

9

The blue plate (inked with ultramarine blue) printed alone on a white sheet of paper.

10

Brown and yellow with blue printed over, ready to be overprinted by the next plate, which will be inked at one time by two colors: orange and red.

11

The orange/red plate printed alone on a white sheet of paper.

12

Brown, yellow, and blue with orange/red printed over, ready to be overprinted by the fifth plate, which is black.

7

This impression from the yellow plate (inked with raw sienna) shows how the plate prints alone on a white sheet of paper; however, in the edition it will be printed over the impression of the brown plate.

8

Brown and yellow plates together, ready to be printed by the next plate: blue.

ARKANSAS STATE UNIVERSITY

Art Gallery, January 3-17, 1968

Perseus and Andromeda:

An Exhibition of an Intaglio Print by

Evan Lindquist

1

Preliminary drawing; pen, ink and charcoal.

2

Preliminary drawing; wax crayon.

13

Black plate printed alone on a white sheet of paper.

14

Brown, yellow, blue, orange/red with black printed over is the final step in the making of a single print. The finished product is signed by the artist and given a number, which in this case is 20/30, meaning that there are thirty finished examples of this print and this one is number 20.

3

First state of the black plate. This impression of the copper plate shows a soft ground line drawing.

4

Second state of the black plate. Textures have been added to the plate by soft ground etching and aquatint.

6

The following impressions are made from the final states of each of the five plates in different combinations to show their functions in the completed work. The first to be printed is the brown plate, inked with raw umber ink.

5

Third state combining black, yellow and brown plates. The two additional plates are the same size as the first, but are zinc rather than copper. They have been etched, then inked with their respective colors and printed (one after the other) on the same sheet of paper. This resultant impression was then used to suggest further etching to be done on the plates and to prepare two additional zinc plates to print other colors.

In this exhibition one sees a portion of the development of the intaglio print which utilizes etching and drypoint on five metal plates. With the exception of the finished prints in any edition, all of the preliminary work and the various states of the print are usually destroyed; however, in the developmental stages of PERSEUS AND ANDROMEDA some of these were saved for this exhibition.