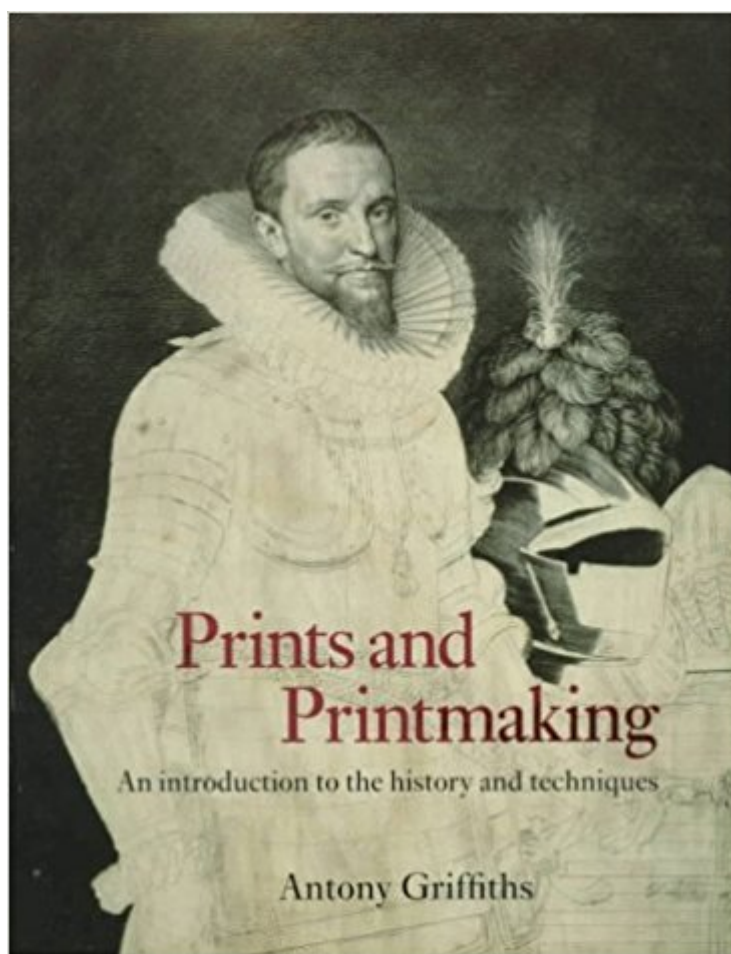


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# Prints And Printmaking: An Introduction To The History And Techniques



## Synopsis

A print is a pictorial image that has been produced by a process that enables it to be multiplied, and many of the best-known works by some of the world's greatest artists are prints. Yet little is understood about this popular art form. Now Antony Griffiths provides an excellent introduction for anyone who wishes to acquire a basic understanding of prints and printmaking. In succinct and lucid language, he explains the different printmaking techniques and shows both details and whole prints to demonstrate the effects that can be achieved. Woodcuts, engraving, etching, mezzotint, and lithography are among the many processes explained, illustrated, and placed within a historical context. This fully revised and updated edition of the highly praised 1980 British publication is available for the first time in the United States. With its complete glossary, index, and helpful illustrations, Griffiths's book is the essential foundation for an intelligent appreciation of the printmaker's art.

## Book Information

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## Customer Reviews

In this second edition of a book first published in 1980, Griffiths, a specialist in the Department of Prints and Drawing at the British Museum, claims to have corrected errors in the first edition and to have updated the well-organized bibliography. The book makes the modest claim of being an introductory text that touches on the basics of various printmaking techniques and briefly describes the history of each. It is strongest in the area of history, and a great deal of information is systematically presented in a relatively short space. The illustrations, all taken from the collections of the British Museum, are well chosen and beautifully reproduced. As with many books of this

nature, the reader will wish for illustrations of all of the works mentioned, but this title makes no claim to be comprehensive, and the excellent bibliography will lead interested readers further. An excellent choice as a main or supplemental course text, it will serve any library as a basic overview of the subject. ?Mark Woodhouse, Elmira Coll. Lib., N.Y. Copyright 1997 Reed Business Information, Inc.

"[This is] surely the most civilized and accessible book on printmaking now available."--"Royal Society of Arts Journal

If you've just started your love affair with fine prints, you're sure to want a better understanding of just what this thing is and how its unique character came about. Griffiths's book would work well as your first guide to the technique and history of printmaking. The tour starts with the major categories of technique (relief, intaglio, litho, and silkscreen), then discusses the extensions needed for printing in multiple colors, followed by a summary of photo processes applicable to each technique. This isn't a how-to for the aspiring printmaker or an academically meticulous history. Instead, it's just enough to let the new printlover know what the words mean and what the differences are, along with a sketch of the major who and when in printmaking innovation. I fault it only for under-representing the incredible art and technique of the Japanese woodcut masters. Illustrations abound, demonstrating nearly every point that Griffiths brings up. The bibliography by itself is worth attention - it not only lists sources of information, it categorizes them by areas of interest and adds other comments about each one. Very few bibliographies in any field offer that kind of help to the reader. And, as the beginner might hope, it ends with a list of common abbreviations and a strong glossary. This book is a great way to introduce new printlovers to the object their of affection.-- wiredweird

for school so I have to read it, but it's informative.

Have you ever tried to explain to an art student what is printmaking? Better. Have you ever tried to explain to an art student why it's still important? You can try to do a very long speech about how it was and still is important for artists. You can say that print was for an artist like Rembrant a way of thinking. And you could even explain how the techniques used by the artists were connected with their subjects. But you can't only talk you must show some pictures. That is exactaly what this book does. The autor was very sucesfully in showing us the value of printmaking since the "unknow masters" to our century. He can explain without being boring how etchings were doing and I believe

he could do so because the pictures were sharply chosen. Without doubt no art teacher can miss these pieces. And it's essential to any print lover.

As others have said, this book is a reference book. You cannot sit down and read it per se. It has a lot of information but for a novice trying to use it to even identify an engraving it was hard for me using the books, "walk through". Some of the pictures appear to be hand drawn and are very very close to each other so you can't really decide if what you have is A or B.

This is an excellent book for anyone trying to learn more about the various kinds of printmaking techniques. It is very useful for identification of prints. Lots of great pictures and text that explains the techniques and history very well. I highly recommend it.

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