Notice "Aquatint engraving. A chapter in the history of book illustration"

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Résumé
This book is meant to be a guide for the student of aquatint engraving and thus provides a step-by-step account of the process (drawn from the treatises of Paul Sandby and T. H. Fielding). Chapters treat the development of color printing, relate the use of aquatint to the rise of watercolor painting, and discuss the use of aquatints to illustrate books. Appendices list the artists who created aquatints and pre-1830 books containing aquatint illustrations.
This is a basic overview of some illustration techniques used in the examples we are analyzing, with the addition of some others that became popular in England in the course of the eighteenth century. David Bland, one of our main sources of explanations, claims that few English illustrators confined themselves wholly to a single method of engraving. They were likely to mix several techniques in one plate whereas the French procedure of completing an etching with the burin was much more rigid. Aquatint plates were often touched up or colored by hand. The example on the left is Francisco Goya's Estan calientes (They are Hot), late 18th century. Sources: David Bland, A History of Book Illustration, http://www.buysellart.com/resource.htm, http://www.weblibris.com/en/xylo.html The History of Aquatint Art. As mentioned at the beginning, the discovery of the aquatint process echoed the desire to reduce the hard labor involved in mezzotint for the achievement of various tonal results in ink images. A French artist Jean Baptiste Le Prince did this in 1786. Unlike engraving and drypoint, where the marks and lines, created by the bite of the acid are what build an image, aquatint is focused on a variety of tonal differences. This book is a must-have for anyone that is truly interested in learning more about the traditional techniques of printmaking for educational purpose and for gaining a deeper insight into what is what, and for those who need practical guidelines for their own production. Aquatint is an intaglio printmaking technique, a variant of etching. Intaglio printmaking makes marks on the matrix (in the case of aquatint, a copper or zinc plate) that are capable of holding ink. The inked plate is passed through a printing press together with a sheet of paper, resulting in a transfer of the ink to the paper. This can be repeated a number of times, depending on the particular technique. Francisco Goya (1799)]. Like etching, aquatint uses the application of acid to make the marks in the metal plate. Where the etching technique uses a needle to make lines that print in bla