

Foreword *page 7*

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How to Use this Book *page 9*

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## I The prints

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### PRINT FAMILIES

- 1 The three types of print
- 2 Other images known as prints
- 3 Manual prints and process prints
- 4 Monochrome prints and colour prints

### MANUAL PRINTS

#### Monochrome

##### *Relief*

- 5 Woodcuts
- 6 Wood engravings
- 7 Metal relief prints
- 8 Modern relief methods

##### *Intaglio*

- 9 Engravings
- 10 Etchings
- 11 Drypoints
- 12 Line engravings
- 13 Steel engravings
- 14 Crayon manner and stipple engravings
- 15 Soft ground etchings
- 16 Mezzotints
- 17 Aquatints

- 18 Other total methods in intaglio

##### *Planographic*

- 19 Lithographs
- 20 Transfer lithographs

#### Colour

##### *Relief*

- 21 Chiaroscuro woodcuts
- 22 Colour woodcuts
- 23 Tinted wood engravings and colour wood engravings
- 24 Relief colour from metal blocks
- 25 Modern relief methods in colour

##### *Intaglio*

- 26 Colour mezzotints, aquatints, stipple engravings

##### *Planographic*

- 27 Tinted lithographs
- 28 Colour lithographs

##### *Mixed method*

- 29 Baxter prints
- 30 Nelson prints
- 31 New methods in colour

### PROCESS PRINTS

- 32 Categories of process print

#### Monochrome

##### *Relief*

- 33 Line blocks
- 34 Relief halftones

##### *Intaglio*

- 35 Nature prints
- 36 Photogalvanographs
- 37 Line photogravures
- 38 Tone photogravures
- 39 Gravures (machine-printed)

##### *Planographic*

- 40 Collotypes
- 41 Photolithographs

#### Colour

- 42 Relief
- 43 Intaglio
- 44 Planographic

### SCREENPRINTS AND NON-PRINTS

- 45 Screenprints
- 46 Monotypes and *clichés-verre*

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## II Keys to identification

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- |   |  |
|---|--|
| <b>47</b> Images with printed text                              | <b>64</b> Colour print or coloured print?      |
| <b>48</b> Words below the image: what they say                  | <b>65</b> Tint or colour?                      |
| <b>49</b> Words below the image: how they look                  | <b>66</b> Colour from one or more impressions? |
| <b>50</b> The plate mark  | <b>67</b> Colour separation                    |
| <b>51</b> How the ink lies                                      | <b>68</b> Register                             |
| <b>52</b> Varieties of line                                     | <b>69</b> How many printed colours?            |
| <b>53</b> Varieties of tone                                     | <b>70</b> Paper                                |
| <b>54</b> Varieties of face                                     | <b>71</b> Process, mechanical: stereotyping    |
| <b>55</b> Differences   | <b>72</b> Process, chemical: electrotyping     |
| <b>56</b> The pleasure of oddities                              | <b>73</b> Process, photochemical               |
| <b>57</b> Is the image printed?                                 | <b>74</b> Halftone screens                     |
| <b>58</b> Original or reproduction?                             | <b>75</b> Illustrated books                    |
| <b>59</b> Embossing   | <b>76</b> Postcards                            |
| <b>60</b> Lift ground   | <b>77</b> Banknotes and stamps                 |
| <b>61</b> States  | <b>78</b> Newspapers and magazines             |
| <b>62</b> Ruling machines, multiple tint tools, medal engraving | <b>79</b> Around the house                     |
| <b>63</b> Prepared, manufactured and mechanical tints           |  |

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## III Reference

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|---|--|
| <b>80</b> A Print Vocabulary: a guide to consistent usage | <b>82–106</b> The Sherlock Holmes Approach |
| <b>81</b> Select Bibliography                             | <b>107</b> Glossary–Index                  |