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## **Intaglio : an exhibition on contemporary intaglio printmaking techniques : February 1 to March 11, 1973.**

Elvehjem Art Center

Madison, Wisconsin: Elvehjem Art Center, University of  
Wisconsin-Madison, 1973

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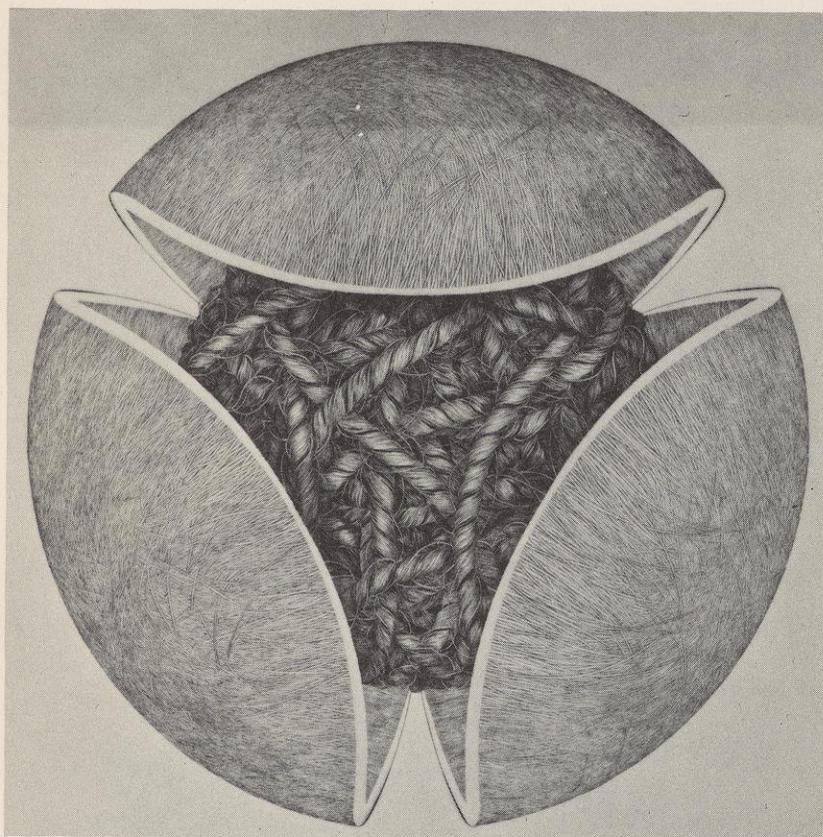
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INTAGLIO

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## Acknowledgments

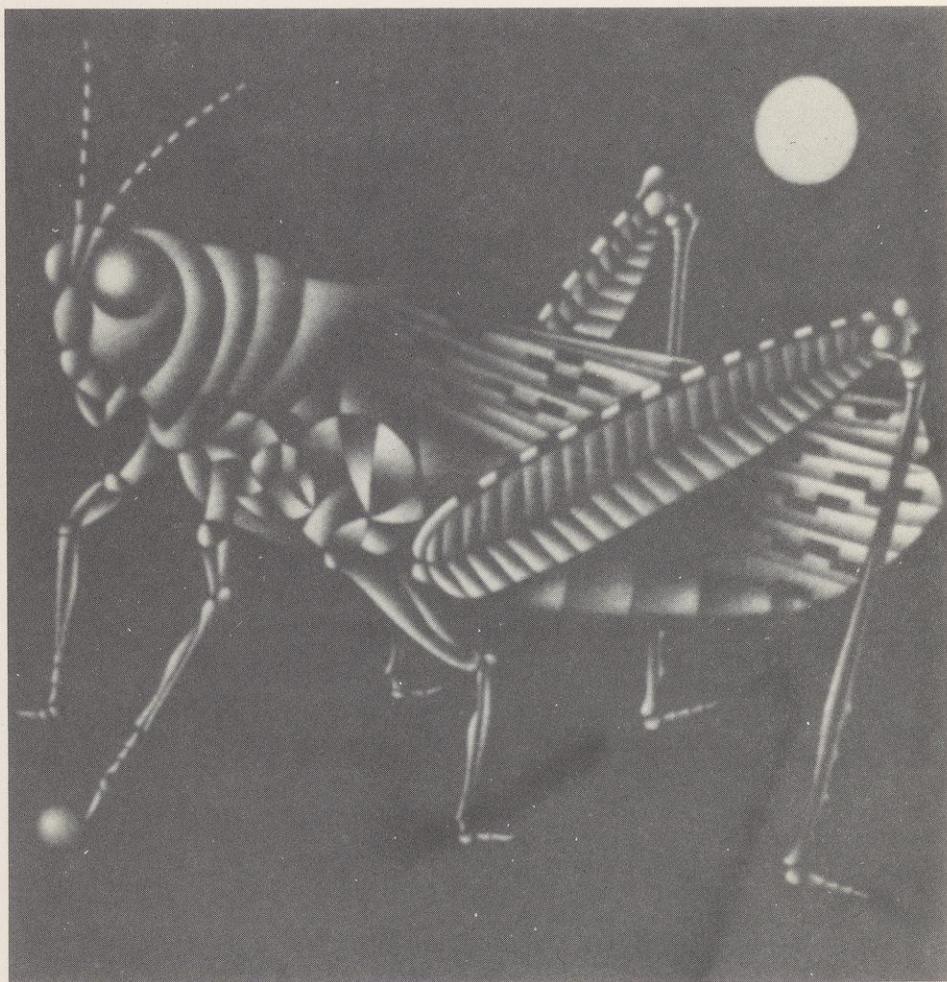
This exhibition was organized by students of the 1972-73 Museum Training and Connoisseurship class at the Elvehjem Art Center. Members of the class were: Tom Beecher, Susan Benforado, Gary Gresl, Randy Gunther, Joann Moser, Abby Roseman, Ellen Threinen, and Elaine Van Den Heuvel. We would like to extend our thanks and acknowledgements to Millard F. Rogers, Jr., Director of the Elvehjem Art Center, Arthur R. Blumenthal, Curator, Carlton Overland, Curatorial Assistant, and to the staff of the Elvehjem Art Center. In addition, we wish to thank the artists who participated in the show and those who lent their work, the Madison Art Center and Mr. and Mrs. Walter P. Ela for the loan of works exhibited, and MASCO, for lending a set of printmaking tools.



February 1 to March 11, 1973

# INTAGLIO

An exhibition on contemporary  
intaglio printmaking techniques.



Mario Avati CRIQUET

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INTAGLIO

All processes of printmaking involve the transfer of an image from one surface to another. Intaglio printmaking incises an image into a surface, traditionally wood or metal, which is then inked and printed on a sheet of paper.

The popularity of printmaking has fluctuated throughout the centuries. Today, it is in the midst of a vital and innovative period, and enjoys a wide audience. More new methods of printmaking have been introduced in the past three decades than in the last five centuries, most of the methods being variations on the basic relief, intaglio, and planographic processes. A basic knowledge of the traditional techniques of engraving, drypoint, and etching helps explain some of the new methods of intaglio printmaking, many of them illustrated in the current exhibition.

*Engraving* is the most direct and controlled of all the intaglio techniques and so produces the most precise line. A copper or zinc plate is used for engraving, or an end-grain block for wood-engraving. The burin, a square steel rod, gouges out the image on the plate. When the burr raised by the burin has been removed with a scraper, the cut-out areas print a clean, distinct line.

*Drypoint* is the simplest of the intaglio processes. It is similar to engraving in that lines or textures are scratched directly onto the plate. Instead of a burin the artist uses a pointed instrument, which raises a burr on both sides of the gouged line. This burr is not removed as it is in engraving; rather, it holds the ink, as does the incised lines. Thus the printed lines of a drypoint are soft and velvety.

As with the other processes described, *etching* incises lines into a metal plate. In this case, those lines are incised by acid. First, the plate is covered with a waxy, acid-resistant ground. The design is then scratched or drawn onto the ground, exposing the metal beneath. The plate is immersed in an acid solution, the amount of time depending upon the character of the line desired. The acid eats away, or bites, only the exposed metal. The longer a plate is left in the acid, the heavier and rougher the lines become. A plate immersed for a short time will show finer lines.

The actual printing for all intaglio techniques involves damp paper run through a press along with the plate. Plates are first inked and then wiped so that only the areas meant to print are left ink-covered. Printing ink is thick and sticky; it is sold commercially, but many artists prefer to make their own. Paper used for prints is generally rugged in order to stand up to the strain of being dampened and run through a press.

The presses used can be quite complex, but they have only a few essential parts: two rollers, a bed, and a system for turning the cranks that run the bed through the rollers. The inked plate sits on the bed of the press face-up; the paper is placed on it and the whole covered with layers of wool felt. All this is driven through the rollers. The felt softly pressures the paper, forcing it into the crevices, thus transferring the image from plate to paper.

These are the basics of intaglio printmaking. Artists often devise their own combinations and variations, seeking techniques that will be most expressive of their personal view and of their own attitude towards printmaking.

# Catalogue

**MARIO AVATI, born in Monaco in 1921.**

1. *Criquet*, from the *Noah's Ark Suite*

1971

mezzotint

8¼ in. by 8¼ in.

Lent by the Madison Art Center.

2. *Les crayons de couleur*

1969

color mezzotint

9¼ in. by 11 in.

Lent by Mr. and Mrs. Walter P. Ela.

**WARRINGTON COLESCOTT, American, born 1921.**

Professor of art at the University of Wisconsin-Madison.

3. *Prime-Time History: Abe Lincoln at Ford's Theatre*

1972

color etching

24 in. by 16½ in.

Lent by the artist.

**JENNIFER DICKSON, British, born 1936 in South Africa.**

Now living in Montreal, Canada.

4. *Apocalypse III*, in two parts, from the suite *Alchemic Images*

1966.

color etching

top: *Poem for Bel-Ami*

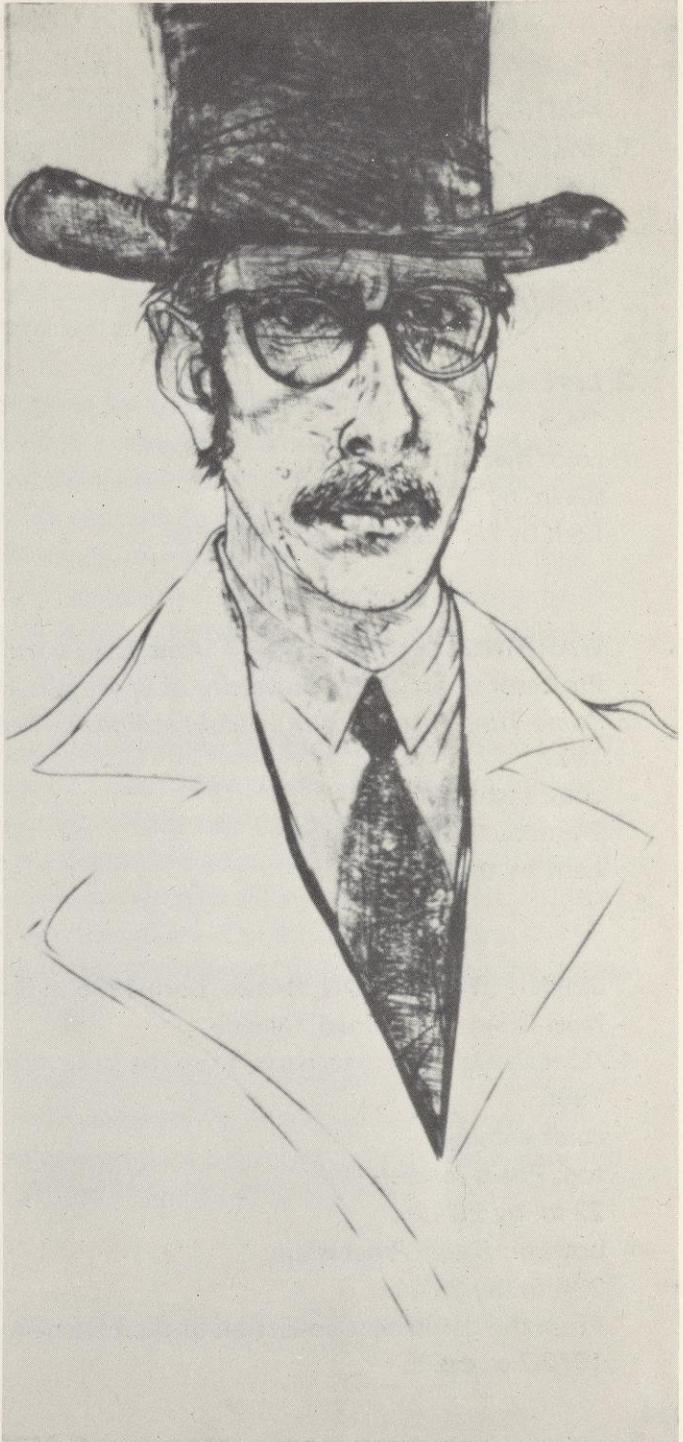
22 in. by 29¼ in.

bottom: *Ritual Procession*

22½ in. by 29¼ in.

From the permanent collection of the Elvehjem Art Center.

1972.7.a. and b.



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David Driesbach

SELF-PORTRAIT

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**DAVID DRIESBACH, American, born 1922.**

Assistant Professor of Art at Northern Illinois University in DeKalb. "While working on a print, I think of the confines of the plate as a stage with flats, props, and actors in costume. Those performing their roles always look out at us, the audience."

5. *All Children Must Be Accompanied By Adults*

1971

color viscosity print

24 in. by 36 in.

Lent by the artist.

6. *Self-Portrait*

no date given

high-impact styrene print

14½ in. by 25 in.

Lent by the artist.

**KEN FARLEY, American.**

Teaching at Ohio State University, Columbus, Ohio.

"At a time when printmaking tastes gravitate toward graphic media which allow speedier and less expensive production, the output of fine intaglio prints rarely falters. My hope is that printmakers will continue to explore and expand intaglio as the very vital medium which it can be."

7. *Floating Ceiling*

1971

color transparency print

17 in. by 23 in.

Lent by the artist.

8. *Norma*

1972

color transparency print

23 in. by 34 in.

Lent by the artist.

**EVAN LINDQUIST, American, born 1936.**

Associate professor of art at Arkansas State University,  
Jonesboro.

9. *Cosmos* 1971

copper engraving  
457 mm. by 457 mm.  
Lent by the artist.

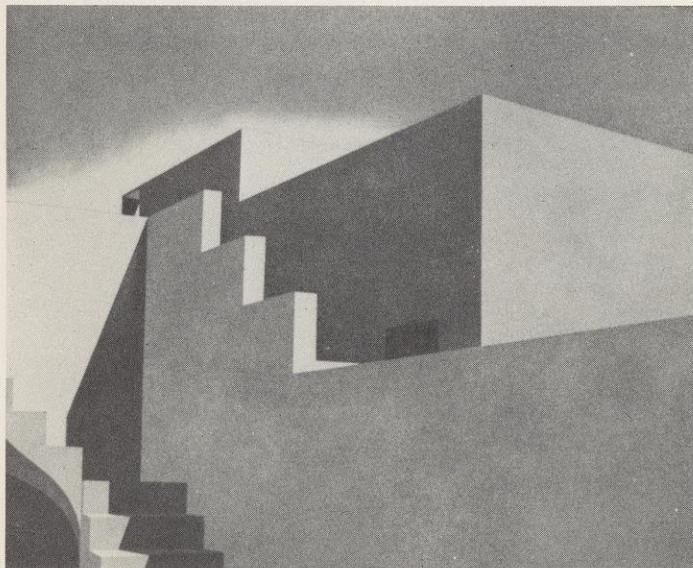
10. *Thought*

1970  
copper engraving  
305 mm. by 305 mm.  
Lent by the artist.

**FRANCES MYERS, American, born 1936.**

11. *Fortification*

1972  
aquatint  
9½ in by 24 in.  
Lent by the artist.



**MICHAEL PONCE DE LEON, American, born 1922.**

Living in New York and teaching at Pratt Graphic Arts Center.

"In my pursuit for continuity, my plates, after fulfilling their duty as printing surfaces are metamorphosed into three-dimensional sculptures with a new destiny. . . I am still searching for new beginnings . . . I leave the endings to others."

12. *Omen*

1963

collage-intaglio

24½ in. by 18 in.

From the permanent collection of the Elvehjem Art Center

66.14.1.

13. Relief plate for *Omen* mounted as a sculpture.

Lent by the artist.

**KRISHNA REDDY, born in India in 1925.**

Since 1957, director of Atelier 17 in Paris. Visiting professor at the University of Wisconsin-Madison, 1973.

14. *Sitting Figure*

1972

color viscosity print

48 cm. by 39 cm.

Lent by the artist.

15. *Dawn Worship*

1972

color viscosity print

47 cm. by 38 cm.

Lent by the artist.

**ARTHUR THRALL, American, born 1926.**

Teaching at Lawrence University, Appleton, Wisconsin.

"Since my images develop as they go along, and grow out of the working and reworking of effects, I am always taking advantage of the latest 'mistake' or 'accident' or 'surprise' or whatever. I rarely ever know which direction an image will take, or its colors . . . or if and when it'll break away from the confines of the rectangle or square."

16. *Joy*

no date given  
etching  
23 in. by 18 in.  
Lent by the artist.

17. *Homage to Bach*

no date given  
etching with embossment  
14 in. by 11 in.  
Lent by the artist.



Arthur Thrall HOMAGE TO BACH

above

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