



## **Cut, Fold, and Form: Featuring Kiff Slemmons and Julie VonDerVellen**

January 24 – May 1, 2016

### **Glossary**

#### **Artist Books**

**Abecedarian** – the Latin term for a book meant to teach the alphabet.

**Artist's Proof** – an impression made during the print making process, to see the current state of the work while the artist is still working on or adding to the plate. Artist's proofs are not considered part of the edition. They are identified, usually on the print itself, with the acronym "AP."

**Binding** – the process of sewing together the pages of a book and adhering them to the spine.

**Bruin** – a chisel of tempered steel with a sharp lozenge-shaped point, used for engraving furrows in metal, wood, or marble.

**Die Cuts** – die-cutting is a printing process for cutting shapes in a material, which allows publishers to insert a 'window' into a book's cover, a page, or pages.

**Colophon** – a page, which can be either at the beginning or end of a book, containing information about the book's publishing. Books may also include an acknowledgement page, appendix, bibliography, copyright page, dedication, epilogue, forward, glossary, illustration list, index, introduction, preface, table of contents, or title page, in addition to the cover and primary content of the work.

**Edition (limited edition)** – the total number of copies of a book, newspaper, or other published material issued at one time. For prints or artist's books, there is often a number indicating that impression's specific place in order compared with the total edition size, such as 35/50 (meaning it is the 35th impression of a total of 50).

**Engraving** – the engraved plate is one that has not been etched in acid. Rather, the lines that will hold ink are "carved" into the plate by a hand-held tool called an engraver. Engraving tools come in many sizes and shapes. A preliminary drawing is usually executed on the plate to be engraved, and then subsequently "cut" into the plate with the tool. Engraving is the oldest form of intaglio printmaking (i.e. any kind of printing from lines or marks made by cutting into 'something' such as copper or wood.)

**Etching** – the generic term "etching" refers to any of the procedures that employ acids to eat into a metal plate for the purpose of creating a printable matrix (e.g. hardground etching, softground etching, sandpaper etching, aquatint).

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**Ex-libris** – Latin for “from the library of.”

**Intaglio** – the general name for printing processes that are the opposite of relief printing. With intaglio printing, a design is cut into a material (usually metal, but sometimes linoleum) that is then used as a template from which prints are pulled.

**Letterpress** – letterpress is the oldest form of printing. In this method, a surface with raised letters is inked and pressed to a surface to reproduce an image in reverse. Typically, metal type has been used, but other possibilities include carved wood or stone blocks. After the Gutenberg press introduced movable type to the process in the fifteenth century, letterpress was the predominant printing method for 500 years. The creation of huge rotary presses made industrial printing and newspaper production practical. In the 1950s, xerography and offset printing began to supplant letterpress. By the end of the twentieth century, digital printing and related technologies had become the industry standard for many uses. Nevertheless, letterpress is still used for some specialized commercial applications. The old method is also enjoying a resurgence among modern-day enthusiasts who prize the hand-made qualities and historical nature of letterpress print.

**Line-cut** – an engraving consisting of only areas of black or white, with no gradations.

**Lithograph (lithography)** – a method of planographic (flat surface) printing in which an image is created on a stone or thin metal plate surface with incising. Lithography is based on the incompatibility of grease and water. Traditionally, greasy ink was employed to draw an image on a special limestone that was then treated with nitric acid and gum Arabic. The solution of acid and gum Arabic made the stone able to retain a thin layer of water. The stone could then be wetted with water and rolled with a greasy ink, which would only adhere to the greasy drawing. The inked, greased image could then be printed.

**Linoleum Print (or linocut)** – a relief print carved into linoleum rather than wood. (see Relief Print)

**Offset Lithography** – offset printing, also called offset lithography, is a method of mass-production printing in which the images on metal plates are transferred (offset) to rubber blankets or rollers and then to the print media. The print media, usually paper, does not come into direct contact with the metal plates.

**Proof** – a proof is a preliminary version of a printed piece. It provides a close representation of how the piece will appear when printed.

**Private Press** – private press is a term used in the field of book making and collecting to describe a printing press operated as an artistic or craft-based endeavor, rather than as a purely commercial venture. The term "private press" is often used to refer

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to a movement in book production which flourished at the turn of the nineteenth and twentieth centuries under the influence of the scholar-artisans like **William Morris** and **Sir Emery Walker**. The movement is often considered to have begun with the founding of Morris' Kelmscott Press in 1890. Those involved in the movement created books by traditional printing and binding methods, with an emphasis on manual skill and the book as both a work of art and a medium for the transmission of information. The books were made with high-quality materials (handmade paper, traditional inks, and in some cases, specially designed typefaces), and were often bound by hand. The movement dwindled during the worldwide depression of the 1930s, as the market for luxury goods evaporated. Since the 1950s, there has been a resurgence of interest, especially among artists, in the experimental use of letterpress printing, paper-making and hand-bookbinding in producing small editions of "artists' books," and for the production "values" of the private press movement.

**Relief Print** – any print in which the image is printed from the raised portions of a carved, etched, or cast block, much like a rubber stamp. Woodcuts are the most common form of relief print.

**Transparency** – a completely see through sheet, usually made of plastic.

**Woodcut (or woodblock)** – a relief print usually carved on a piece of wood, with the grain.

**Wood Engraving** – a relief print made from a finely detailed design cut into the end grain of a block of wood.

For more information, visit [www.spencerart.ku.edu](http://www.spencerart.ku.edu) or [www.cooperhewitt.org](http://www.cooperhewitt.org).

## **Paper Sculpting**

**Paper craft** – the collection of art forms employing paper or card as the primary artistic medium for the creation of three-dimensional objects. It lends itself to a wide range of techniques, as it can be folded, cut, glued, molded, stitched, or layered.

**Origami** – the word "origami" is used as an inclusive term for all folding practices, regardless of their culture of origin, although the tradition began in Japan. The word origami comes from the Japanese words ori (folding) and gami (paper). The first Japanese origami is dated from the sixth century A.D.

**Paper** – paper can be handmade or store bought. Specialty papers included in this exhibition include: **Kozo** (Japanese tissue paper made from Mulberry trees), **Chiri** (a combination of Kozo paper and Mulberry bark), **Japanese Lace**, **Nideggen** (a German paper designed especially for bookmaking), and **Stonehenge** paper

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(a pulp based paper created to look like **vellum**—a paper made from sheep or goatskin). The word "paper" derives from papyrus, the name of the ancient material manufactured from reeds in Egypt as far back as the third millennium B.C. The earliest known example of "paper folding" is an ancient Egyptian map, drawn on papyrus and folded like a modern road map. However, it does not appear that intricate paper folding as an art form became possible until the invention of wood-pulp based papers in China, during the Eastern Han Dynasty, in the second century B.C.

**Papercutting** – the art of cutting paper designs. The art has evolved uniquely all over the world to adapt to different cultural styles.

**Quilling** – a process by which paper is rolled, shaped, and sometimes glued to create three dimensional designs.

Compiled from various sources.