suzuki Harunobu (1725-1770) had advanced to the stage of employing as many as ten colour blocks, as well as embossing, that Japanese colour printing really came of age.

Catering to a rising merchant class, the *ukiyo-e* print reflected the picturesque, theatrical, elegant and sensual sides of Edo society and its environs. Langourous women at their toilet, kabuki actors playing their favourite roles, celebrated beauties displaying the finest fashions and courtesans indulging their clients – all were favoured subjects of *ukiyo-e* artists whose designs, drawn with brush and ink on rice paper, were cut, inked and printed by a succession of skilled artisans working under the direction of entrepreneurial publishers.

The *ukiyo-e* print, one of the most successful forms of popular art the world has seen, flourished throughout the seventeenth and eighteenth centuries, while in Europe the woodcut languished at the hands of facile craftsmen who plied their craft largely for reproductive purposes. In the nineteenth century the tide turned again, and it was the Japanese colour prints, conceived in terms of flat shapes of colour with particular regard for overall decorative balance, that revitalised European printmaking (as well as painting) from Whistler to Degas and from Klinger to Gauguin.

William Blake (1754-1827) had a romantic flirtation with the medium when he engraved seventeen small illustrations, characterised by a refreshing simplicity and rustic charm, for a classroom edition of Virgil's *Eclogues* in 1821. Blake's diminutive woodcuts were an inspiration to the Ancients of Shoreham and in particular Edward Calvert (1799-1833), who made six exquisite 'Spiritual Designs' under such titles as *The Brook*, *The Cyder Feast* and *The Chamber Idyll*, all of them vignettes of Arcadian bliss. These and Blake's designs are islands of inspiration in a sea of dross.

In the nineteenth century, however, artists began to rediscover a forgotten drama and power that could be unleashed from the sinewy woodblock. Paul Gauguin (1848-1903), the driving force behind the Symbolist movement who went to Tahiti to immerse himself in tribal life and purge himself of Western cultural traditions, found the raw and rugged qualities of woodcut an ideal vehicle for his haunting images of that Oceanic paradise. Drawing on his early training as a furniture carver, Gauguin attacked his great blocks of endgrain with a variety of tools, from broad gouges for the open areas such as skies to sandpaper for the delicate skin tones, printing his blocks, so it is said, by placing them on his mattress and sitting on them. Not surprisingly, registration was a chancy business and few impressions from the same block are identically inked, let alone evenly printed, an effect which adds not only to their mysterious power but also to their market value.

The *belle épreuve*, or exclusive impression, acquired a special significance in the late nineteenth century as both artists and collectors sought something more personalised than identical impressions in the wake of recent technical advances in the areas of photomechanical reproduction. Edvard Munch (1863-1944), whose haunting images of wasted consumptives, melancholic women and grimfaced men present a singularly depressing picture of the human condition, frequently varied the colours of his woodcuts from impression to impression so that an edition of prints from the same block(s) sometimes constitutes a family of unique states.

In the dawn of the twentieth century the woodcut enjoyed a spectacular revival, charged by the new life that Gauguin and Munch injected into it. This was aided by European artists' discovery of tribal African and Oceanic carvings which lent an impetus to engraving on wood. Foremost among these were the group of Expressionists called *Die Brücke* (The Bridge) in Dresden, who around 1905 reacted to the entrenched romantic realism of the academies. Nothing could be further from the decorous women, sinuous lines and muted colours of the art nouveau print than the stark, brutally carved, mask-like faces that gaze abjectly from the woodcuts of Ludwig Kirchner (1880-1938), Erich Heckel (1885-1970), Karl Schmidt-Rottluff (b.1884), Otto Mueller (1874-1930) and Max Pechstein (1881-1955). The Munich school of German Expressionists. *De Blaue Reiter* (The Blue Rider) also gave the woodcut a special place in their work. Of this group Wassily Kandinsky (1866-1944), Lyonel Feininger (1871-1956) and Franz Marc (1880-1916) produced the most notable work in the medium, Feininger developing a vocabulary of fractured planes and splintered forms that was ultimately suited to the nature of the material. Kandinsky's woodcuts played a seminal role in the evolution of his style towards pure abstraction and he made some of the most original and distinctive colour prints in the medium, printing each colour from a different block like the *ukiyo-e* artists.

Wood engraving, a refined form of woodcut using boxwood endgrain (which can sustain the most intricate cutting) enjoyed a vogue amongst English bibliophiles such as Blair Hughes-Stanton, Gertrude Hermes, Eric Ravilious, Gwen Raverat and the brothers Paul and John Nash during the post-war period. White-line wood engraving, in which the lines are engraved positively as in copperplate engraving but with the relief areas of the block being inked, was pioneered in England by Elisha Kirkall (c.1682-1742) and Thomas Bewick (1753-1828). The post-war artists frequently used the technique to bring out hairline details in areas of shadow and often combined it with more rugged gouging of the whites in the open areas of the image. Favoured subjects were sylvan and rustic scenes, including bird and animal life, which were well suited to the material of their blocks. While some prints were produced as separate sheets, many were created as illustrations to luxury crafted books for a connoisseur market, designed and printed by such presses as the Golden Cockerel, Cresset and Curwen.

The invention of linoleum in the 1920s was a boon to the relief print. A softer material than wood, it is also much cheaper and can be easily worked. Kandinsky, Matisse and Picasso made early linocuts, Picasso devising a technique in which areas of the block are progressively cut away with successive colours taken from the diminishing relief surface, not unlike the technique the Italian *chiaroscuro* woodcut artists used more than three hundred years earlier. The most productive period for the linocut was between the wars. At London's Grosvenor School of Modern Art, Claude Flight (who took up the medium on his demobilisation in 1918) led a talented group of artists – known as the Grosvenor School – in exploring the polychrome linocut. Sybil Andrews, Leonard Beaumont, William Greengrass, Cyril Power and Ethel Spowers all produced highly original linocuts using a vocabulary of jagged, rhythmical and streamlined forms in bright, strong colours that celebrate the speed and dynamism of modern life, as do the expressive titles to their prints: *Speed Trial*, *Whence and Whither*, *In Full Cry*, *Air Raid*, *Hurdlers*.

In recent years the relief print has enjoyed a resurgence of artistic interest largely as a result of the Neo-Expressionist movement spearheaded by German and Italian artists. Jörg Immendorff and Anselm Kiefer, in particular, have produced important work that literally adds a new dimension to the relief print. Kiefer's giant woodcuts composed of numerous single sheets, butted together like a mosaic, calls to mind *The Triumphal Arch of Maximilian I* (composed of 192 separate blocks and standing 3.5 metres tall) on which Dürer and a host of prominent German woodcut artists collaborated in the early years of the sixteenth century.

Immendorff's 'Cafe Deutschland' series (1982-83) of monumental linocuts (1.8 by 2.3 metres each) are perhaps the most ambitious essays in that medium. Like Edvard Munch's uniquely coloured woodcuts, the 'Cafe Deutschland' linocuts vary in their colouring from impression to impression. At a time when the relief print seemed to be suffering a decline in popularity, Kiefer and Immendorff revitalised this most German manifestation of graphic art, and demonstrated yet again that ink runs in the veins of German artists.

Another development that has given new life to the relief print is the resurgence of interest in the traditional Japanese method of woodcut production. The *ukiyo-e* print

underwent a steady decline throughout the latter half of the nineteenth century and as an art form all but disappeared. But the old technique of cutting the blocks and printing them has been preserved by families of Japanese artisans, whose skills and knowledge are once again being utilised not only by Japanese but also Western artists. Presses such as Crown Point in Oakland, California, act as an intermediary between the artists who supply the drawings and the Japanese printers who cut and ink the blocks by the age-old Japanese methods. This development repeats a pattern of cross-fertilisation between Eastern and Western printmakers that has long played an important role in preserving the vitality of the woodcut.

Bath House

c. 1496-97

woodcut by

Albrecht Dürer

German school 1471-1528

This is one of the earliest large-format woodcuts that Dürer made shortly after his return to Nuremberg from Venice, and one of his earliest with a secular subject. His Venetian experience had inspired him to emulate the Italian mastery of the human figure and the bath house setting provided a perfect opportunity to make a grouping of naked figures.

Various interpretations of the subject have been advanced, ranging from a straightforward *genre* scene to a complicated allegory on the Dionysian mysteries of inspiration and purification. According to Edgar Wind, the proponent of the latter, each of the four bathers represents one of the four 'humours', for which he is undergoing the appropriate purgative treatment. The melancholic leaning on the post is being uplifted by the music of the flautist and violinist; the sanguine bather inhales the scent of a flower; the choleric prepares to stimulate his skin with a scraper; while the rotund phlegmatic administers to himself a draught of wine.

The proximity to the melancholic's loins of the waterspout crowned by a small cock is a pun on several levels, for the German word 'hahn' shares a variety of meanings with the English 'cock'. This humorous element is a testimony both to Dürer's humanism and to his own 'cockiness', for he knew that he was indisputably the greatest master of the woodcut in the whole of Europe.

387 x 280 mm
only state

references: Bartsch 128; Hollstein 266; Strauss 31
purchased by the Auckland City Council, 1962



The Descent from the Cross

c. 1620-30

chiaroscuro woodcut, after Raphael, by

Ugo da Carpi

Italian school 1479-1532

Based on a picture by Raphael and probably commissioned by him, this is no slavish imitation but a work of genius transformed. In spite of its translation into a medium with distinctly different properties from the original painting, and in spite of the severe reduction in scale and tonal range, the pathos of Raphael's masterpiece is brilliantly preserved.

Ugo da Carpi's triumph is in fact one of economy of means. The broad expanse of sky here is uncommon amongst *chiaroscuro* woodcuts since relief printing from a large surface area, unrelieved by engraved details, invariably presents problems. This explains the slightly mottled quality of the brown ink in the sky which, incidentally, is uncommonly dark compared with other impressions of the same print. The cutting is clean and confident and the effect of light raking forms and moulding them in sculptural terms is eloquently conveyed by the elementary division of tones into four zones: black, dark brown, light brown, and the white of the paper. There are also impressions of this print that have been printed in grey-green tones, instead of the brown used here.

Ugo da Carpi claimed to have invented *chiaroscuro* printing, in 1516, although evidence suggests that Lucas Cranach, a German painter and woodcut artist, deserves that distinction. Da Carpi copied a number of Raphael's designs, including *The Miraculous Draught of Fishes*, *The Massacre of the Innocents*, *David Beheading Goliath* and *The Dream of Jacob*. He employed two main woodcut styles — one the so-called Italian manner, characterised by a greater emphasis on tone, and minimal use of line and hatching; and the Northern style, used here, which shows a greater reliance on line and hatching.

Ugo da Carpi also made *chiaroscuro* woodcuts after works by Giulio Romano, Federico Barocci, Parmigianino and Titian. Bartsch attributes to the artist a total of fifty-two *chiaroscuro* prints.

375 x 285 mm

only state

3 colours

reference: Bartsch XII 43.22

purchased by the Auckland City Council, 1962



RAPHAEL VRBINAS

The Brook
1829
wood engraving by
Edward Calvert
British school 1799-1883

The block was originally inscribed 'THE WATERS OF THIS BROOK SHALL NEVER FAIL TO THE MARRIED WIFE OF THE LORD GOD' but the inscription, date and signature were removed by Calvert in the second state, to which this impression belongs. Calvert's reputation is based on a small number of published prints – two engravings on copper, two lithographs and six wood engravings. Another five works in wood engraving and copper engraving were never published and are known by unique impressions.

Born near Bideford in Devonshire, Calvert joined the Navy as a midshipman on the frigate *The Albion* at the age of fifteen. In 1820 he left the Navy to become an artist and settled at Plymouth, where he studied painting under A.B. Johns, a friend of Turner. In 1824 he went to London and was admitted to the Royal Academy; he became a member of a close group of artists known as the 'Ancients of Shoreham', including Samuel Palmer, George Richmond, Francis Oliver Finch, Henry Walter and Welby Sherman – all of whom idolised William Blake. Calvert was inspired in particular by Blake's series of miniature wood engravings made in 1820 for Dr Thornton's edition of Virgil's *Eclogues*; the engravings also made a strong impression on Samuel Palmer, whom Calvert met in 1826.

Calvert is the perfect example of the artist who exhausts his artistic imagination early in life, his genius being concentrated in the mere handful of graphic works of extraordinary beauty and power that he executed between 1827 and 1831. His wood engravings are indebted to Blake's *Eclogues* for their graphic simplicity, but are modelled on the rolling hills and thatched cottages of Shoreham, where Palmer owned a cottage that Calvert and his wife visited whenever they could. Each of Calvert's ten exquisite wood engravings is a vignette of Arcadian bliss and as this fine example demonstrates, are among the most succinct and poetic expressions of nineteenth century English romanticism. After 1831, when he engraved his last and finest wood block *The Chamber Idyll*, Calvert never touched an engraving tool again although he continued painting for another fifty years.

52 x 89 mm
third and final state
from the 'Memoir' edition published by
the artist's son, Samuel Calvert, in 1893
references: Lister 12; Finberg 7
purchased by the Auckland City Council, 1980



Actual size

*Snow on the Upper Reaches of
the Fuji River*

c. 1842

colour woodcut by

Utagawa Hiroshige

Japanese school 1797-1858

One of only several prints that Hiroshige designed in this format (*kakemono*), the picture is a diptych formed from two *oban* sheets aligned vertically. The pendant to this, which was published at about the same time, is a picture of a crescent moon over the Monkey Bridge in Kai Province, where the present scene is also set. One of Hiroshige's finest snow scenes, the print's composition and style are in the manner of Chinese painting, particularly of the Northern Sung period (960-1127) in which the forms of landscape invariably rise up monumentally to dwarf human beings and their habitations.

In accordance with the formal conventions of Chinese painting of the era, Hiroshige divided his woodcut into three distinct parts — foreground, which is human in scale; middle ground, where the human element, a peasant crossing a fragile bridge, is almost completely overwhelmed (and at the same time undermined) by the imposing gorge; and background, where the distant peaks suggest the infinity of nature's domain.

Snow scenes were a specialty of Hiroshige's and he popularised the motif of falling snow which had previously seldom appeared in Japanese prints. Effects of falling snow are ideally suited to woodblock, since the individual flakes can be chipped directly from the surface of the block to let the white of the paper show through in chinks, whereas all coloured forms must be cut from the wood subtractively.

734 x 245 mm
5 colours
only state
reference: Suzuki 153
Mackelvie Collection



Melancholy

1914

woodcut by

Karl Schmidt-Rottluff

German school 1884-1976

Schmidt-Rottluff's woodcuts conform to two main styles: the first, from around 1910, is characterised by the most elementary forms and uncompromising simplicity of composition; and in a later style comb-like hatching composed of strongly cut parallel lines creates a complex of interrelating planes. The woodcuts of the latter style date from around 1914-1918, the artist's most productive printmaking period, and reflect his newfound interest in African primitive art and Cubism. This print is an excellent example of his mature style and is a powerful expression of the social and political anxiety that many *Die Brücke* artists sensed in the years immediately preceding the First World War. The black and white areas of the block are thoroughly dovetailed so that figure and ground are in a state of perpetual contention, reinforcing the emotional instability embodied in the subject.

Schmidt-Rottluff made 121 lithographs and 96 etchings, but it is his 446 woodcuts that dominate his graphic *oeuvre* both numerically and artistically. His woodcut portraits are especially impressive, filling the entire surface of the block like great totem heads.

The year 1914 was his most productive as a woodcutter; the fifty prints he made in that time — more than in any other single year of his career — are also the most impressive in terms of their quality. The pensive and melancholic subjects of his work from this period include figures standing on a shore looking out to sea and are thematically closely related to the woodcuts of Eric Heckel, who was his close friend and occasionally stayed with him at his cottage on the coast at Dangast, north-west of Bremen.

Munch reputedly remarked on first seeing the prints of Schmidt-Rottluff: '...evil times are coming!' The year after the artist made this print he was serving in the German Army on the Eastern Front. After the war, when his production declined dramatically, his work underwent a change in direction and subject matter; many of his prints from this latter period illustrate biblical events, for example *Saint Peter's Catch of Fish* (1918).

In 1937 twenty-five of his paintings were displayed in the 'Decadent Art Exhibition' of 1937 during the Nazi's iconoclastic reaction to Expressionist art, and 608 of his works were confiscated from public collections. In 1941 he was forbidden to paint and put under police surveillance. Two years later his studio in Berlin was bombed out during British air raids.

500 x 390 mm
only state

from the only edition published by the
Graphische Kabinett Neuman in the folio
'Zehn Holzschnitte von Schmidt-Rottluff' in 1919
reference: Buchheim 160
purchased by the Auckland City Council, 1956



P. Mondrian

The Archer

1908-09

colour woodcut by

Wassily Kandinsky

German school 1866-1944

Although at first sight the subject of this print might appear abstract, it is in fact figurative. A mounted archer with bow drawn gallops through a wood on his steed. Between the trunks of the two great trees can be seen a Russian town in the distance. Nevertheless the design is highly abstracted, reflecting the Jugendstil and 'folk' influences on Kandinsky's art around 1910. The motif is identical to that in Kandinsky's *Painting with an Archer* 1909, now in a private collection in New York. There are three preparatory drawings for the woodcut in the Gabriele Munter Stiftung, as well as a pencil drawing with colour notations, a watercolour with notations, and a study in black ink for the archer. This print precedes by three years Kandinsky's first wholly abstract painting and the formation of *De Blaue Riter* (The Blue Rider) group which he instigated with Franz Marc in Munich in 1912.

Kandinsky was the most innovative printmaker of The Blue Rider, a loose-knit fraternity of artists that included Paul Klee, Lyonel Feininger, Marc, and Alexei von Jawlensky. The Blue Rider sought their inspiration anywhere – in folk art, children's art, Gothic, African and Oriental art – so long as it was highly expressive. The Blue Rider artists gave their graphic works a principal, not secondary, role in their art and their second exhibition in 1912 was limited to prints, drawings and watercolours with paintings being excluded.

Kandinsky's woodcuts and linocuts were thus not simply an adjunct to his activities as a painter but played an integral role in the various aspects of his art, each informing the other. For example, the formal economies that woodcut imposed on his prints led him to reassess the essential elements of his paintings, and he frequently translated images executed in one medium into another.

164 x 153 mm
second and final state
4 colours
from the second edition issued by *XXe Siècle* in 1938
reference: Roethel 79
purchased by the Auckland City Council, 1984



Actual size

A Design of Arches

1926

wood engraving by

Paul Nash

British school 1889-1946

Nash is best known as one of England's finest modern painters. He was also an important wood engraver, who with his brother John produced a large number of woodblocks for fine illustrated books as well as many independent prints. The Society of Wood Engravers, founded in 1920 in London, helped promote wood engraving as a viable illustrative medium and was largely instrumental in fostering the white-line style demonstrated in this print which reached an extraordinary degree of refinement at the hands of such virtuoso British wood engravers as Blair Hughs Stanton, Eric Ravilious, and Gwen Raverat. Compared with these artists' crystal-sharp cutting and sinuous lines, Nash's wood engravings have a rugged and urgent look that gives them their superior strength and appeal, and sets them apart from the bulk of the technically accomplished, but overwrought, illustrative prints of his contemporaries.

In spite of its modest size, this print projects a feeling of monumentality, with great economy of form and line. The image is conceived purely in abstract terms — a 'design of arches', Nash has called it. The arcing forms of the soaring arches is simply a scaling-up of the intersecting lines that make up the hatching in the details. Form and graphic vocabulary are perfectly reconciled, making this print an exceptionally intelligent and eloquent artistic statement. The rhythmical effect of the arches reflects a concern with repetitive dynamic shapes that was shared by the Futurist and Vorticist movements in the early decades of the twentieth century and continued to be an issue with the British linocutters of the Grosvenor School in London, the leading light of which was Claude Flight.

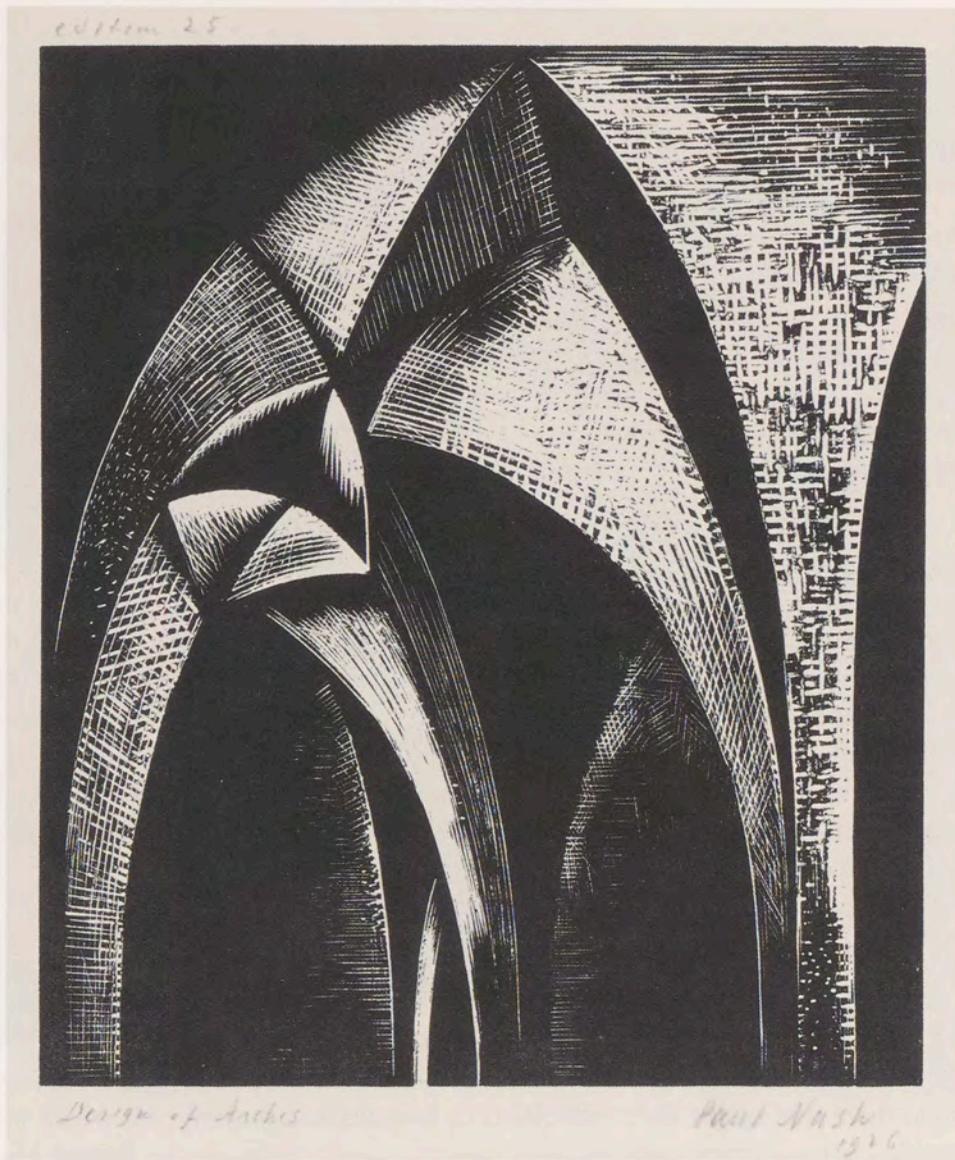
140 x 115 mm

only state

from the first edition on fine japon paper

reference: Postan W22

presented by Sir Rex Nan Kivell, 1953



Actual size

Haulers

c. 1930

colour linocut by

Sybil Andrews

British School b.1898

The bold stylised forms, simple colouring and dynamism of the subject make this an excellent example of the type of colour linocut produced by the Grosvenor School of linocutters between the wars.

Sybil Andrews and Cyril Power were the most talented of the circle of linocut artists who gathered around the teacher Claude Flight at the Grosvenor School of Modern Art in London at 33 Warwick Square during the late 1920s. Other members of this group who produced significant work in linocut were Leonard Beaumont, Edith Lawrence, William Greengrass, Dorrit Black, Lill Tschudi, Ethel Spowers and Eveline Syme. The latter three were Australians who arrived in England in the late 1920s and subsequently returned to their country to promote the new medium there.

Flight, who pioneered the colour linocut in England, first took up the medium on his demobilisation in 1918. Much influenced by the Vorticist-Futurist aesthetic, which centred on the dynamism of modern urban life (though not so much by the Vorticists' political ideas) Flight recognised in the linocut the perfect method for interpreting the new pictorial notions about movement and rhythm, and a way of democratising art. It was his intention that linocuts which were comparatively cheap to print should be sold for no more than the price of a glass of beer, and he crusaded for the adoption of linocut in schools as a way of encouraging good design. Identifying where the strengths and limitations of the new medium lay, he wrote: 'Linoleum is best employed for printing flat masses of pigment from one or more blocks, giving a result which tends towards greater abstraction than that obtained by the use of other mediums. . . .'

Though many of Flight's designs are inferior to those of his pupils Andrews and Power, he deserves much of the credit for promoting linocut as a worthwhile artistic medium. In June 1929, Power, Andrews and Flight contributed to what was to be a series of annual exhibitions of their prints at the Redfern Gallery in Baker Street. In 1933 Andrews and Power held their first major joint exhibition of linocuts and monotypes, which attracted considerable critical interest and resulted in purchases of works by the British Museum, the Victoria and Albert Museum, Leeds Art Gallery, Dublin Art Gallery and Los Angeles County Museum. In recent years there has been a great revival of interest in linocuts by the Grosvenor School artists and their works fetch high prices.

180 x 300 mm
4 colours
only state
reference: White
presented by Sir Rex Nan Kivell, 1953



Bather with a Necklace

c. 1938-40

linocut by

Henri Matisse

French school 1869-1954

Matisse was one of the first artists systematically to explore the new medium of linocut which he found ideally suited to his economical linear style of drawing. He once wrote, 'I have often thought that this medium is very similar to the movement of the bow over a violin. . . The gouge, like the bow, is directly linked to the feelings of the artist. The least distraction during the drawing of a line leads involuntarily to a change of pressure in the fingers which inevitably alters the character of the stroke. Similarly the fingers holding the bow only have to be tightened a little for the sound of the violin to change. . . '

All Matisse's linocuts are executed in the white-line technique employed here. He also made a great many monotypes using the black field technique of scraping away an overall coating of ink on a metal plate with a stylus to make white lines against a black background, with much the same effect as this linocut. Monotype is even more spontaneous than linocut but does not allow the same crisp line.

Matisse first became interested in lino around 1937. He made some forty prints in the medium over the next five years, almost three-quarters of these being conceived as illustrations for books.

244 x 178 mm

only state

from the unsigned 'Louvre' edition

reference: Matisse-Duthuit and Duthuit 725

purchased by the Auckland City Art Gallery, 1961



Modern Head #5

1970

embossed graphite with die-cut paper overlay

Roy Lichtenstein

American school b. 1923

Although a multiple (an edition of one hundred), strictly speaking this is not a print, since no part of the image has been inked. Instead, it comprises two layers of material – an upper layer of white die-cut card which lies on top of a lower sheet of embossed graphite. The graphite has raised flat areas that correspond with the design of the die-cut card and recessed areas that are embossed with a regular grid pattern of small sprigs, like the rubber sole of a running-shoe. Embossing is a form of blind relief printing, so called because the impression is made from a master block or mould without any ink being transferred.

Like most of Lichtenstein's works, which are pastiches of different modern art styles, comic book imagery and advertising graphic techniques, the 'Modern Head' series bridges a gap between high art and popular culture. The pseudo-Cubist geometry of the present image is a parody of the decorative *art moderne* style that designers of murals in the 1920s and 1930s used to celebrate the heroic potential of man and technology. Like the related 'Peace Through Chemistry' series which he was working on at the same time, these works were conceived as 'modernesque . . . a little like W.P.A. murals . . . a play on Cubist composition . . . a senseless Cubism'. The initial stimulus for the series was a group of constructivist heads by Alexei Jawlensky that Lichtenstein saw at the Pasadena Art Museum in 1968.

505 x 290 mm

only state

published by Gemini G.E.L.

reference: Gemini G.E.L. 246

purchased by the Auckland City Council, 1975



52/100

of literature 70

The Intaglio Print

An intaglio print is essentially the opposite of a relief print. That is, the intaglio image is printed from ink rubbed into lines incised in the surface of a metal plate by any of a variety of techniques such as engraving with a burin or etching with acid. The surface of the plate is wiped clean of ink. Although the relief print had a head start on the intaglio print by more than a thousand years, intaglio has the more distinguished pedigree, for it can count among its practitioners such great masters as Mantegna, the Carraccis, van Dyck, Rembrandt, Goya and Degas, as well as many artists who also made relief prints, for example Dürer, Blake, Goltzius and Picasso.

One of the reasons for the success of intaglio is that it offers such a range of linear and tonal effects by means of an extended family of techniques that includes engraving, etching, mezzotint, drypoint, aquatint, softground, sugar-lift and a number of others. Together, the intaglio techniques cater to every conceivable graphic requirement, permitting a greater range of expressive possibilities than the relief print, which is essentially linear in character.

Like the early history of the woodcut in Europe, the details of the birth of engraving — the earliest intaglio process — are shrouded in the mists of time. We do not know the identity of the ingenious individual who first had the idea to rub ink into the lines of an engraved design and make a print from it, although he was probably German. Unlike woodcut, engraving requires considerable pressure to force the paper into the incised lines to pick up the ink and make a strong impression.

Many of the earliest engravings are by anonymous craftsmen identified only by their monograms, for example 'The Master ES'; or by the subject or intended function of their prints, as in 'The Master of the Playing Cards'. The earliest dated engraving, *The Flagellation of Christ*, is the work of an anonymous German engraver, thought to have worked in Basle, called 'The Master of the Year 1446'. The first engraver we know by name is Martin Schongauer (c.1440-1491), who was born around the time of the first dated print and trained as a goldsmith. Schongauer made great advances towards liberating engraving from its decorative Gothic origins.

It was, however, the brilliant Nuremberg engraver, Albrecht Dürer (c.1471-1528), who almost single-handed transformed engraving into a truly independent technique of great art. The greatest engraver of all time, Dürer was beginning his first tentative explorations of the medium around the time Schongauer died in 1491. Dürer's earliest dated engraving, *Four Nude Women* (1497), shows the young artist searching for a linear system to adequately convey the modelling of the human form, while boldly trying to relate various figures in a confined space. By 1504, as his engraving *Adam and Eve* convincingly

demonstrates, he had completely mastered a system of expressive shading and was confident in setting his figures in a realistic spatial context that extends all the way to the tiny goat perched on a distant peak. In the sixteen plates of his 'Copperplate Passion', which he engraved between 1507 and 1513, Dürer concentrated all the emotional drama and technical skills he could muster. Not much larger than playing cards, yet packed with figures that are strongly modelled in terms of light and shade, Dürer's 'Passion' engravings are a landmark in the history of the medium.

Dürer exerted such an enormous influence on the development of engraving throughout Europe that in 1506 he felt compelled by the extensive plagiarism of his designs by Italian engravers to travel to Venice and persuade the Senate there to prohibit the practice. One of the most prolific offenders was the Bolognese engraver Marcantonio Raimondi, who by copying Dürer's designs was ambitiously perfecting a system of crosshatching that could represent the delicate tonal modulations of paintings. His success towards this end precipitated an explosion of reproductive engraving — his own workshop produced more than a thousand prints in fifteen years — that helped project the designs of Raphael, Michelangelo, Giulio Romano and other great Italian painters into the workshops of the northernmost European artists without their having to set foot on Italian soil. William Blake (1757-1827), the greatest of English engravers and one of the eighteenth century's most original artists, studied the human figure not from life but from engravings, copying the works of Pontormo and Michelangelo as well as original engravings by Dürer and Bonasone.

Engraving reached its peak of virtuosity during the late sixteenth century in the prints of Hendrik Goltzius (1558-1616), whose fluid lines taper and swell as they effortlessly glide over forms weaving a faultless web of crosshatching. Nevertheless there had been little technical change since the days of Dürer; and by that stage etching was supplanting engraving as the pre-eminent medium.

Etching is a faster, more direct and more flexible way of incising lines in metal. It enabled artists to literally draw an image on a plate with all the freedom of a quill on paper. It also had the advantage of allowing the artist to make corrections to a design before committing it to the acid bath. By contrast, engraving is a laborious and difficult technique that is unsympathetic to mistakes and alterations and demands patience first and inspiration second. That is why engraving came to be dominated by skilled craftsmen, who dutifully exercised their often prodigious skills in the shadows of the great artists whose paintings in oil and fresco they copied.

With the aid of acid, an image could now be etched in metal, bypassing the demanding procedure of incising lines with a burin. Armourers and gunsmiths had been using acid in this way for some fifty years before the idea was conceived of making prints using the technique. Urs Graf (b.1470) is the author of the earliest dated etching, *Woman Washing Her Feet* (1513), although evidence suggests a portrait of Maximilian I's adviser and court jester Konrad von Rosen by Daniel Hopfer (fl.1520) predates Graf's etching by several years, even though it is not dated. Dürer made five etchings on iron toward the end of his career, all characterised by a rather coarse and blunt, but nonetheless marvellously free and fluid line that contrasts markedly with the more studied intricacy

of his engravings. However the iron which was used by the early etchers before copper was found to be more suitable is an imperfect metal for etching as the plates quickly rust.

By the seventeenth century etching had advanced to a state of extraordinary refinement. Using an elliptical needle with an obliquely sharpened tip, Jacques Callot (1592-1635) simulated the characteristic tapering and swelling profile of the engraved line by rolling the needle between forefinger and thumb as he scratched his design through the varnish protecting the copper plate. The first to use an especially hard, lute maker's varnish for his ground, Callot achieved an unprecedented degree of precision and detail that challenges the finest burin work. The 1400 or so plates that he etched in his short life of forty years are testimony not only to his industry and his artistic genius, but also to the great labour-saving advantages of etching over engraving.

Callot was also one of the first artists to employ multiple biting in his etchings. The longer a line is etched, the deeper and wider will be the resulting groove in the metal, hence the darker it will print. By alternately etching, stopping out and re-etching parts of his design, Callot was able to create distinct tonal variations in his lines, an effect he used brilliantly to create impressions of distance through atmospheric perspective. Skies and distant parts of a landscape, for example, were etched first, followed by middle ground and finally the foreground; this was etched longest and therefore produced the heaviest lines.

The history of the intaglio print is to a large degree a series of important technical innovations, developed in response to particular expressive needs. The general thrust has been towards the widest possible tonal range. Engraving and etching are essentially linear techniques and the only way of shading was a system of parallel or crosshatched lines until a truly tonal method of printing was invented. Mezzotint, and later aquatint, were answers to that need, aquatint ultimately proving to be the more versatile and therefore the more successful of the two.

Mezzotint was not exactly a revolutionary process; by the early 1600s concerted efforts had already been made by engravers to simulate the velvety shadows of the tenebrous paintings of Georges de La Tour, Adam Elsheimer and the Caravaggisti. The Dutch etcher Hendrik Goudt (1585-1630) succeeded admirably, given the linear nature of engraving, by using dense but extremely fine hatching that all but completely swamps the whiteness of the paper. The same sort of velvety *chiaroscuro* could also be achieved with etching, or even more effectively, drypoint — as Rembrandt demonstrated so famously in such interior scenes as *Self-Portrait by a Window* (1648) and the *Entombment* (1645), where the forms emerge from inky pools of darkness that are in fact densely hatched masses of finely etched and drypoint lines. Both Goudt's and Rembrandt's darkest plates were very close to mezzotint in their effect; but in method, etching and mezzotint are quite distinct.

In mezzotint the surface of the copperplate is roughened with any of a variety of tools, all of which are equipped with small teeth. The grained surface in this state prints as an even, velvety black. The artist makes the image subtractively by scraping away the grain of the plate, working from dark to light. The technique was invented by a German, Ludwig von Siegen (1609-c.1676), whose first prints by this method date from around

1642. Von Siegen seems to have used a roulette equipped with minute teeth to grain his plate, working locally rather than over the entire surface of the plate to make his images. Prince Rupert (1619-82), who has on occasion erroneously been credited with inventing mezzotint, was nevertheless one of its finest early practitioners and was responsible for introducing it to England in 1660, where it fell on fertile soil and subsequently came to be known to Europeans as *la manière-anglaise*. It may be, however, that Rupert was the first to use the 'rocker', a mezzotint tool with a blade like an axe and a curved, serrated edge, which is rocked back and forth over the plate to produce myriad indentations.

Mezzotint had its heyday in the seventeenth and eighteenth centuries when it was popular especially with reproductive engravers. But its demise was inevitable with the invention of aquatint, a much more versatile tonal process.

Aquatint was invented around 1768 by a French etcher, Jean Baptiste le Prince (1734-81). Unlike mezzotint, which is a form of engraving, aquatint is a type of etching process in which a fine stipple texture is imparted to the plate with the aid of acid. Resin dust is used to make a granulated screen on the plate, which is heated to fuse the minute particles to its surface. Acid acts only in the interstices, biting a stipple grain into the metal. Le Prince devised a dustbox for graining his plates, equipped with a flywheel for stirring up a cloud of resin dust which then settled on to the plate that had been placed inside the box. This remains the principal method today, although another technique was later developed employing salt, which Degas and Pissarro are known to have used. The salt was sprinkled onto a thin layer of fluid ground, which hardened, embedding the salt grains which were later dissolved with water.

The first artist of genius to adopt the aquatint process was Francisco Goya (1746-1828) who, unbelievably, mastered the technique only a few years after its invention and has never been rivalled since in his complete command of it. Goya most frequently used aquatint in combination with etched lines, but executed some of his famous 'Caprichos' plates entirely in aquatint, working from the given luminous white of the paper which forms the highlights, to rich and grainy dark tones, stopping out in varnish applied with a brush to produce free, painterly effects like a wash drawing. What Goya was working towards, but never achieved, was a method of painting tones directly onto the plate. Instead, he had to work subtractively by the less direct method of stopping out the area around an aquatinted tone — in much the same way as the woodcut artist works subtractively by cutting away wood to leave a line, instead of engraving the line directly.

The advent of a technique that did allow the artist to make tones positively, instead of subtractively, remained the last technical hurdle for intaglio printing to overcome. Actually the problem had almost been solved in the early seventeenth century by an unorthodox Dutch printmaker, Hercules Seghers (c.1590-c.1645), a rare genius who in spite of inspiring Rembrandt died almost totally unrecognised. Amongst his other radical techniques, Seghers drew his lines on a bare plate with a water-soluble syrup which he then coated with ground. When the plate was immersed in water the syrup dissolved, exposing the metal which he subsequently etched. This technique, known as sugar-lift or lift-ground, subsequently lay forgotten for centuries until combined with

aquatint it enjoyed a revival at the hands of artists like Picasso who used it to most telling effect. By dusting the plate with aquatint, painting the image in syrup, then coating the plate with ground and finally dissolving away the syrup image, marvellously free and calligraphic effects could be produced.

Both etching and engraving are essentially linear techniques and have not readily accepted colour. Indeed, connoisseurs preferring the ascetic purity of black and white have almost unanimously spurned it. Aquatint, being tonal, is better suited to colour and in the nineteenth century when Cheret's and Toulouse-Lautrec's colour lithographic posters inspired a vogue for the colour print, it was inevitable that some artists working in aquatint should have begun to experiment with it too.

The artist who achieved the most success in this area was Manuel Robbe, who in spite of his Latin-sounding name was French. He realised that it would be self-defeating to execute the different coloured parts of an image on separate plates, as is required with stones in colour lithography. Spontaneity is inevitably stifled by this method, so Robbe instead applied his colours all to the one plate, dabbing them locally with a leather pad called a dolly. The French name for this technique is *à la poupée*. Wiping the relief parts of the plate clean of ink in readiness for printing is a real challenge if the colours are not to become intermixed, although some blurring of adjacent colour areas is inevitable. Robbe capitalised on this soft, blurring effect by sympathetically adapting it to suitable subjects. *A la poupée* was appropriate during the *belle époque* in the nineteenth century when sumptuousness was part of fashion; Robbe deployed it in elegant and luxuriant subjects that included fashionably dressed Parisian women and autumnal park scenes on which he could indulge his rich and colourful palette.

On the whole, colour intaglio has not been widely successful. Too often, more actually means less. A striking exception is David Hockney's 'Blue Guitar' series (1976-77) of colour etchings in which he combined *à la poupée* with a unique method of separating colours using soft-ground etching taught him by the Crommelynck brothers, Picasso's intaglio printers for many years. Soft-ground, which was invented some time in the second half of the eighteenth century, is an etching process that simulates the softness of a soft pencil or crayon line. Because the ground is tacky, it pulls away from the plate anywhere pressure has been applied to a non-absorbent sheet of paper placed over it, for example lines drawn on the paper with a stylus.

The above techniques have been dealt with individually, for simplicity's sake, although in practice they often occur in combination. For example, aquatint is usually combined with etched lines, although the prints by Delacroix and Robbe (included in the following selection) demonstrate the effect of aquatint alone. In the seventeenth and eighteenth centuries some artists, such as Callot, finished their etchings with a burin, to produce an effect more like engraving by sharpening the blunt ends of etched lines. Etching and drypoint have long gone hand in hand; Rembrandt's prints combining the two set a benchmark for successive generations of engravers.

The more innovative printmakers have devised unconventional variations on standard techniques. Camille Pissarro, for example sometimes used wire brushes and sandpaper to produce unusual tonal effects. Picasso, the most inventive and versatile of all

printmakers, used almost every known intaglio technique (but stopped short at colour), as well as some new ones that are still not fully understood. Richard Hamilton's homage to Picasso, *Picasso's Meninas* (1973), appropriately brings many of these intaglio techniques together in the one print, a virtuoso achievement. By paraphrasing various of Picasso's styles and referring back to Velasquez' masterpiece in oil, *Las Meninas*, Hamilton also alludes to the eclectic tradition of engraving.

Dürer borrowed motifs from Mantegna's engravings; Marcantonio Raimondi borrowed from Dürer; Blake borrowed from Raimondi, and so on. Unlike paintings, that are confined to one place, engravings and etchings recognise no geographical barriers and so since the Renaissance have been a more effective agent for disseminating pictorial ideas. More than any other medium, engraving has democratised the work of art. Printed in large editions and sold comparatively cheaply, engraving has made original works available to an enormous audience. The connoisseur has not needed vast sums of money to assemble a fine collection of engravings and etchings, only a discerning eye and a true appreciation of the poetry of black and white.

Even so, some great engravers have found a limited audience for their prints. Pissarro, one of the greatest nineteenth century painters and printmakers, experienced a timid response to his extraordinary etchings. 'What a pity there is not demand for my prints. I find this work as interesting as painting, which everybody does, and there are so few who achieve something with engraving. They can be counted.' Many of those who can be counted are included in the following selection of master prints.

Pilate Washing his Hands

1512

engraving by

Albrecht Dürer

German school 1471-1528

This is not the most dramatic plate of the 'Copperplate Passion' series of engravings, but it is interesting in a number of ways. Christ is being led off-stage, as it were, for the setting is highly theatrical and immediately calls to mind the passion plays that were popular at the time in Europe. The way the steeply sloping roof behind Pilate, the Moor and the onlooker, redirects attention from the events in the foreground to Christ being led away by his captors is especially innovative for its time and highly effective. Beyond the gate of the walled town, in the distance, is the hill of Golgotha, where two crosses are standing and a third is being erected. In this way Dürer has created a sense of narrative so that more of the drama can be concentrated in a small space. There is a great deal of pictorial incident, made possible by the extreme fineness of the engraving. The shadowed wall that forms a backdrop behind the protagonists is very densely hatched to offset the patterns of light and shadow created by the crumpled drapery. The grotesque face of the Moorish servant is a reflection of Dürer's interest in abnormal physiognomies, probably after seeing Leonardo's caricatures of facial types – which he may already have known from copies – on his trip to Venice, and serves to symbolically represent the abuse of beauty, truth and justice. The distorted features of the Moor are in stark contrast to the finery of his flamboyant garb, as is his tall hat compared with Christ's crown of thorns.

It is difficult to overemphasise the historical importance of Dürer's 'Copperplate Passion' series. In their rich *chiaroscuro* modelling of forms, the fineness of their engraving, the wealth of the pictorial incident and their expressive power, they are a landmark of sixteenth century European engraving and became a yardstick of artistic excellence and technical mastery for Dutch, German and Italian engravers.

115 x 74 mm

only state

references: Bartsch II; Knappe 59; Strauss 63; Meder IIa
Mackelvie Collection



Actual size

Konrad von der Rosen

c. 1503

etching by

Daniel Hopfer

German school fl. 1493-1536

Konrad von der Rosen was the jester-adviser of the German Emperor Maximilian I. His portrait also appears in the large woodcut *Triumph of Maximilian* on which Dürer collaborated, and in several drawings by Holbein the Elder, so his identity is well established. Although the present print is not dated, Arthur Hind has advanced compelling evidence that it may be one of the earliest etchings in the history of the medium. His argument revolves around the existence of an apparent copy of the portrait, probably by a North Italian engraver, in which the identity of the subject is changed by the inscription to Gonsalvo of Cordova, a general who commanded the forces of Ferdinand V of Castile. If the print was made when Gonsalvo was at the height of his popularity around 1503-4, it would mean that Hopfer's etching must predate the earliest dated etching, *Girl Bathing Her Feet* (1513) by Hopfer's fellow German, Urs Graf, by at least a decade.

295 x 216 mm

only state

reference: Bartsch 87

purchased by the Auckland City Council, 1981



Landscape with Cannon

1518

etching by

Albrecht Dürer

German school 1471-1528

This is Dürer's only true landscape print and the last of only six etchings that he made. The cannon and figures in the foreground appear to have been so placed to enhance the depth of the landscape. The composition is loosely based on two drawings: one of the village of Reuth, near Forchheim, which Dürer probably sketched the previous year (but has here moved close to the seashore); the other a watercolour of three Turks that he copied from a painting by Gentile Bellini when he was in Venice some twenty years earlier. The cannon, which is of a type that was already old-fashioned at the time Dürer made this print, is an unusual but effective formal device, since the angled axles have the effect of bending the picture plane like a wide-angle lens to accentuate the panoramic sweep of the scene. This effect has been achieved at the expense of a highly ambiguous foreground space in which the figure of the foot soldier about to fire the cannon with a lighted taper appears unnecessarily remote from the weapon. But these are trifles which do little to mar the overall grandeur of the expansive view, over which the *massif* of the Ehrenburg towers majestically.

Technical problems with crosshatching in his earliest etchings, caused by underbiting, would have been a major factor in Dürer's decision to use parallel hatching here. Even so, he still encountered problems of another kind. Dürer used iron plates for all his etchings and these were prone to rust. All but the earliest impressions of the *Cannon* exhibit grey blemishes caused by ink adhering to the rust patches. Whatever the setbacks which beset the artist, these are more than compensated for by the drawing in this print, which unlike his burin work is compellingly spontaneous.

215 x 323 mm

second and final state

references: Bartsch 99; Meder 96; Panofsky 206
purchased by the Auckland City Council, 1981



Tantalus

1588

engraving, after Cornelis Cornelisz, by

Hendrik Goltzius

Dutch school 1558-1616

In Greek mythology, Tantalus was the son of Zeus and the Titaness Pluto; having offended the gods he was punished to an eternity in Tartarus, where he was deprived of food and water so that he remained perpetually famished and parched. Compelled to stand up to his chin in water which receded whenever he tried to drink it, whenever he tried to reach for fruit growing nearby, gusts of wind blew it from his reach. (Hence the word 'tantalise'.) Far below the free-falling Tantalus we can see a short distance into the future, when he is immersed in water up to his neck.

This is one of a set of four engravings Goltzius made after designs by his Dutch contemporary, Cornelis Cornelisz. The other three 'Disgracers' in the set are Icarus, Ixion and Phaeto. The greatest virtuoso engraver of all time, Goltzius was a child prodigy who suffered a deformed hand caused by serious burns he received as an infant. The unusual muscular control he developed as a result of this accident contributed to his distinctive engraving style. The way the lines swell and taper as they glide over Tantalus' muscular body, weaving a faultless web of crosshatching like a body stocking, is as dizzying in its technical accomplishment as the disoriented figure of Tantalus plunging earthward. In places Goltzius has softened the tonal modelling of the figure by liberally deploying dots (created with flicks of his graver) amongst the lozenges formed by the crosshatched lines. Elsewhere, the tapering lines are extended by a series of small dots created in the same way. A most distinctive feature of the curved lines in this print is the way they seem to move predominantly in a clockwise direction, about a central axis, in the same way that Tantalus' arms and legs appear to rotate like the vanes of a windmill.

310 mm diameter
only state
plate 1 from 'The Disgracers', a series of 4 plates
reference: Bartsch 25
purchased by the Auckland City Council, 1978



The 'Caprarola' Lamentation

1597

etching with engraving and drypoint by

Annibale Carracci

Italian school 1560-1609

This print is extraordinary for its emotionally charged atmosphere, in part the result of a curious graphic phenomenon in the area of the sky. While there is a possibility that this was deliberate, it seems more likely it resulted accidentally from a breakdown in the etching ground. Carracci appears to have exploited this unexpected occurrence to suggest the approach of the storm after Christ's death and to create a tangible aura of emotional intensity.

The engraving is extremely fine and delicate and is enhanced by small additions in dry point, the only occasion on which Carracci used this. The faces expressing intense sorrow, the rhythmical patterns created by the intertwining limbs and the powerful symbolism of the crosses embedded in to the ground, like the nails by which Christ was pinned to the Cross, make it an emotional *tour de force*. Carracci executed the plate in Caprarola – a town about fifty-five kilometres from Rome and from which the etching takes its name.

Annibale Carracci was born in Bologna. He and his older brother, Agostino, together with their cousin, Lodovico, were the famed Carracci triumvirate founding the Carracci academy in Bologna and redirecting the course of Italian painting in the late years of the sixteenth century. Carracci visited Parma and possibly Venice in the mid-1580s; his style, which at first had displayed late-Mannerist qualities and was later tempered by the influence of Corregio and Barocci, moved after this visit into a neo-Venetian phase as he turned to the great masters of the Venetian Cinquecento – Veronese and Tintoretto.

He learned the art of engraving in the early 1580s from his brother who began his career as a goldsmith. Although printmaking was never his primary activity, as it was for Agostino, (he made only twenty-two prints compared with Agostino's 233) he was a precocious artist who rapidly mastered the technique of engraving and began to explore special graphic effects. In 1590 he turned to etching, which offered greater freedom, and developed a system of broken contour lines combined with dots and varied hatching to simulate the *sfumato* effect he so much admired in Barocci's paintings. In the eleven etchings he executed between 1590 and 1606, all but one of which include engraved elements, he attained a level of emotional expression which far surpasses his brother's achievement.

123 x 160 mm
sixth state of seven
reference: Bartsch 5; Bohlin 18
purchased by the Auckland City Council, 1981



Actual size

Tobias and the Angel

1613

engraving, after Elsheimer, by

Hendrik Goudt

Dutch school 1585-1630

Goudt occupies an important position midway between engraving and mezzotint. This is a perfect example of his Tenebrist engraving style, in which tone predominates over line and black predominates over white paper. The image comprises three main zones. In the distance is the sky and landscape, against which the branch of the large tree is silhouetted, black on white. The second zone in the foreground shows this pattern reversed, so that the glimmering highlights illuminated by the moon stand out against the prevailing blackness of the shadows. The third zone is an indistinct darkness that is phased into the other two zones to left and right.

The density of the line work is unprecedented in engraving. Callot made a Tenebrist etching as early as 1630, but line etching cannot compete with engraving for sharp detail. An interpretation of a painting by Adam Elsheimer, this print exerted an enormous influence on seventeenth century Dutch engraving. It sparked a search for a pure tonal printing technique that would spare the laborious masses of lines seen here, a search the end result of which was mezzotint.

247 x 257 mm
only state

reference: Hollstein

purchased by the Auckland City Council, 1957



Ad caeli sequitur cum iussa parentis, Nam Genium comitemque auresoremque malorum
Commeruit magni numinis auxilium: Naetus, substrato praefruitur & calamo.
H. Goudt Palat. Comes, et Luc. Mil. Eques.
A. 1713

The Virgin and Child with the Cross

c. 1630-40

etching by

Pietro Testa

Italian school c. 1611-50

Testa is one of a succession of artists with powerful dramatic temperaments who were renowned for their exceptional gift for drawing and who died young after a violent life. (Testa committed suicide in his late thirties by throwing himself into the Tiber.) Others with similar histories are Salvator Rosa and later in England John Hamilton Mortimer, who took his style and subjects from both Testa and Rosa.

Testa was a pupil of Domenichino in Rome, where he settled at the age of nineteen. He made few paintings, but completed some forty prints and many drawings. He had a taste for violent subjects, such as *Achilles Dragging the Body of Hector around the Walls of Troy*, where he could indulge his passion for dramatic compositions and energetic drawing. Even in the present beatific print, the artist produces an explosive composition that overwhelms with sheer spontaneity and confidence. Delicacy of touch is balanced by firm lines and strong contours. Testa probably made this etching in the early 1630s, when he was absorbing the Venetian movement influential in Rome at the time. His style subsequently became more angular and firm.

365 x 298 mm
first state of two
references: Bartsch 4; Bellini 10
purchased by the Auckland City Council, 1981



All. Ill. S. di Leone mio Oss. il Sig. Gio. Cristiano dal Pozzo.

Fuggendo il benedetto Gesù ancor fanciullo, in Egitto per allontanarsi dall'ira d'Erode, cominciò a calcare il faticoso sentiero de' primi affanni, onde nell'istesso punto, in cui l'Angelo portò l'avisò della fuga a Giuseppe, si rappresenta ch'egli in effetto abbracciò la croce decretatagli ad eterno, dal Padre, et accettata da esso nel primo instante della sua Concezzione. L'espressione di questo divoto pensiero vien da me presentata al merito incomparabile di V.S. Ill. quale supplico a gradir nell'angustia del presète foglio la grandezza della mia osservanza, et humilmente la ricrisco. G. Testa

The Temptation of Saint Anthony

1634

etching with engraving by

Jacques Callot

French school 1592-1635

This, and *The Fair at L'Impruneta*, are the two great masterpieces of the 1400 or so etchings Callot produced in his short life of forty years. The one print is an apotheosis of human industry and harmony on a breathtaking scale; the other is a nightmarish journey into the mouth of hell. Callot's conception is grandiose and highly theatrical, like a spectacular stage set, and reflects the experience he gained in the service of Cosimo II at the court of the Medici in Florence, recording the many theatrical events and festivities that were so popular in that grand era. Nevertheless Callot's *Temptation* does not represent a theatrical event, nor does it appear to have been conceived as a design for one.

Tormented from all sides, Saint Anthony plays a surprisingly minor role in this grotesque drama, being dwarfed by the towering ruins of the cathedral behind him and overshadowed by the monstrous winged beast that dominates the spectacle. Hoards of devilish creatures cling like bats to the columns of dark rock that flank the scene on both sides like theatre wings. From every direction pour forth legions of puking, flatulent, defecating devils. In the bay in the distance reinforcements can be seen disembarking from a ship and on a nearby promontory a church blazes. In the middle distance is a procession of fantastic creatures led by two grotesque beasts of burden pulling a pageant wagon in the form of an enormous skeleton. The air is thick with smoke issuing from the fiery jaws of several infernal dragons, one of which (mounted by a monkey) launches from its maw a fusillade of pikes, swords and arrows. The Latin inscription includes a dedication to the French Minister La Vrillière and a poem about the steadfastness of the Saint in the face of the monsters.

The different strengths of line are achieved by multiple biting—a technique Callot perfected. The darkest lines in the foreground were etched several times, while the lighted ones in the background would have been stopped out after having been bitten lightly. The tapering and swelling of the lines, which imitates the character of engraved lines, was an effect Callot mastered with the aid of a special etching tool called an *échoppe*. Callot also etched an earlier version of this subject but few impressions of it were made. The landscape in the earlier version is a vast plain with a river flowing through it surrounded by great sugar loaf rocks thrusting high into the air. There is, however, no sign of any buildings such as appear in this later version.

354 x 460 mm
fourth state of five
references: Meaume 139; Lieure 1416
purchased by the Auckland City Council, 1957



ILLVSTRISSIMO MAXIMOQUE VIRO D.D. LVDOVICO PHELYPEAVX DNO
IA. CALLOT VOVET

*Informis lacus, caecis stabulata latibris
Monstra suum raperi Chaos, atque agmine facto
Lupris orbem violant, lucemque venenis.
Tot scelerum facies Erebo mutant Eremum,
Interea vasti quid agia, sub ferrea saxi*

Cum Paol. Reg.



Israel exca 1635.

DE LAVRILIERE COMITI CONSISTORIANO SACRARVM IVSIONVM VIRO
DEDICAT CONSECRATQVE.

*Suffete senex, tantos sentis et despicis hostes?
Alid, spicac mortale tibi, nec banda pedus.
Blanda movent, nec frangit Anor, nec funera terrent.
Mens iustiza polo reparata, que ab Orpore curia
Suffinet in terra quas videt in atreca pugnas*

*Christ Driving the Money Changers
from the Temple*

1635

etching by

Rembrandt Harmensz van Rijn

Dutch school 1606-69

Rembrandt was the greatest etcher of all times, a master of light and shadow, of line, of the expressive gesture, and as we can see here, of the dramatic moment. He never left Holland and never made the obligatory artist's journey to Italy to absorb the classical spirit of art, but revitalised the stories of scripture and mythology in terms of life he saw around him in the Jewish quarter of Amsterdam where he lived.

The composition of this print, which is based on a painting he made ten years earlier when he was only nineteen, revolves around Christ's hand holding the scourge, which is at the centre of the picture. Christ's face is almost hidden in shadow. The figure is borrowed from Dürer's woodcut of the same subject in his *Small Woodcut Passion* (c. 1508-09), although here it is reversed.

Like most of Rembrandt's prints from this period, the style is predominantly linear and the lines are characterised by a vigorous calligraphic quality that reinforces the movement and violence of the subject. The point of his etching needle seems to weave the image from a continuous thread. A number of other violent subjects, such as *The Stoning of St Stephen* (1635), *The Beheading of St John* (1640), and *Joseph and Potiphar's Wife* (1634), were also executed in this style, with lines that loop sinuously back and forth like the looped thongs of Christ's scourge. This technique the artist evolved in the late 1620s in a series of beggar etchings based on the twenty-two beggar etchings that Callot made in 1622.

Rembrandt apparently used a soft white ground for his etching plates, which produced an effect of red lines on white paper when he scraped it away from the copper underneath. In some cases he transferred drawings to the white ground which was applied to the plate as a paste, by coating the back of the paper with black chalk and tracing the lines while the paper was laid on the grounded plate.

136 x 171 mm
first state of four
reference: Bartsch 69; Hind 126
purchased by the Auckland City Council, 1976



Actual size

Head of the Executioner

c. 1661-62

mezzotint, after school of Ribera, by

Prince Rupert

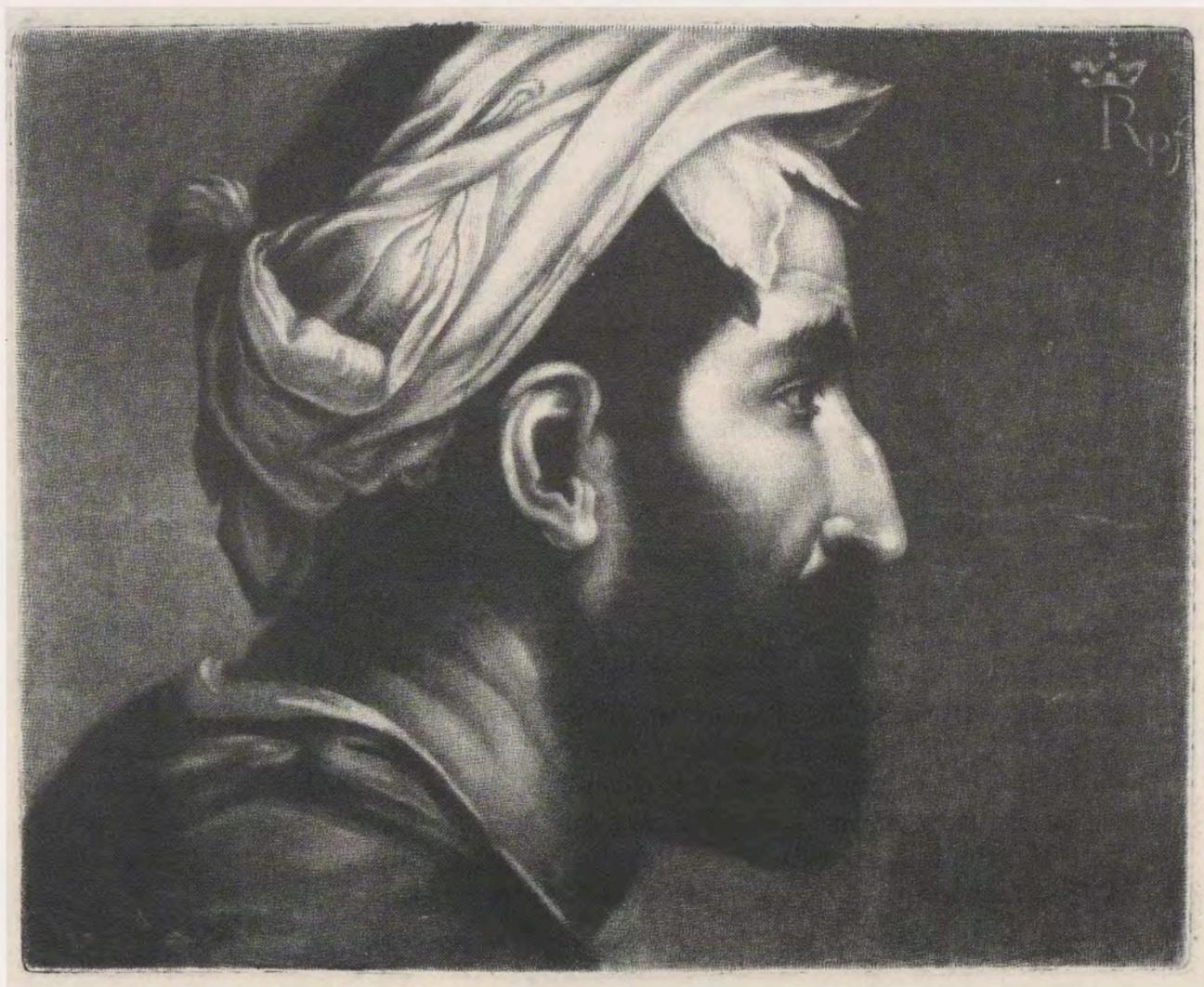
German school 1619-82

The head of the executioner of St John the Baptist. This is the mezzotint that launched the process in England, where it came to be known as *la manière-anglaise*, although in fact it was invented by a German, Ludwig von Siegen, who according to some accounts introduced Prince Rupert to it in Brussels in 1654. Rupert's greatest mezzotint is the *Great Executioner* (1658), a large and brilliantly worked plate, based on a painting by the school of Ribera, in Munich. In 1600, when he settled in England, Prince Rupert made the present mezzotint – a replica of the head of the *Great Executioner* – for Evelyn's tract on printmaking, *Sculptura*.

Although some of Prince Rupert's plates indicate the use of a roulette, there seems to be little doubt that he made a major contribution to the development of pure mezzotint, whereby the whole surface of the plate is pitted with a rich burr before the highlights are produced, subtractively, by scraping it away in varying degrees to form an image. Rupert's reference, in a letter to his cousin William VI, of having 'contrived an instrument which works over the whole plate with very little time or trouble' and Evelyn's mention in *Sculptura* of Prince Rupert 'causing the instruments to be expressly fitted' are generally taken to mean that he used a tool which is the prototype of the rocker, the standard mezzotint graining instrument. The rocker comprises a serrated blade shaped like the head of an axe but with the handle fitted at right angles to it so as to act as a pivot. With this device the plate can be uniformly abraded or grained with curved rows of minute burred indentations.

131 x 163 mm
only state

published in Evelyn's *Sculptura* in 1662
references: Davenport p67; Calloway pp31-32
purchased by the Auckland City Council, 1981



Actual size

The House with the Inscription

and

The House with the Peristyle

1741

two etchings by

Antonio Canale (called Canaletto)

Italian school 1697-1768

These two etchings were first printed as one imaginary panoramic view of Venice. Canaletto then cut the plate vertically in half and printed the resulting two plates separately after reworking certain areas: especially the sky, which in both plates has been extensively burnished. The left-hand plate takes its name from the date (1741) inscribed in Roman on the house on the left. It is the only one of Canaletto's thirty-three etchings that is dated and when seen as here with its pendant, is the most impressive of all his superb etched views. Both plates work well as individual compositions, although the panoramic effect has been compromised by cutting the plate. Each is almost entirely executed with parallel sinuous lines that create an effect of shimmering heat, as though the whole scene is viewed through a haze of warm air rising from sun-baked flagstones. Points of reflected light take the form of interruptions in the line, like breaks in burned-out fuse wire.

Canaletto's lines do more than denote light and shade — they serve a powerful descriptive function by following the contours of forms, like water running over sculptured rock. While this technique tends to deny the specific textural qualities of wood, stone and water, it contributes to an overall unifying luminosity which makes Canaletto's etchings distinctive. That he was able to convey such an effect merely by the means of black lines on white paper is one of the great achievements in the history of graphic art.

By the time Canaletto turned to etching, he was already a highly successful painter. At one stage the demand for his paintings was so great that he was obliged virtually to mass produce them. As could be expected, quality declined as he relied increasingly upon mechanical formulae and studio assistants. His etchings, which can be considered his freshest and most inspired works of this period, might well be explained in terms of the tiredness his paintings had begun to reflect.

299 x 216 mm

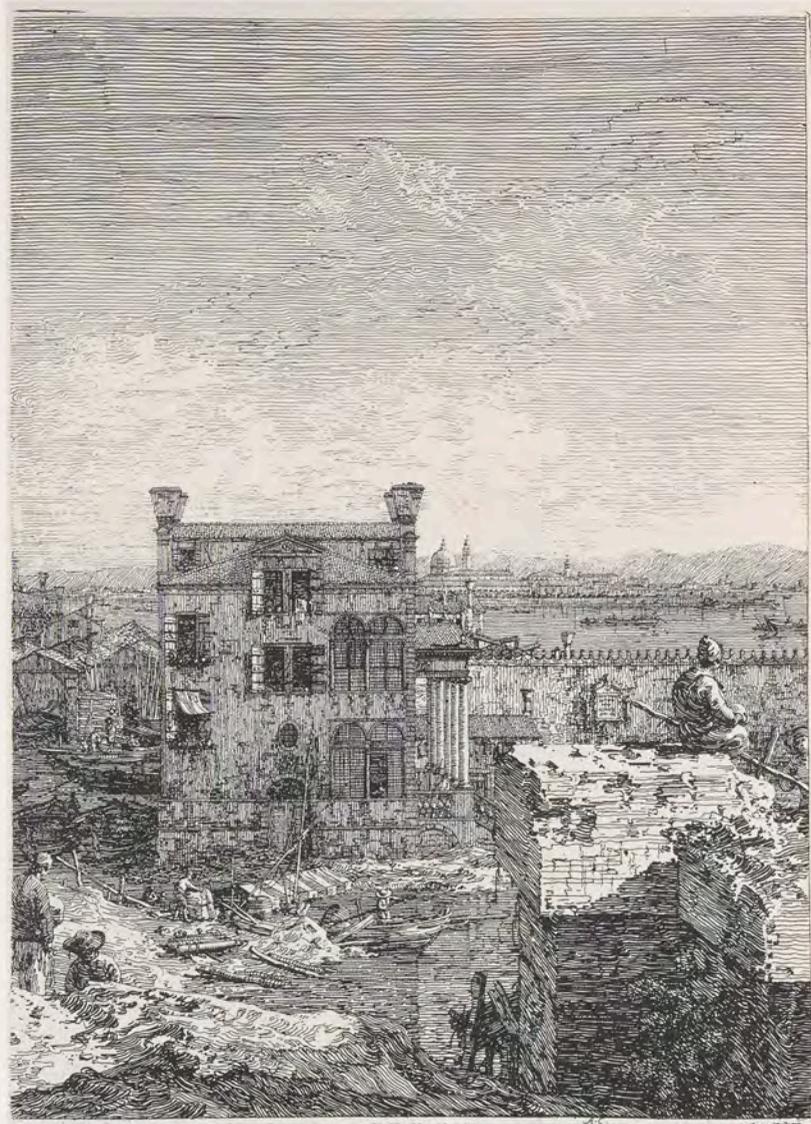
only state

references: Bromberg 13; de Vesme 12; Palluchini and Guarnati 12a
purchased by the Auckland City Council, 1982

295 x 214 mm

second and final state

references: Bromberg 14; de Vesme 13; Palluchini and Guarnati 126
presented by Mr G. Fisher, Auckland, 1982



Subterranean Foundations of Hadrian's Mausoleum

1756

etching by

Giovanni Battista Piranesi

Italian school 1720-78

The Castel Sant' Angelo is the mausoleum of the Emperor Hadrian, situated on the bank of the tidal river in the heart of Rome. Piranesi's view of the foundations is imaginary, for to see them so exposed the Tiber would have had to be drained. The artist probably based his speculative reconstruction on his childhood observation of the construction and maintenance of the sea walls of Venice, where he was born, under the supervision of his uncle, the hydraulics engineer Matteo Lucchesi.

A megalomaniacal antiquarian, Piranesi was a frustrated architect who worked in the theatre in his youth and later devoted his life to glorifying the grandeur of ancient Rome. The composition is based on a theatrical device, the *scena per angolo*, which he uses to dramatise the scale of the structure, as do the tiny figures he depicts crawling over the buttressed masonry like so many insects crawling over the bones of a great beast.

The most prolific printmaker of all time, Piranesi etched almost one thousand plates and at times printed as many as four thousand impressions of a single image. He was able to do this because of his reliance on a system of deeply bitten parallel lines with sturdy ridges of metal in between.

Like Callot before him – another prodigious etcher – Piranesi never practised as a painter.

875 x 450 mm

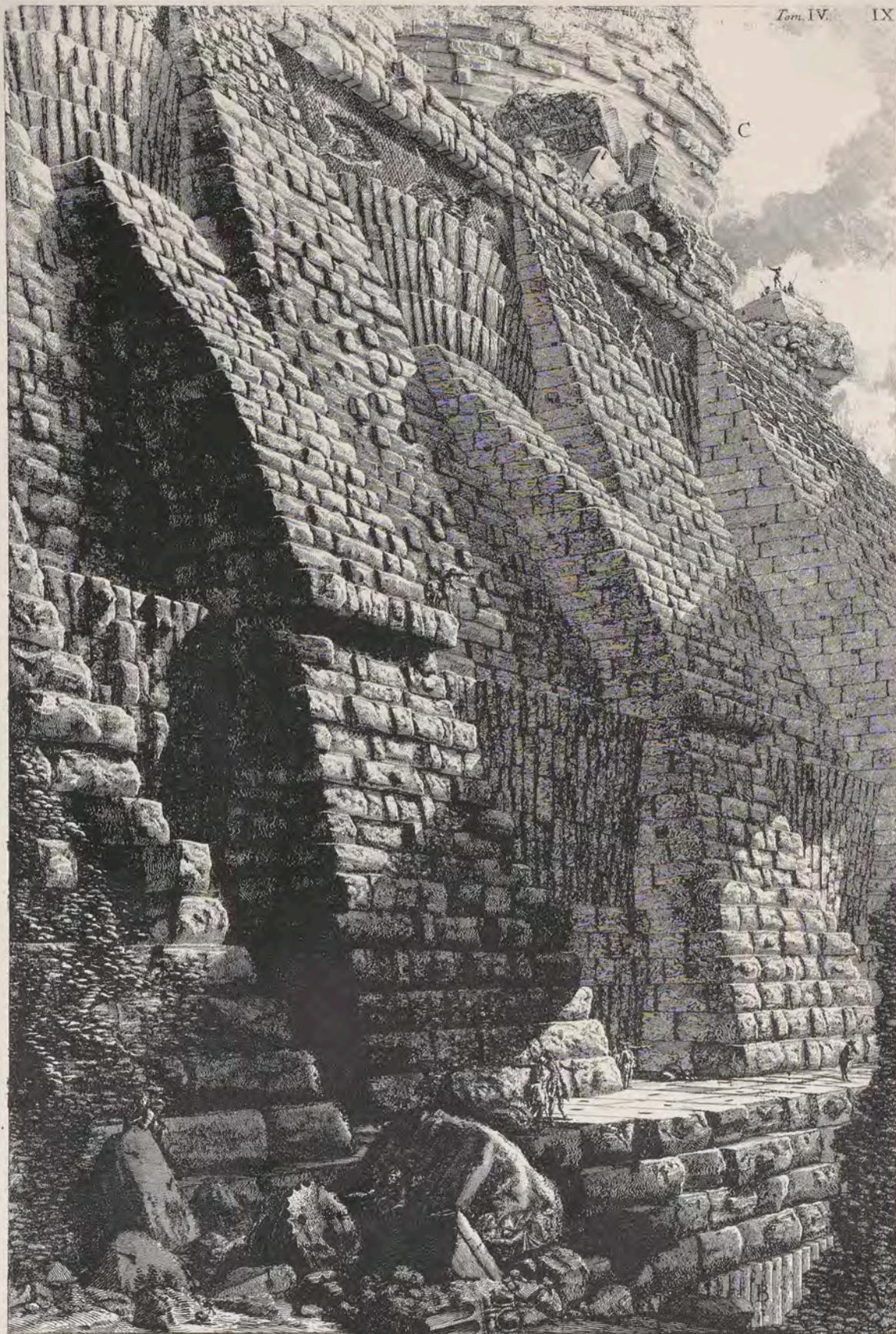
only state

plate IX from 'Antichità Romane' Vol. IV

published by Piranesi in 1756

reference: Focillon 341

Mackelvie Collection



VEDUTA del feterissimo Fondamento del Mausoleo, che fu eretto da Elia Adriano Imp^o. In questa parte, la qual è opposta alla Escintor, gli Spagnoli fecero tutti i
 struoni di questi Traverzini. A. Parte di Riconstruere, ovvero sia di
 Opera incerta a scavi, la quale veste d'ogni intorno il Fondamento. B. Talizate. C. Parte del Mausoleo.

Disegnato da G. B. Piranesi.

The Rescue of the Infant Oedipus

1663

etching with drypoint by

Salvator Rosa

Italian school 1615-73

Oedipus, suspended by his feet from a tree, is rescued by a shepherd. The inscription reads: *Oedipus here, with his feet upturned to the stars shows that each man goes to his own fate.* The subject is from the classical tragedy, Sophocles' *Oedipus Rex*. King Laius of Thebes, in an attempt to thwart an oracle's prediction that a son by him and his queen, Jocasta, would slay him and marry Jocasta, ordered that his son be exposed with his feet pierced, to die by the elements. The etching shows the rescue that set in motion a chain of events which lead to the incestuous and fatal consequences prophesised.

This is one of Rosa's largest and most dramatic etchings. The human figure, which is usually pre-eminent in his pictures, is here completely dominated by the scale of the landscape and the power of nature embodied in the massive limbs of trees thrusting in all directions. The complex network of branches possibly symbolises the impenetrable machinations of fate that conspire to bring about Oedipus' ultimate downfall.

The plate is predominantly etched, but Rosa used extensive drypoint work to enrich the shadows.

724 x 472 mm

second and final state

references: Bartsch 8; Wallace 116; Rotili 107
purchased by the Auckland City Council, 1978



*Alto: Marino de' Monti, Corchia
Alto: Marino de' Monti, Corchia
Alto: Marino de' Monti, Corchia
Alto: Marino de' Monti, Corchia*

Successful Monster

1778

etching by

John Hamilton Mortimer

British school 1741-79

This is one of a set of etchings called 'The Four Monsters' that Mortimer dedicated to Sir Joshua Reynolds, the other three plates being *Jealous Monster*, *Enraged Monster* and *Musical Monster*. The subject is a free adaptation of the Triton abducting a woman in Raphael's *Galatea* fresco in the Farnesina, which was completed in 1514. A number of artists made engraved copies of this, including Hendrik Goltzius; Dürer's *Abduction by a Sea Monster*, though not a copy, is in the same vein.

Mortimer was renowned for the speed of his drawing. The present plate is sheer virtuosity, from the whiplash hatching in the sky to the delicate stippling of the skin tones of the attenuated beauty. The subject, which is a charming blend of the classical and the grotesque, is delightfully handled, and exploits to the full the freedom that is one of the hallmarks of etching.

Mortimer was a complex, turbulent personality, the epitome of the romantic idea of the wild bohemian artist, and he had a predilection for bizarre and grotesque subjects. He was a master of the 'hybrid', which André Chastel defined as 'the form that, with a strong feeling of whimsy and caprice, confounds the image of the species, combining animate and inanimate, vegetable and animal, bestial and human, in a state of continuous metamorphosis.' He was an admirer of two artists in particular, Salvator Rosa and Pietro Testa, both of whose styles were an influence on his own. Rosa's taste for bizarre subjects that exercised the imagination and offered special expressive possibilities struck a sympathetic chord with Mortimer, whose tempestuous life and early death parallel Rosa's own short and stormy career.

280 x 180 mm

only state

from the set 'The Four Monsters', part of a
series of 14 plates plus title dedicated to
Sir Joshua Reynolds. Published by the artist in 1778
reference: Mellon 87
purchased by the Auckland City Council, 1982



S U C C E S S F U L M O N S T E R .

Published Dec. 8, 1778 by J. Mortimer

Heaven – The Rivers of Bliss

1824

mezzotint with roulette by

John Martin

British school 1789-1854

This illustrates line 78, book 11 of Milton's *Paradise Lost*:

*Of amarantine shade, fountain or spring,
By the waters of life, where'er they sat
In fellowship of joy, the sons of light
Hasted, resorting to the summons high,
And took their seats.*

The landscape owes much in its appearance to the scenery of the South Tyne valley and the wilder reaches of the River Allen in Northumberland where Martin spent his youth. As the quintessential nineteenth century sublime painter, he was especially attracted to Milton's poem, offering as it does to the artist tremendous scope for spectacular scenery and grandiose architecture.

When the American publisher Samuel Prowett commissioned Martin in 1823 to engrave twenty-four illustrations to a new edition of *Paradise Lost*, he was already at work on a large mezzotint of *Belshazzar's Feast*. Apart from the copper plate for this, which he subsequently scrapped before switching to steel, Martin had virtually no experience in mezzotint and had made only fifteen prints, all etchings and aquatints. By 1826 – only three years after Prowett commissioned them – he had finished the twenty-four large plates, plus another twenty-four on a smaller scale and to which the present plate belongs: a remarkable achievement, considering this short experience with the medium and the fact that he worked directly on the metal with only the briefest of oil sketches to guide him.

After working up the whole image by burnishing and scraping, Martin freely reworked the foreground areas of the plate, either with a rocker or roulette, to extend the tonal range and enhance the impression of a measurable distance by giving greater definition to nearby forms. His earlier experience with aquatint obviously served him well when he came to mezzotint, for his 'Paradise Lost' plates show him in complete command of its tonal values and the series stands today as one of the most original and brilliant works of nineteenth century engraved illustration.

145 x 217 mm

only state

plate 8 of the 'Paradise Lost' series of 24 plates
published by Samuel Prowett in 1827. Fourth edition
reference: Johnston pp112-113
purchased by the Auckland City Council, 1983



Actual size

Nothing. That's What it Says

c. 1820

etching with burnished aquatint, lavis,
drypoint and burin by

Francisco Goya

Spanish school 1746-1828

A corpse, either half risen or half buried, rests on one elbow as it turns its back on a wall of phantasmagoric faces that emerge like flickering flames from the surrounding darkness. With one hand it holds a straw crown, while the other points to the message it has scrawled — 'Nada' (Nothing). The corpse, which may possibly symbolise the Constitution of Cadiz on which patriotic Spaniards placed their aspirations of peace, turns its back on Justice whose outstretched hand holding a pair of scales can be seen projecting from the ghoulish company in the background.

This devastatingly bleak plate was intended by Goya to conclude the grisly 'Disasters' series of etchings, dealing with the bloody Spanish War of Independence which wrought havoc on Spain from 1808-1814, when Napoleon's armies were finally driven out. In 1820 Goya decided to enlarge the series with a number of allegorical plates that symbolise the stupidity and cruelty of the political and religious reaction after the war. He thus altered this plate's position in the sequence, making it number 69 out of a total of 85.

Goya never did publish the 'Disasters' during his life. Instead, he went into self-exile in the South of France and the series was first published in 1863, thirty-five years after the artist's death, by the Academy of San Fernando. Apparently the academicians found Goya's title, *Nothing. That's what it says* too atheistic and changed the inscription to *Nothing. Time will tell*, which is less emphatic in its ambiguity.

153 x 200 mm
fifth and final state
plate 69 from the 'Disasters' series of 82 plates
references: Harris 189; Delteil 188
purchased by the Auckland City Council, 1981



Nada. Ello dirá.

Actual size

*Job's Vision of the Great Satan
Worshipped as God*

1825

engraving by

William Blake

British school 1757-1827

In a dream Job perceives the true nature of the god he has erroneously worshipped. Lying on his bed, he looks down into the flames of Hell where demons with chains to bind him are trying to drag him down. Above and pressing down on him is his deity; the face which mirrors Job's own indicates that this is the incarnation of Job's self-righteousness, while the cloven hoof on the left leg suggests it is Satan himself. Coiled around the evil deity is a serpent whose head, following the deity's left arm, points to Hell. His right arm points to the Mosaic tablets which in Blake's personal iconography represent the corrupting effect of institutionalised religion, and are synonymous with false heaven.

Blake's interpretation of the Book of Job is a highly idiosyncratic one. He was passionately opposed to formal religion and believed it stifled the natural development of imagination, which for him was the fountainhead of spirituality. Job's misfortunes are depicted by Blake as symbolic rather than actual and represent an internal drama which was the result of Job's spiritual conceit.

Blake was England's greatest engraver and his twenty-one engraved illustrations to the Book of Job are a major landmark not only in his graphic *oeuvre* but also in the history of the medium. Apprenticed to the engraver James Basire at the age of fifteen, Blake's early training was spent copying medieval tombs in Westminster Abbey, the influence of which can be seen in the present plate. As was customary for artists at the time he studied the human figure not from life but from engravings, his preference being those by Bonasone, Dürer, Marcantonio Raimondi and a number of the Dutch mannerists.

Blake first sketched the design on the plate with a stipple burin, then worked it up with many short strong lines made with a lozenge graver, adding fine lines with a blade burin (sharpened like a knife). In areas such as the faces, flicks and dots and fine stippling add to the rich variety of textures. Parts of the plate are worked so densely that white highlights (such as in the lightning) simulate white-line engraving. The border, as in all the 'Job' engravings, was added after the central panel. The plate was worked through numerous states before it was first published in the 'Proof' edition.

194 x 148 mm
published proof state
plate 11 of the 'Book of Job' series of
title and twenty-one plates, from the
'proof' set published in 1826
reference: Bindman 636
purchased by the Auckland City Council, 1980

My bones are pierced in me in the
night season & my sinews
take no rest.

The triumphing of the wicked
is short, the joy of the hypocrite is
but for a moment

Satan himself is transformed into an Angel of Light & his Ministers into Ministers of Righteousness

11
My skin is black upon me
& my bones are burned
with heat



With Dreams upon my bed thou scarest me & allrightest me
with Visions

Why do you persecute me as God & are not satisfied with my flesh. Oh that my words
were printed in a Book that they were graven with an iron pen & lead in the rock for ever
For I know that my Redeemer liveth & that he shall stand in the latter days upon
the Earth & after my skin destroy thou this body yet in my flesh shall I see God
whom I shall see for Myself and mine eyes shall behold & not Another tho consumed be
Who opposeth & exalteth himself above all that is called God or is Worshipped

WBlake invent & sculp

London. Published as the Act directs March 8. 1825 by Will Blake N^o 3 Fountain Court Strand

Proof

A Blacksmith

1833

aquatint by

Eugène Delacroix

French school 1798-1883

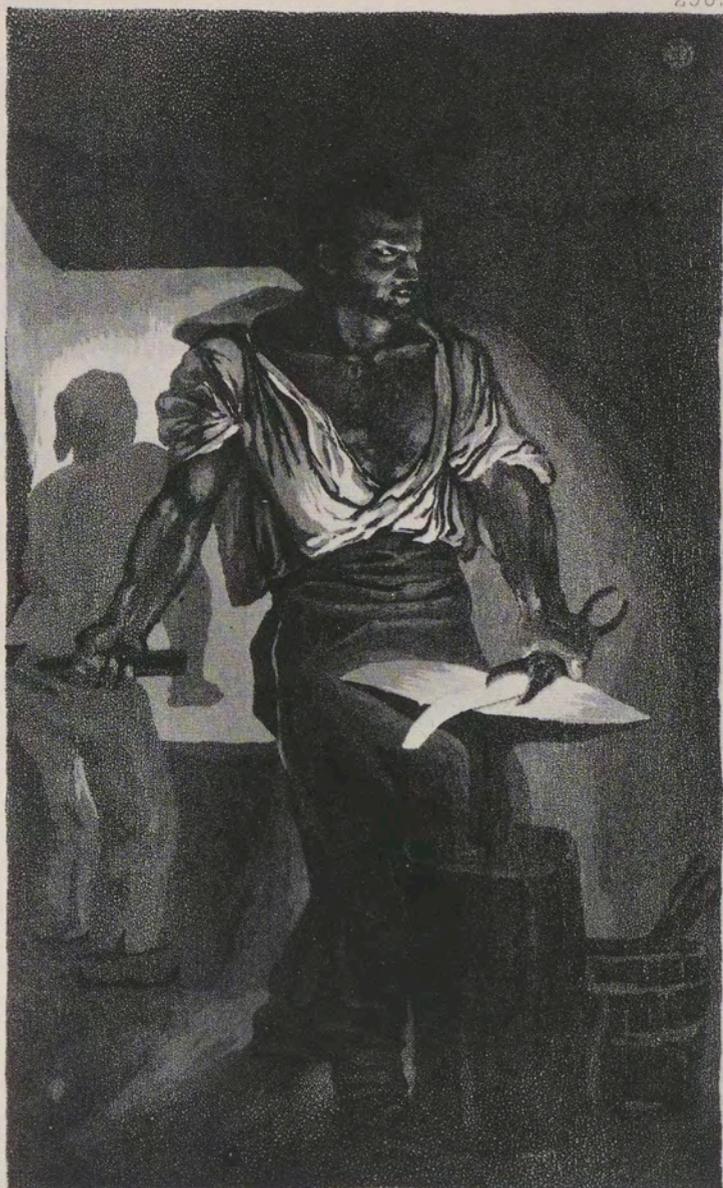
It is possible that the blacksmith is an Arab: there is a painting by Delacroix in the Louvre entitled *Arab Blacksmith*, and two of the other plates from the same series as the present etching are of Arab scenes. The year before he etched this plate Delacroix visited Morocco and Algeria as 'Painter in Ordinary' to the Comte de Morny, head of a diplomatic mission to the Sultan of Morocco. He made only twenty-five etchings, compared with 105 lithographs, so it is obvious which medium he preferred. Yet *A Blacksmith* is widely regarded as his finest print; amongst his (predominantly linear) etchings it is a tonal *tour de force*.

Two of Delacroix's earliest etchings, made when he was an eighteen-year-old student, are copies of etchings by Rembrandt; they reveal his attempt to come to terms with rich *chiaroscuro* effects and dramatic lighting. Three years later, in 1819, he made his first aquatint, a copy of the third plate from Goya's 'Caprichos' entitled *Here Comes the Bogey-Man*, which Goya executed completely in aquatint. Delacroix's exercise was a technical failure and only one impression was made from the plate. It therefore comes as a surprise to discover that his next aquatint, *A Blacksmith*, is a complete success in every way. Nevertheless for some inexplicable reason this plate and the other etchings in the series were not published until 1865 – two years after the artist's death.

Delacroix periodically used dramatic 'candlelight' effects in his prints, such as the fire under the cauldron in the lithograph *Macbeth Confronts the Witches*, and the flaming puddle of wine in his lithograph *Mephistopheles in Auerbach's Cellar*. 'Candlelights' were pioneered by Caravaggio and the Dutch Tenebrists and became a speciality of the English painter Joseph Wright of Derby (1734-97). One of Wright's most famous pictures is titled *A Blacksmith's Shop* (1771) and the source of light, as in Delacroix's print, is a glowing ingot. Earlom made a mezzotint of Wright's painting in 1771, which Delacroix may conceivably have known; on the other hand the similarities between the two subjects may be entirely coincidental.

The reticulated grain of the aquatint here is unusual and suggests that Delacroix used the unconventional method of dissolving resin in spirits of wine. As the spirit evaporated, the resin was deposited on the plate in a pattern that resembles cracked mud in a dried-up stream. The effect is quite different from resin dusted onto the plate, as in the conventional aquatint method.

159 x 95 mm
fourth state of six
published by Delâtre
reference: Delteil 19
purchased by the Auckland City Council, 1955



Fuè Delacroix sculp.

Imp. Delâtre, Rue S^t Jacques, 303, Paris.

UN FORGERON.

Maria. Publié par CADART & LUQUET, Éditeurs, 79, Rue Richelieu.

The Weary Ploughman or The Herdsman

1858

etching with engraving by

Samuel Palmer

English school 1805-81

By the light of a rising moon a farmer drives a pair of cattle before him. In the distance, overshadowed by dark Devonshire hills where a waterfall glistens, is a village of thatched cottages.

A. H. Palmer, the artist's son, claimed the original title of the print was *The Ploughman Going Home* after the lines 'The ploughman homeward plods his weary way' in Gray's 'Elegy in a Country Churchyard'. The title *The Herdsman* he believed a misnomer, since it undermines the literary connection. Palmer conceived of the print as a pendant to another of his etchings, *The Early Ploughman* 1861, which in turn illustrates the biblical words 'Man goeth forth unto his work and to his labour until evening', the two images complementing each other.

Palmer's pastoral landscapes, which at their most original take on an almost spiritual intensity, stem from the deep impression made on him during adolescence by the landscape around Shoreham, Kent. He returned to etching in his middle years, and notes its special attraction thus: 'I am inclined to think it the best *comptu* exponent of the artist's thoughts.' In a letter to Thomas Barlow, this is further defined: 'It seems to me that the charm of etching is the glimmering through of the white paper even in the shadows; so that almost everything either sparkles or suggests sparkle. . . those thousand little luminous eyes which peer through a finished linear etching.'

In his work-notes Palmer describes six bitings of the plate which took him six weeks to complete. Begun in June of 1858, eight years after he made his first etching, it is one of the finest of his thirteen plates.

133 x 203 mm
sixth state of eight
published in 'A Selection of Etchings by the
Etching Club' in 1865
reference: Lister 8
purchased by the Auckland City Council, 1940



Actual size

Environs of Rome

1866

etching by

Jean Baptiste Camille Corot

French school 1796-1875

This is one of the great mid-nineteenth century landscape etchings and a masterpiece of light and atmosphere. Forms are not so much defined as intimated by the rich tapestry of freely drawn lines. Barely discernible in the dark shadows of the trees at the right is a group of figures. The feathery effect of light filtering through the central group of trees is especially evocative and sensitively handled. The very lightly bitten forms of the town in the distance add space and distance to the scene and give depth to the foreground shadows.

Corot's prints are nearly all landscapes and the majority are based on visits he made to Italy in 1827 and 1833 where he lived in the campagna near Rome. He made exactly one hundred prints – etchings, lithographs and *clichés-verres* (glass plate prints) between about 1845 and his death in 1878 at the age of 79. This print was Corot's second contribution to the Société des Aquafortistes. The quality of the impression is a tribute not only to Corot's immediate empathy for the fluidity of the medium, but also to his fellow etcher Félix Bracquemond, who gave him technical instruction in etching.

Corot's very first etching plate, *Souvenir of Tuscany*, was discovered by Bracquemond unbitten 'in a box of nails' and etched and printed by him twenty years after Corot executed it in 1845. Corot apparently found the etching process tedious, although he delighted in the immediacy of drawing on the plate. Most of the fifteen or so etchings he did make were done so at the urging of friends, artists and publishers and printed with the aid of technicians.

It was because of his impatience with the intermediate stage of biting his plates that Corot later turned to a new method of printmaking. *Cliché-verre* is a form of photographic printing which involves scraping a coat of opaque paint on a sheet of glass and contact printing it onto light-sensitive paper. This technique, which was shown him by a friend in the army who had developed it, suited Corot's urgent temperament and came to occupy him intermittently for twenty years. Like his etchings, Corot's *cliché-verre* prints share a preoccupation with the landscape of the Roman campagna.

286 x 211 mm

second state of three

published by Cadart and Luquet for the Société des Aquafortistes in 1866

references: Delteil 6; Melot C6b

purchased by the Auckland City Council, 1955



Croci sculp.

ENVIRONS DE ROME

Imp. Delâtre, Rue St Jacques, 265, Paris.

Paris, Publié par CADART & LUQUET, Éditeurs, 79, Rue Richelieu.

The Trapeze Artist

1875

etching by

Félicien Rops

Belgian school 1833-98

A brilliant draughtsman, a prodigious etcher and a zealous crusader for the revival of etching, Rops devoted his life to the medium after he discovered it in 1857. Although he was awarded the *légion d'honneur* in 1888, and lauded by such distinguished artists and writers as Edvard Munch, Josephine Peladan, Huysmans and Baudelaire, Rops' work remains almost unknown to the general public. 'I cherish my obscurity,' he wrote. 'I don't exhibit in order not to expose myself to receiving an Honourable Mention. . . I don't know if I will produce something that pleases me; as for pleasing others I give no more of a damn for that than last year's gloves.'

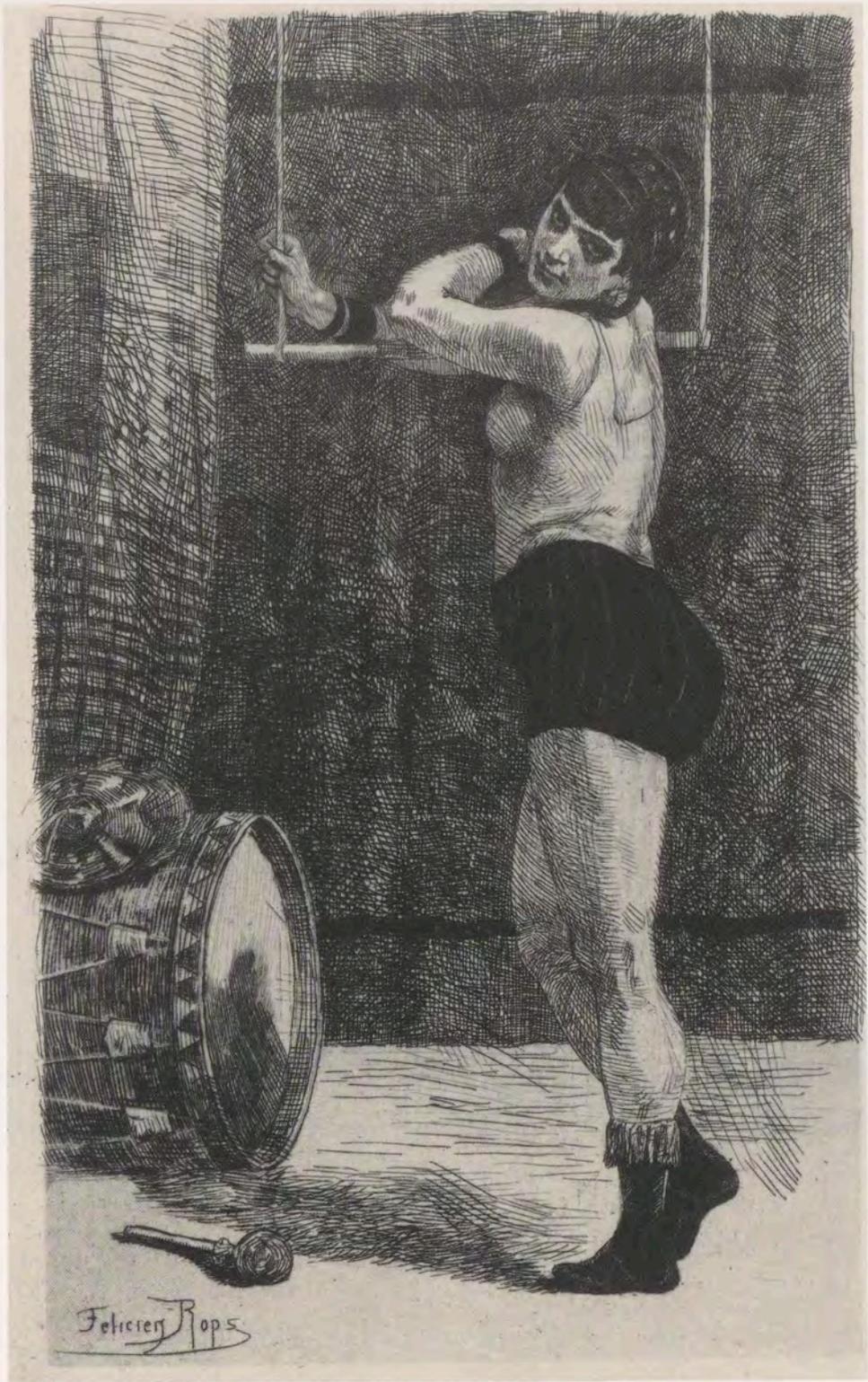
The reason for Rops' comparative obscurity is that the majority of his 807 prints are audaciously erotic and sacrilegious. After a thorough religious and classical education at the hands of the Jesuits he read law at the free university in Brussels while informally pursuing his artistic vocation. Following a period during which he contributed lithographs to a satirical magazine called *Uylengenspiegel* (the mischievous one) he moved to Paris and soon became elected to the committee of the Société des Aquafortistes. His most influential works were his set of etchings illustrating Barbey d'Aurevilly's *Les Diaboliques*, and his five etched plates called 'Les Sataniques' which are his most complete Symbolist statement. He was obsessed with the idea of debauchery — a central theme in much of the Symbolist poetry and prose from which he drew his inspiration. The embodiment of this obsession is his image of the *femme fatale* who recurs with great frequency throughout his printed *oeuvre*. Here she is represented in what is, for Rops, the uncharacteristically demure guise of a trapeze artist. Nevertheless her eyes smoulder diabolically like burning coals and her stare is poised, penetrating and fearless. Like this piercing gaze, the image is not easily forgotten.

198 x 123 mm

seventh and final state

reference: Exteens 344

purchased by the Auckland City Council, 1980



Actual size

Summer Evening

1881

etching with drypoint by

James Tissot

French school 1836-1903

The model for this etching is Tissot's mistress Kathleen Turner, whom the artist met in 1875. She had been sent out to India at the age of sixteen to marry Dr Newton, a friend of her brother's. She fell in love with a Captain Palliser on the trip but nonetheless married Newton, whom she left almost immediately. She then returned to Palliser, by whom she had a child. Palliser however, abandoned her and she returned to London where she went to live with her sister in St Johns Wood, close to where Tissot lived in Grove End Road. Tissot fell in love with her and she became the inspiration for many of his finest portraits. This late study was made during the consumptive illness that soon after took her life.

There is an oil painting by Tissot of the same subject in the Louvre; in both painting and etching the figure is in the same direction. There is also a watercolour, the present whereabouts of which is unknown.

By the time Tissot made this print, which is generally regarded as one of his finest, photography had begun to have an important influence on his ideas about composition.

232 x 397 mm

second and final state

references: Wentworth 56; Beraldi 47; Tissot 57
purchased by the Auckland City Council, 1972



Battling Centaurs

1881

etching with aquatint by

Max Klinger

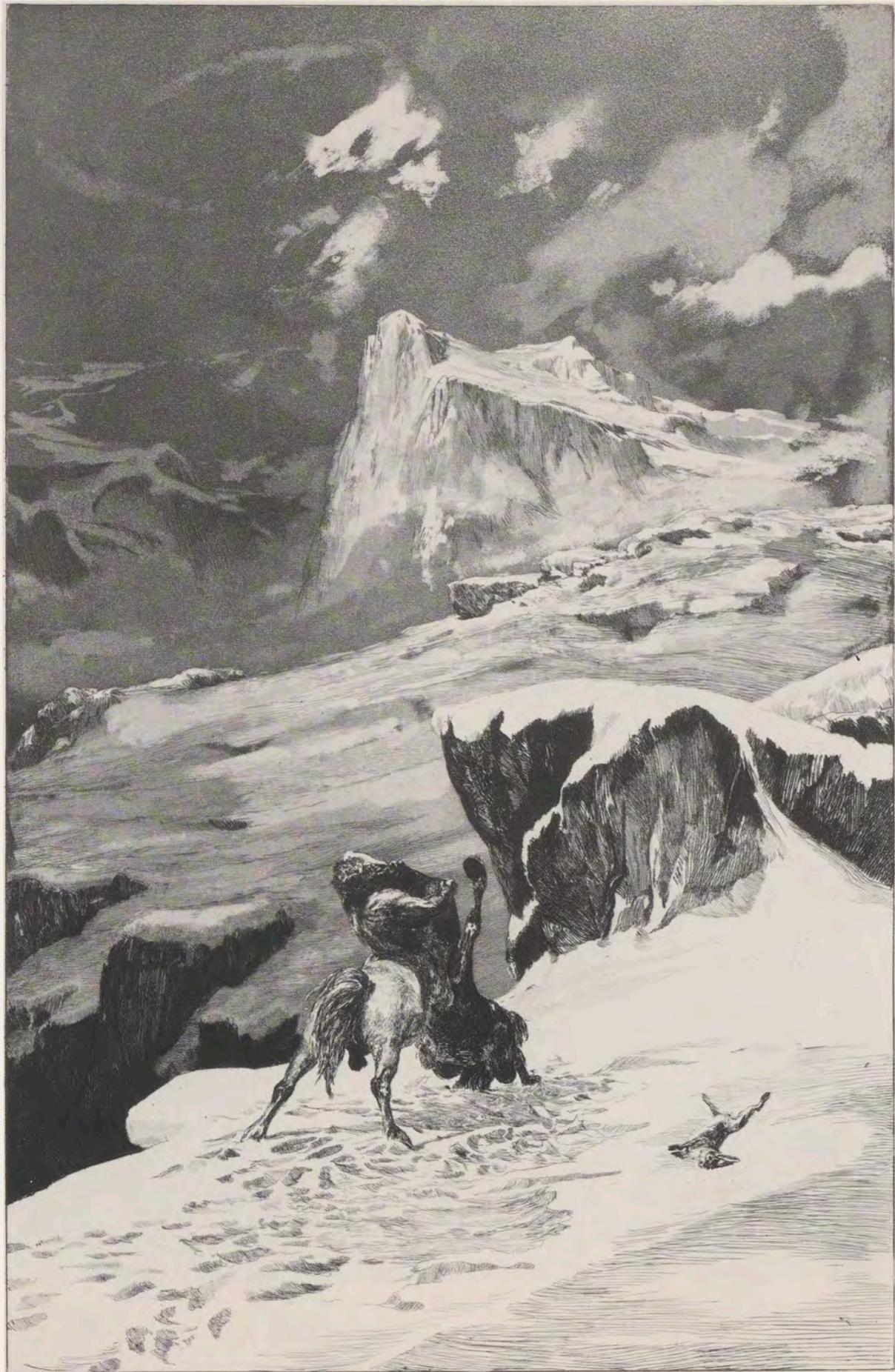
German school 1856-1920

Two centaurs battle in the snow over the carcass of a hare. Alpine peaks tower dramatically above the combatants, forming an imposing natural amphitheatre. Turbulent clouds symbolically mirror the turmoil of battle far below.

The print is from a cycle of twelve plates entitled 'Intermezzos' that Klinger dedicated to Herman Sagert, an engraver and art dealer who apparently introduced him to the techniques of etching. The series is a diverse collection of subjects including centaurs; illustrations to the seventeenth century novel *Simplicius Simplicissimus*, by H. J. C. von Grimmelshausen; an allegory; and several other miscellanies. *Battling Centaurs* is the outstanding image in the series, both dramatically and technically. All are concerned with the theme of the struggle for survival and the cruelty of nature, reflecting the impact on intellectual circles at the time of Darwin's revolutionary ideas about natural selection and the survival of the fittest.

Unimpressed by the works of the French Impressionists, Klinger preferred an art that embodied narrative, myth and allegory. Although also a painter and sculptor, he is best known as an etcher and in particular as the author of the remarkable fantasy series of ten etchings called 'The Glove'. His graphic works are infused with a brooding subjectivity that is absent in his paintings. He especially admired the 'Caprichos' of Goya, the paintings of Arnold Böcklin whose mythological subjects including centaurs were a direct influence on his work, and the Japanese woodcuts of Hiroshige and Hokusai from whom he borrowed certain compositional ideas.

382 x 247 mm
second and final state
plate 4 of the 'Intermezzos' series of 12 plates
reference: Singer 55
purchased by the Auckland City Council, 1986



MAX KLEIN

Victor Hugo (front view)

1885

drypoint by

Auguste Rodin

French school 1840-1917

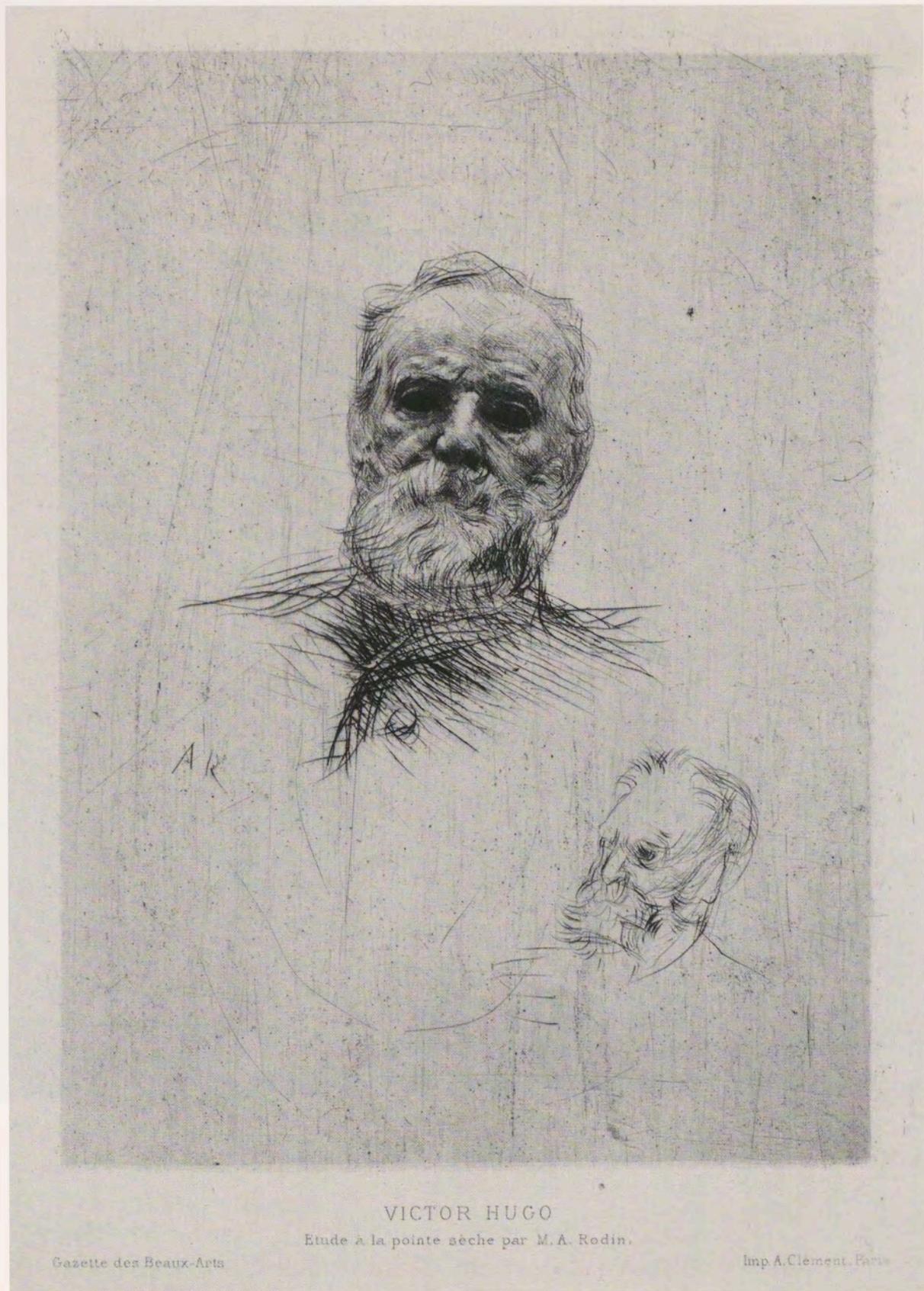
Though acclaimed as the greatest sculptor of the figure after Michelangelo, Rodin is not so well known as a consummate engraver. His preferred technique was drypoint — 'I understood it immediately.' The basis of this portrait of Victor Hugo is a bronze bust which Rodin sculpted in 1884. He also made drypoint portraits of Bellona, Antonin Proust and Henry Becque from bronze busts. George Bernard Shaw described his own experience at sitting for Rodin: 'After a while, I was finally so used to turning my head little by little that I nearly developed a tic.' Although tongue-in-cheek, these words throw light on Rodin's conception of his drypoint busts in terms of a complex of interrelating profiles which describe the topography of the subject's head.

For his drypoint bust of Proust, Rodin drew the bust at eye-level and in profile. But for this portrait of Hugo, he placed the bust above him so that the great man looks down like a colossus. Besides this front view of Hugo, which Rodin worked through a total of nine states, he also engraved a three-quarter view of him, simply by rotating the bronze by increments, just as Bernard Shaw described.

220 x 155 mm

sixth state of nine

from the ordinary edition on Arches paper
published by *Gazettes des Beaux-Arts* in 1889
references: Thornson 9; Delteil 7
purchased by the Auckland City Council, 1980



Actual size

View of Pontoise

1885

hard and softground etching with
aquatint and drypoint by

Camille Pissarro

French school 1830-1903

Pissarro made more than two hundred prints including etchings, lithographs and monotypes and was thus one of the most prolific of the Impressionist printmakers. He began printmaking in 1863 and continued it throughout his life. A true *peintre-graveur*, in none of his prints does he reproduce any of his paintings, for he recognised the print as an independent work of art.

Pissarro used a broad spectrum of intaglio techniques including drypoint, softground and aquatint to obtain rich and evocative atmospheric effects, sometimes resorting to highly innovative methods such as abrading his plate with sandpaper and metal brushes to create specific tones. In 1879, at the age of fifty, he was introduced to a number of unorthodox printmaking techniques such as monotype by Degas, with whom he collaborated as a printmaker for a number of years. In 1894 he obtained his own press and devised a method of printing colour etchings using three primary colours to create marvellous impressionistic effects of warm, glowing sunlight.

This is one of Pissarro's finest intaglio prints, exemplifying the distinctive atmospheric effects that were his *métier*. By the spring of 1884 Pissarro had moved from Pontoise to Eragny, so it seems likely that the etching was based on a sketch. His method in the mature etchings was generally to draw in the main structural forms of his composition with softground lines before working up the image with aquatint and finally drypoint.

158 x 246 mm
seventh and final state
reference: Delteil 60
purchased by the Auckland City Council, 1981



The Duet

c. 1900-10

colour aquatint by

Manuel Robbe

French school 1872-c.1936

This is a classic example of Robbe's richly coloured aquatints that he laboured over lovingly, inking each plate like an oil painting by dabbing all the various colours onto it at once and printing them with one pull, *à la poupée*. Unlike most intaglio artists who rely on line, Robbe executed his plates entirely with a brush, producing soft wash effects in the manner of watercolour. He was skilled at sugar-lift, a difficult and little used aquatint technique that enabled him to make tones positively, as in this print. Interior scenes with beautiful women – a speciality of French printmakers, from Ingres to Picasso – were a favourite *genre* with Robbe, although he also made a number of landscapes using the same aquatint process. At the height of his career his prints were immensely popular but because they were so slow to ink and print, they did not receive the same degree of exposure as the colour lithographs of artists like Jules Cheret and Toulouse-Lautrec, which were produced in greater number as posters. Robbe's art was a fragile orchid that could only exist in the hothouse atmosphere of *la belle époque* when style and elegance was at a peak. By 1912 this had already begun to wane and in 1914 he joined the airforce as a pilot, a development which marked the end of his career as a printmaker. In the post-war period the whole *raison d'être* of Robbe's elegant art was undermined, for European society had drastically changed.

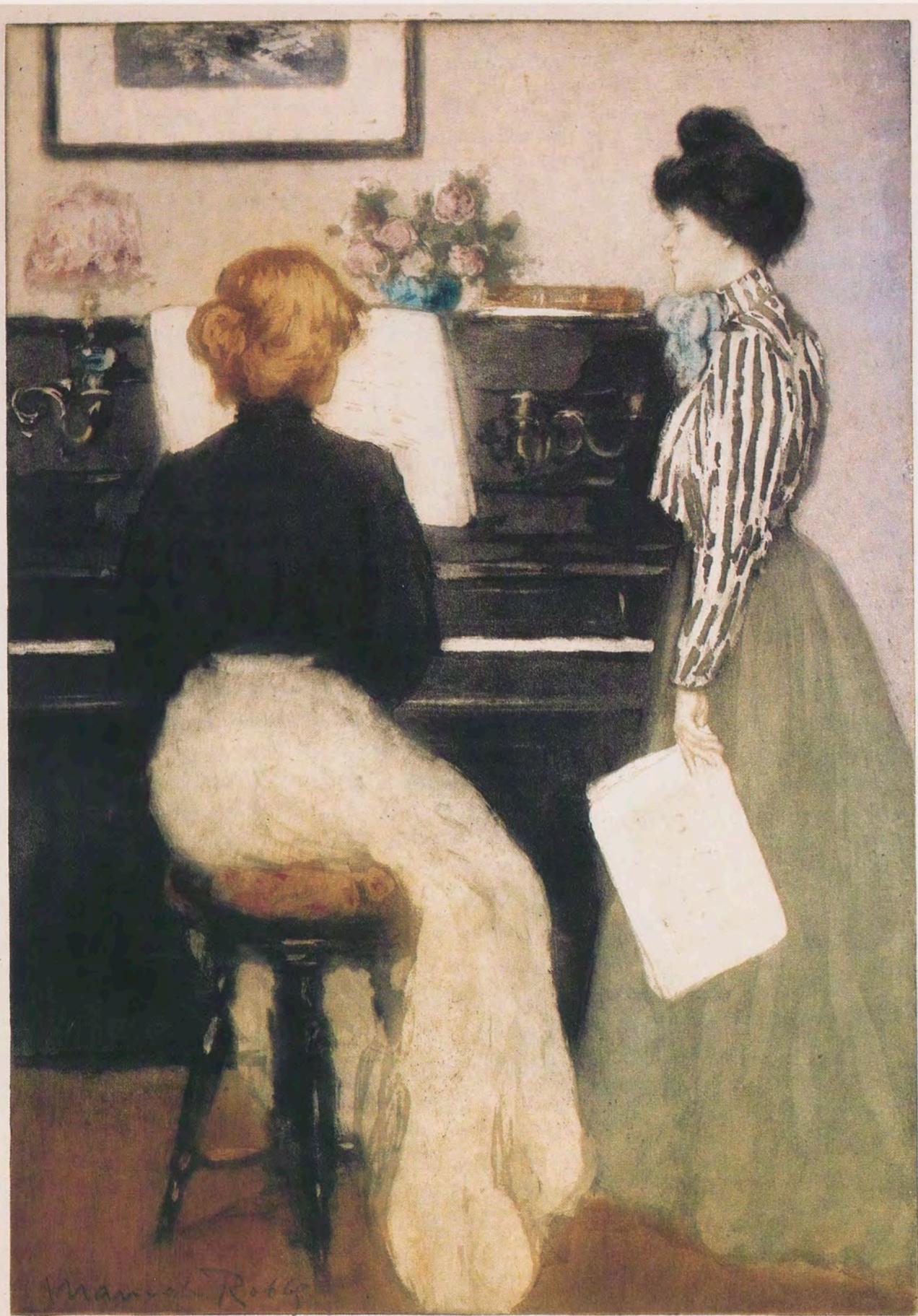
419 x 289 mm

only state

8 colours

reference: Mourey

purchased by the Auckland City Council, 1977



The Ploughmen

1906

hard and soft-ground etching with
aquatint and engraving by

Käthe Kollwitz

German school 1867-1945

Two peasants strain like beasts of burden under a plough. Behind them, crows wheel above the furrowed ground. A leaden sky bears down on the two labouring men like a great rock.

This print belongs to Kollwitz's second great print cycle, 'Peasant War'. The Peasant War was a violent revolution in the early years of the reformation and broke out in 1525 as a result of the inhuman treatment of peasants made virtual slaves by a feudal nobility who crippled their tenants with impossible taxes and the demands of compulsory labour. Although concerned with an historically remote event, Kollwitz's series assumes a symbolic significance, standing for the plight of the working class in Germany in the early years of this century.

A deeply committed socialist who devoted her art to the cause of the downtrodden, the poor and the sick, Kollwitz identified herself with the woman known as Black Anne, believed to have incited the peasants to riot. Black Anne is the subject of the fifth plate of the cycle called *Outbreak*. The other plates of the series bear the titles *Raped*, *Sharpening the Scythe*, *Arming in the Vault*, *After the Battle* and *The Prisoners*.

One of the great dramatic artists of all times, Kollwitz intended to become a painter but turned to drawing and printmaking after reading Max Klinger's pamphlet 'Painting and Drawing', in which he elaborated his belief that the graphic arts were better suited to the expression of the darker aspects of life than was painting.

306 x 446 mm
ninth and final state
plate 1 of the 'Peasant War' series of 7 plates
reference: Klipstein 94
purchased by the Auckland City Council, 1982



Head of a Woman in Profile

1905

drypoint by

Pablo Picasso

Spanish school 1881-1973

One of Picasso's most outstanding early prints, this is a portrait of a member of the Saltimbanques – travelling performers from Spain and the South of France who camped around the outskirts of Paris and performed in the evenings at the Cirque Medrano or in the streets.

The print dates from the end of Picasso's 'blue period', when he was fascinated by the contrast between the poverty of the Saltimbanques, who lived simply in squalid camps, and the finery of the costumes they donned for their performances. The blue tones of his paintings of the time express the cold and hunger of the bodies of the lean itinerant performers whose eyes possess a faraway look. The same haunting quality is also present in this striking print. The face is exquisitely modelled with extremely fine and delicate drypoint strokes, perfectly conveying the fragility and gaunt majesty of the young Saltimbanque woman.

To appreciate Picasso's understanding of the appropriateness of different graphic techniques for different subjects, compare this portrait with his aquatint of the swarthy art dealer and print publisher Ambroise Vollard.

292 x 249 mm

only state

from the edition on Van Gelder paper,

published by Vollard in 1913

references: Bloch 2; Geiser 7b

purchased by the Auckland City Council, 1956



*He that believeth in me, though
he were dead, yet shall he live*

1923

heliogravure with aquatint and engraving by

Georges Rouault

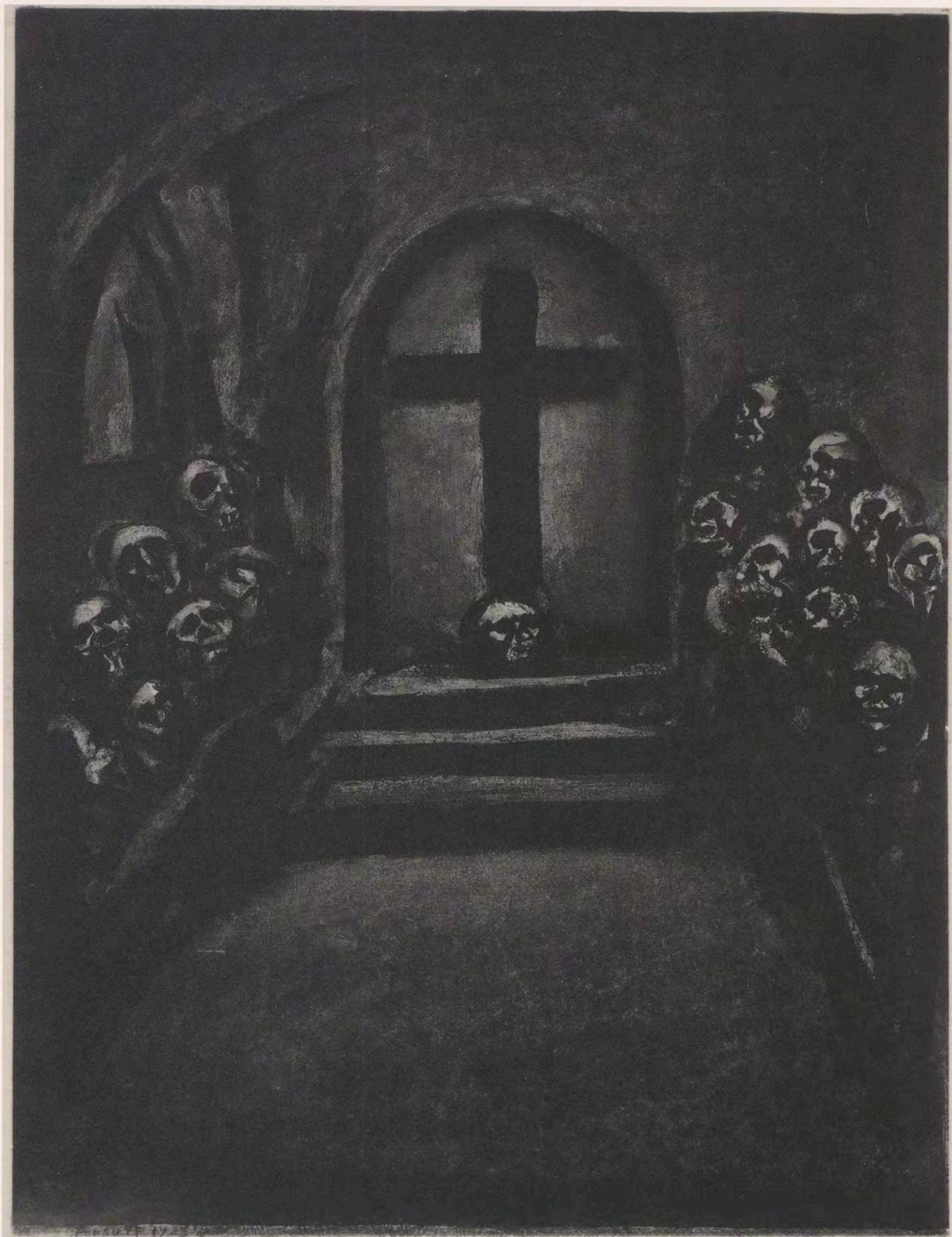
French school 1871-1958

The title is from *John* II:25. In the published preface to the 'Miserere' series Rouault states: 'The great number of these subjects date from 1914 to 1918. They were first executed in the form of drawings in India ink, and later transformed into paintings in accordance with the wishes of Ambroise Vollard. He then had all the subjects transferred (by heliogravure) onto copper. . . On each plate more or less felicitously, without ceasing or pausing, I worked with different tools; there is no secret about my methods. Never satisfied I resumed each subject endlessly, sometimes in as many as twelve or fifteen successive states. . . I readily admit that I became attached to them, and that I was not insensitive to the desire of an American Ambassador who wished to have some of the copperplates plated with gold and set in the wall at the Embassy.'

Rouault's 'Miserere' series is one of the greatest expressive works in the history of printmaking. Commissioned by Vollard in 1922, it was originally going to be called 'Miserere et Guerre'. Rouault made a hundred plates for the series over a period of five years; extremely self-critical of his work, he refused to release the plates until he was completely satisfied. His continual reworking of them led to disagreements between himself and Vollard and eventually, of the hundred plates he had begun, he completed only fifty-eight, the rest being abandoned. The editions were finally printed in 1927, under the shortened title 'Miserere', but Vollard refused to issue them and they remained in his warehouse until his death in a car accident, after which negotiations to publish them had to be conducted with the publisher's heirs. The series was finally published in 1948 (twenty-six years after Rouault began work on the plates) by Editions de l'Etoile Filante.

The 'Miserere' series is a powerful emotional statement about Rouault's despair for society in the wake of the First World War — a cathartic expression of the anger and desolation he felt at man's lack of moral courage and his cruelty and indifference to his fellows. The terse captions to the plates (*It would be so sweet to love, The hard business of living, We think ourselves king*) are reminiscent of Goya's hardhitting satire on human folly, the 'Caprichos' series.

575 x 435 mm
fifth and final state
plate 28 from the 'Miserere' series of 58
plates commissioned by Vollard but not published
until 1948, by Etoile Filante
reference: Blunt, 28; Dorival, 117
purchased by the Auckland City Council



Nude in profile

1936

colour etching with aquatint and roulette by

Georges Rouault

French school 1871-1958

The *à la poupee* method of putting all the colours onto the one plate and printing them together is one method of intaglio printing. The other, which requires the parts of an image that are to be printed in a separate colour to be executed on separate plates, is less direct and requires careful planning in order to achieve perfect registration of the different colours. Rouault's etchings and aquatints, commissioned by Vollard as illustrations to Baudelaire's *Fleurs du Mal*, were produced by the latter method, which gives greater definition to the colours, as can be seen in this jewel-like example here. His coarse style with heavy black outlines (a legacy of his early training as a stained glass designer) is perfectly suited to the complexities of this method, since the force of the original composition is better preserved throughout the protracted colour separation stages.

Rouault began the Baudelaire illustrations in 1926 but failed to finish the series (as with the 'Miserere'), completing only a few plates. In 1936 he returned to the theme and produced a second series of twelve etchings and aquatints to which the present print belongs. He used sugar-lift extensively, painting the syrup onto his plates with a brush. The superimposition of these aquatinted strokes creates rich textures that vibrate with saturated colours.

305 x 203 mm

only state

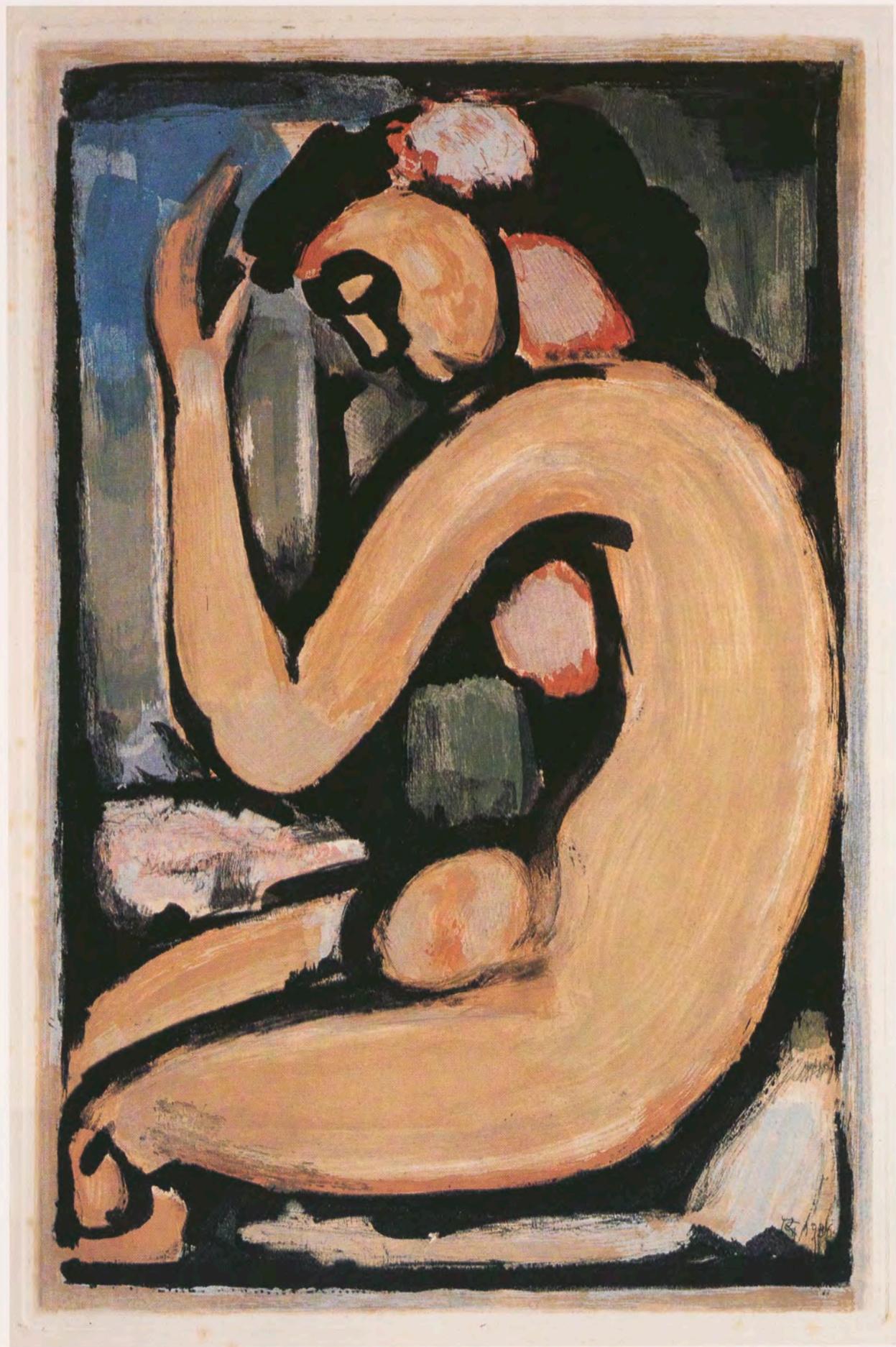
7 colours

one of twelve illustrations for

Baudelaire's *Fleurs du Mal*

reference: Johnson 128(1)

purchased by the Auckland City Council, 1961



Portrait of Vollard II

1937

aquatint by

Pablo Picasso

Spanish school 1881-1973

Picasso etched three great portraits of Ambroise Vollard, the French art dealer and publisher, for the 'Suite Vollard' which was commissioned by and named after him. The bulk of the suite of one hundred plates were executed between 1930 and 1934, while the three portraits were done in 1937.

Vollard, who championed the work of some of the greatest artists of the twentieth century including Cézanne, Renoir, Gauguin, Van Gogh, Rousseau and Rouault, met Picasso in 1901 during his second trip to Paris. Their first collaborative venture was the fifteen etchings of the 'Saltimbanques' series, published in 1913. But the 'Suite Vollard' is their most important production.

Most writers simply describe this print as an aquatint, but this is only part of its technique. Picasso apparently used a highly unusual procedure that was probably shown him by his printer, Lacourière. First the plate would have been evenly aquatinted. Picasso would then have painted on the etched plate with concentrated acid, applying it like a wash to give the watery aquatint tones which are most apparent in Vollard's clothing and in the background. Highlights (especially the skin tones of Vollard's head) would have first been stopped out with varnish to protect the plate.

344 x 244 mm

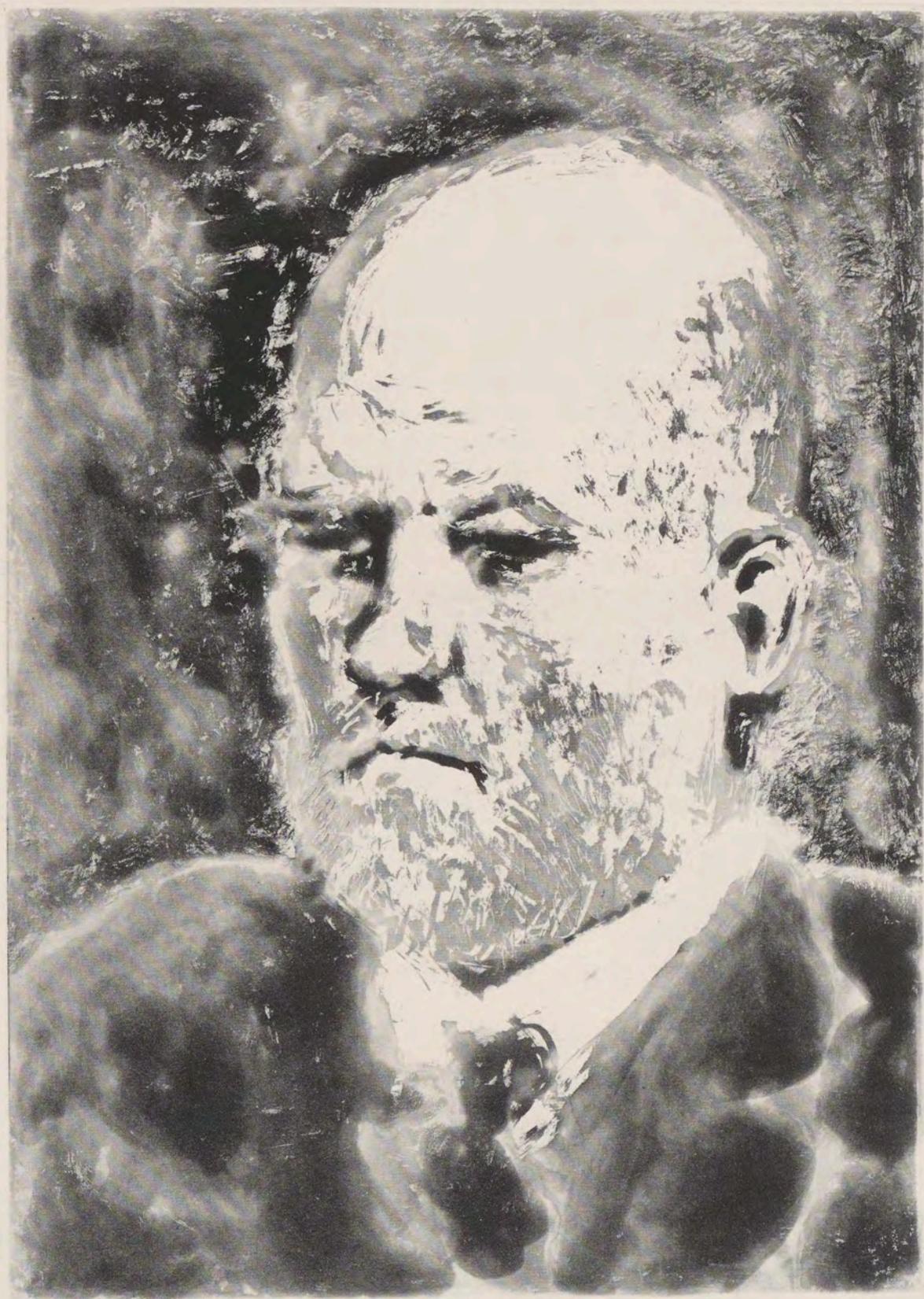
only state

plate 99 from the 'Suite Vollard' of 100 plates

unpublished by Vollard

references: Bloch 232

purchased by the Auckland City Council, 1985



P. ...

Artist and Model

1974

hard and softground etching with sugar-lift
and aquatint by

David Hockney

British school b. 1937

In 1973, the year that Picasso died, Hockney was invited to make an etching in memory of the master whom he regretted he had never met. Aldo Crommelynck, Picasso's etching printer for twenty years, suggested that Hockney go to Paris to make an etching there.

Crommelynck showed the artist the proper technique for sugar-lift, which Picasso used extensively in his late etchings and which was pioneered in the early seventeenth century by the experimental Dutch printmaker, Hercules Seghers. Hockney then executed the figure of Picasso entirely by this method, working from a photograph; the rest of the image was done in a variety of intaglio techniques that compares for technical precociousness with Richard Hamilton's *Picasso's Meninas*, likewise a work of homage. The background is entirely executed in soft-ground while the self-portrait, tables, chairs and carpet are in a combination of etching and possibly drypoint.

The composition, like Hamilton's pastiche, alludes to a work of Picasso's, in this case an etching from the famous Vollard Suite entitled *Two Catalan Men*. This depicts two men, one a grisly bearded tippler, the other a fresh-faced youth, seated at a table facing each other. Hockney's title is deliberately ambiguous.

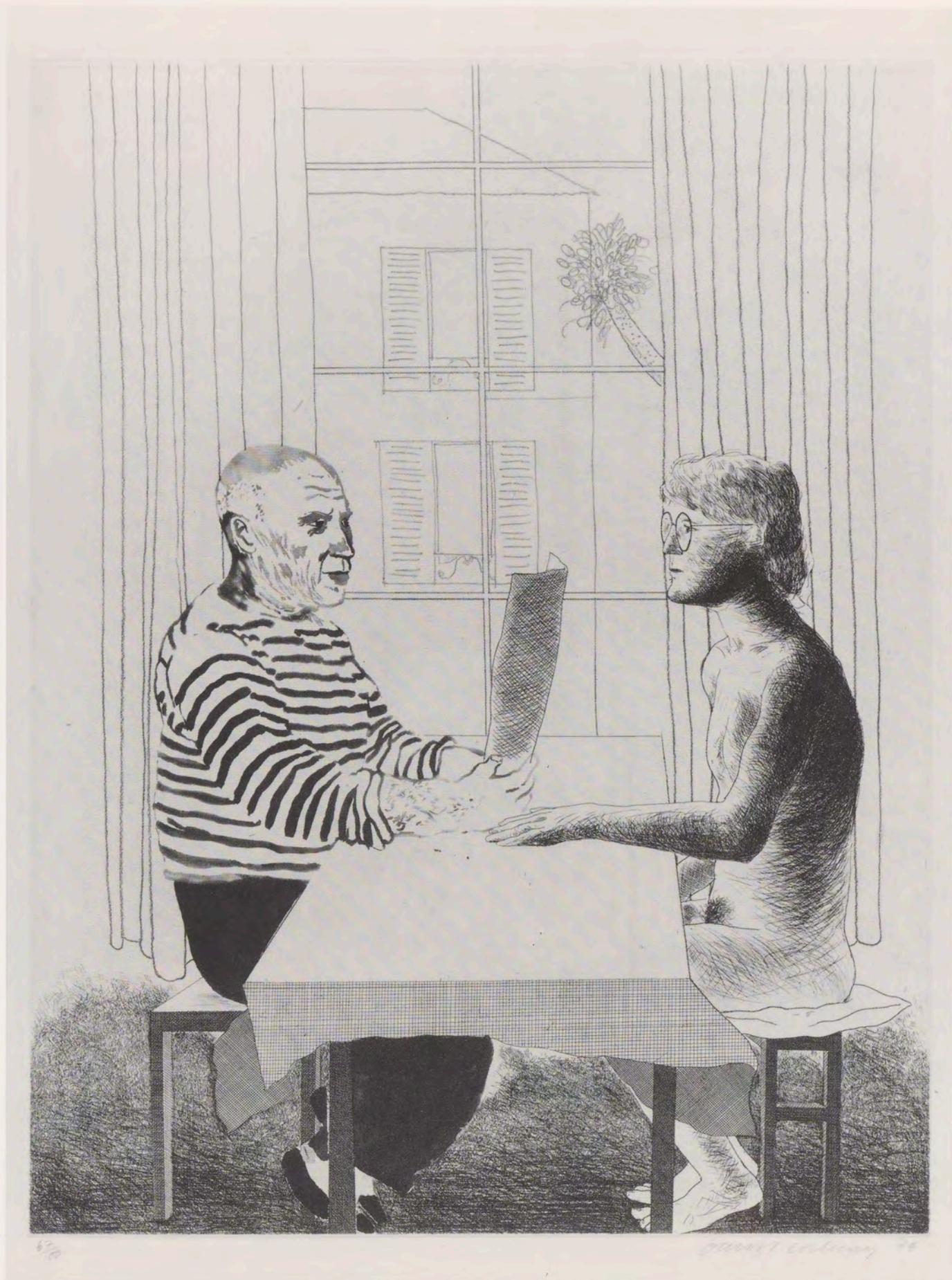
580 x 445 mm

only state

published by Petersburg Press

reference: Hockney pp287-288

purchased by the Auckland City Council, 1977



Picasso's Meninas

1973

hard and soft-ground etching with aquatint,
lift-ground aquatint, engraving and stipple engraving by

Richard Hamilton

British school b. 1922

This subject is borrowed from Velasquez' masterpiece in oil *Las Meninas* (in the Prado) which represents the Spanish Infanta in the artist's studio, attended by her maids-in-waiting. Velasquez included himself in the picture, at work on a large canvas. The scene is composed as the royal couple would have viewed it, a fact that can be deduced from their reflections in the mirror on the rear wall.

Picasso considered *Las Meninas* one of his favourite pictures and paraphrased it in numerous paintings. Richard Hamilton has added another room to this complex hall of mirrors by producing a pastiche of Picasso's interpretations of the Velasquez masterpiece, representing the Infanta in Picasso's analytical Cubist style and populating the picture with figures in a number of Picasso's other styles, such as pink and blue periods and classical style. Picasso has taken Velasquez' place behind the easel; in the mirror behind the Infanta can be seen the reflection of Hamilton himself, indicating that the scene is now distorted through yet another human lens.

The variety of intaglio techniques is astonishing — drypoint, etching, sugar-lift, softground and aquatint. Like Hockney, Hamilton produced the print with the assistance of Picasso's intaglio printers in Paris, the Crommelynck brothers.

572 x 492 mm

only state

published by Petersburg Press

reference: Pollock pp34-35; Hamilton and Russell 166

purchased by the Auckland City Council



PICASSO & LEVITZKY

240w / 140h / 7/90

Scrap Metal Drypoint No. 3

1978

drypoint by

Michael Heizer

American school b. 1944

The standard method of drypoint involves scratching a design directly onto a metal plate with a sharp-pointed needle. The plate is printed by the usual intaglio method of inking the incised lines and wiping the surface of the plate clean of ink before printing.

Heizer's series of scrap metal drypoints is printed from fortuitous marks on sheets of scrap metal, caused by oxidation and abrasion. He cut these *objets trouvés* into a series of geometric shapes based on the circle and triangle, then inked and printed them. Because of the great size of the prints a Hoe embossing press was used, and the plates (which were sandwiched between a large wooden support and the paper with felt blankets on top), were fed through the press in three stages, pressure being applied during each stage.

The perfect geometry of the many-shaped plates complements the undifferentiated markings created by chance. This theme of order versus chaos, of geometry versus natural indeterminacy, is one that runs through Heizer's diverse works. Change is a conscious factor: he became familiar with the desert from an early age, having been taken on boyhood expeditions to Yucatan and Egypt by his archaeologist father, and his colossal earthworks in the Nevada Desert reflect an emotional need to come to terms with the enormity of the desert and its interminable processes of change through erosion. In 1969 he created huge modernistic paintings with aniline dyes on a dry lake bed. Rather than being destroyed by the weather these were 'altered', finally becoming invisible. Like the scrap metal drypoints, such works demonstrated how formal rigidity inevitably succumbed to disintegration.

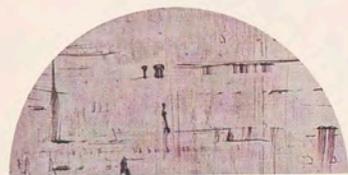
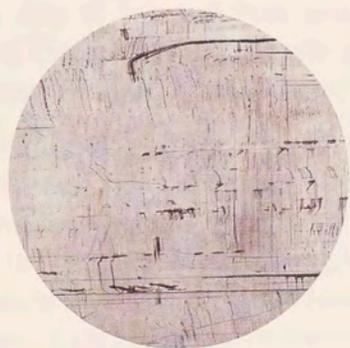
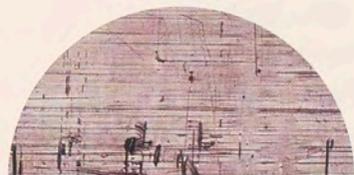
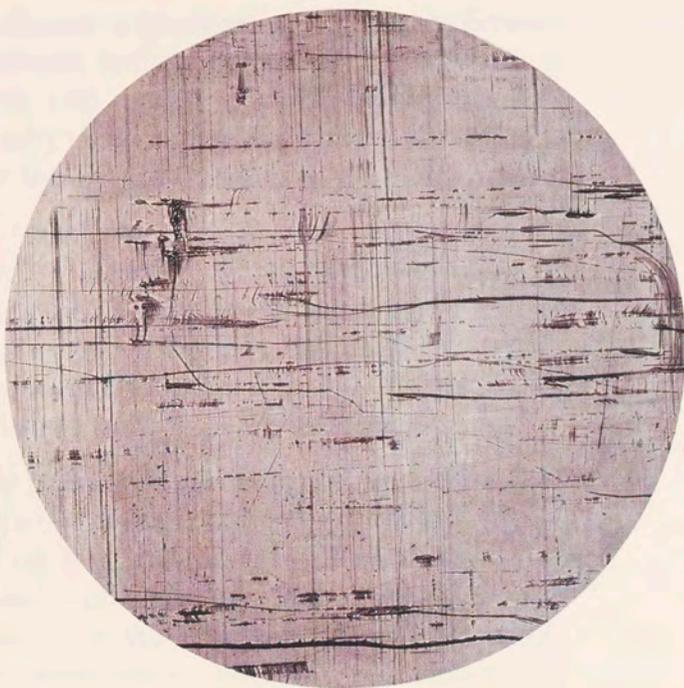
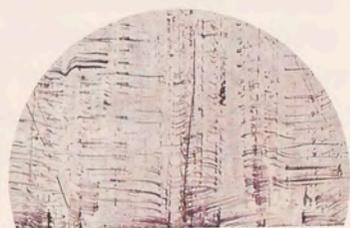
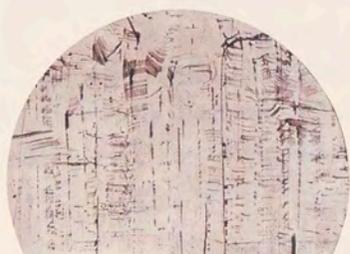
914 x 2159 mm

only state

published by Gemini G.E.L., 1979

references: Gemini G.E.L. 824

purchased by the Auckland City Council, 1980



The Planographic Print

Lithography, screenprint and monotype are the three main planographic printing processes, so called because the image is printed from a flat or planar surface, unlike relief and intaglio.

Monotype, which is the oldest but the least common of the three, is really a cross between painting and printing. Like certain other hybrids such as the ass, its major handicap has been that it cannot reproduce. When the first impression is pulled the image on the plate is exhausted, hence the name. Actually the word is a slight misnomer for there is sometimes enough residue of ink after the first to make a second, albeit faint, impression.

The mother image can be made in two ways – directly, with a brush with ink or oil paint on a metal plate, sheet of glass, or prepared board; or subtractively, by coating the plate with a film of ink and then scraping or wiping away the highlights with a stylus or piece of cloth. Printing is done with a roller press, although if a glass plate is used burnishing the back of the paper is advisable to avoid breakage.

Benedetto Castiglione (1616-70) is claimed to be the inventor of monotype. His torch-lit nocturnes with Roman ruins are reminiscent of the mezzotint effect since he used the black-field technique, scraping the film of ink from his plate in order to give vent to the whiteness of the paper. None of Castiglione's contemporaries appear to have adopted his novel process, which has certain advantages in that it is fast, flexible and readily admits corrections. Apart from the inveterate experimenter, William Blake, who in 1795 made a spectacular series of twelve colour monotypes from images drawn on varnished mill board which he hand-finished with watercolour, the process attracted no artists till Degas rediscovered it in the late nineteenth century.

Degas, the greatest of all the Impressionist printmakers, had an immediate rapport with monotype and produced his finest prints in the outcast medium, using it primarily to depict a pariah class – the prostitutes of the Montmartre brothels, both young and old – with a kind of voyeuristic detachment, yet with intimate realism. Degas found monotype the perfect method for capturing the shadowy ambience of their closeted world. Furthermore, the tonal properties of monotype made it much better suited to representing the rounded forms of the women's naked bodies, than would be a linear process such as etching, or the grainy tonal process of aquatint.

Castiglione, Blake and Degas are only a few of the masters to have produced an important body of work in monotype. Pissarro briefly turned his hand to it following Degas' lead. Matisse made numerous monotypes using the black-field technique, and most printmakers

have at some stage dabbled with it; but on the whole it is a shy process. By contrast, lithography – the most important planographic technique – has enjoyed spectacular success, being both extremely versatile and durable. Because it is a chemical process there is no material surface to wear out from repeated printing; this means that unlimited editions of impressions are theoretically possible.

Lithography was invented in 1798 by a Bavarian, Aloys Senefelder, who unable to afford copper plates to publish his plays and music scores by etching was seeking an alternative and cheaper method. Apparently he stumbled across the idea when writing a laundry list on a limestone inking slab with an oily ink containing soap. Animal fat and beeswax are among the ingredients of soap and Senefelder must have observed the way water was repelled by the greasy marks yet absorbed by the porous stone. He realised that if he wrote in a greasy ink on paper, transferred the script to a stone to reverse it, and then inked it while the stone was damp, then the greasy ink would adhere to the script for which it had a chemical affinity, while the ink would be repelled by the damp stone. The reversed script on the stone was subsequently righted by the impression on paper.

Such is the principle of lithography, which Senefelder called 'chemical printing', a more accurate description in view of the fact that lithography means 'stone drawing' and in modern times grained aluminium and zinc plates are widely used as substitutes for the cumbersome limestones. Senefelder perfected a transfer paper to facilitate the reversal of his handwritten script; artists, however are less troubled by reversal of their images so transfer paper is no longer a necessary step. He took his invention to London in 1800 and the first lithographs by recognised artists, including Benjamin West, Henry Fuseli and James Barry, were produced soon afterwards. At first these artists treated lithography simply as another linear technique, drawing the lines of their images with a special pen with a steel nib that Senefelder invented for the purpose. But it soon dawned on them that the greatest strength of lithography lay in its tonal properties. No other printing process can compete with lithography in this respect, for it offers an infinite range of tones from the most delicate washes to the most penetrating blacks.

There are two ways of producing tones in lithography – by drawing the lithographic crayon across the grain of the stone to produce a variety of sandy textures depending on the amount of pressure applied and the degree of hardness of the crayon; or alternatively, by dissolving the crayon in water and painting it on to the stone in a wash. The crayon is soluble, in spite of its greasy nature, because it contains soap, a legacy of Senefelder's original discovery. The particles of grease, the critical ingredient of the wash, remain in suspension but settle on the stone as the wash evaporates. These microscopic particles attract minute beads of ink when the stone is inked with a roller to create the intended tone.

James Abbot McNeil Whistler was an early master of lithographic washes and he used them to superb effect in a group of evocative prints of the Thames shrouded in veils of mist; these demonstrate a perfect marriage of subject and technique. Whistler called his wash lithographs 'lithotints', a term which has never gained popular usage, although the technique is still widely used.

In spite of its great versatility and unique properties, lithography was comparatively

slow to gain widespread acceptance with artists. Goya made a brilliant series of lithographs called the *Bulls of Bordeaux* around 1819, when he was an old man self-exiled in France. Delacroix, Gericault, Ingres and other noted artists produced fine works in the medium. But for more than twenty-five years, from 1835 to 1860, lithography was used primarily for printing prospectuses, music scores and title pages of novels, and for reproducing other artists' work. An important exception was of a group of French caricaturists, the leading lights of which were Honoré Daumier and Paul Gavarni, who found it the fastest and most dynamic means of pressing their point to a large public through the daily papers. Daumier, who is one of the artistic giants of lithography, produced some four thousand prints in the medium, championing the cause of liberty and justice during the corrupt reign of Louise Philippe in such papers as *Le Charivari* and *La Caricature*.

Even the publisher Cadart, who as a member of the Société des Aquafortistes played a major role in the revival of etching in the early 1860s, met with limited success in promoting lithography as a viable artistic medium. Only with the advent of colour printing in the 1830s did lithography achieve widespread acceptance. Although not the first to use it, Jules Cheret did more to establish colour lithography and perfect it technically than any other artist. His flamboyant polychrome posters depicting beautiful women, bursting with colour and gaiety, became the rage of Paris and paved the way for Toulouse-Lautrec, lithography's greatest genius. With Lautrec lithography attained its apogee; the range of textures and colour effects achieved is simply breathtaking. Using Cheret's highly skilled printers, Lautrec blended the most exquisite cocktails of exotic colours, sometimes superimposing many delicate films of translucent ink, and even dusting metallic powders onto the wet ink in the manner of the Japanese *ukiyo-e* printers. The ink spatter technique that Lautrec widely used also meant that colours could be mixed retinally – in the viewer's eye – instead of on the printer's palette, thereby presaging the methods that the Pointillists were later to explore more systematically.

By the turn of the century lithography had established itself as the pre-eminent printing process for artists, 'corresponding completely', as Kandinsky succinctly remarked, 'with the spirit of our time'.

Lithography has seen a spectacular growth since the late 1950s. In 1957 Tatyana Grosman established a small workshop in her garage on Long Island where such artists as Larry Rivers, Sam Francis, Helen Frankenthaler, Jim Dine, Robert Rauschenberg, Robert Motherwell and Jasper Johns made their first lithographs. In 1960 the Ford Foundation established the Tamarind Lithography Workshop in Los Angeles which instituted the first programme for training artisan printers, developing new technical processes and encouraging artists to produce lithographs by means of two-month fellowships during which they could make as many lithographs as the printers could handle. Between 1960 and 1969 Tamarind gave grants to ninety-five artists, who with an additional fifty-seven guest artists, produced a total of 2500 editions of lithographs.

On the other side of the Atlantic two Cambridge undergraduates, Michael Deakin and Paul Cornwall-Jones, set up one of England's major print workshops, Alecto Editions in London. In the early 1960s a number of young artists such as David Hockney, Alan

Davie, Allen Jones and Eduardo Paolozzi, all of whom have acquired reputations as major printmakers, had their first prints published by Alecto Editions.

Throughout the 1960s print workshops mushroomed. In 1965 Kenneth Tyler left Tamarind, where he was technical director, to establish his own custom lithography workshop, Gemini Graphic Editions Limited, which is one of the largest and best equipped print workshops in the world. Since its establishment, Gemini G.E.L. has produced prints by many of America's leading artists including Joseph Albers, Robert Rauschenburg, Ed Ruscha, Frank Stella, Jasper Johns, Claes Oldenburg, Roy Lichtenstein, Ellsworth Kelly, Ron Davis, Sam Francis, Richard Serra and Michael Heizer. The majority of these prints are lithographs.

As painters, sculptors and artists working in other media became interested in lithography it underwent remarkable transformation. Artists such as Jasper Johns and Rauschenburg, showing scant regard for the dogmatic strictures of traditionalists and purists, did things that no artists had previously conceived of, let alone thought possible. New papers and inks were developed. Processes were combined in a way that would once have been considered sacrilegious, such as screenprinting and lithography together. The new workshops which mushroomed in the major cities of America meant artists who had never before made a print but who were attracted by the unique possibilities offered by lithography could now realise an image by exploiting the skills and knowledge of highly trained master printers placed entirely at their disposal. Conceptual artists, earth artists, minimal artists, body artists, performance artists and second generation Pop artists all contributed to this renaissance of lithography.

The third and most recently invented planographic process is screenprinting, also known as 'silk screen' and 'serigraphy', patented in England in 1907. A stencil process in which areas of a gauze screen are blocked out, while ink is forced through the open areas onto a sheet of paper beneath, screenprinting is an ideal method of printing simple areas of flat, dense colour. Unlike lithography, which can only print a thin film of colour with consequent translucency, screenprinting permits colours to be superimposed with total opacity. It is also a good way of printing hard-edge forms, since the stencil contours can be cleanly cut with a scalpel. These properties recommended screenprinting to advertising, where it was used in posters and signs with few colours and bold, simple designs. It was the stigma of its wide commercial application that prevented screenprinting from being readily adopted by artists as a viable printmaking process, or at least until the 1960s when Pop artists – who frequently appropriated the imagery and methods of advertising art – gave it a new respectability. Andy Warhol's famous *Campbell's Soup Can* (c.1965) epitomises this phenomenon. By the same token screenprinting lent itself to the clinical precision of the geometric abstractionists and colour field painters who were attracted by its hard-edged properties.

It is sometimes claimed that screenprinting is an impersonal process because it provides little scope for the autographic touch that informs lithography and etching, the two most common printmaking processes and both closely allied to drawing. The creative part of the screenprinting process does tend to be conceptual rather than executive and artists commonly employ assistants to cut the necessary stencils according to working drawings.

Those who have made the most memorable screenprints (Andy Warhol, Roy Lichtenstein, Ed Ruscha, Ron Davis, Bridget Riley and Patrick Caulfield, to name but several) have all clearly identified where screenprinting's strengths and weaknesses lie and tailored their images accordingly.

In particular, screenprinting lacks the wide vocabulary and delicate inflexions that characterise lithography and etching. It cannot approach lithography's delicacy of tone, nor etching's delicacy of line, but it does have the pronounced advantage of being able to articulate its message more loudly and clearly, and so (to pursue the analogy) is better able to make itself heard. To this end, size is an important factor. For centuries the format and scale of prints were conditioned by the size of the printed book, to which they are closely related. The screenprint has never been a bedfellow of the book, being ill-suited to an illustrative role, and so has not been subject to the same size constraints. Consequently screenprints have more readily achieved a size and impact that is traditionally associated with painting.

It is significant that in an exhibition in 1973 entitled 'Fourteen BIG Prints', organised by Bernard Jacobson and including prints by Ivor Abrahams, Peter Blake, Patrick Caulfield, Eduardo Paolozzi, Ed Ruscha and John Walker, ten of the fourteen works were screenprints.

Odalisque

1825

lithograph by

Jean Auguste Dominique Ingres

French school 1780-1867

Ingres was the first major French artist to attempt lithography. In 1815, seventeen years after the process was invented by Senefelder, Ingres made four confident portraits in crayon on a single large stone while he was in Rome. Prints were not taken from the stone however until 1920, after the North family, the sitters for the portraits, had taken it to London. Ingres made only two further lithographs, *The Four Magistrates of Besançon*, and this, the most impressive of the three. He stressed drawing as the essential basis of painting, 'pure and bold – that is drawing, that is art', and so had no trouble in immediately coming to terms with lithography, regarding it simply as a new application of an essential discipline. His choice of subject for this, his one major print, is significant for it is closely related to his two most famous paintings, *The Turkish Bath* (1862) and *Odalisque with the Slave* (1840), both of which refer back to generations of classical goddesses such as venuses, ariadnes and maenads.

This odalisque's unabashed gaze, the pronounced elongation of her spine and the intimacy of the confined setting, all epitomise the allure of the harem, but in terms of a classical ideal of beauty that can be traced back to the Italian Mannerists such as Pontorno and Parmigianino, and further, to Titian and Giorgione.

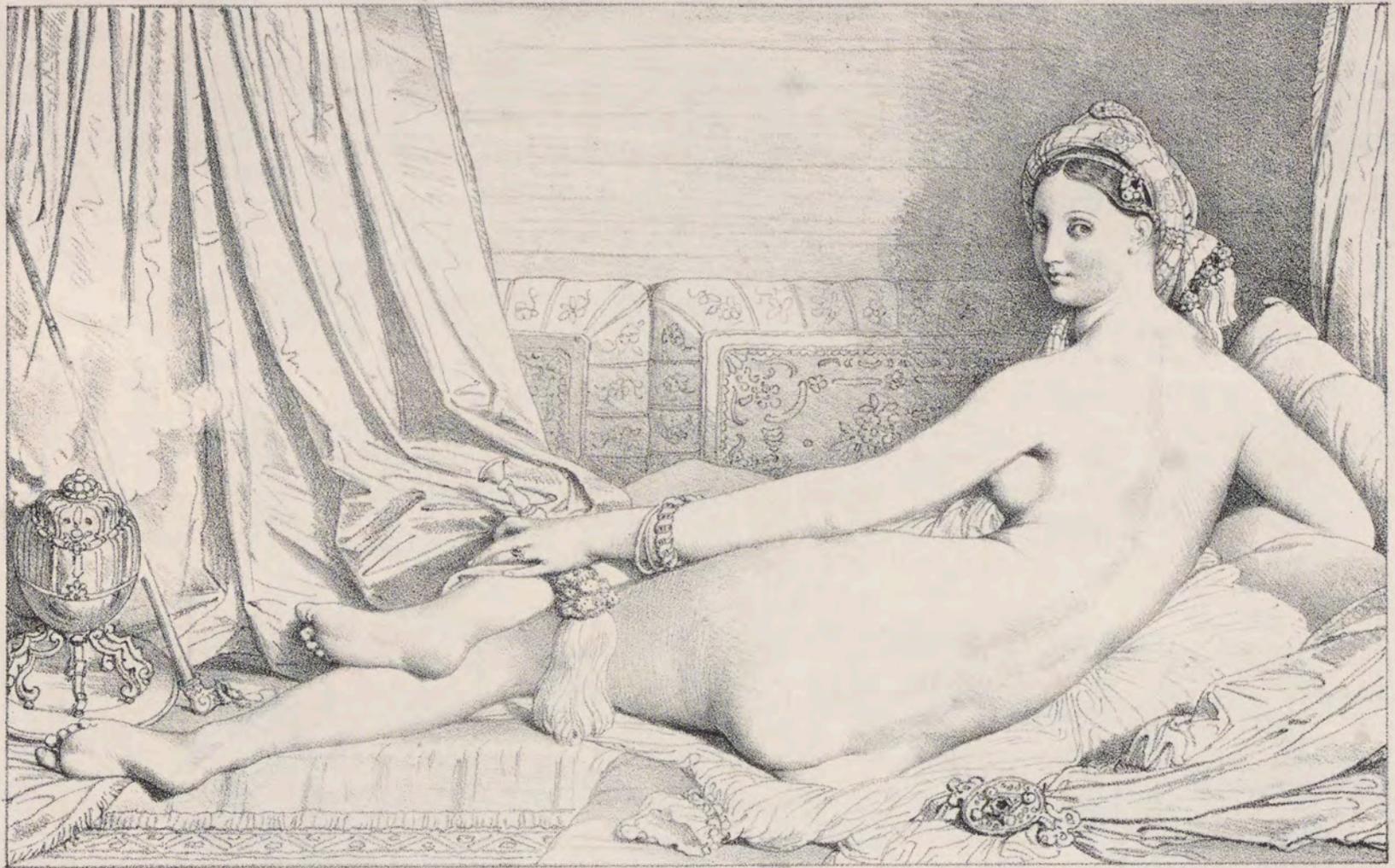
130 x 209 mm

only state

published by Delpech in *Album lithographique* in 1826

reference: Delteil 9

purchased by the Auckland City Council, 1954



Ingres 1825.

J. L. de Delgado.

ODALISQUE.

Actual size

Grief-stricken at her Heritage

1871

lithograph by

Honoré Daumier

French school 1808-1879

One of thousands of lithographs that Daumier drew for the Paris daily *Le Charivari*, this picture expresses the sorrow that beset France at the outcome of the Franco-German War. The date, 1871, commemorates the Peace of Frankfurt on 10 May.

The composition resembles that of a lithograph Daumier drew for *Le Charivari* in 1866, *The Dream of the Inventor of the Percussion Rifle*, which shows the inventor of a new weapon issued to the French Army, the Chassepot rifle, surveying with obvious glee a battlefield strewn with dead and dying. The two images, one of the beaming inventor dreaming up a scene of carnage, the other of a woman with her hands over her eyes, trying to deny the horrible massacre that confronts her, are in many ways complementary, despite their compositional similarities. The statuesque figure of the mourning woman, standing like a lonely tree amidst the forest of felled trunks, is powerfully and economically rendered without any of the retouching or scraping that Daumier often used in his earlier lithographs. After some fifty years of drawing lithographs and with some several thousand prints to his name, Daumier's style had become concise, eloquent and sure.

230 x 180 mm
third and final state
published in *L'Album du Siège*
reference: Delteil 3838
purchased by the Auckland City Council, 1981

1871



ÉPOUVANTÉE DE L'HÉRITAGE.

Thomas Vireloque

c. 1875

lithograph by

Paul Gavarni

French school 1804-66

The genial monkey-faced tramp, Thomas Vireloque, is a fictitious character invented by Gavarni, who became his philosophical mouthpiece in hundreds of lithographs. A kind of contemporary Diogenes, Thomas Vireloque was to Gavarni what the character Robert Macaire was to Daumier, with whom Gavarni worked for a time as an illustrator for *Le Charivari*. Although never popular with the public, Vireloque was of great importance to the artist and represented his obsession with the human debasement of the senses and man's inhumanity to man.

Ironically, Gavarni began his career as a fashion illustrator for *La Mode* in 1830. Unlike Daumier, he was more interested in studying human nature than political events. Physical appearance as a mirror of human experience became his subject. Apparently a good-natured, impecunious dandy when young, Gavarni became increasingly melancholic with age. He was undermined by a series of personal misfortunes that included the death of the younger of his two sons, a term of imprisonment for debt and the demolition of his house to make way for the Paris railway, a setback for which he was poorly compensated.

A period of four years in London impressed upon him the tragedy of the unfortunates of English society – beggars, child prostitutes, pickpockets and street vendors – whom he represented with true pathos in hundreds of skilfully drawn lithographs. In a letter to Louis Leroy, Gavarni wrote, 'Because I belong to the people I hate the populace. Because I think I understand and feel its dignity, I regret to see it so derogated.' Although not as prolific as Daumier, whom at one stage he exceeded in popularity, it is calculated he drew about 2700 lithographs in a period of thirty years for all the major dailies. This powerful, richly worked image of Thomas Vireloque is one of Gavarni's finest lithographs.

272 x 200 mm

from the series of 240 plates by various artists

entitled *Les Artistes Anciens et Modernes*

second and final state

references: Armelhaut and Bocher 1672

purchased by the Auckland City Council, 1979



REVIEWS

Deep Portraits Part 2

© 2000 by the author

Dressing (The Stocking)

c. 1878-80

monotype by

Edgar Degas

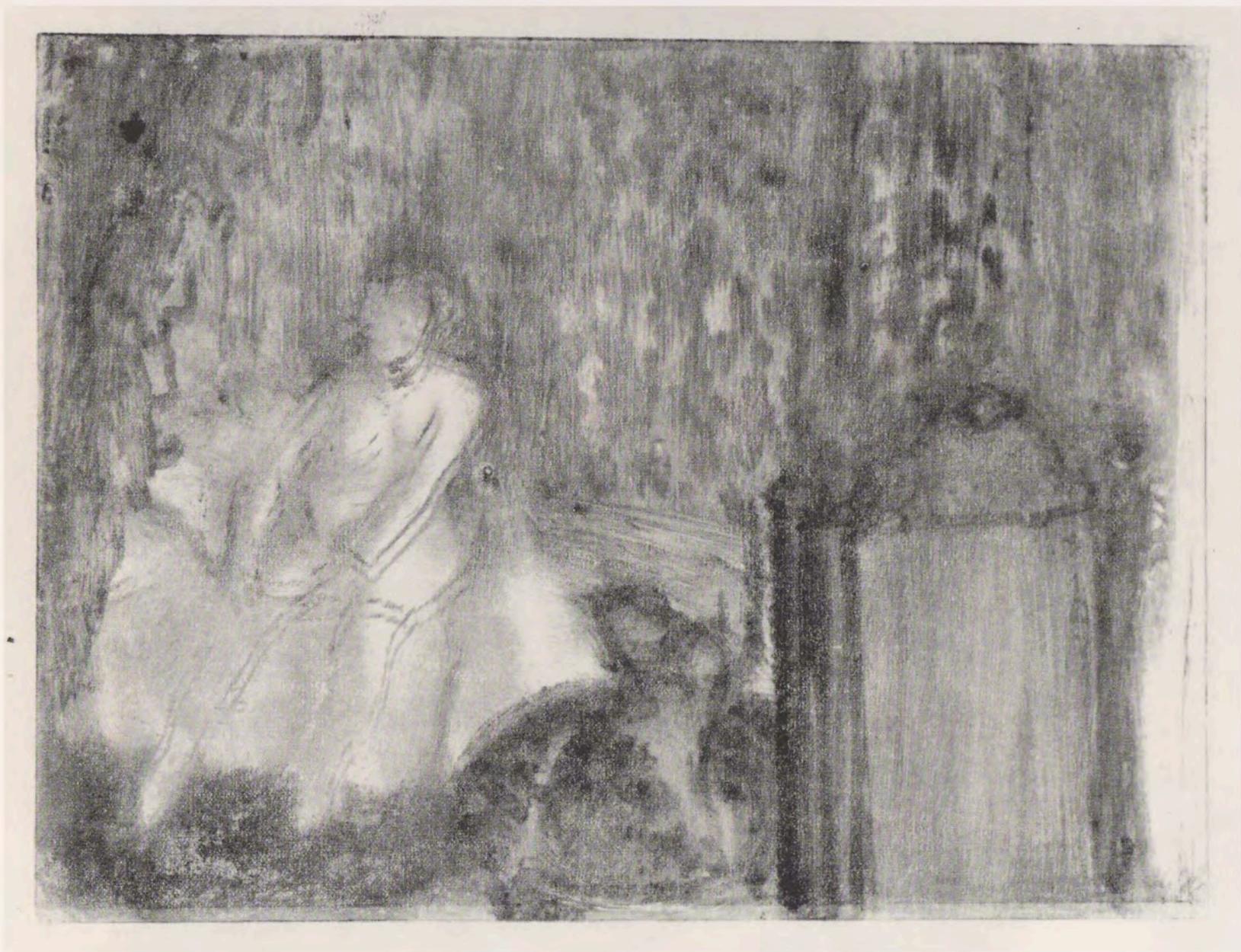
French school 1834-1917

Degas made some 400 monotypes between about 1874 and 1893, the majority of them concerned with three main subjects – dancers, bordello scenes and landscapes. Unfortunately about seventy of these were destroyed by an executor after his death, probably by way of censorship. Most of Degas' monotypes exist only in single impressions – as one would expect from the name of the process – but sometimes he made a second, fainter impression from the residue of ink on the plate after pulling the first. The present monotype is the first and stronger of two impressions Degas made, both of which exhibit curious dual lines in the figure of the woman. He is known to have used a double-pointed etching stylus to produce a dual line in his etching *Dancer Putting On Her Shoe* (c. 1888), but it is less certain whether the dual line in the present monotype is deliberate or simply an accident of printing.

The subject of a woman putting on her stocking is one that Degas treated in several monotypes using either the dark field technique, in which an overall film of ink on the plate is wiped away in parts to reveal highlights, or the light field manner as employed here, whereby the image is built up on the plate with brush strokes. The figure of the woman has been painted with a fine brush; the wallpaper pattern in the background was made by dabbing the plate with ink then drawing a brush lightly across the marks to create a raked texture.

Degas' monotypes are some of the freest and most impressionistic of all his works and without doubt constitute the most important body of work by an artist using the process.

160 x 215 mm
first of two impressions
reference: Janis 170
purchased by the Auckland City Council, 1986



Maternity

c. 1900

lithograph by

Eugène Carrière

French school 1849-1906

As a young man Carrière worked for a commercial lithographer, designing title pages for novels amongst his other tasks, but aspiring to be a painter. With the help of his printer Duchatel, Carrière developed a method of obtaining by lithography exquisitely soft tonal effects that he had already developed in painting. Working with liberally diluted colours which he applied as a field to the surface of the prepared board which served as his canvas, Carrière would 'sculpt' the forms of his portraits from the wet paint by wiping with a cloth to allow the ground to show through in varying degrees.

To achieve the same kind of effects with lithography Carrière used a method of successive impressions: the first impression was transferred to a second stone and printed in a more sustained tone, and so on through several steps. In this way his portraits were built up from distinct shadowy zones that obscure all but the essential features of a face, those which embody character. He made numerous portraits, mainly of his wife and children but including such noted literary and artistic personalities as Edmond de Goncourt, Puvis de Chavannes and Verlaine. The present lithograph, which depicts Carrière's wife and baby, was executed in rubbing crayon.

551 x 354 mm

only state

published in Germain, *Album de XX Estampes Originales*

reference: Delteil 38

purchased by the Auckland City Council, 1980



*In the Shadow are People, Weeping and Praying,
Surrounded by Others who are Exhorting Them*

1896

lithograph by

Odilon Redon

French school 1840-1916

Redon, who was one of the greatest nineteenth century lithographers, made 172 lithographs. He initially became interested in lithography simply as a way of reproducing his black charcoal drawings which he called *fusains*, but quickly came to appreciate the medium's intrinsic qualities which were ideally suited to his distinctive graphic style, especially the rich textures and impenetrable blacks that became his speciality. Degas admitted to being mystified by some of Redon's bizarre images, but exclaimed '...his blacks! oh! his blacks. . . impossible to pull any of equal beauty!' Redon himself maintained that black is the most essential of colours. 'Above all, if I may say so, it draws its excitement and vitality from deep and secret sources of health. . . One must admire black. Nothing can debauch it. It does not please the eye and awakens no sensuality. It is an agent of the spirit far more than the colours of the prism.'

Most of Redon's lithographs were produced in series and either illustrate or were inspired by the literary works of Edgar Allan Poe, Huysmans, Verhaeren, Baudelaire and Flaubert. He also made lithographs illustrating biblical subjects. A pupil of Bresdin (also a great graphic artist), he greatly admired the etchings of Goya and Rembrandt. The motif of a deeply recessed window, admitting light into a dark room and distinguishing forms from the surrounding obscurity, is one that Redon employed in numerous lithographs. In this he was influenced by both Goya and Rembrandt who were masters of *chiaroscuro*.

The title of this work is taken from Flaubert's celebrated novel, *The Temptation of St Anthony*, which Redon illustrated in three different series. The impression here, of the sixth plate of the third series, belongs to an extremely rare undescribed early state of the image before the figures on the left were clarified and before the window and figures on the right were lightened. The image was executed entirely in chalk on a stone. The fine white lines were produced by scraping.

265 x 216 mm
early unlisted state
plate 6 from the third series of 'La Tentation de
Saint Anthony', a series of 24 plates, with text
by Gustave Flaubert, published by Vollard in 1896
reference: Mellerio 140
purchased by the Auckland City Council, 1986



Deserted Terrace with Tree

1892-93

colour lithograph by

Marie-Charles Dulac

French school 1865-1898

Dulac is a little-known Symbolist painter and printmaker who produced two important folios of prints, 'Song of Songs' and 'Suite of Landscapes', together with a handful of separate prints. He received encouragement from Carrière, Puvis de Chavannes and Maurice Denis. Carrière's influence can be detected in the distinctive and most effective use of two different shades of black ink – grey-black (which is most evident in the sky), and purple-black (which is predominant in the terrace and trees).

Dulac found his vocation as an artist after his conversion to Catholicism in 1892, when he began painting mystical landscapes charged with a powerful rhythmical energy. He made a number of colour lithographs in muted colours, but his prints in black – of which this is the finest example – are most impressive. He was a painstaking lithographer, methodically developing his images by constant experimentation and reworking, as the numerous states of his prints bear witness. This particular lithograph evolved through a series of states; some impressions have a completely different sky but the same foreground (printed from a separate stone) as here. The rich tones are built up from 'skeins' of sinuous chalk lines that contribute the sense of energy. There is some scraping to produce fine white lines, mainly in the cloudburst at left but also in the shadows of the sea wall in the foreground.

Huysmans wrote highly of Dulac's lithographs in an article in *Echo de Paris* in 1897 and in his novel *La Cathédrale*. At one stage the two men planned to form an artistic colony at a Benedictine monastery near Poitiers. After the artist's death an exhibition of Dulac's work was organised by Huysmans, Aman-Jean, Carrière and Denis at Vollard's Gallery in 1899.

345 x 490 mm

one of several states

2 colours

plate 4 of the 'Suite des paysages', a series of 8 plates

reference: Stein and Karshan

purchased by the Auckland City Council, 1979



Watched by the Spirit of the Dead
(*Manao Tupapau*)

1894

lithograph by

Paul Gauguin

French school 1848-1903

Gauguin made this lithograph after his return to Paris from his first visit to Tahiti, where he lived in a native village at Mataiea from 1891-1893. The subject is the young Tahitian girl, Tehaurana, who lived with him as his wife. One evening after a visit to Papeete Gauguin arrived back at his hut on foot (his carriage had broken down) to find his house in darkness. The lamp had burnt out and the store of oil was depleted. He struck a match and saw Tehaurana cowering in fear of the dark, naked, face down on the bed. Gauguin recorded: 'She looked at me and seemed not to recognise me. A contagion emanated from the terror of Tehaurana. I had the illusion that a phosphorous light was streaming from her staring eyes. Never had I seen her so beautiful, so tremulously beautiful. And then in this half-light which was surely peopled for her with dangerous apparitions and terrifying suggestions, I was afraid to make any movement that might increase the child's paroxysm of fright. Might she not with my frightened face take me for one of the Tupapaus with which the legends of her race people sleepless nights?'

This black counterpart to Manet's famous *Olympia* was one of Gauguin's favourite subjects. A painting on the theme, signed and dated 1892, is in the Albright Knox Gallery, Buffalo. There also exists a charcoal sketch of the nude figure facing in the same direction as in the lithograph, and a pen and wash drawing on page 67 of the Louvre manuscript of Gauguin's Tahitian album, *Noa Noa*.

The image was executed by Gauguin on a stone in delicate gradations of tusche wash. He then proceeded to rework the image with ink and by scraping to produce the soft modulations in the skin tones on the nude figure.

180 x 271 mm
only state
reference: Guerin 50
purchased by the Auckland City Council, 1957



Ep. 79.
Paul Gauguin

The Hat Pin

1898

colour lithograph by

Pierre Auguste Renoir

French school 1841-1919

The two girls are Berthe Morisot's daughter and her cousin Paulette Geobillard. The print, which was commissioned by Vollard in 1898, is based on a pastel drawing Renoir made in 1893. It was a favourite subject of which he also made an oil and a small etching.

For this lithograph Renoir drew the image on transfer paper and later retouched it with lithographic ink on the stone. The print exists in two versions, the first printed in either sanguine, bistre or black, the second in colours as here. The colour version was made with the assistance of Vollard's lithographer, Auguste Clot, who working from one of the monochrome impressions that Renoir had coloured by hand, prepared the stones from which the eleven colours were printed. The effect is quite different from the print conceived in terms of colour, being a 'coloured print' rather than a 'colour print'. Renoir made about fifty prints in his lifetime, evenly divided between etchings and lithographs.

600 x 488 mm
second and final state
11 colours
published by Vollard
references: Delteil 30; Melot R29; Roger-Marx 5
purchased by the Auckland City Council, 1972



Portrait of Cézanne

1898

lithograph by

Paul Cézanne

French school 1839-1906

Cézanne was a reluctant printmaker who made only eight prints – five small etchings which he produced in 1873 at the urging of his friend, the amateur etcher Dr Gachet; and three lithographs which Ambroise Vollard commissioned in the late 1890s.

It was on the suggestion of Vollard that Cézanne drew this self-portrait, the first of the three lithographs he made. The grainy texture of the drawing indicates he made it on transfer paper from which it was then transferred to the stone, probably by Vollard's lithographer, Auguste Clot. The similarity of the composition to Cézanne's painted *Self Portrait with a Beret* (Boston) in all but the detail of the sketching pad (which is not present in the painting) indicates that transfer paper was the most likely means of getting the lithographed image to face in the same direction as the painting.

Vollard's intention was for Cézanne to make a colour lithograph, but for whatever reason the self-portrait was never printed in colour. Cézanne's other two lithographs, *The Small Bathers* (1896-97) and *The Large Bathers* (c. 1898) were both printed in colour – the latter from a total of seven stones, although a black-and-white version from the master stone was also issued. This lends credence to the view that the artist may have felt his self-portrait stood without the addition of colour.

323 x 278 mm

only state

for the unpublished *Album d'Estampes Originales de la Galerie Vollard*

reference: Venturi 1158

purchased by the Auckland City Council, 1961



Evening – Jetty at Flessingue

1898

colour lithograph by

Paul Signac

French school 1863-1935

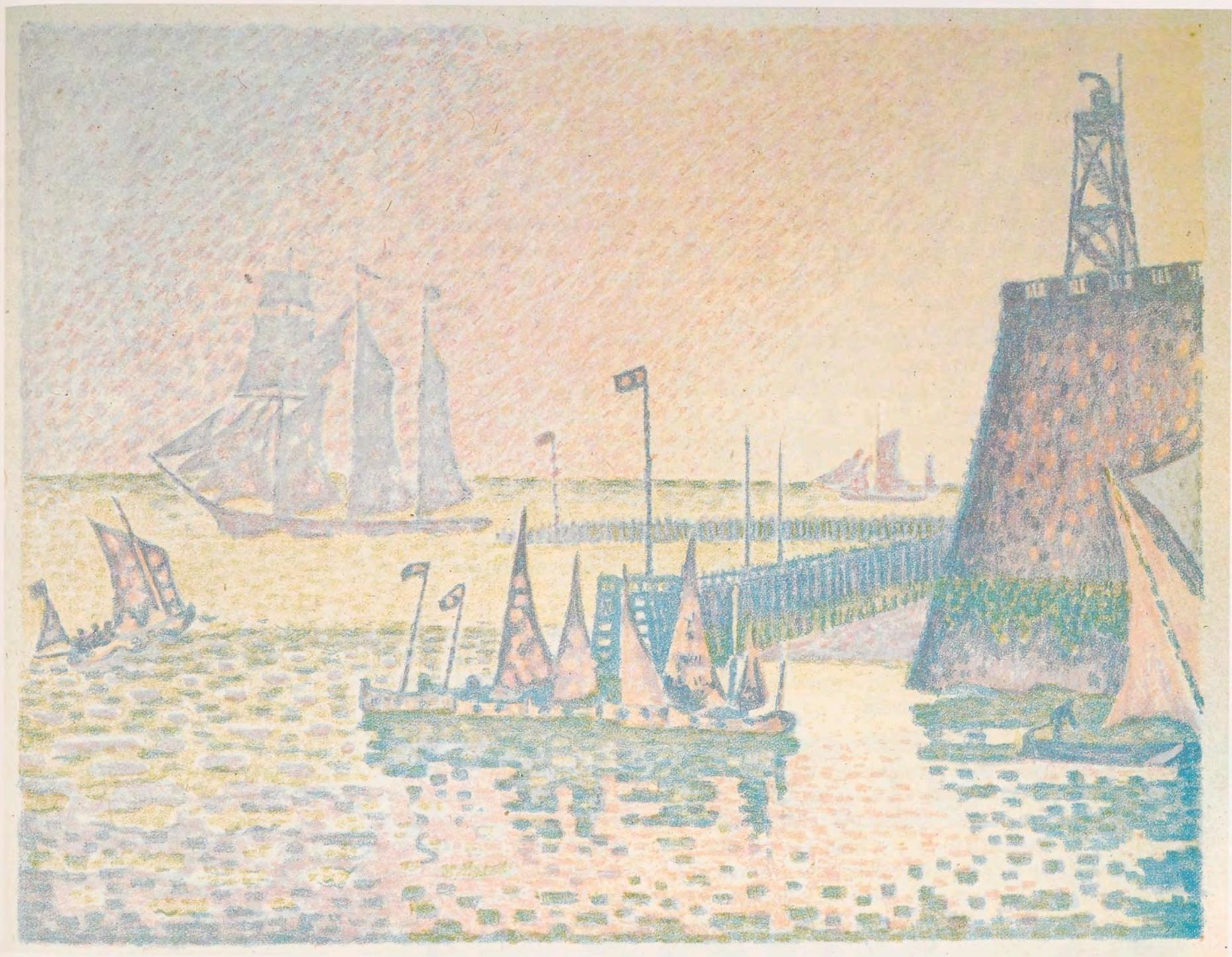
One of the finest colour prints of the late nineteenth century, this is also one of a mere dozen colour lithographs produced by the Neo-Impressionists, whose founding members were Paul Seurat and Henri Edmond Cross. Signac made ten colour lithographs; Cross made only two; and Seurat none at all. All Signac's prints were made between 1888 and 1898.

The Neo-Impressionists' divisionist approach to colour was eminently suited to colour lithography, which requires that different colours be printed from separate stones anyway. By laying pure colour in small dabs, side by side, in different combinations, these artists were able to create complex blends that instead of being mixed on the printer's palette were combined 'retinally', that is, in the viewer's eye. Such ideas were formulated as a coherent doctrine by Seurat and published by Signac in his famous tract *De Delacroix au Neo-Impressionisme* in 1899, a year after Seurat's death. The four principal elements emphasised in this tract were the separation of each visual aspect of the picture; the optical mix of colour using only pure pigments; the importance of balance and proportion; and the need to alter the size and strength of each stroke of colour according to the format of the picture.

This lithograph was one of a number commissioned by the young German publisher, Count Kessler, for an issue of the *Pan* album on the theme of Pointillism. The other prints were by Cross, Luce and Petitjean.

201 x 262 mm
second state
5 colours

from the regular edition published by Count Kessler for
the album *Pan* vol. IV
reference: Kornfeld-Wick 20
purchased by the Auckland City Council, 1975



Campbell's Soup Can

c. 1965

colour screenprint by

Andy Warhol

American school b. 1930

This is Warhol's most famous print and the image that the public as a whole most readily associates with the term 'Pop Art'. It is one of a whole larder, so to speak, of screenprints on paper and canvas that the artist produced on the 'Campbell's Soup Can' theme in the early 1960s, including *Campbell's Soup Can (Chili Beef)* (1962); *Campbell's Soup Can (Turkey Noodle)* (1962); *Campbell's Soup Can with Can Opener* (1962); and *200 Campbell's Soup Cans* (1962).

By choosing banal subject matter, denying traditional aesthetic values, and employing teams of assistants to execute his works by factory methods, Warhol was reacting against the confused romanticism of American Abstract Expressionism while reflecting the popular values of the consumer society. He first began using the silk screen in August 1962 and having found his subjects in such trappings of consumer culture as comics, newspaper title pages, photographs and advertisements, subsequently adopted it as a logical mass-production technique for replicating these images. Furthermore, the images produced in this way he intended to be seen not individually, but *en masse*, row upon row, or stacked up like goods on a supermarket shelf; or even printed as an all-over pattern, like wallpaper. Significantly he called the workshop where these images were silkscreened, not a studio, but 'The Factory'.

Warhol either issued the prints unsigned, or accepted others signing them for him, in the same spirit of anti-sensibility with which he approached all his artistic endeavours – 'I want to be a machine.' By suppressing personalised expression, he acted as a vehicle for something more extensive.

Apart from popular consumer commodities (*Coca-Cola*, *Pepsi-Cola*) many of Warhol's images represent popular cultural heroes such as *Dick Tracy*, *Elvis*, *Marilyn Munroe*, *Marlon Brando* and *Jackie Kennedy*. On the other hand, his seemingly indiscriminate choice of subject has also thrown up images that show the dark side of American life – *Most Wanted Men*, *Car Crash*, *Electric Chair*, *Race Riot*. By making images that reflect both the popular face of its pervasive materialism and its negative social byproducts, Warhol is doing little more than holding up a mirror to American culture already expressing itself via the streets, the papers, television and magazines.

889 x 590 mm
only state
6 colours

reference: Garrity p7
purchased by the Auckland City Council, 1976



Nineteen Greys

1968

four, colour screenprints by

Bridget Riley

British school b.1931

These four screenprints are discussed in Robert Kudielka's introductory essay to an Arts Council exhibition of Riley's screenprints with such complete understanding that there remains little to be said. 'The theme of all four prints is "denial": the mutual cancellation of the formal agents employed. Each image rests upon a regular grid which is denied, in linear terms, by the directional flow of the ovals; this flow in turn, is countered by the tonal sequence from light to dark; and inbuilt into the tonal situation is the polarity between warm and cold (the grey of the ground being opposed to the grey of the ovals). But that is not all. Finally these structural complexities are encompassed by a dominant contradiction between colour and tone: when the tones are equal the colour difference emerges and, vice versa, the contrast of tone suppresses the colour. As a result the spectator experiences, as Gene Baro aptly remarked, "a living balance of forces, a pause that says everything." '

762 x 762 mm (4)

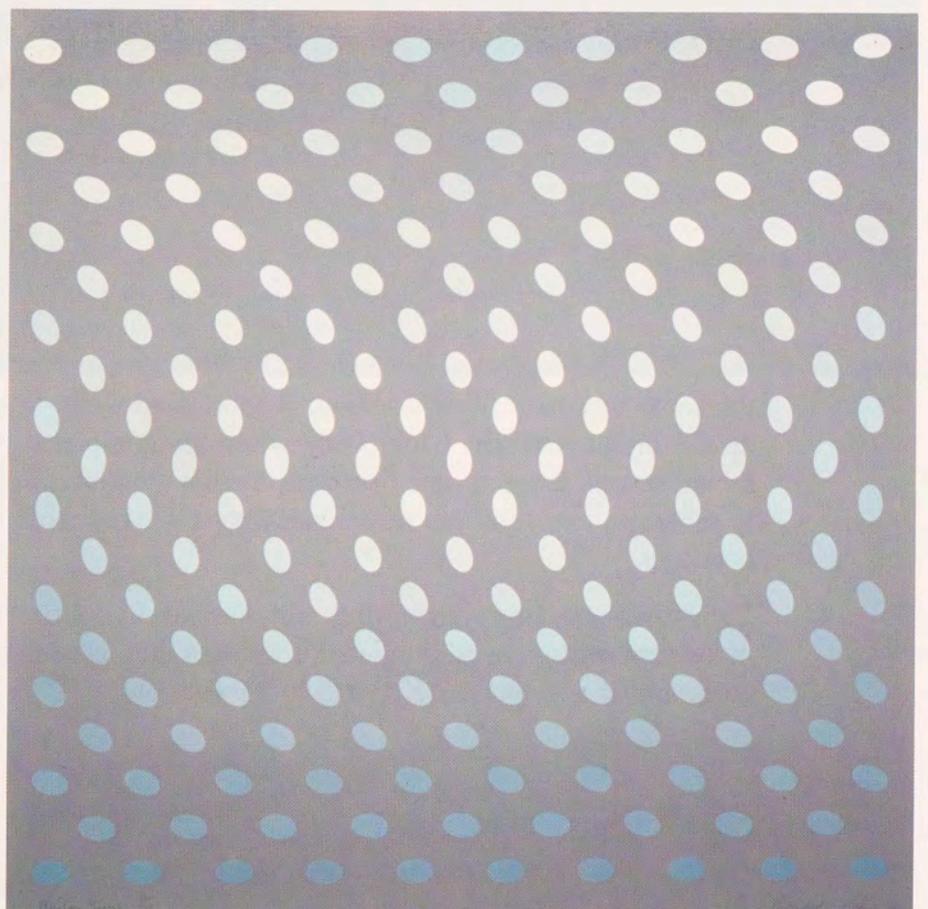
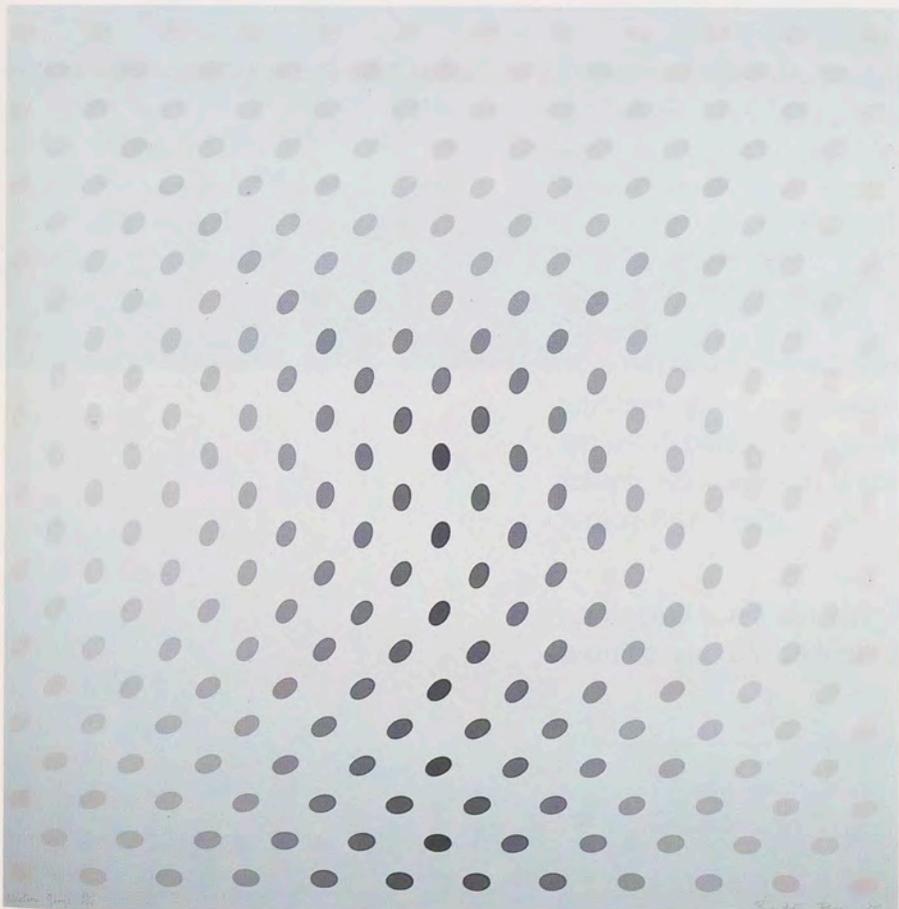
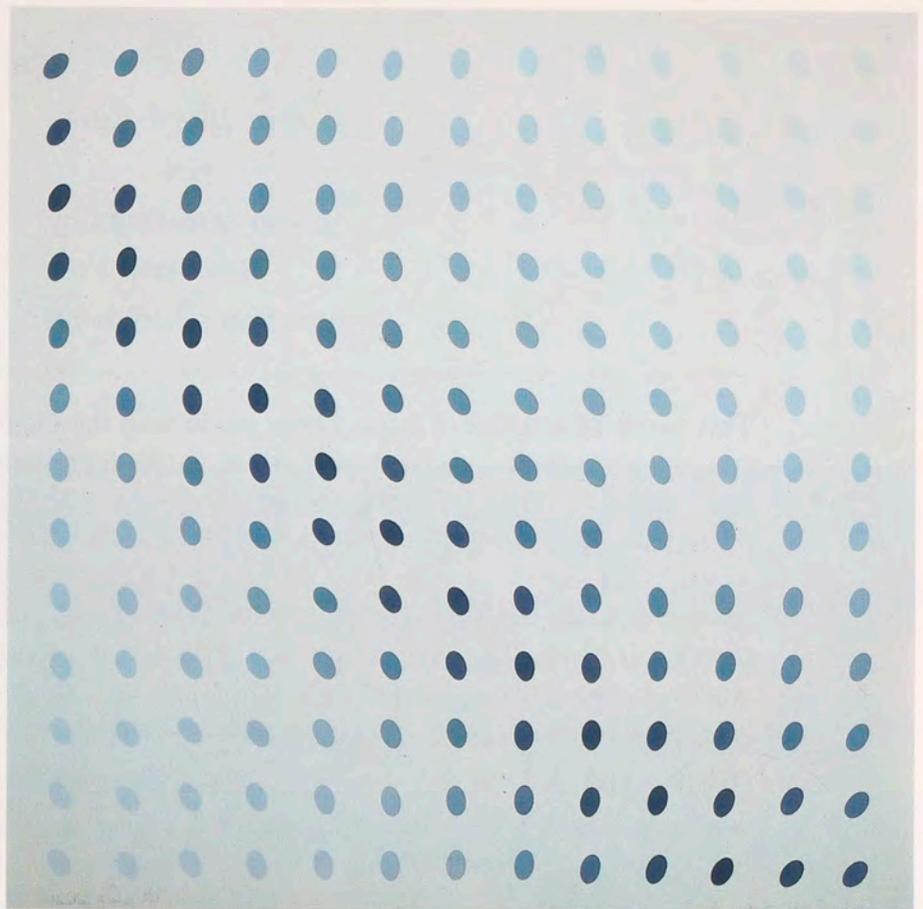
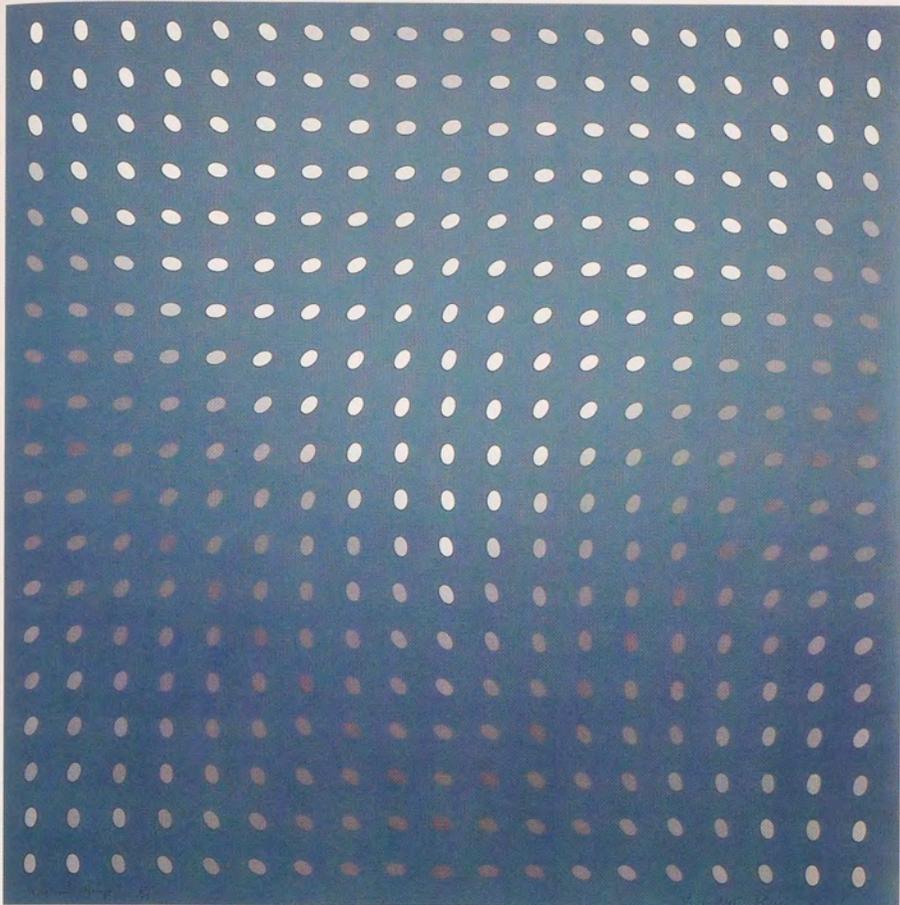
only states

16 colours; 13 colours; 11 colours; 13 colours

published by the Juda Rowan Gallery

reference: Kudielka 7-10

purchased by the Auckland City Council, 1972



Five Block Row

1974

colour screenprint by

Ron Davis

American school b. 1937

This is one of a series of prints Davis made with the Gemini G.E.L. workshop in 1974 that are concerned with the highly illusionistic representation of geometric objects on flat surfaces. Colour relationships were predetermined according to a scientific scale devised for Walt Disney animators, which gives precise tonal equivalents for various shades. The colours on the sides of the five blocks in this screenprint follow the same tonal progression as the white through to dark grey surfaces of their top sides. This is obvious on the sides of the blocks facing the left, all shades of the same blue, but also applies to the sides facing the right which are in a variety of colours. Here Davis had also to calculate precisely the colour values in the shadows cast by the adjacent blocks.

Contrary to one of the primary canons of modernism, the composition is deceptively three-dimensional and denies the integrity of the picture plane – unlike the works of Frank Stella and Joseph Albers, to name just two artists whose images are characterised by the same strict geometry. And yet, ironically, *Five Block Row* is composed only of flat planes without a hint of tonal modulation. There is no sense of texture; all surfaces are uniformly smooth, creating an effect of unearthly perfection that is compelling and compulsively self-contained. Scale is ambiguous; the blocks might be monumental or as small as a child's playthings. The razor-sharp edges of the subject are perfectly suited to the nature of the screenprinted image, as are the dense, flat, self-enclosed colour areas of the blocks, their shadows and the contextual planes.

Davis, who began as an engineering student and had aspirations towards being a racing driver, decided to become a painter on visiting an exhibition of contemporary American painting at the Denver Art Museum's 1959 Western Annual. In 1966 he began a series of paintings using polyester resin and synthetic dyes, moulding the paintings in much the same way as a fibreglass boat is fabricated – from the outside in – by building up the layers from the back. Only when the completed painting was peeled from the mould was it viewed for the first time. Such a roundabout process is in some ways similar to screenprinting. In both techniques Davis worked from cartoons marked with colour notations.

Davis made his first screenprints with Gemini G.E.L. in 1971 and has since completed more than thirty-five editions with that workshop as well as a number of other editions with workshops such as Kenneth Tyler Editions.

311 x 666 mm
25 colours
only state
reference: Gemini G.E.L. 544
purchased by the Auckland City Council, 1979



Good Time Charley

1971-72

colour lithograph by

Jasper Johns

American school b. 1930

This is one of three lithographs Johns based on his encaustic painting on canvas with objects, *Good Time Charley* (1961), now in the Metropolitan Museum of Art, New York. Attached to the surface of the painting is a wooden ruler which, pivoting around a bolt secured by a wing nut, was used to scrape the soft encaustic paint in a sweeping arc. Attached to the ruler is an aluminium cup with the words 'Good Time Charley' stamped into the metal. The painting is formally self-referential and the metal cup is an autobiographical, not a symbolic, element.

One might expect that the image would not readily lend itself to disembodiment and reconstitution in graphic terms. Johns succeeds against all expectations by playing off the illusion of the actual objects — the ruler and cup — against the physical presence of a past action, in other words, scraping. The lithograph is not a simple translation of a work from one medium to another, nor does it attempt to reproduce the dull translucent character of the encaustic paint. Instead, the scraping incident is transformed in the new medium, and the whole image is redefined in terms of lithographic materials and their unique properties: for example, the tusche wash which lies undisturbed in amorphous puddles; lithographic crayon which has left a jittery track on the left of the image; and lithographic ink which is substituted for encaustic as the scraped material. In fact the scraped image is more dynamic in the lithograph than in the painting. The illusionistic ruler and wing nut were created by photographing those elements in the painting, then transferring them to a light-sensitised lithographic plate.

1118 x 737 mm

first of two states

7 colours

published by Gemini G.E.L.

reference: Gemini G.E.L. 349; Field 148

purchased by the Auckland City Council, 1979



PH 44

J.S. 12

Indigo Wood

1982-83

colour lithograph by

Sam Francis

American school b. 1923

Arboreal associations engendered by this dense and richly patinated abstract image are reinforced by the title. With this in mind, the undifferentiated all-over pattern gives way to a structure of dark limbs supporting screens of foliage.

Printing was done from four grained aluminium plates — stones in such sizes are virtually unmanageable, if obtainable — and two of the plates were turned upside down and printed again. The irregular pattern of abstract configurations was painted on to the plates in liquid tusche with brushes, as in oriental calligraphy, and spangled with constellations of drips and splashes reminiscent of the *haboku* (flung ink) paintings by Chinese painters of the Sung Dynasty. The iridescent patina which changes with the observer's angle of view (like the iridescence produced by oil on water) is a deliberate effect caused by the oxidation of metallic elements in some of the inks. Normally this 'bronzing', as it is called in the printing trade, is considered undesirable and is averted by slip-sheeting impressions immediately after the colours have been laid. However Francis, ever receptive to the happy accident, embraced this unexpected phenomenon in the true spirit of aleatoric art, with superb effect.

1520 x 1260 mm

only state

6 colours

published by Gemini G.E.L.

reference: Fine 79

purchased by the Auckland City Council, 1984



Polar Co-ordinates V

1980

lithograph with screenprint, letterpress
and metallic dust by

Frank Stella

American school b.1936

One of a series of eight mixed media prints based on the protractor motif. In Stella's 'pinstripe' paintings of the early 1960s, the shapes of the canvases were conditioned by the parallel lines so that field shape and surface pattern become a unity. In 1965 he made the first drawings for what was later to become the 'Protractor' series of paintings, the shapes of which were determined by combining the semicircular form of the protractor in different ways, while the internal bands of colour were interlaced to form a complex pattern. The first of these paintings, the three metre by six metre *Takht-i-Sulayman*, was completed in 1967. Eventually, as an outgrowth of the irregularly shaped canvases of the protractor motif, Stella arrived at a square painting, *Flin Flon III*, based on four protractors the bases of which form on the four sides of the stretcher with the curved bands converging on the axis of the image. The 'Polar Co-ordinate' series of screenprints to which this print belongs were all derived from this basically symmetrical 'Protractor' composition, but each displays a richness and painterly bravura which is ironically absent in the paintings to which they are ultimately related.

The central square of this composition corresponds to the full frame of the *Flin Flon III* painting. Stella has extended the image in the print by enclosing it with an outer band into which some of the curving bands are extended. The interacting network of fine curved lines, which suggests a kind of force field, recalls the pinstripes of his early rectilinear shaped paintings. Colour, gesture and form now interrelate more freely and subjectively, although the logic of the 'Protractor' composition still underpins the new complexity.

The forty-nine colours of this print include fluorescent and metallic pigments, and are printed by three different processes (lithography, silkscreen and letterpress), further enriching its complexity so that the image subtly changes according to viewpoint.

965 x 980 mm

only state

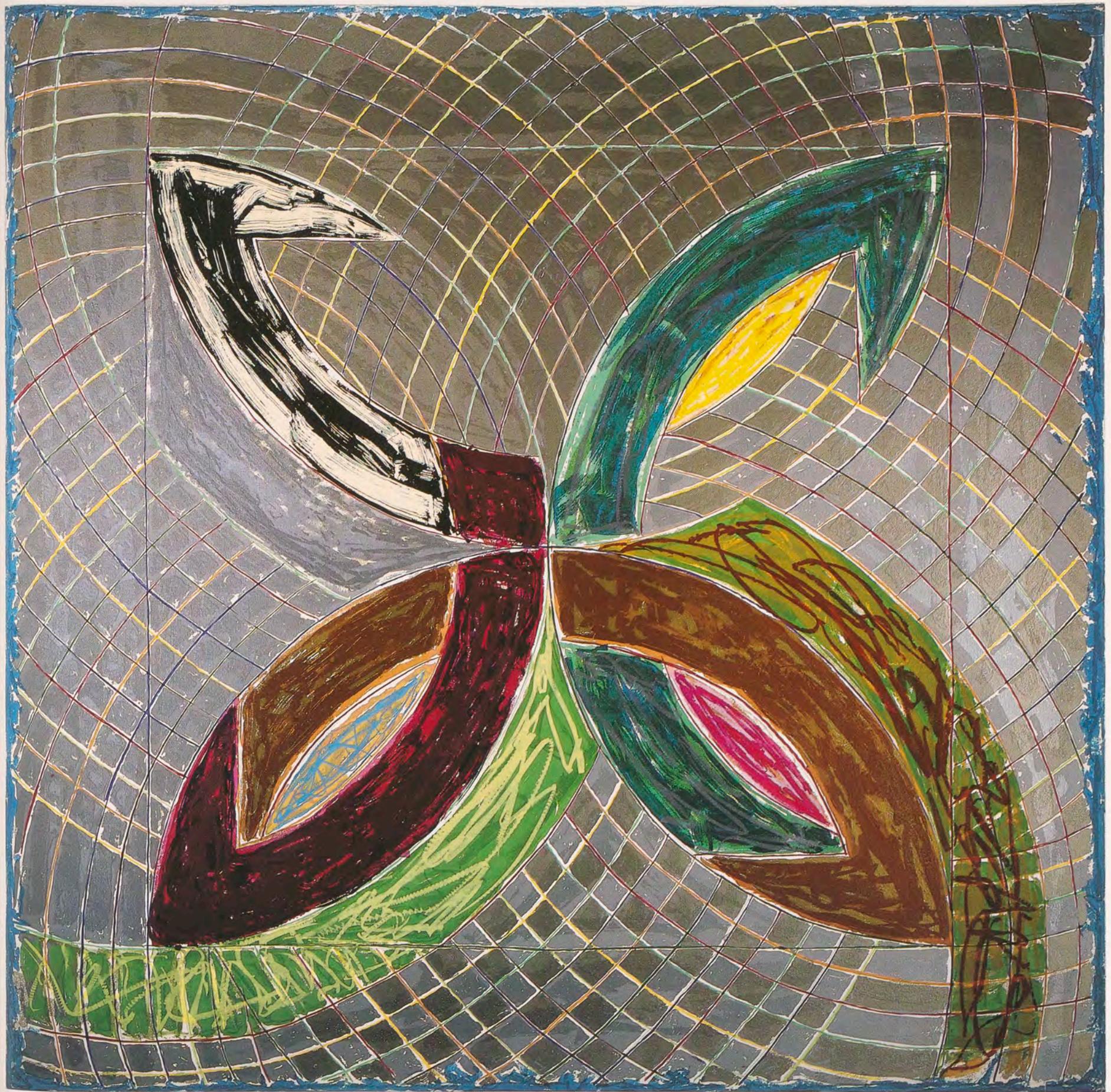
47 colours

from a series of 8 prints, 'Polar Co-ordinates' (dedicated to

Ronnie Peterson), published by

Petersburg Press in 1980

purchased by the Auckland City Council, 1984



Glossary of Printmaking Terms

A la poupée

An intaglio method of colour printing whereby all the colours are worked onto the same plate, and printed simultaneously in the one operation. Because the colours are applied to localised areas of the image and wiped at the same time, some blurring of adjacent colours at the point of conjunction is inevitable.

Invented in the late eighteenth century when it was used predominantly in stipple engraving and mezzotint, in the late nineteenth century it was used most effectively with aquatint by *belle époque* printmakers.

Aquatint

A tonal method of etching developed in the second half of the eighteenth century for the purpose of imitating the effect of wash drawings. Powdered resin is dusted on the plate and fused to its surface with mild heat to make a granulated screen. Areas to print white are stopped out with varnish or asphaltum and the plate is etched in the normal way. The acid acts only on the metal in the interstices of the powdered resin, imparting to it a fine stippled texture. When inked and printed by the standard intaglio method, this produces a uniform grey tone. Depth of tone can be varied by controlling the density of the resin dust on the plate – the denser the coating the lighter the tone, since the interstices will be smaller and more sparse – or by regulating the time the plate is etched. Successive bitings, with incremental stopping out, will result in a graded series of tones with the areas that have been etched longest, and consequently deepest, being darkest.

Artist's proof

An impression of good quality, which differs in no significant way from the edition, reserved for the artist. 'Artist's proof' is usually inscribed in pencil under the image by the artist and numbered accordingly – 1/3, 2/3, 3/3, for example. Artists' proofs are usually restricted to a maximum of ten.

Cancellation proof

A print taken from a cancelled plate, block or stone, after the edition has been printed, as proof that it is in fact limited. Cancellation is done by scoring or gouging the plate or block with a sharp instrument, or in the case of lithography, by defacing the image with a crayon or a stone hone. With screenprinting, a chemical can be applied to the stencil which will affect the proof pulled from it.

Chiaroscuro woodcut

One of the earliest forms of colour printing, invented in Europe in the late fifteenth century and so called because of its pronounced effect of light and shade. It generally incorporates a key block (outline) and separate blocks for graded colours. Chinks of white paper showing through the printed tones form the highlights.

Crosshatching

A network of parallel lines running in two or more directions to form a criss-cross pattern. Crosshatching is the simplest way of representing shading in the linear graphic processes such as engraving, etching and drypoint.

Drypoint

An intaglio technique of linear character in which lines are scored in the surface of a metal plate with a sharp, pointed needle. The resulting jagged burr traps ink, imparting to printed lines their characteristic furry quality. This effect is more noticeable in early impressions, since the burr is delicate and wears away with continued printing.

Echoppe

An etching needle of oval cross-section and bevelled tip which can be rolled between the thumb and forefinger while drawing to produce a line of varying thickness.

Edition

The total number of impressions pulled off any print and approved by the artist for distribution. The recognised practice is for the artist to sign and number the impressions as fractions of the edition – 1/30, 2/30, 3/30 and so on.

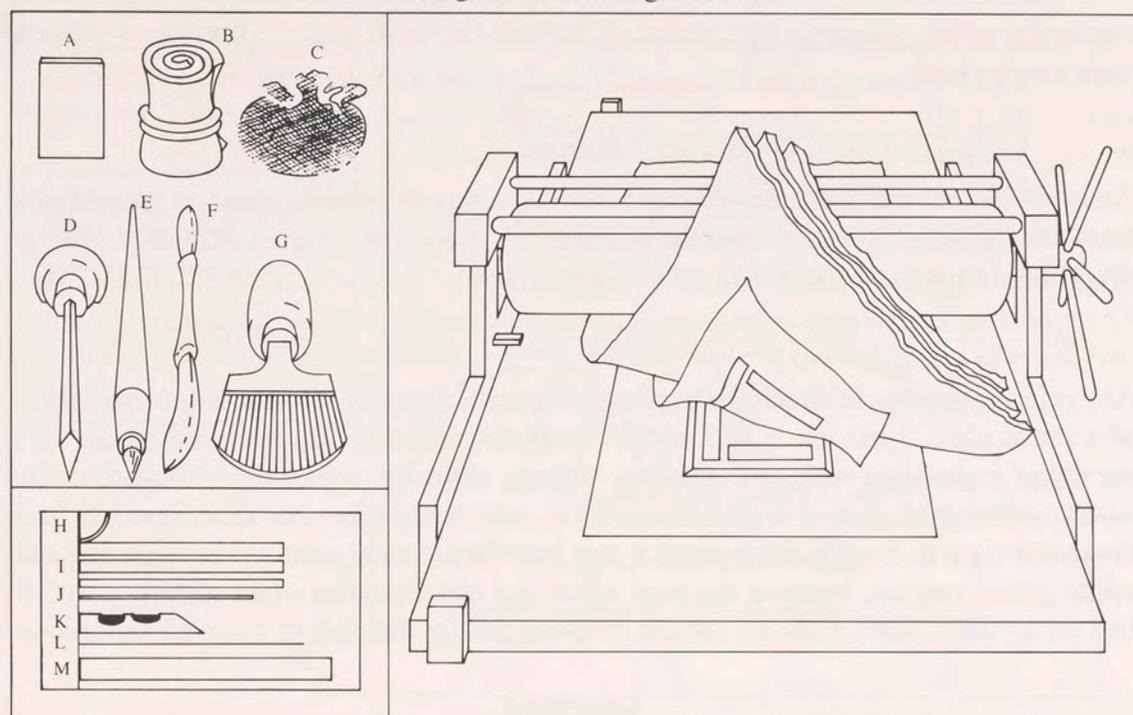
Engraving

A term that is sometimes used to encompass all intaglio printmaking processes, but which more specifically refers to line-engraving in metal. Depending on how the engraving tool (burin) is held, the engraved line can vary in width. The shaving of metal produced by the burin as it cuts its path through the metal is removed with a flat-bladed tool called a scraper. Rather than pushing the burin over the plate, which is supported by a small leather bag of sand, the engraver rotates the plate underneath the burin, which is always held facing away from the body.

Etching

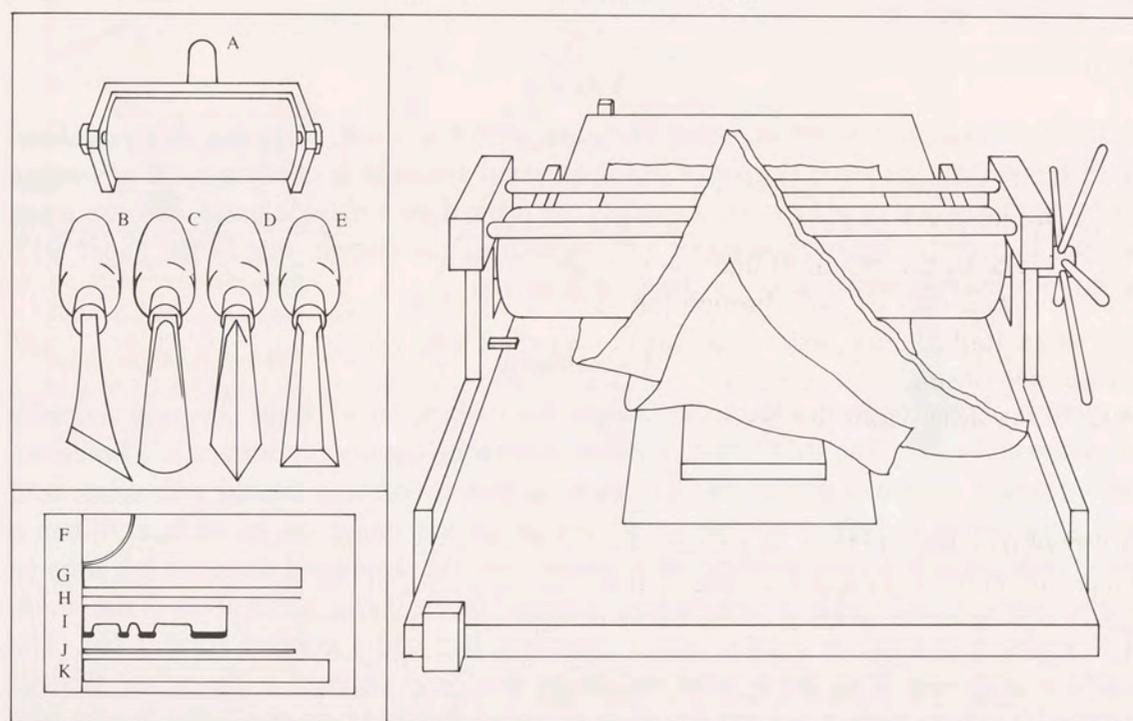
A way of incising an image in a metal plate with the help of the corrosive action of acid. The plate, invariably copper or zinc, is first covered with acid-resistant varnish into which the design is drawn with a stylus so as to expose the metal beneath. Acid, in which the plate is subsequently immersed, acts only on the exposed metal, biting the design into the plate. The longer a line is etched the deeper will be its incision in the plate. Deeper lines hold more ink than shallow ones, and so print darker and stronger than lines that have been lightly etched. Variations in line can be achieved by changing the stylus or by successive bitings, parts that are to print lightest being stopped out first,

Intaglio – Etching Process



A. Cardboard squeegee B. Felt ink-dauber C. Bookbinder's mull D. Engraving burin E. Tungsten carbide-tipped drypointer F. Burnisher G. Mezzotint rocker H. Press roller I. Three felts J. Printing paper K. Inked etching plate L. Newsprint M. Press bed

Relief – Woodcut Process



A. Relief ink-roller B. Knife C. Gouge D. Parting tool E. Chisel F. Press roller G. Felt H. Newsprint I. Inked block J. Printing paper K. Press bed

with varnish. Because etching offers little resistance to the draughtsman's hand, unlike engraving which it largely superseded, it permits the same kind of fluidity as drawing with pen and ink.

Ground

An acid-resistant substance made from asphaltum, wax or varnish, which is painted onto an etching plate to protect it from the action of the acid. The image is scratched through the ground to expose the naked metal. See *etching*.

Intaglio

Any printing process in which the impression is made from inked areas below the surface of a metal plate. First ink is rubbed into lines and indentations produced by any of a variety of techniques such as engraving, etching, drypoint, mezzotint or aquatint. The surface of the plate is then wiped clean of ink, care being taken not to remove ink from the recessed parts. Finally, damp paper is laid over the prepared plate and both are cranked, under great pressure, between the steel roller and travelling bed of an etching press, so that the softened paper is forced into the recessed parts of the plate to make an impression.

Limestone

A stone formed from fossilised marine organisms, composed primarily of calcium carbonate and used in lithography. The best stone, renowned for its purity and fine texture, is quarried in Solenhofen in Bavaria. Stones are usually at least 100 mm thick and the surface is ground absolutely flat. The texture of the stone can be varied according to the abrasive grit used.

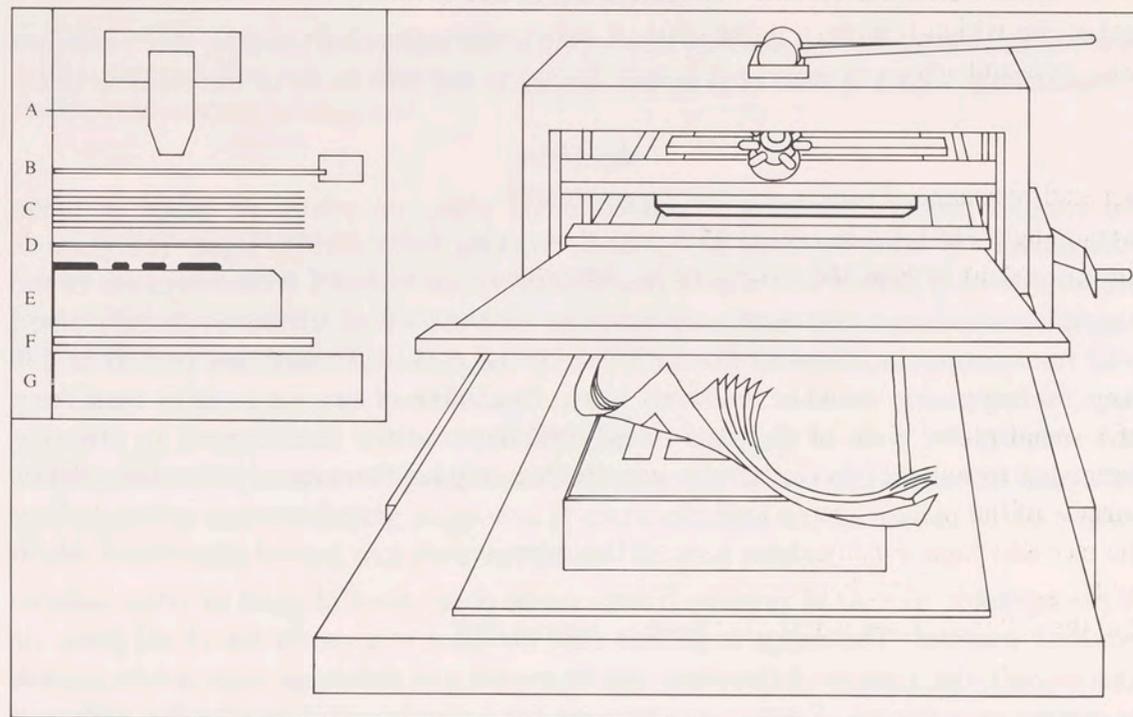
Linocut

A relief process, like woodcut, using linoleum, which is a soft, forgiving material. Lino does not permit the same degree of detail as wood although it does have the advantage of being cheap and easy to work. Linocuts are printed on a mangle press, or even more simply by using a lightweight paper and burnishing the reverse side of the paper with a smooth instrument such as the back of a spoon.

Lithography

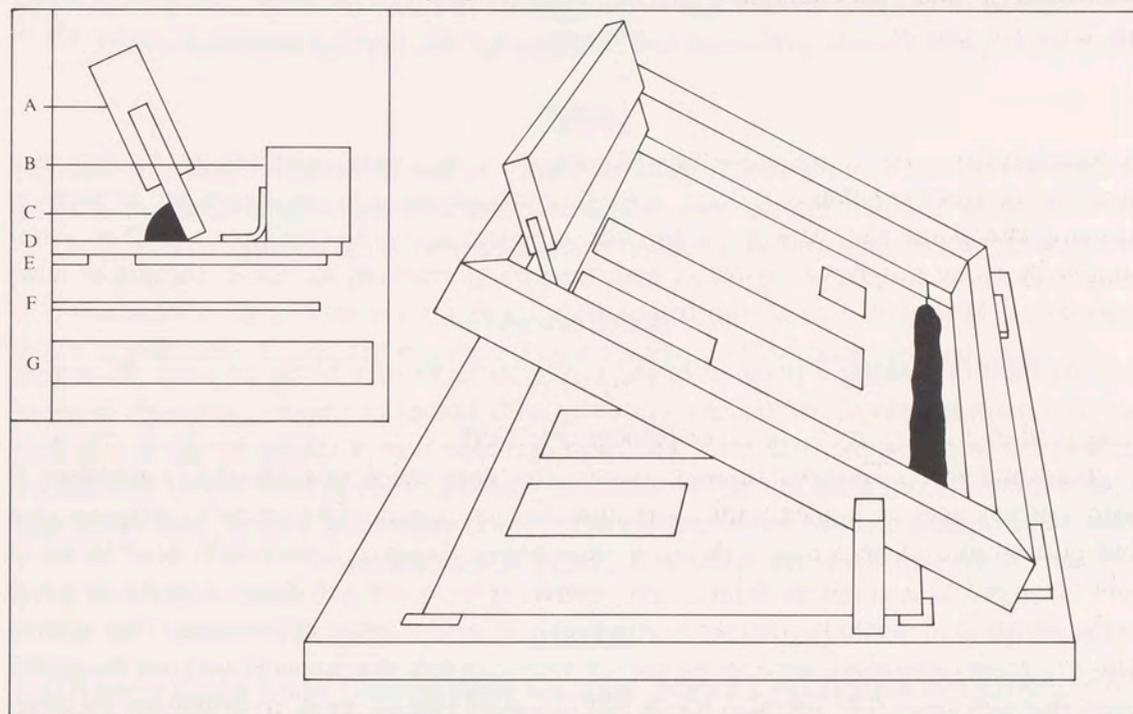
A method of printing from a level, or planographic surface, based on the chemical antipathy of grease and water. The artist draws or paints directly on the smooth surface of a limestone with a greasy crayon or greasy ink. The stone is then chemically treated with dilute acid and gum arabic to help it absorb water, and to fix the image on its surface. When a roller charged with greasy printing ink is passed over the dampened stone the ink adheres to the drawn image, and is simultaneously repelled by the damp, clean areas of the stone. The image is printed on a press with a travelling bed and a greased scraper bar. The paper is protected from the scraper bar by an overlying sheet of a strong but flexible material. Grained alloy plates are a modern substitute for the traditional bulky limestones, although the stone has some properties that are inimitable.

Planographic – Lithographic Process



A. Scraper bar B. Greased tympan C. Blotting stack D. Printing paper E. Inked lithography stone
F. Linoleum sheet G. Press bed

Planographic – Silkscreen Process



A. Squeegee B. Screen frame C. Ink D. Silkscreen mesh E. Stencil F. Printing paper G. Base

Lozenge and dot

A sophisticated method of shading, developed in the eighteenth century, that combines crosshatching with a system of dots and dashes in the interstices of the shading lines.

Mezzotint

An intaglio process involving a grained metal plate, on which an image is made subtractively by scraping away the ground, working from dark to light. The grain is produced with a curved tool with a fine toothed blade, called a rocker because of the way it is rocked back and forth over the plate until the whole surface is densely pitted with microscopic indentations that hold ink. If the plate was inked and printed at this stage the impression would be uniformly black. Gradations of tone are made by burnishing and scraping the grain of the plate to vary the depth of the indentations, so affecting their capacity to hold ink. Completely smooth areas will hold no ink and print as highlights.

Monotype

A planographic method of printing from a metal plate, sheet of glass or other suitable synthetic material. The image is painted onto the plate in a greasy ink or oil paint, or alternatively the surface of the plate can be coated and the image drawn by scraping or wiping away the ink. Printing can be done most simply with a hand roller, although the best results are obtained with a roller press.

Planographic process

Any method of printing from a flat — as opposed to relief or intaglio — surface. The three main planographic processes are lithography, screenprint and monotype.

Proof

A trial impression from a block, plate or stone. In the nineteenth century it was not uncommon for the first impressions, which are invariably superior to latter ones, to be designated 'proofs' and sold at a higher price. See also *artist's proof*.

Relief process

Any method of making a print from the raised surfaces of a block or plate. Parts that are to remain unprinted are usually cut away with knives or chisels, although in relief etching the work is done with acid. The most common way of inking the surface is with a hand roller although the Japanese traditionally used a brush in their colour woodblock prints. The main relief processes are woodcut, wood engraving, linocut, letterpress and rubbing. A fingerprint is the most elementary relief process.

Roulette

An engraving tool comprising a handle, shaft and small serrated wheel which when rolled over a metal plate leaves tracks which hold ink, rather like the impression of a car tyre on damp sand. A build-up of roulette marks produces a tonal effect which closely resembles the texture of mezzotint. A range of tones can be obtained in this way.

Rubbing crayon

A lithographic crayon of an especially greasy nature. As its name suggests, it is rubbed with a piece of fine silk or chamois wrapped around the finger to produce soft, smoky darks, reminiscent of charcoal.

Screenprint

A planographic process in which fluid ink is forced by means of a rubber blade called a squeegee through a taut fabric screen, parts of which are blocked out with varnish or a stencil film attached to the underside of the mesh. The screen can also be sensitised with chemically treated gelatin to receive a photographic image.

Signed print

Artists customarily sign each print in an edition by hand in pencil under the image, as well as dating and numbering it, by way of authentication and testimony to the quality of the impression having met their approval. See also *edition*.

Soft-ground etching

A form of etching that produces a soft, pencil-like line. A tacky ground containing tallow is painted onto the etching plate and a sheet of wax paper is placed over it. An image is drawn on the wax paper in such a way that the pressure from the stylus causes the softground to stick to the paper where the lines have been drawn and come away from the plate when the paper is removed. In this way the metal beneath the ground is exposed in the form of the image and can be etched accordingly. Textures can also be transferred to the plate by pressing leaves, lace etc onto the paper. See also *ground* and *etching*.

State

Any stage in the development of a print recorded by an impression. Every time an alteration is made to the image, for example by strengthening, adding or deleting lines, burnishing tones, adding to an inscription or changing the colour of ink, then a new state of the print is created. Even an inadvertent change such as might be caused by a small split in a woodblock, or a scratch on a metal plate, constitutes a new state if it is recorded by an impression. States are numbered consecutively—first state, second state, etc.

Sugar-lift aquatint

A technique of translating loose and spontaneous effects — such as brush strokes — into aquatint. The etching plate is dusted with resin then heated to fuse the particles to its surface. The image is then painted with a solution containing sugar. When this syrup painting is touch dry, the plate is coated with varnish which is acid resistant. The plate is next immersed in water, whereupon the parts of the image painted in syrup dissolve, lifting off the covering varnish and exposing the aquatinted plate beneath. Finally, these parts are etched to produce a tonal image of the syrup painting. All parts that were not coated with syrup remain blocked out by the varnish and print as white spaces. See also *aquatint*.

Transfer paper

A specially treated drawing paper used in lithography which enables a drawing to be transferred, in reverse, to the surface of the lithographic stone, with pressure. The drawing is made on the paper with lithographic chalk or tusche. Since printing by lithography reverses the image on the stone, transfer paper enables the artist to produce a print that faces in the same direction as the original drawing.

Tusche

A greasy ink used in lithography, the principal ingredients of which are grease, black pigment and an emulsifying agent that permits the ink to be diluted with water or solvents, to make a wash.

Woodcut

A relief printing technique using the plank grain of a block of wood. The negative parts of the image are cut away with a knife or gouge to leave upstanding areas from which the image is printed. When a knife is used, four cuts must be made to produce a single line – two oblique cuts on either side of the line, then two more to create a wedge-shaped furrow on each side of the resulting ridge.

Wood engraving

A relief process, related to woodcut. However, unlike woodcut, in which the plankside of a block of wood is used, wood engraving uses dense endgrain which permits much greater detail and demands more delicate tools.

There are two forms of wood engraving – ‘white line’, in which the engraved lines print white against a black background; and ‘black line’, in which the lines are printed from upstanding ridges in the woodblock, while the white parts are cut away, as in woodcut.

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