

Study on a Rembrandt Enlightenment to Discuss the Connection between Intaglio Printmaking & Monoprint

1. Introduction

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The Monotype or Monoprint Method refers to applying inking to layout or on partial artwork, or to represent arts through paintings. After a special or partial treatment by wiping, the ink is transferred to print paper to represent a single, unique printing result of one piece of printmaking. The tag of its artwork can be either 1/1 or Monotype or Monoprint. Kurt Wisneski defines these two terminologies as follows as stated in his book 'Monotype / Monoprint History and Techniques':

Monotype

The word monotype is an amalgam that, when broken into its two components, is not unfamiliar. Mono means alone, one, or single and the reference to type points directly to a relationship with the field of printing-type is a term used to describe a letter style or even a lead block that carries the character that prints a letter form. When reassembled, the word monotype refers to the results of a printing process that starts with an empty plate.

An image is initially painted onto a blank plate, and this blank plate only acts as an intermediary in the process. The painted image is then transferred to paper, or some other form of support. The final printed image is a monotype, and is unique; to reproduce it exactly would be somewhat difficult.¹

Monoprint

In contrast to the term monotype, the word monoprint describes a somewhat different process. The use of the word print more directly allies the process to the field of printmaking. Monoprint can be generally divided into two categories (1) Monoprint that alter a previously printed image; and (2) Monoprint that use matrix or key plate to explore variations. In both cases; the resultant imagery is unique.²

The Chinese names for Monotype and Monoprint indicates a single translation called “單刷版畫.” This terminology has a perfect Chinese translation; however, the Chinese version cannot convey what monotype and monoprint really are. The two terminologies produce a different meaning. The author then tries to elucidate by giving a definition: monotype indicate “those monotypes without engraving” while monoprint suggests “those monoprints with engraving.” The Chinese term of “單刷版畫” refers to two different types of printmaking. In academic application, researchers prefer to use monotype or monoprint, which is less controversial.

1.Kurt Wisneski, 1995 , 'MONOTYPE / MONOPRINT : History and Techniques', P,13

2. As aforesaid, P.14

While exploring the printmaking of Rembrandt, the author felt that there is an attitude of monotype naturally implicated in the creative process. While studying some literature with a focus on monotype and monoprint, the author witnesses how Rembrandt is well positioned in the development of monotype and monoprint. Since Rembrandtian printmaking mostly based on Intaglio, this short essay explores the attitude of Rembrandt towards creative artworks. This paper aims at excavating its embedded implications of monotype and monoprint in production of Intaglio Printmaking, and connects Intaglio Printmaking to monotype and monoprint for connection.

2. Enlightenment on the Intaglio Production of Rembrandt

Rembrandt's creative printmaking is restricted to intaglio, single type of print plate; etched copper plate, single print plate. Yet, the plate-making technique combines hard ground etching, Drypoint and Engraving while the procedure of plate making contains multiple states, multi-level modifications, trial print, and revised edition. The way of plate wiping by applying ink to the top is another way of combining the ideas with attitude of monotype. In the printing process of a different release of the same plate, Rembrandt incorporates creative behavior into his personal involvement to show its uniqueness in each single piece among his multiple artworks with intention.

2-1 Rembrandt's Attitude towards Making plate

Rembrandt's attitude towards copper plate can be detected through the way he scrapes paint with a scratch awl to work on the plate full of hard coat corrosion inhibitor, and how he comes up with the ideas, compose his artworks. His technique of natural, fluid, leisure lines of preliminary etching shows a hand-painted creative art with spontaneous overflow, which responds to the monotype style. In general, the pre-work plays a part in printmaking. It takes close and precise ideas and plans to start the creative artworks. When dealing with a new copper plate, we shall first polish the plate until it is very polished before plate making. We shall also remove those oxidized stains or scratches on the plate. Then polish a 45° angle on the edges of the plate with a file. It is very easy to cover the side of the plate with corrosion inhibitor. And now it is time to apply the corrosion inhibitor. Yet, we can tell from Rembrandt's several pieces of printmaking, and find out that all those pre-work can be omitted in his preliminary etching artworks.



Table 1 Rembrandt "Male & Female Beggars" · 1628, Etching method ,12.2×9.5 cm, Rijks museum, Amsterdam.



Table 2 Rembrandt "Bald old man with beard" · 1635, Etching method (only state) , 6.6 × 5.6cm, The Maecenas Collection of the Museum Geelvinck Hinlopen Huis.



Table 3 Rembrandt "Saskia" · 1636 Etching method , 15.1 × 12.6 cm, Rembrandthuis, Amsterdam.

First of all, one shall apply some corrosion inhibitor to the plate after cutting the copper plate. Then, one shall sketch out the overall composition with a stylus pen to pierce through the surface full of corrosion inhibitor.

After a short period of etching, the light and dark grooves revealed on the plate after the etching turn out to be the basis of each steps. These grooves were put under the last picture ¹. With much confidence and outstanding ability to decide how to compose the overall picture and to control the body, Rembrandt usually considers the preliminary etching to be a sketch must do before working on a piece of oil painting. He even treats copper plate as a sketch book as you see in Table 3 and Table 4. ("Saskia"²) Liesbeth Heenk wrote in an essay "Rembrandt and His Influence among German and Austrian Artists in the 18th Century" exhibited in the album of "Rembrandt & His Followers," saying:

Rembrandt occasionally treated the copper plate as if it were a sheet from a sketchbook. His oeuvre contains about nine etched study sheets. Most of them have been executed between 1632 and 1638, and contain motifs such as heads, self-portraits, and figure studies.

Most of Rembrandt's printmaking starts with hard ground etching to sketch out the structure of the overall picture. After etching, he applies Drypoint and Engraving to the plate. (There are plenty of artworks accomplished by using just etching.) Yet, different choice of awl or nail to scratch the hard ground etching on the plate will result in different speeds of line-etching with different concaves on the etched plate. Table 5 shows a scratched brushwork, which reveals a fact that Rembrandt chooses a scratch awl to scratch lines on the plate through trial engraving. The difference between Drypoint and Engraving is mainly due to the use of tools. These two methods create different effects on the plate through engraving. There is a huge amount of Drypoint used in the Rembrandtian printmaking. Rembrandt may be the only artist who frequently applies Drypoint to make the most out of it. The etched lines spontaneously overflow in a free manner, which reveals a fact that Rembrandt is good at taking control of the overall picture. Compared to the slow and classy processing taken by Drypoint and Engraving to deal with partial artworks, these two ways of etching create a high contrast in printmaking.

1. Kaohsiung Museum of Fine Arts, 2001, "Rembrandt & His Followers", P.69

2. Rembrandt and Saskia Uylenburgh, his landlord's niece, were married in 1634. His son Titus was born in 1641. In 1642 his beloved Saskia died.



Table 4 Rembrandt, "Saskia" · 1636, Etching Method , 15.1 × 12.6 cm, Rembrandthuis, Amsterdam.



Table 5 Rembrandt, "The Omval in the River Amstel" , 1645, Etching Method & Drypoint, Museum Het Rembrandthuis.



Table 6 Rembrandt, "The Artist Who Paints the Statue of Goddess" · 1639, Etching Method, Engraving, & Drypoint 23.2 × 18.4 cm, Rembrandthuis, Amsterdam.

Rembrandt did not finish this piece of artwork as shown in Table 6 "The Artist Who Paints the Statue of Goddess". First of all, Rembrandt sketches out a general picture through etching. Next, he adopts Drypoint and Engraving simultaneously to deal with the partial artworks slowly. It shall be the best description of its production process. Drypoint refers to direct engraving on a plate by using sharp awl. A Cooper plate is full of ductility. The plate will form some concaves after pressing with sharp awl. The concaved copper will be pushed to both sides of the lines. It slightly bulges out the surface of the copper plate to form a coarse burr on the lines. However, Engraving indicates a method by removing a thin copper wire from the engraved copper plate.



Table 7 Rembrandt, "The Resurrection of Lazarus", 1632, Etching Method, Engraving, 36.6 ×25.8 cm, Collection of Museum Het Rembrandthuis

While inking, the concaved lines of Drypoint will keep the ink on the plate. There will be some ink stained at the edge of the burr. As a result, the printed lines and the edges will create an effect of smudge ink. As the number of printed papers increase, the coarse bulged burr will be eventually polished since it slightly protrudes from the layout through abrasion of inking and plate-wiping under huge pressure of imprinter. Therefore, Rembrandt will make a second revised edition after printing ten papers. Sometimes, he will change a part of the style from his original picture. Thus, there will be different states of plate making to represent Rembrandt's artworks. Works with tag III (5) indicates that there are 5 states of plate making. This artwork belongs to the third state of plate making. The process of plate making has different states of plate making due to the fact that most papers are not satisfactory after trial print. Most of the time, Rembrandt will ask for a second revised edition. Rembrandt will make some modifications to create some printmaking with different effects to attract buyers who spend money to collect his artworks for economic returns and market factors.¹ (Table 7 "The Resurrection of Lazarus", 1632.) This release contains ten times of plate making states. Some artworks are reproduced by way of etching after Engraving or Drypoint for plate making. (As seen in Table 8, the previous figure has a heavy clothing line on his shoulder with Drypoint brushwork after the first state of plate making. After second plate making in Table 9, Rembrandt removes the burr of Drypoint for further etching.) Furthermore, Rembrandt even rearranges his work by scratching and excluding the previous style and picture structure in the later states of plate making. Creativity often continues to emerge in the course of work and states. The artist continues to edit his work so as to create different looks of arts in various states. It is why intaglio printmaking is so appealing to people.



Table 8 Rembrandt, "Self – Portraits by the Window", First State Plate Making, 1648 Etching Method, Engraving, & Drypoint, 16×13cm, British Museum



Table 9 Rembrandt, "Self – Portraits by the Window" Second State Plate Making, 1651



Table 10 Rembrandt, "The Three Crosses", Drypoint

In accordance with research data 2, Rembrandt only applies Drypoint to 5 of his printmaking. The most world-famous is the "The Three Crosses." (Table 10) He does not have much interest in studying new technique and new attempt.

1. Kaohsiung Museum of Fine Arts, 2001, "Rembrandt & His Followers", P.69

2. Kaohsiung Museum of Fine Arts, 2001, "Rembrandt & His Followers", P.74

He puts much emphasis on the original manifestation of free drawing. Thus, Rembrandt did not get involved in the emerging Mezzotint.

2-2 The Inking and Wiping Plate Approach by Rembrandt

Rembrandt used to apply muslin to his artworks in the course of wiping the inking layout by excluding the final step of sheet wiping. He leaves a thin surface tone on the layout, and treats his partial artworks by wiping to control the light and dark tones of the entire picture to make the most satisfactory printing results. Some divergence is not easy to detect unless one carries out careful investigation. Therefore, this artwork is named as “a 100-Guilder Bill.” It gains its name because Rembrandt unexpectedly found out that he was quite satisfied with a single printing effect. Hence, he repurchased it with a 100-guilder bill. (The original title is Christ Heals the Patient. We will later discuss it in the introduction to monoprint.) Table 11 is a layer of ink Rembrandt deliberately left out in the course of inking and wiping the plate. Next, he polished a part of the plate to create a dramatic effect. It shows that Rembrandt is used to add some creative manifestation and impromptu performance to his works in the course of inking and printing. He allows each edition to maintain its unique style by leaving room for particularity. Technically, each printing presents what the monoprint tries to convey to the audience.

3. The Implications & Development of Monoprint

Giovanni Benedetto Castiglione is the first Italian printmaker who ever tries to apply Monotype to printing. It should be traced back to 1640s when its practice first applies a layer of ink to the metal plate by using a roller. Next, Castiglione applies rags, brushes, canvas, and other tools (possibly the wooden sharp awl) to wipe out and scratch out a middle layer, and bright tone. He presents what he assumes a style of composition should be on the layout, and then transfers the ink on a piece of paper through imprinting². (Check on Table 12 & Table 13) Afterwards, he tries to apply some oil paints to his works. Next, he transfers these paints to a piece of paper directly. Check on (Table 14). Such single print technique is called Monotype. Monotype directly deals with pictures and styles on a flat and clean layout by way of the hand-painted technique. It can do away with the process of plate-making.

1. Kaohsiung Museum of Fine Arts, 2001, " Rembrandt & His Followers ", P.69

2. Kurt Wisneski, 1995, 'Monotype / Monoprint History and Techniques', P.28



Table 11 Rembrandt, "Man in Contemplation", 1639 Etching Method, Engraving, & Drypoint



Table 12 Giovanni Benedetto Castiglione , " The creation of Adam ", 1642 (Subtractive monotype) , 30.2 × 20.4 cm , Collection of the Art Institute of Chicago.



Table 13 Giovanni Benedetto Castiglione, " Annunciation " ,1650-55 (Subtractive monotype) , 37.1 × 24.8 cm , Collection of Graphische Sammlung, Albertina Museum

Almost beginning with Castiglione at the same time, Hercules Segers and Rembrandt applied to Monotype.

They both carry out the monoprint approach to their artworks. Hercules Segers is a prolific artist who is full of imagination and innovation. He dares to apply intaglio printmaking that will produce multiple effects. Hercules Segers is a prolific artist who is full of imagination and innovation. He dares to apply intaglio printmaking that will produce multiple effects. He is the first artist who applies color ink to artworks. He is also the first artist who discovers the colorful monoprint in intaglio history. He colors the papers with dyes. Next, he imprints the ink on top of the print papers. He applies some diluted paints on the picture after printing the intaglio inks. After the work is done, Hercules Segers applies varnish to the layout to create a printmaking that is quite similar to oil painting by combining with paintings. A book that carries out a study on "Hercules Segers: The Complete Etchings by Haverkamp - Begemann" mentions the 54 etching metal plates and the 183 pieces of published Printmaking of Segers. Among them, there are many etching artworks presented in a single piece. There are also several pictures printed for different layouts. Yet, each picture produces a different outlook and results. Ultimately, Hercules Segers tries to print the intaglio inks on the canvas, and adds some colors to the canvas through hand-painted technique. Table 15 is a printmaking using white canvas to imprint inks on the etching plate. Segers deals with the horizontal lines through wiping after applying watercolor to dye the canvas. (Table 16) — Segers uses the same plate as the precious artworks (as shown in Table 16) to apply to intaglio printing on a piece of paper. He colors the paper through hand-painted technique. It is hard to distinguish the original printed lines on an intaglio plate from other lines due to its elusiveness. The paper is so much coated with colors. It is hard to distinguish the original lines printed on an intaglio plate from other lines due to its vagueness. Segers deals with page layout in contraposition, and imprint the lines to the original location through Etched Intaglio Printing again. Segers has another piece of artwork that is similar to this etching plate. It adopts counterproof print to imprint the result of first state plate-making. Next, he applies the hand-painted technique to colors the paper with dyes. He also mentioned in his book *Printmaking: History and Process* to talk about the most daring artists who tries to innovate in the early 17th century. To modulate these substances to particles or pastes, Segers tries to add some more chemical ingredients to corrosion inhibitors. He applies these substances to metal plate, and creates a special texture effect through etching. Otherwise, he directly applies the corrosive chemical additives to the layout to produce an etching effect. This attempt definitely affects how Rembrandt conveys his attitude and ideas in printmaking. He directly applies these substances to the layout for partial etching to create special texture and tones.



Table 14 Giovanni Benedetto Castiglione, "Two soldiers dragging a corpse", 1660 (monotype), Collection of Windsor Castle, Royal Library.



Table 15 Hercules Segers, "Look into the Distance from a Pine Tree Trunk" First State Etching Method Plate Making, printed on a canvas using hand-painted technique, 14.3 ×19.5cm, Collection of the Rijksprentenkabinet, Amsterdam



Table 16 Hercules Segers, "Look into the Distance from a Pine Tree Trunk" Etching Method & Drypoint Plate Making, printed on a hand-painted dyed paper. Collection of the Bibliotheque National de France, Paris



Table 17 Rembrandt, "A Naked Woman on the Hill", 1631 Etching Method, Second State Plate Making, 17.7×16 cm, British Museum in London.

There is another story concerning the close relationship between Rembrandt and Segers. In 1638, after Segers passed away, Rembrandt purchased several pieces of his works and legacy. (Table 18 "Topiary Elias & Angel" is an original printmaking of Segers 1) Rembrandt even bought the original piece as well to make partial modification, and to hand to printmaking again (Table 19 "Take Refuge in Egypt"). Rembrandt prefers to deliberately leave out a layer of light ink on the surface of layout in the course of inking and wiping plates. Rembrandt would polish a part of his work to create its uniqueness for each printmaking in print. That is, in the course of printing, Rembrandt seeks for another state of creative works. Thus, there is a legend about "a 100-Guilder Bill." That is, in the course of printing, Rembrandt seeks for another state of creative works. Thus, there is a legend about "a 100-Guilder Bill." (He first began to compose this printmaking in 1649. Yet; it seems that this work is not complete after several years of hard work.) "A 100-Guilder Bill" refers to Dutch currency. It was the collector Marc Antonine Raimondi who sold this artwork at reasonable price. Rumor has it that Rembrandt made this printing effect in accordance with his personal interest. He repurchased it at the auction. The content of this artwork is basically taken from the Bible to contain various parables into one picture. The left hand side of the picture illustrates how Christ healed the patient. And the left hand side illustrates how Jesus runs into a dispute with the Pharisee. (Check on Table 20) 2 Technically, Rembrandt almost apply monoprint or monotype in every printmaking. What Monoprint teaches us is that there is a main plate for processing plate-making. Yet, it will only produce an effect of single print manifestation through inking and wiping out the plate.

In the end of 19th century, the Impressionist Edgar Degas became another master who represents monoprint or monotype printmaking. He learns how Castiglione manipulates his artworks in early period through the descending method to manifest Monotype. (Check on Table 21) Afterwards, he adopts an additive method to apply oil paint to the layout. Edgar Degas is particularly fond of transferring the first monotype. After imprint, it will save some room for lighter ghost He applies some pastel to furnish the picture by adding a painting effect. Edgar Degas also imitates Rembrandt's way of approach to arts. He makes some printmaking through Monoprint after etching and plate-making.

Paul Gauguin is another innovative master of monoprint or monotype. He replaces the traditional ink to make Monotype by watercolor. Unfortunately, most of these works were disappeared or destroyed. Thus, how Gauguin put his ideas into practices and those details are still a mystery so far. We can distinguish the texture of base from the monoprint or monotype of Gauguin to prove that he can use the papers as the materials (the texture of papers transferred to the printmaking papers) for "plates" for substitution to traditional metal plates.



Table 18 Hercules Segers, "Topiary Elias & Angel", Etched Copper Plate



Table 19 Rembrandt, "Take Refuge in Egypt" (Small Copper Plate modified by Segers through Drypoint) , 1653, 21.4x28.4cm, British Museum, London.



Table 20 Rembrandt, "a 100-Guilder Bill ", 1649, Etching Method, Engraving, & Drypoint, 27.8x38.8cm



Table 21 Edgar Degas "Three Ballet Dancers", 1878-88 Monotype, 20 × 41.8cm, the Sterling and Francine Clark Art Institute

1.A.Hyatt Mayor (1971) . 'Prints & People: a social history of printed pictures' Table 443

2. Kaohsiung Museum of Fine Arts, 2001, "Rembrandt & His Followers" , P.114

In addition, Gauguin further creates an innovative approach called Traced Monotype. Its approach is to roll a layer of ink on a piece of paper (or cardboard). Next, take out another piece of paper to put on top of it. After creating the main outlines, use the fingers or other tools to press out the tones and shadows. Drawing lines with a pencil or by fingers and tools will put some extra pressure on the paperboard, which transcribes inks on the printmaking papers. Table 22 is a manifestation of traces of lines on a piece of printmaking paper. There are some sketches at the back of the paper. Table 23 is a representation of the printed works through transliteration and Imprint Technology to the front of the printmaking paper¹.

The said discussion is an exploration of monotype or monoprint. What it tries to convey is an existence of expressive paintings. That is, it points to the attempt to grow and to experiment with attitude.

4. Conclusion

4-1.The Concept of Additive Plate-Making

A study of the exploration on intaglio printmaking can be traced back to the 15th century with an approach to Engraving and Drypoint. The artists of this century applied intaglio tools, push broach and sharp awl, and directly portrayed on the layout to form concaved lines. It will result in different degree of depth due to how much weight one put on force. Not until the 16th century, was the etching technique introduced to the world. It requires the artist to apply a layer of corrosion inhibitors to the metal plate. Next, the artist scrapes the paints on the picture with a stylus pen to scratch the hard ground etching on the surface. The artist then places the metal plate in acid solution for etching. With different states and time of etching, the artist can take control of the depth of the lines. Back into the 18th century, the contemporary artists applied the rosin to the layout for etching. They covered a part of the layout with multiple states steps by steps, especially to those parts free from corrosion. The said approaches put more emphasis on addictive ideas to deal with the style of layout and light and shade of tones. The artists deepen and aggravate the layers progressively, and add more bodies and elements to layout. That is, different degree of inking will determine different layers of shades. If we think counterclockwise, the artists will definitely add more lines to the layout and include inking on the picture. It is not necessary to add styles to the layout since it is not a requirement. The artists may destroy the original styles in later states of plate-making to make it vague, or to conceal the styles at the bottom layer of the picture. What Rembrandt used to do is he considers the first state of plate-making as an idea of sketching He will boldly let his pen drop lines on the picture freely.



Table 22 Paul Gauguin, "Two Residents who Lives in a Coral Island in Magway", 1902 Pencil Sketch, 37 × 31.8cm , Philadelphia Museum of Art.



Table 23 Paul Gauguin, " Two Residents who Lives in a Coral Island in Magway ", 1902, Monotype or Monoprint (Traced monotype) , 37 × 31.8 cm, Philadelphia Museum of Art.

1.Julia Ayres (1991) . 'Monotype: Mediums and Methods for Painterly Printmaking'

Rembrandt will consider it to be the preliminary state of etching. Yet, in later additive process, he will cover the original lines by leaving the picture without any traces. This explains why additive is so important with two significances; namely, it can start from none to zero to the diversity. Or, it can start from diversity to zero.

4-2. The Concept of Deductive plate-making

First came into being in the 17th century by introducing the Mezzotint. Namely, the decreasing technique indicates a contrary idea to deal with the layout. The principle of Mezzotint indicates an approach to repeatedly roll out finer concave point on an overall Mezzotint ground in multiple directions with a blade to roll out points. The entire Mezzotint ground will be covered with points that reveals misty. One cannot see any smooth light spots on an original Mezzotint ground. A dark and even layer of black on a picture will appear on the surface through inking and printing. After composing at the back of the Mezzotint ground, the artists will apply some scrapers and sharpeners to the pictures step by step. They will slowly scrape and grind until the designed shades of layers and pictures come out from surface. They will start from a few times of scraping to decrease the degree of the Mezzotint ground. Thus, they can seek for styles on the Mezzotint ground; namely, they will develop an idea of deductive plate-making during the process. Table 24 is a piece of work that the author tries to apply the Mezzotint technique.



Table 24 Yu-Sheng Huang, "Void & Existence 11", 2013, Intaglio Plate Mezzotint

4-3. Connection, Fusion, and Expansion

The decreasing idea of plate-making is full of philosophical thinking. In the process of decreasing and deduction, this technique adds more things to the style of the Mezzotint ground and the content of artworks. The application of additive ideas adds more styles and elements to the Mezzotint ground. Yet, it may need extra treatment, and weaken the divergence of the original tones on the Mezzotint ground. By combining the additive and decreasing ideas, the artists make use of the two concepts through interaction. It can start from none to zero to the diversity. It will allow the audience to enter into a world of unlimited possibilities and changeability. Based on this point of view, plate-making can be considered to be a creative process whereas modification is another creative behavior. In Rembrandt's practices, he will later scrape out part of the artworks in the previous states later on, and make another modification. (Check on Table 25 & Table 26) Rembrandt is a master who can make good use of inking and printing by combining the additive idea with the decreasing idea. 1 In the printing process, he applies both the additive idea and the decreasing idea. He even adopts these ideas into his monotype or monoprint production. Table 27 shows "The Burial of Jesus Christ," which is the first state plate-making of printmaking by Rembrandt. Table 28 "The Burial of Jesus Christ" also shows the first state plate-making of printmaking of Rembrandt. He will deliberately keep a layer of ink while wiping the inking, which will create a different effect compared to the pictures mentioned above.



Table 25 Rembrandt, "Jesus was Tied to the Cross to Show the Public", First State Etched Copper Plate & Drypoint, 1655
Metropolitan Museum of Art, New York.



Table 26 Rembrandt, "Jesus was Tied to the Cross to Show the Public ", Etched Copper Plate & Drypoint, 1655 (Last State), British Museum, London.

1. Donald Saff/ Deli Sacilotto (1978). 'Printmaking : History and Process', P. 103

Table 29 is a picture of the second state plate-making. The artist makes tremendous modifications to change the styles of this picture. Rembrandt makes good use of these techniques to help him with his intaglio creative artworks with depth, and to develop an idea by introducing what intaglio printmaking really is.

Those that belong to the scope of production for Etched Intaglio Printing with the “Viscosity Colon” technique.

The printing process of 'Viscosity processes in color printing' may create a divergence in pressure of the layout due to soft, medium, hard rollers that result in different thickness of inks, and how the hand-operated rollers create some pressure on the layer. These factors will affect the printing effects. Since there are more variables, the chance to apply monoprint increases as well. Viscosity Colon” technique N. Krishna Reddy mentioned in an introduction to his book *Intaglio Simultaneous Color Printmaking*:

In pursuit of direct expression, this artist sought to integrate and simplify the many elements in printmaking. Their passion was for color and they tried integrating it into the intaglio print. When color was joined to it, intaglio printmaking grew in complexity. They found the existing traditional methods of printing color from multiple plates too mechanical and too indirect to work a print, although perhaps convenient for predictable reproductions. Artists at the Atelier looked for more direct ways. Experimenting by trial and error, they began to discover various ways to superimpose a number of colors simultaneously on a single intaglio plate—offset, contact, stencil processes, to mention only a few.¹

What Krishna Reddy tries to convey is that the traditional color printmaking tend to be easy to predict with its “multiple chromatic printing”, which is easily to replicate. However, it is more systematic, mechanic, and indirect. However, Viscosity Colon is a technique designed for artists to try by making mistakes with an experimental attitude. Perhaps, we can put it more directly by saying this is a technique to look for more direct way of expression. The word “direct” here indicates an image of transmission by the author. Its significance points to a connection to the nature of monoprint or monotype. (Table 31 "The Great Clown" is a masterpiece of Krishna Reddy that represents the Viscosity Colon technique. This artwork combines with other works to compile a book with 44 pieces of artwork using the same plate. Yet, these works create a completely different printing effect.)



Table 27 Rembrandt, "The Burial of Jesus Christ ",First State Plate Making ,1654 , Etching (Method First State) 21.0 × 16.0 cm, Metropolitan Museum of Art, New York.



Table 28 Rembrandt, "The Burial of Jesus Christ", First State Plate Making by keeping a layer of ink through inking and wiping the plate, 1654 , 21.0 × 16.0 cm, Metropolitan Museum of Art, New York.



Table 29 Rembrandt, "The Burial of Jesus Christ ", Second State Plate Making , 1654 , 21.0 × 16.0 cm , Metropolitan Museum of Art, New York.

1. N. Krishna Reddy, 'Intaglio Simultaneous Color Printmaking ,' 1988 , P.126

Krishna Reddy also mentioned in later paragraph in his book about “A La Poupee” Intaglio Methods: “A la poupee” is a simpler process than multiple plate-printing since we are dealing with fewer plates to which we can apply many colors. There is also the possibility of starting with secondary and tertiary color mixtures to give local color effects akin to those in painting¹. Its significance lies in the same layout. The artists will apply inking to the parts by selection. They will also carefully wipe out the layout. One can see that the overlapping place produces different colors of blending in layers. The last words as quoted, saying “Its effect is similar to paintings,” put more emphasis on intaglio inking technique; namely, it is the monoprint that we refer to this paper.



Table 30 Mr. Liao, “Offerings to God” Etched Metal Plate by Etching with Viscosity Colon technique, 1966

The purpose of this essay is to discover a more freely, more direct, and more unique way of expression in the strict course of intaglio arts. The audience can experience this aura through an analysis of the said attitude of Rembrandt's creative works. They are very likely to connect his printmaking attitude with monoprint or monotype. With a strict and sophisticated attitude of printmaking, Rembrandt used to cultivate these necessary and requisite requirements for being an artist. Yet, he is more freely and direct in the way he transmits his artworks and conveys its meaning. He also creates enlightenment for his followers to develop more techniques and ideas in the creative printmaking by heading to a more pervasive access to fine arts.



Table 31 N. Krishna Reddy "The Great Clown", 1986, Viscosity Colon 99.5 x 75 cm

Last but not least, the author tries to retrospect on the text from the very beginning by quoting from the book called *Monotype/ Monoprint History and Techniques*. It mentions that the author defines these two terms, Monotype & Monoprint as follows. Among them, Monotype indicates a technique through an empty plate. The findings show that it is a manifestation of uniqueness. However, Monoprint also serves as the basis for primal matrix or key plate. Its printing finding is also a manifestation of uniqueness. Nonetheless, there is a basic common divisor among all the uniqueness. The significance of intaglio shall leave some traces of scratching. It will definitely maintain some concaves so that the plate can keep inks on its surface. How it connects with the single brush printing will lead to the scope of monoprint as well. Technically, the production of a copper plate through trial prints and modifications can be repeated again and again until the copper plate is worn out and vanished.

1. N. Krishna Reddy, 'Intaglio Simultaneous Color Printmaking,' 1988, P.126

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