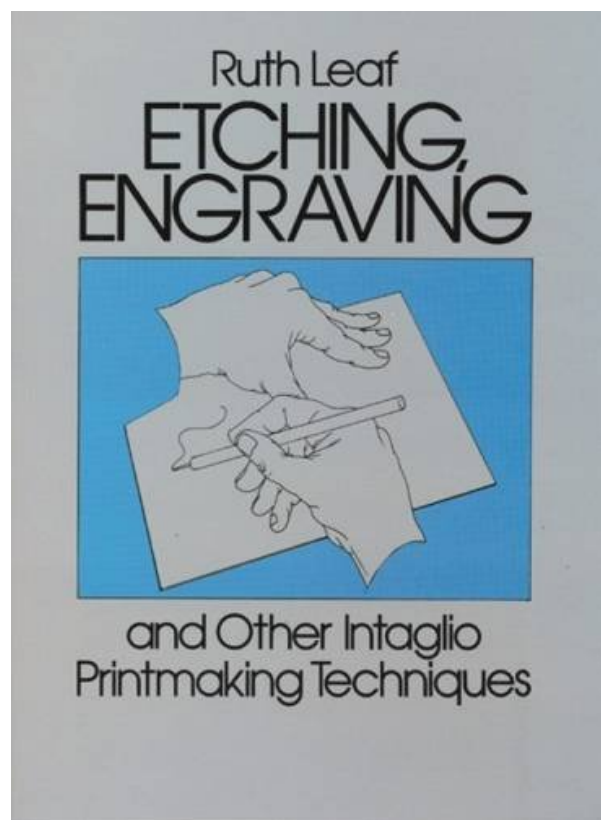


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INTAGLIO PRINTMAKING TECHNIQUES
(DOVER ART INSTRUCTION) BY RUTH
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From the Back Cover

Intaglio printmaking involves engraving or incising a figure in stone or other hard material to obtain an impression from the subsurface design. In this thorough handbook, a noted printmaker and teacher offers complete up-to-date coverage of etching, engraving, drypoint, and other well-known intaglio techniques, as well as such less-familiar methods as tuilegraphs, collagraphs, and transfers.

The first part of the book is devoted to a thorough introduction to materials and tools, printing equipment, papers, presses—even how to set up your workshop for maximum safety and efficiency. In Part Two, the author proceeds to a detailed discussion of etching techniques, including formulas for grounds and inks, aquatint, white ground, hard ground, soft ground, sugar lift, and acids.

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A final Appendix treats such ancillary topics as framing and matting prints, storage, agents, and where to sell and show your work. Enhanced with over 220 illustrations, including works by Rembrandt, Callot, Dürer, Goya, and Brueghel, and a wealth of illustrative figures and photographs, this precise and detailed manual belongs at the side of any serious printmaker, novice, or ink-stained veteran.

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"Excellent, comprehensive . . . superbly organized." — AB Bookman's Weekly.

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0 of 0 people found the following review helpful.

Considered a standard text for etching and engraving, I ...

By JR

Considered a standard text for etching and engraving, I felt it left a bit to be desired. I much preferred "The Art of Etching" by E.M. Lumsden. Considering the era it was written, it seems to be a bit more focused on the mindset of art and experimental creation as opposed to straight forward technical plates.

37 of 38 people found the following review helpful.

Big value for little money!

By A Customer

This book is stocked as reference in a classroom situation. Lots of detailed information on many techniques in an easy to follow manner along with detailed photographs. Detailed recipes for etching solutions and description of appropriate use. Great for the novice but also valuable as a reference. Lots of valuable information for a small price.

9 of 9 people found the following review helpful.

An outstanding text

By wiredweird

Leaf's text covers a remarkable range of intaglio techniques. The first chapters cover the basics of tools, printing papers, and setting up a workshop. Next, she covers the basics of familiar printmaking techniques, etching (including soft ground), aquatint, and some interesting variations. This section also includes recipes for inks and grounds - not encyclopedic, but a basic set of materials for different techniques. Leaf covers each technique methodically, describing its goals, materials, and process. The end of each chapter offers an especially helpful "what went wrong" section.

Following the basics, Leaf continues with some elaborations, including multiple layers of aquatint and viscosity printing. She also lays out some unusual techniques, including collographs and "tuilegraphs." That's

a fascinating variation on linoleum prints, but based on slightly different materials and very distinctive ways of creating the image in the printing surface.

Despite its strengths, this book has a few significant weak spots. Safety standards aren't always what a current reader would hope. For example, discussion of the corrosive etchants talks about flushing eyes with water in case of an acid splash, but doesn't mention goggles. Elsewhere, she mentions protective gloves in the text but omits those gloves from the photos that show the process under discussion. And, when it comes to disposing of spent etchant, I can't agree with pouring "neutralized acid on the ground where you don't expect anything to grow." On the positive side, techniques are profusely illustrated, showing both techniques and finished products.

Those problems just mean that the reader should approach this with a critical eye, not avoid it completely. There's just too much good here to give up.

-- wiredweird

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