

Printmaking Techniques

The two-dimensional works in this exhibition are dominated by prints, the medium that has brought art to a larger public for many centuries. Prints are made using various techniques chosen to exploit the specific characteristics of each method. The collection that the McKean assembled for the Morse demonstrates many of these methods.

Relief Prints

In making relief prints, such as the **woodcut prints** by Ando Hiroshige and **wood engravings** by Winslow Homer, the image to be printed is formed on the surface of the wood block by cutting away the part of the surface (the negative space) that is not to be printed. The wood block is inked and pressed by hand onto slightly damp paper. In the case of Hiroshige's color prints, however, a separate plate was made for each color and registered to align properly with the image.

Intaglio Prints

Also on view are a large number of intaglio prints, which include engraving, etching, and drypoint. Each of these methods creates a distinctive appearance, and several are sometimes combined on a single plate. All of these processes involve cutting the image to be printed into the surface of the plate so that the image is below the surface of the plane – exactly the opposite from the woodcut.

To make an **engraving**, a burin – a tool with a metal shaft with a sharply beveled point that can cut a V-

shaped groove – is used to cut into a metal, usually copper or zinc, plate, providing a clean, rich line for printing. An **etching** is created when

the image is drawn through a layer of acid-resistant particles, or “ground,” on the plate. The plate is dipped in acid, which creates the lines of the drawing and which ink will fill for printing purposes. To create a softer line more like a drawing, the artist places a piece of paper over a greasier or softer ground and uses a pencil or crayon to mark the ground before it is placed in the acid bath.

With **drypoint** techniques, lines are scratched into the plate with a steel tool that produces a “burr” on either side of the line. This results in soft, velvety lines in the finished print.

Planographic Prints (Lithographs)

The exhibition features, too, a number of lithographs by such artists as Thomas Hart Benton and Grant Wood. In this method, the designs are drawn with greasy ink or crayons on specially prepared limestone. The stone is moistened with water, which the stone absorbs in areas not covered by the drawing. Because oil and water do not mix, an oily ink, applied with a roller, adheres only to the drawing and is repelled by the wet parts of the stone.



PAYSAGE A AUVERS (LANDSCAPE AT AUVERS), 1873. Etching, Paul Cézanne (1839-1906), French. (PR-091-81)

15) Top to bottom:

Between Birches, 1947

Etching
Luigi Lucioni, 1900-1988, American
(PR-115-80)

Big Willow, 1946

Etching
Luigi Lucioni, 1900-1988, American
(PR-010-81)

16) Top row, left to right:

Making Hay, 1872

Publ. *Harper's Weekly*, 6 July 1872
Wood engraving
Winslow Homer, 1834-1910, American
(PR-050-94)

Summer Afternoon, 1939

Lithograph
John Steuart Curry, 1897-1946, American
(PR-078-80)

Down to the Bridge, n.d.

Etching
George A. Bradshaw, 1880-1968, American
(PR-040-81)

Imperishable, 1927

Engraving on wove paper
Rockwell Kent, 1882-1971, American
(PR-111-80)

Bottom row, left to right:

City Park, Winter, c. 1947

Lithograph
Aaron Bohrod, 1907-1992, American
(PR-114-80)

Company for Supper, 1948

Lithograph
Dale Nichols, 1904-1995, American
(PR-014-81)

December Afternoon, 1941

Lithograph
Grant Wood, 1891-1942, American
(PR-055-94)
Gift of Center Street Gallery

Towers of San Gimignano, 1932

Etching
John Taylor Arms, 1887-1953, American
(PR-041-94)



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FROM THE MORSE COLLECTION

JANUARY 30, 2007 - SEPTEMBER 16, 2007

GUIDE TO OBJECTS ON THE WALL

1) Illustration for *A Apple Pie: An Old Fashioned Alphabet Book*, page 2, 1886

Color wood engraving
Kate Greenaway, 1846-1901, English
(PR-017-81)

2) Top row, left to right:

Nude, early 20th century

Chalk on paper
Arthur Bowen Davies, 1862-1928, American
(DRAW-069-80)

Purple Clouds over Forte dei Marmi, 1927

Gouache and colored crayon on paper
Arthur Bowen Davies, 1862-1928, American
(P-050-81)

Mountains, Forte dei Marmi, 1927

Gouache and colored crayon on paper
Arthur Bowen Davies, 1862-1928, American
(P-051-81)



SARA WEARING HER BONNET AND COAT, c. 1904. Transfer lithograph, Mary Cassatt, 1844-1926, American. (PR-037-94)

Nude #18823, n.d.

Chalk on paper
Arthur Bowen Davies, 1862-1928, American
(DRAW-064-80)

Bottom row, left to right:

Fliry Church, 1920
Drypoint
Kerr Eby, 1889-1946, American
(PR-047-94)

Warship Coming In, 1921
Etching
Joseph Pennell, 1857-1926,
American
(PR-109-81)

The Three Towers, 1921
Etching
Joseph Pennell, 1857-1926,
American
(PR-108-81)

Fifth Avenue Noon, 1916
Etching
Childe Hassam, 1859-1935,
American
(PR-009-81)

3) **The Five Sisters, York Minster, 1907**
Etching touched with drypoint
Sir David Young Cameron, 1865-
1945, Scottish
(PR-042-94)

4) *Top to bottom:*

**Le Chapeau Épinglé: La Fille de
Berthe Morisot et sa Cousine (The
Pinned Hat: Berthe Morisot's Daughter
and Her Cousin), c. 1894**
Etching
Pierre-Auguste Renoir, 1844-1919,
French
(PR-075-80)

Charles Baudelaire in Profile II, 1869
Etching, third state
Édouard Manet, 1832-1883, French
(PR- 034-96)

**Looking into the Hand Mirror (No. 2),
c. 1905**
Drypoint
Mary Cassatt, 1844-1926, American
(PR-014-94)

5) **Design for a fan, 1887-1888**
Gouache and pastel on paper
Paul Gauguin, 1848-1903, French
(P-030-71)
Gift of Mr. and Mrs. Arthur Taylor
Aldis

6) *Top to bottom:*

Limehouse, 1859
Etching
James Abbott McNeill Whistler,
1834-1903, American
(PR-077-80)

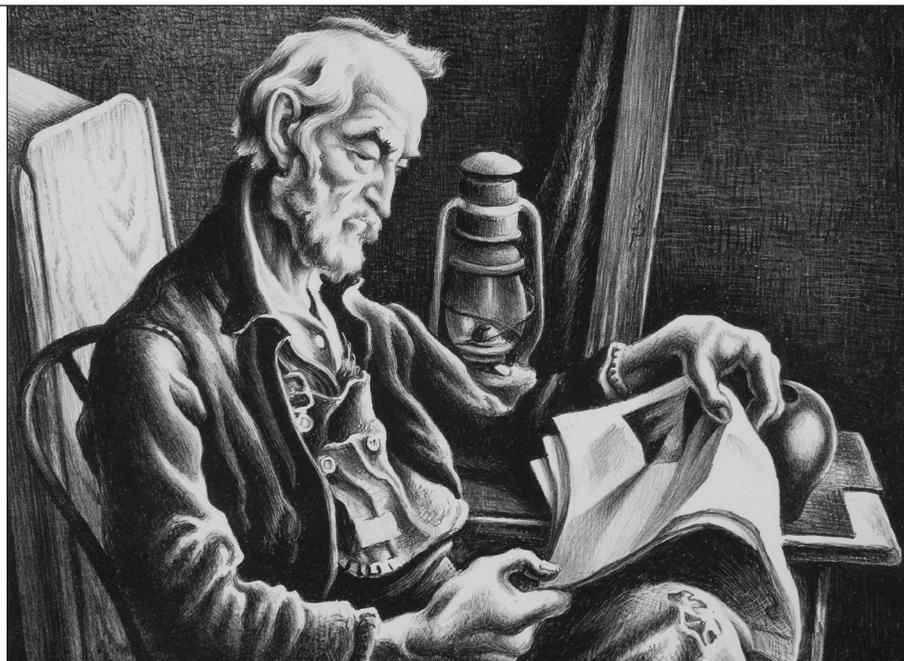
The Pool, 1859
Etching
James Abbott McNeill Whistler,
1834-1903, American
(PR-029-71)
Gift of John Tiedtke

Billingsgate, 1859
Etching
James Abbott McNeill Whistler,
1834-1903, American
(2006-020)

7) **Sara Wearing Her Bonnet and Coat,
c. 1904**
Transfer lithograph
Mary Cassatt, 1844-1926, American
(PR-037-94)

8) *Top to bottom:*

**Paysage à Auvers (Landscape at
Auvers), 1873**
Etching
Paul Cézanne, 1839-1906, French
(PR-091-81)



OLD MAN READING, 1941. Lithograph, Thomas Hart Benton, 1889-1975, American. (PR-117-80)

**Tête de Jeune Fille (Head of Young
Girl), 1873**
Etching
Paul Cézanne, 1839-1906, French
(PR-050-80)

Towing a Ship, n.d.
Etching
Sir Frank Brangwyn, 1867-1956,
English
(PR-046-94)

9) *Left to right:*

**From One Hundred Famous Views of
Edo, #79: Shimmei Shrine and Zojo
Temple in Shiba, 1858**
Color woodcut
Ando Hiroshige, 1797-1858,
Japanese
(PR-038-82)
Gift of Howard and Martha Seibert

Dancer, c. 1899
Watercolor and pencil on paper
Walter Crane, 1845-1915, English
(DRAW-055-80)

**From One Hundred Famous Views of
Edo, #10: Dawn at the Kanda Myojin
Shrine, 1857**
Color woodcut
Ando Hiroshige 1797-1858, Japanese
(PR-037-82)
Gift of Howard and Martha Seibert

10) **The Bridge, 19th century**
Color woodcut
Katsukawa Hokusai, 1796-1849,
Japanese
(PR-036-82)
Gift of Howard and Martha Seibert

11) *Top to bottom:*

**Tower of Library in Parliament
Building, Ottawa, June 30, 1919**
Watercolor on paper
Louis C. Tiffany, 1848-1933,
American
(55-024)
Gift of Comfort Tiffany Gilder

Durham, England, 1880
Etching
Samuel Colman, 1832-1920,
American
(PR-016-84)

12) *Top to bottom:*

Night Shadows, 1921
Etching
Edward Hopper, 1882-1967,
American
(PR-036-92)

Phoebus on Halzaphron, 1901
Oil on paper board
Maxfield Parrish, 1870-1966,
American
(P-035-92)

13) **The Specialist, c. 1945**
Conte crayon on wove paper
Norman Rockwell, 1894-1978,
American
(DRAW-060-87)

14) *Top row, left to right:*

Old Man Reading, 1941
Lithograph
Thomas Hart Benton, 1889-1975,
American
(PR-117-80)

Sunset, 1941
Lithograph
Thomas Hart Benton, 1889-1975,
American
(PR-051-94)

Back from the Fields, 1945
Lithograph
Thomas Hart Benton, 1889-1975,
American
(PR-287-89)

Bottom row, left to right:

Instruction, 1940
Lithograph
Thomas Hart Benton, 1889-1975,
American
(1998-032)

Rainy Day, 1938
Lithograph
Thomas Hart Benton, 1889-1975,
American
(PR-104-88)

Edge of Town, 1938
Lithograph
Thomas Hart Benton, 1889-1975,
American
(1998-031)



MAKING HAY, 1872. Publ. Harper's Weekly, 6 July
1872, wood engraving, Winslow Homer, 1834-1910,
American. (PR-050-94)