

The Art of Graphic Art



Etching, 19th century
Drawn and etched by Henry Lerolle. Published by A. Cadart, Paris 1879

The Prints

A unique collection of original high quality original prints from 1493 – 1910.

This unique publishing event is the culmination of many years devoted collecting by the late Dusseldorf bookseller Hans Marcus, an experienced bibliophile and expert on old prints. These are outstanding collections detailing the many stages of the world's pre-industrial printmaking techniques over five centuries.

Each collection is individual and contains different examples of each documented process. The portfolios begin with a prime example of a woodcut from the Latin edition of *Weltchronik* by Hartmann Schedel, Nurnberg 1493, and is followed by a metal cut from *Heures a l'usage de Metz*, Paris 1507. Within each collection is an original copperplate by Matthaus Merian, from *Icones Biblicae*, Strasbourg 1625 – a rare and significant work from one of the master Swiss engravers of the 17th century. Also included are supreme specimens of wood and copper engravings from the 18th and 19th centuries, a mid-19th century Japanese colour woodcut, etchings, a colour-printed aquatint, 1787 – 1791, and 18th century chalk style lithographs from Daumier and Garvani. The whole portfolio is completed with a 20th century example of chromolithography from Pierre Viala *Traité générale de viticulture. Amlélographie*, Paris 1901 – 1910.



Soft Ground Etching and Aquatint combined
hand coloured from John A. Atkinson and James Walker "A Picturesque Representation of the Manners, Customs and Amusements of the Russians" published by Boydell, London 1803-1804. Drawn and etched by John Augustus Atkinson

The Book

Complementing these individual collections of prints is a new book by Catharina Marcus and Illustrated by Barbara Marcus.

Fully documenting the world's printmaking techniques from the 15th century to the 19th century. It has been written to provide the background to these exceptional sets. Particular emphasis has been placed on the technical processes and the history of printmaking; the book is more than a history of the artists as illustrator. The emphasis is on *The Art of Graphic Art* and its inventors, and not just homage to its greatest practitioners.

This fascinating book provides information on the artists and craftsmen whose names are inextricably linked with the printing techniques – those who were the first to recognize and develop the potential of a technique or whose innovations paved the way for others. Specific information and bibliographical detail is given about those artists or publications represented in all the sets of original prints.

With over forty hand-drawn illustrations, the book is divided into three main sections based on the three principles of printmaking:

- ◆ **Relief Printing** Exploration of cut techniques, from wood and metal cut to the more modern linocut
- ◆ **Intaglio Printing** A Variety of Processes Including Engraving, Tinting, And Etching, also looking at nature and niello printing
- ◆ **Planographic or Surface Printing** Three methods are documented; lithography, tinted lithography and chromolithography

The Art of Graphic Art, with its accompanying book, provides an invaluable and unique survey of the techniques of printmaking. It is an outstanding one-stop learning tool that will become a major educational resource for any institutions not fortunate enough to have major graphic art collection.



Chiaroscuro Woodcut from
"Icones Imperatorum Romanorum" Antwerpen 1645 ". Cut by Christoffel Jegher after woodcuts by Hubert Goltzius and
drawings by Erasmus Quellin

The Contents

1. Woodcut (Germany, 1493)
2. Metal cut (France, 1507)
3. Colour-printed Japanese woodcut, (mid-19th century)
4. Chiaroscuro woodcut (Belgium, 1645)
5. Wood engraving (England, 1792)
6. Wood engraving (France, 19th century)
7. Wood engraving printed in colours (England, 1884)
8. Original copperplate by Matthäus Merian (Strasbourg, 1625)
9. New print from the plate on old paper
10. Old print from the plate, used when wrapping the plate for storage
11. Copper engraving - proof before letters on page (Germany, 1749-1776)
12. Copper engraving as above - after completion (Germany, 1749-1776)
13. Copper engraving, hand coloured (Germany, 1737-1745)
14. Copper engraving, printed in colour from one plate and finished by hand (18th Century)
15. Copper engraving (France, 1799-1808)

16. Copper engraving as above - printed in colour from one plate (France, 1799-1808)
17. Mezzotint
18. Mezzotint by Earlom (England, 1777-1819)
19. Steel engraving
20. Etching (17th century)
21. Etching (late 19th century)
22. Aquatint
23. Aquatint - hand-coloured
24. Aquatint - printed in colour (France, 1787-1791)
25. Crayon manner engraving
26. Stipple engraving
27. Nature print (England, 1859-1860)
28. Chalk-style lithograph (Daumier)
29. Chalk-style lithograph - hand coloured (Gavarni)
30. Pen and ink style lithograph
31. Single tint lithograph
32. Multiple tint lithograph
33. Chromolithograph (France, 1901-1910)



Original Copper Plate by Matthäus Merian
from "Icones Biblicae", Strasbourg, about 1625