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*From Copper Plate to Collotype: A Guide to the Technical History  
of Making Multiples*

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## Glossary of terms

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### **Engraving**

Printmaking technique where an image is carved into a metal, usually copper, plate with a tool called a burin. Ink fills the lines in the plate, and the image is transferred to a dampened sheet via a printing press.

### **Etching**

Printmaking technique in which the artist freely draws onto a metal plate with a prepared ground. The plate is placed into an acid bath, coated with ink, and run through a printing press.

### **Woodburytype**

Hardened gelatin produces a relief, which is transferred to a lead plate through pressure, creating a mold. Pigmented gelatin fills the mold, against which paper is pressed to reveal the image.

### **Photogravure**

Also known as a photo-etching, this method combines etching technique and photographic chemistry to generate an image from a metal plate.

### **Collotype**

Photograph made with a sensitized glass plate run through a printing press.

### **Albumen silver print**

Photograph made through a combination of albumen (egg white) and silver salts. The image is made as a direct contact print, where the negative is placed on paper and exposed to light to create the print.

### **Gelatin silver print**

Photographs captured on silver gelatin paper. An image is exposed onto the paper and developed out through photochemistry.

### **Autochrome**

A color photograph made through a dye matrix of potato-starch grains.

### **Platinum print**

A direct contact photographic print made with platinum. The platinum printing technique was quickly discontinued in the early twentieth century, as the precious metal was needed for war efforts during WWI.

### **Cyanotype**

A direct contact photographic print made with Prussian blue pigment.

\* Adapted from George Eastman Museum, Photographic Processes glossary, Tate Modern art terms, and National Gallery of Art guides.

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