

Ray Gloeckler

Double Century Duffer, 1976

Wood engraving

Loan of the artist

A wood-engraving block is made of glued-together squares of boxwood, which grows very slowly and as a result is very dense with a tight grain. This hard wood will hold very fine detail in cutting and printing. In this wood engraving, the artist emphasizes these glued-together pieces in the center of the print to the left and right of the figure. For the figure, he cut away the areas that he didn't want to print. This work is printed by the relief method; the artist inked the areas he left standing with a small roller called a brayer. A piece of paper is placed on top of the block, and they are run together through a press to transfer the ink from the block to the paper.

William Weege

Your Name Here from the series *Dance of Death*, 1990

Color woodcut

James Watrous Fund purchase, 1992.9

The block for this print is cut from a single piece of plywood with a jigsaw. Before printing, the block must be taken apart; then, each piece is inked in one or more colors. The block is reassembled, and before the ink dries a sheet of paper is placed on top of the block. The ink is transferred by running them through a press, in the usual relief method. In this case, the paper was hand made to follow the general outlines of the block. Although laborious, this jigsaw-print process requires that the print only pass through the press once, and the artist is guaranteed that each color will go exactly where it is intended.

Dean Meeker

Joseph's Coat, 1973

Collagraph with silkscreen

Loan of the artist

The lines of the figure in this print (which is on display in the gallery to your left) are built up using acrylic medium on an aluminum plate, which is printed using the intaglio method. The first step in intaglio printing is to cover the entire plate with ink. The excess is wiped away leaving ink in the low areas of the plate. A piece of paper is placed on the plate, and together they are run through a press to transfer the ink from plate to paper. The colors are screen printed; colored inks are applied through a series of stencils, each supported by a fine, nylon screen. The screen proof shows the colors of the print without the ink from the aluminum intaglio plate.

Warrington Colescott

Laps, 1987

Color etching

Harry and Margaret P. Glicksman Fund purchase,
1989.40

Three copper plates are used to print *Laps*. The images are etched into the plates using acid to cut the artist's design, and each print is made by printing from each of the three plates in turn. The plate in the center of this case is elaborately cut out and printed black in intaglio. In intaglio printing, the entire plate is thoroughly covered with ink. The excess is wiped away leaving ink in the low areas of the plate. Then a piece of paper is placed on the plate and both are run through a press to transfer the ink from plate to paper. This plate not only provides the dark outlines to the figures, but also embosses them slightly into the paper.

The steel-faced, gray copper plate on the left side of the case replaced the stencil above it. They were used to apply ink for the flesh tones of the figures in the print. The artist first experimented with the stencil, but for the final print used the plate instead.

The copper plate on the right-hand side of the case carries several colors. Blue ink is pushed into the lines of the plate using the intaglio method. Then the stencil on the shelf above the plate is used to apply yellow and blue ink on the top surface of the plate combining relief and intaglio printing methods. All of these colors can then be printed at once.