

GLOSSARY

Ad Vivum.—Literally *from the life*, often found following the name of engraver in portraits, showing that the work has been done from the sitter and not from a painting.

After.—A print is frequently described as "after" a painter, meaning that the engraver's work was from the original design or painting of another, *e.g.*, "Viscountess Spencer, by Thomas Watson, after Reynolds."

Aquatint.—A method of engraving, or, more strictly, "etching," in which acid is employed on a metal plate previously covered with resin or asphaltum. Fully described in Chapter XIII.

Artist's Proofs.—The first impressions taken from the finished plate, considered as entirely satisfactory by both engraver and painter. These are signed by both painter and engraver.

Before Letters.—See *Proofs before Letters*.

Block.—In wood engraving the piece of box-wood or pear-wood upon which the engraver cuts his design.

Burin.—See *Graver*.

Collector's Mark.—A stamp marked or impressed on the margin of a print by the owner. The mark of a well-known connoisseur denotes that the print has, in his judgment, been deemed worthy of his cabinet.

Cross-hatching.—A term applied to the system of cutting lines crossing each other. It is rightly employed in line engraving, but, unless in *white* line, it is false in wood engraving.