

*Delineavit*.—Literally, *He drew it* (Latin). After artist's name in print, showing it to have been a drawing and not a painting from which the engraver worked.

*Dry Point*.—The sharp needle employed in etching, when used on the bare copper, executes "dry point" work. Etchings are frequently finished by dry point.

*Engraver's Proofs*.—These are *trial* or *working* proofs taken from time to time by the artist to assist him in determining the progress of his work.

*Etching*.—Fully described in Chapter II.

*Etching Needle*.—The tool used in tracing lines upon a copper plate through the "ground" laid in etching.

*Execudit*.—Literally, *He did it* (Latin). Usually follows engraver's name on print, and is used sometimes in place of *Sculpsit*.

*Fecit*.—Literally, *He did it* (Latin). Used instead of *pinxit*, and usually follows artist's name on print.

*Foxed*.—This is a term applied to prints with spotted stains upon them caused by the iron in the paper being affected by damp.

*Graver*.—The engraver's tool, called also the *Burin*, made of hard steel and having an edge with which the metal is ploughed up, or the wood block cut.

*Ground*.—The preliminary stages in preparing a plate in etching, mezzotint, or aquatint, are termed "laying the ground," after which the design is worked upon it.

*India Paper*.—Early proof impressions are often printed on India paper, which gives finer results than ordinary paper.

*India Proof*.—This term is applied to early impressions printed on India paper.

*Japan Paper*.—Proof impressions are often printed on this especially fine paper of delicate texture, in place of India paper.

*Laid Down*.—Prints which are "laid down" or pasted upon paper are, as a rule, avoided by collectors, as in the process of doing this they are usually injured.

*Lettered Proofs*.—These impressions are printed next after Proofs before Letters. They bear the title of the subject, as well as name of artist and engraver, and also that of the publisher.

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