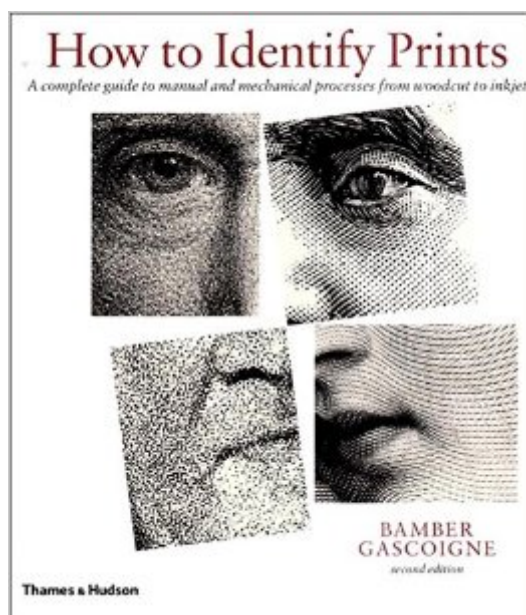


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How To Identify Prints, Second Edition



Synopsis

Since its first publication in 1986, this comprehensive guide has established itself as the essential reference book for print and book collectors, dealers in prints and illustrated books, art librarians, art professors and students, and everyone interested in graphic art. Is a particular print a woodcut, an etching, or a lithograph? Is it an original stipple engraving or a photogravure reproduction? Is the color printed or added by hand? Arranged in self-contained sections that can be consulted individually or as part of a larger research operation, this book helps identify accurately any printed image. Included are all the manual methods and also the mechanical processes that constitute the vast majority of printed images around us. In all, some ninety different techniques are described, both monochrome and color. Essential aspects of printing history and the printmaking craft receive full coverage, and examples are given of the features that reveal the type of print, such as varieties of line and tone. Of particular interest are the many illustrations of enlarged details showing the different appearance of various techniques under strong magnification. The one great change during the past twenty years has been the high-quality inkjet and laser prints that are now part of everyday life. How can one tell whether an attractive image is valuable in its own right or merely an appealing reproduction? As cheap printing becomes more sophisticated, it inevitably becomes harder to identify correctly an image of this kind. Bamber Gascoigne's new observations in this area, added for this revised edition, will prove invaluable. 275 illustrations, 40 in color.

Book Information

Paperback: 216 pages

Publisher: Thames & Hudson; 2 edition (May 17, 2004)

Language: English

ISBN-10: 0500284806

ISBN-13: 978-0500284803

Product Dimensions: 8.8 x 0.8 x 9.9 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars [See all reviews](#) (17 customer reviews)

Best Sellers Rank: #460,818 in Books (See Top 100 in Books) #55 in [Books > Crafts, Hobbies & Home > Antiques & Collectibles > Art](#) #76 in [Books > Crafts, Hobbies & Home > Antiques & Collectibles > Books](#) #100 in [Books > Arts & Photography > Other Media > Prints](#)

Customer Reviews

I almost said "for the beginning print lover," but even the pros might want occasional reminders

about obscure processes. This book displays an incredible number of processes and variations. Even within etching, there is standard intaglio process, relief etching, intaglio so deep it's almost relief, spit-biting or open-biting - well, a very long list. This gives an exacting look at the marks specific to each process, and gives good diagnostic descriptions. A special strength in this book is the differential diagnoses, the questions to ask that help distinguish two very similar kinds of marks. Every point made in the text is illustrated with real samples, and that makes for a heck of a lot of illustrations. I have almost no quibbles with this text. There are just a few minor points that Gascoigne could have brought out more clearly. First is that Japanese woodcuts are under-represented. It's a rich tradition with a number of distinguishing features: gradations of ink hand-placed on a block, occasional use of mica for luster, and occasional use of un-inked "blind" impressions to impress texture into the paper. Second is a mark that I think is unique to drypoint: the line is often asymmetric, crisp on one side and blurred on the other, capturing the asymmetry of the drypoint burr. The split drypoint line is more famous but, in my experience, less common. I've seen it only in the most aggressively worked drypoints, such as some by Picasso. Third is a feature of some dust-ground aquatints: that the white marks can sometimes form a connected mesh around the black dots, where a spirit ground always has a black ocean dotted with white islands. I know these are minor points, and I hope you see how few there are. I'm a process nut.

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