

CONTENTS

ACKNOWLEDGEMENTS

page xiii

INTRODUCTION

xv

PART I. AUTOGRAPHIC METHODS

(A) RELIEF METHODS

Wood-Engraving	I
Woodcutting	II
Linoleum Engraving and Cutting	14
Rubber Engraving and Cutting	17

(B) INTAGLIO METHODS

Copper Engraving	19
Drypoint	24
Mezzotint	26
Etching	27
Aquatint	28
Linoleum Drypoint	29
Steel Engraving	30
Die-Sinking	31

(C) STENCILLING

Cutting the Stencil	36
Making the Copies	38
The Selectasine Process	39

(D) LITHOGRAPHY

Materials Required	41
The Lithographic Press	42
Preparing the Stone	43
Drawing on the Stone	45
Drawing with Crayon	45
Operation for Crayon-Drawn Stone	46

Drawing in Ink	<i>page</i> 48
Operation for Ink-Drawn Stone	49
Polished Stones	50
Of Textures in General	51
Vitality of Litho	52
Keying	52
Drawing on Transfer Paper	53
Offset Litho	56
Zinc Plates	58
Litho Offset Ordnance Maps	58
Offset from Drypoint or Engraving	59
Offset Letterheadings	59
Music Printing	60
Tin-Box Printing	61
Offset with Collotype	63
Photo Litho Offset	63

PART II. PHOTOGRAPHIC REPRODUCTION

(A) LINE METHODS

Drawing for Line Blocks with Pen and Brush	67
Alterations on Drawings	71
Drawing for Line Blocks on Scraper-Board	72
Embossed Scraper-Board	74
Negative Reversal of Drawings	74
Drawing for Line Blocks with Crayon	75
Drawing for Line Blocks with Starved Brush	76
Drawing for Line Blocks with Spatter Addition	77
Drawing for Line Blocks with the Air Brush	78
Ben Day Mediums	79
Ben Day Mediums applied Direct to Blocks	80
Bourges Tints	83
Trimming Allowance on Working Drawings	84
Presentation	85
The Making of the Line Block	86
Letterpress Machine Printing	87
The Machine	88

CONTENTS

ix

Inking Mechanism	<i>page</i> 89
Make-Ready	90
Drawing for Line Blocks in Two or More Colours	91
Separation of Coloured Originals	92
Pen Drawings with Colour Wash	93
Coloured Designs without Line Key	94
Overlap of Colours	95
A Tracing Frame	96
Some Difficulties	98
Characteristics of Inks	100

(B) CONTINUOUS TONE METHODS

Half-tone Blocks	102
The Screen	103
The Negative	103
The Block	104
Etching	104
Deep Etching of Half-tone Blocks	105
Cut-out Half-tone Blocks	106
Combined Line and Half-tone Blocks	106
Line on Half-tone Blocks	107
White Line on Half-tone Blocks	108
Half-tone Screen Grades	109
Special Half-tone Screens	109
Designing for Half-tone	110
Photographs as Originals for Half-tone	113
Half-tones in Colours	114
Splitting into Primary Colours	115
Supplementary Hand Work	116
Right Use of Colour Half-tone	116
Backgrounds and Qualities	118

(C) PHOTOGRAVURE

General	119
Making the Plate or Cylinder	119
Photogravure Printing	120
Special Features	121

Hand Photogravure	<i>page</i> 122
Designing for Photogravure	122
(D) COLLOTYPE	
General	124
Making the Printing Plate	124
Printing	125
White Backgrounds	126
Collotype in Colours	127
The Collographic Process	127
Designing for Collotype	127
OF PHOTO COLOUR METHODS IN GENERAL	128
PART III. BOOKBINDING	
Full Binding	129
Quarter Binding	129
Half Binding	130
Inlay Binding	130
Gilding on Bookbinding	131
Brass Blocks	131
Individual Bindings	133
Book Edges	134
CONCLUSION	134
SECTIONAL INDEX	135
BIBLIOGRAPHY	139

In addition to the diagrams and illustrations in the text, there are the following insets:

10. A set of wood-engraved blocks which print over one another to form a design	<i>facing page</i> 6
56. Lithography on grained stone with crayon	46
57. Lithography on polished stone	50
64. Lithography on grained stone by crayon and transfer	52
68. Engravings and drawings transferred to zinc plate	56
76. Photo offset half-tone reproduction of a photograph	64
103. Black drawings with colour added	92
104. Colour designs without black outline	94
127. Four-colour process blocks showing sequence of printings	114
128. Four-colour process blocks	116
129a. Black impression of deep-etched half-tone block for colour printing	118
129b. Line added to colour half-tone	118
131a. Photogravure from photographic original	120
131b. Photogravure from wash drawing	120
131c. Photogravure from crayon drawing	120
132a. Evenly graded tone obtainable with Collotype	126
132b. Brush drawing on white paper with background tone left in	126
132c. Portion of oil-painting reproduced by Collotype	126