

# NSU ART MUSEUM

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## FIVE CENTURIES OF PRINTS: FROM REMBRANDT TO PICASSO:

DRS. WALTER AND MILDRED PADOW COLLECTION

JULY 24 - OCTOBER 23, 2016

EXTENDED WALL LABELS



**Albrecht Dürer German, 1471-1528)**

*Salome with the Head of John the Baptist, n.d.*

Woodcut

Courtesy of Drs. Walter and Mildred Padow

Dürer distinguished himself as one of Europe's first important printmakers, and his unique skills were as widely celebrated during his lifetime as they are today. This remarkably detailed, illusionistic image is filled with volumetric forms that depict a dramatic moment after the beheading of St. John the Baptist, which Salome had ordered in response to the saint's rebuking her passionate overtures. Salome recoils from what she sees,

lending the scene an emotional poignancy, a hallmark of Renaissance art. Dürer often signed his work—here along its lower edge to the left of a kettle. Master artists of Renaissance workshops identified themselves in this way, which masters of Medieval workshops rarely did, and this new practice underscored the increasing emphasis placed on individuality and individual achievement during this era.



**Albrecht Dürer (German, 1471-1528)**

*The Prodigal Son (Der Verlorene Sohn)*, c.1496

Engraving

Courtesy of Drs. Walter and Mildred Padow

Dürer was as skilled with engraving as he was with woodcut. Here, he depicts a specific moment in the Biblical *Prodigal Son* parable: the figure kneels in a pig sty, praying for his father's forgiveness for having left home and carelessly squandering his inheritance. The image conveys an emotional immediacy that Medieval art rarely expresses. The varying and steep angles of the slanting rooftops enliven the upper half of the composition. Rounded, curving forms dominate its lower half: landscape, the backs of the animals, the figure's head, shoulders, right elbow, and sash. Dürer's superb drawing skills brought new levels of sophistication to the engraving process.



**Rembrandt van Rijn (Dutch, 1606-1669)**

*The Goldsmith*, 1655

Etching, first state

Courtesy of Drs. Walter and Mildred Padow

In this tour de force with single line, Rembrandt established a system of lights and darks that models the forms in *The Goldsmith* as if they are bathed in one-directional light. The goldsmith, deeply engrossed in his work, stabilizes and gently caresses his life-like creation. Her body weight shifts to accommodate the weight of the child she carries, her head tilts forward, and she uses her left arm and hand to comfort the child who clings to her legs. Rembrandt often reworked plates, each called a state or version of the original. Various states of prints in this exhibition are identified in the label captions, as with Rembrandt's *A Man in Coat and Fur Cap Leaning on a Bank*, the first of three. Rembrandt often reworked plates with a drypoint or others tools, sometimes creating dozens of states before achieving the effect he sought. 17<sup>th</sup> century artists signed their work and often recorded the size of an edition and the number of each print in it, such as 7/100, or the seventh print in a 100-print edition.



*Si sabra más el discípulo?*

### **Francisco Goya (Spanish, 1746-1828)**

*Might Not the Pupil Know More?*

*(Si sabra más el discípulo?, from Los Caprichos), 1799*

Etching, aquatint, drypoint, burin

NSU Art Museum Fort Lauderdale 1971.14.3

This work is from *Los Caprichos*, a suite of allegorical etchings in which Goya humorously critiqued contemporary society and politics by inverting their established orders. His fanciful, dream-like animals masquerade as humans, posing provocative and subversive questions, such as *Might Not the Pupil Know More?* Goya was the official court painter to Spanish Kings, such as Charles III and Charles IV, and he was not afraid of criticizing his subjects. His royal portraits are as famous as his prints, such as *Charles IV of Spain and His Family*, 1800, where the Queen takes center stage, rather than the King, and the royals display odd quirks that suggest Goya's disapproval of the in-bred monarchy and its corruption. Because prints were easily and widely distributed, artists could see and learn from others' work, and the painterly quality of *Los Caprichos* suggests Goya's awareness of Rembrandt's achievements and those of Italian Baroque artist, Giovanni di Tieoplo (1696-1770). By combining etching, drypoint, aquatint, and burin, Goya lends tone to his work, as the tools of these processes scratch and texture the plate to attain patterns of light and dark.



**Maurits Cornelis Escher (Dutch, 1898-1972)**

*Belvedere*, 1958

Lithograph

Courtesy of Drs. Walter and Mildred Padow

Escher is a 20<sup>th</sup> century Dutch artist whose prints are as precisely drawn and detailed as those of his predecessor and fellow countryman, Rembrandt van Rijn (1606-1669). Science and geometry fascinated Escher, and he revels in exploring them in his work. Each section of *Belvedere* (*Beautiful View*), for example, is a logical unit. Yet, when seen in combination with its other sections, fantasy replaces logic. For example, the positions of the posts that support the structure's top level do not correspond with those of the one directly below it. Escher's work testifies to his sophisticated understanding of modern science and mathematical systems serving as a critique of both.



**James A. McNeill Whistler (American, 1834-1903)**

*Draped Figure, Standing*, 1891

Lithograph

Courtesy of Drs. Walter and Mildred Padow

The Padow collection is especially rich in Whistler prints, a highly distinguished and celebrated 19<sup>th</sup> century artist and printmaker, who was a leader of the late 19<sup>th</sup> century Aesthetic Movement in England, where he lived and worked. He was an advocate of “art for art’s sake,” arguing that artists should not reproduce nature or provide moral lessons in their work, but should explore art as an end in itself. English novelist, Oscar Wilde, also espoused this philosophy, but critiqued its implications in his famous novel, *The Picture of Dorian Grey*, whose artist protagonist is modeled after Whistler. Here, Whistler depicts a volumetric figure dressed in transparent garments, while flattening areas of her form into nearly abstract shapes that read as contiguous with the pictorial surface. This approach to structuring form and compositional space, derived in part from Whistler’s knowledge of Japanese art, influenced modern French artists, such as Edouard Manet (1832-1883) and Edgar Degas (1834-1917).

Whistler used different stones to make and apply color to the print. Because the first stone—the keystone--did not include the figure’s feet, they were added with a second stone that also applied color. Although the state of this print has not been identified, others have, such as *Fumette*, the fourth state of five. Whistler signed his prints with a monograph of his initials combined with a butterfly with a stinger tail, as can be seen in some of the works on display, supposedly self-conscious references to different sides of his nature: the gentle and dangerous.



**Pierre-Auguste Renoir (French, 1841- 1919)**

*Dancing in the Country (La danse à la campagne)*, c. 1890

Etching

Courtesy of Drs. Walter and Mildred Padow

With artist friends Claude Monet (1840-1926), Frédéric Bazille (1841-1870), and Alfred Sisley (1839-1899), Renoir led the late 19<sup>th</sup> century French modernist movement, Impressionism. They challenged the art establishment in 1864, when their work was rejected by the jury for exhibition in the annual French Academy Salon, by organizing their own—the ground-breaking *Salon des Indépendents*. Interestingly, art critics did not fault their work for its subject matter, as had the academicians: people finding pleasure in everyday activities, relaxing in parks, cafes and places clubs in and around Paris and its nearby countryside. Rather, critics denounced their work as mere “Impressions” because of these artists’ juxtaposed, gesturally applied dabs of bright, unmixed color to establish blurry-edged forms and the transitory nature of reality, a sense of the momentary then new to art. This etching derives from one of Renoir’s most famous paintings, *Dance at Bougival*, 1893, where full-length colorfully dressed figures move gracefully and harmoniously, enjoying a pleasurable, private moment. Renoir’s model was his friend and colleague, painter Suzanne Valadon (1865-1937), whose work is also in the exhibition.



**Childe Hassam (American, 1859-1935)**

*The Church At Old Lyme*, 1924

Etching

Courtesy of Drs. Walter and Mildred Padow

American artists, such as Childe Hassam and John Henry Twachtman (1853-1902) were among “The Ten,” a group of artists whose works were influenced by 19<sup>th</sup> century French Impressionism. Hassam presents architectural and natural forms in a light-filled, flat, ephemeral world. He greatly advanced the popularity of Impressionist art in America by promoting it to collectors, dealers, and museums, who soon became avid advocates of Impressionist art, whether by American or European artists.

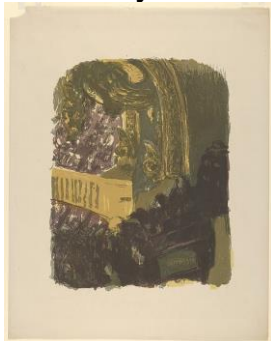


**Pierre Bonnard (French, 1867-1947)**

*The Couple and the Fruit Bowl (La Coupe et le compotier)*, 1925

Lithograph, third state

Courtesy of Drs. Walter and Mildred Padow



**Édouard Vuillard (French, 1868-1940)**

*A Gallery in the Gym (Une Galerie au gymnase)*, 1900

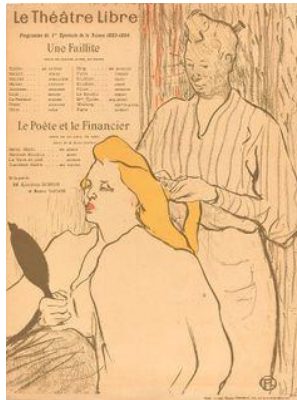
Lithograph, third state of three

Courtesy of Drs. Walter and Mildred Padow

Post-Impressionist, Symbolist artists Pierre Bonnard, Maurice Denis (1870-1943) and Paul Sérusier (1864-1927) named themselves the Nabis or “prophets,” and formed a brotherhood committed to the expression of personal, spiritual, mysterious, and mystical feelings and ideas. *The Couple and the Fruit Bowl* includes two figures, a glass, pitcher, and fruit bowl. While distinct from one another, these forms seem to merge into the background or foreground becoming one with it, infusing the work with



spatial and figural ambiguities. These qualities also characterize Bonnard's landscape as well as Vuillard's *A Gallery in the Gym*, where solids and voids merge to create a decorative, patterned surface.



**Henri de Toulouse-Lautrec (French, 1864-1901)**

*The Hair Dresser (Le Coiffeur)*; theater program for the plays *Une Faillite* and *Le Poète et Le financier*, 1893 (first edition)  
Lithograph, second state of two

Post-Impressionist artist, Toulouse-Lautrec, rejected the ephemeral qualities of Impressionism to embrace solid forms with distinct contours and colors that read as solids on two-dimensional surfaces. Lautrec was especially drawn to subjects of Parisian night-life, its theaters, bars and cafés, and he became well known early on for his mastery of lithography in the many posters he made to promote the city's entertainments by featuring portraits of leading performers. *Le Coiffeur--Programme du théâtre libre*, 1893, a lithograph designed for a theater cover, is one of many works for which the artist produced more than one state or version of his print. After printing in black and white, he printed with another stone that introduced alterations and color. In other instances, he made one or an only state, and used stencils to introduce color, leaving some prints in an edition in black and white and coloring others. The Padow collection includes several examples of Lautrec's prints in different states, and in some cases, examples of only states before and after stencils applied color, as in in *Pauvre Pierreuse!* and *Sleepless Night*.



**Käthe Kollwitz (German, 1867-1945)**

*Killed in Action (Gefallen)*, 1921

Lithograph

Courtesy of Drs. Walter and Mildred Padow

Works by German Expressionists Käthe Kollwitz, Max Pechstein, and Ernst Kirchner dating from after World War I, convey aspects of the artists' reactions to it. Kollwitz, the first woman to be elected into the Prussian Art Academy, focuses on the devastations of hunger and poverty by depicting working-class people as heroic victims of war. Pechstein and Kirchner were part of *The Bridge (Die Brücke)*, a group that formed in Dresden in 1905 as a result of their similar interest in expression, and their work greatly influenced subsequent Expressionist art throughout Europe. Both had absorbed the lessons of Analytic Cubism by the time they completed the works in the exhibition. Angular, geometric forms are jumbled together on the pictorial surface to suggest the chaos and disorder of war and the state of post-World War I Germany. Each takes advantage of qualities inherent to woodcut, such as its wood as texture, and jagged, dramatic cuts into the wood that enliven the compositions and dramatize their meaning. The words *Und vergieb uns unsre schuld (And Forgive Us Our Sins)*, are spelled out in the composition, and Pechstein conveys the anxiety of humans in desperation appealing to a higher force to save humanity from staging war and suffering its atrocities.



**Georges Rouault (French, 1871-1958)**

*Bittersweet* from the *Shooting Star Circus* (*Douce amère* from *Cirque de l'étoile filante*), 1934

Etching, aquatint

Courtesy of Drs. Walter and Mildred Padow

Rouault was a French Expressionist painter who used the circus world as a metaphor to comment on the human condition. He presents actors, clowns, and acrobats as humans locked into specific roles from which they cannot escape, doomed to the behavior their roles require, which conveyed a degree of suffering new to depictions of circus subjects. He was the first printmaker to write and produce a portfolio with text, *De L'Étoile filante*, with famous art dealer and publisher, Ambroise Vollard, who, as Pablo Picasso's dealer, commissioned his famous *Vollard Suite* (1930-37). Heavy black lines delineate the contours of Rouault's figures, encasing the sections of color that read as parts of a stained glass window



**Pablo Picasso (Spanish, 1881-1973)**

*Resting Jester* (*Le Saltimbanque au repos*), 1905

Drypoint

Courtesy of Drs. Walter and Mildred Padow

These drypoints are from Picasso's Rose period, when he was living in his studio, *Le Bateau-lavoir*, in Montmartre, an area of Paris filled with artists, writers, and poets, and working primarily with reds and pinks in his paintings. He particularly delighted in the depiction of circus people--clowns, jesters, and harlequins—presenting them intuitively rather than after actual models. This Picasso drypoint, along with others on view reveal the artist's mastery of line and his assuredness in using it. With a series of simple, expressive strokes, he creates a bulky, circus jester seated on a block. Although the block juts forward to suggest a three-dimensional space, its parts also read as abstract shapes that are part of the same surface as the jester's profile, thus collapsing pictorial space. Picasso captures the jester's persona and physicality, and the block that supports his seemingly tired form suggests later developments in Picasso's art, in that he, along with Georges Braque (1882-1963), were the founders of Cubism, one of the most important modern art movements of the early 20<sup>th</sup> century. Working in tandem, the two presented monochromatic paintings that depict shifting, unstable arbitrarily lit forms from simultaneous points of view, arguing that simultaneity of point of view was a more truthful presentation of reality than when seen from one-point perspective. In pushing the boundaries of art as it was then known and defined, the work of Picasso and Braque set the stage for the emergence of modernist abstraction, works of no identifiable subject.



**Georges Braque (French, 1882-1963)**

*Lemons (Les Citrons)*, 1954

Lithograph

Courtesy of Drs. Walter and Mildred Padow

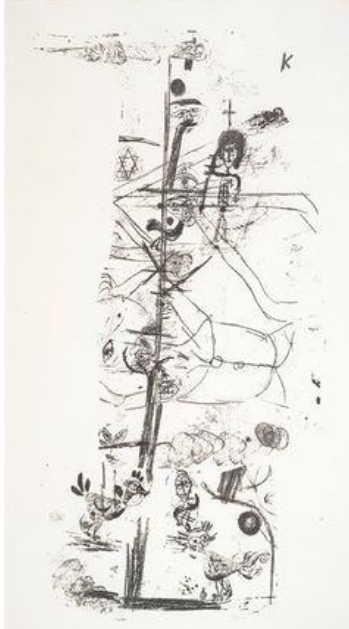
Braque's woodcuts date from many decades after he worked closely with Picasso, and long after the bright colors and flat shapes of Synthetic Cubism had replaced the unstable, shifting, monochromatic forms of Analytic Cubist art. These balanced abstract flat forms read as colored

shapes on the surface of the support. Contours define identifiable subjects—lemons--known only as three-dimensional elements, thus allowing Braque to imply three-dimensional volume with contour, revealing his debt to Fauve artist, Pierre Matisse (1869-1954) who was the first to synthesize line and color in this way. In the 1910s, the Fauvists and Cubists were rivals, but here Braque uses his sophisticated knowledge of both to present a modern still life, a category in art whose origins date from the 15<sup>th</sup> century works of Southern and Northern Renaissance artists.



Fernand Léger (French, 1881-1955)  
*Women with a Parrot (Les Femmes au perroquet)*, 1952  
Lithograph  
Courtesy of Drs. Walter and Mildred Padow

The work of Fernand Léger reveals more about the specifics of the phases of Cubism than those in the exhibition by its founders, Pablo Picasso (1881-1973) and Georges Braque (1882-1963). Léger's *Composition with Two People* presents monochromatic, geometric, angular forms lit by numerous light sources that shift and move in a shallow envelope of space seen from multiple points of view, characteristics of Cubism. *Women with a Parrot* presents forms and bright colors contiguous with the pictorial surface that first appeared in the work of Synthetic Cubists. Yet, here, color exists as a force independent of form.



**Paul Klee (Swiss-German, 1879-1940)**

*The Witch with the Comb (Die Hexe mit dem Kamm)*, 1922

Lithograph

Courtesy of Drs. Walter and Mildred Padow

Klee absorbed the influences of various early modern art movements, such as Expressionism, Cubism, and Surrealism (art whose subjects were dream-like unconscious states of mind or irrational forces) to produce highly individualized meditative work that is simultaneously abstract and figural, filled with stick-like human and animal forms in fanciful and childlike arrangements. Klee was part of the German Expressionist group, *The Blue Rider (Der Blaue Reiter)* founded in 1911 by artists Wassily Kandinsky (1866-1944) and Franz Marc (1880-1916) whose prismatic colors and pure shapes conveyed spiritual forces to oppose the era's corruption and materialism. The Nazis seized many of Klee's works as examples of art that distorted natural forms or displayed inadequacies of technique, and they included his work in the exhibition of modern art they organized in 1933, *Degenerate Art*, to define and condemn what they considered subversive imagery. Many European artists subsequently deferred from working abstractly or with other modernist principles deplored by the Nazis from fear of recrimination or death, or they fled to America and other countries, where they were free to work abstractly and with other tenets of modernism, such as Max Beckmann (1884-1953), Hans Hofmann (1880-1963), George Grosz (1893-1959), Piet Mondrian (1872-1944), and Hans Richter (1887-1976).



**Thomas Hart Benton (American, 1889-1975)**

*Sunset*, 1940

Lithograph

Courtesy of Drs. Walter and Mildred Padow

When Benton made this lithograph, he had moved from New York to the mid-West, having rejected abstraction, which was celebrated there as the most avant-garde art. He became known as a Regionalist for his realistic paintings of agrarian, rural, mid-Western subjects that for Benton, epitomized America, and the lives and experiences of its people. He turned to the traditions of linear perspective and modeling in light and dark to construct illusionistic and receding spaces filled with recognizable forms, some of which also read as abstract patterns, as in the clouds and rolling bands of land in *Sunset*.



**Edward Hopper (American, 1882-1967)**

*Night Shadows*, 1921

Etching, third state

Courtesy of Drs. Walter and Mildred Padow

Artists interested in realism in the first half of the 20<sup>th</sup> century included Edward Hopper and John Sloan, among others. Hopper's etching, *Night Shadows*, one of his earliest works, presents a single figure at night on the

streets of a city, moving toward an ominous diagonal shape that cuts across the surface of the composition. The vast space, defined by an imposing, corner building and open areas convey feelings of loneliness, isolation, and a sense of the potentially ominous unknown that characterizes Hopper's work.



**John Sloan (American, 1871-1951)**

*Indian Detour*, 1927

Etching

Courtesy of Drs. Walter and Mildred Padow

John Sloan was a social realist who, along with a group of seven other artists, including William J. Glackens (1870-1938), challenged the tenets of the art establishment by using subjects then considered inappropriate in art: beggars, immigrants, and social outcasts. When their paintings were not accepted for the 1908 National Academy annual exhibition, they displayed them that year in the ground-breaking New York modernist exhibition at the Macbeth Gallery, thus becoming known as “The Eight.” After World War II, many American artists turned away from the influences of European modern art to seek an art indigenous to America. Some believed it could be discovered in the rituals and patterns of this country's Native American lands, art, and culture. Sloan traveled to New Mexico in 1927, where he made an etching that captures and critiques the superficial fascination of tourists with rituals that were often sacred and of great importance to Native Americans, who now seldom permit anyone from attending dances. Here, large buses and noisy, tourists, some oblivious to what is going on, converge on a pueblo plaza to nearly crowd the dancers out.



# NSU ART MUSEUM

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## FORT LAUDERDALE

### FIVE CENTURIES OF PRINTS: DRS WALTER AND MILDRED PADOW COLLECTION

July 24 – October 23, 2016

#### The Nude

The female nude has been a theme in Western art since the Ancient Greek period (8<sup>th</sup> century B.C. to c. 600 A.D.) and was revitalized during the Renaissance with the rediscovery of Ancient Art, as in paintings of reclining, nude, idealized, goddess figures in works by Giorgione (1478-1510) and Titian (d. 1576). The tradition of idealizing the female body was shattered in the 19<sup>th</sup> century when Manet's *Olympia* (1863) was included in the Paris Salon of 1865. It shocked visitors by presenting its central figure as the naked, un-idealized body of the prostitute, Victorine Meurent, who is presented in a contemporary setting, confronting the viewer with her gaze. Manet's *Odalisque*, c. 1868, on view here, addresses this theme in the guise of the clothed *Odalisque* (a Harem slave or concubine), a theme that became popular in the 19<sup>th</sup> century as a result of increasing interest in non-Western cultures. Here, the figure lounges provocatively on plush cushions, confronting the viewer with her eyes and body. Western artists have continued to depict the nude, such as contemporary artist, Chuck Close, whose photographs of nudes are on display in *Chuck Close: Photographs*, on view in galleries upstairs in the museum. Whether idealized or not, some of the works on display here perpetuated the reclining female nude tradition, such as Renoir's *Reclining Nude*, 1906; Maillol's *Cradled Woman*, 1926; or Avery's *Reclining Nude*, 1941. Renoir also idealizes the female form in his *Seated Bather*, c. 1905, while other artists depict models more realistically, who pose as bathers, seated figures, or actresses. Although nude models were widely available to male artists, they were considered an inappropriate subject for women artists until the mid-20<sup>th</sup> century. The nude drawing by self-taught Suzanne Valadon, who modeled for Renoir and other French artists, is thus unusual

#### Portraiture

Europeans began commissioning artists to make portraits for their homes in the 15<sup>th</sup> century in response to the era's increasing interest in the temporal world and individual identity. They were the only pictorial means of recording how people looked until the invention of photography in the 1830s, which offered a new and inexpensive way of making portraits. Painters and print makers often used photographs as sources of inspiration but could manipulate and or emphasize specific characteristics of an individual or present them abstractly in ways photographs could not. Moreover, prints were also made for reproduction in books, where people became familiar with their work, long before museums began to serve this function for the public. In addition, the various print making techniques or combinations of them offered artists inexpensive ways of

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experimenting with the genre. Contemporary artists, such as Chuck Close, first used photography as a means of facilitating his painted portraits of friends and colleagues, which can be seen in *Chuck Close: Photographs*, the exhibition on view on the second floor of the museum until October 2, 2016. Portraits in this exhibition span the years 1903 to 1976. Some present artists' friends, such as Renoir's portrait of sculptor, Auguste Rodin (1840-1917) or Picasso's portrait of historian and art dealer, D. H. Kahnweiler, who championed Picasso's work and that of other modernists, while others are of anonymous subjects.

### ***Abstraction and Representation***

Artists have long been fascinated with exploring these two opposing approaches to image making in works that address one or the other, sometime in combination. This section of the exhibition presents a variety of prints created from the 1950s to the early 1980s, using a medium in which they could see results with the first printing, and modify their plates for new effect. Prints also made their work available as multiples to a wide audience of collectors at appealingly modest prices. Some artists here are better known for their accomplishments in other mediums, such as sculptors, Alexander Calder (1898-1976) and Henry Moore (1898-1986), and architect, Le Corbusier (1887-1965). Others are best known for works they produced earlier in the century, such as Max Ernst (1891-1976) and Man Ray (1880-1976), whose earlier experimentation with Surrealism in the 1920s and 1930s continued to shape their exploration of abstraction in subsequent decades. Marc Tobey's (1890-1976) interest in abstraction relates to his interest in Asian calligraphy. Dutch-American artist, Willem de Kooning (1904-1997), came to the United States in 1926 from Holland, and became part of a group of artists first known as the *New York School* (Franz Kline (1910-1962), Jackson Pollock (1912-1956), and Robert Motherwell (1915-1997), among others. Later called Abstract Expressionists, these artists spearheaded the most important American avant-garde movement of the 20<sup>th</sup> century. Emerging in the 1940s in the wake of World War II, Abstract Expressionism shifted the center of the art world from Paris to New York and established America as a leading avant-garde force in the art world.

### **Print-Making Techniques**

#### **Woodcut**

This process involves drawing on a flattened, smoothed wood block and carve the wood away from the lines in the drawing to set them in relief. The relief is inked, covered with paper, and pressure applied to it transfers ink to paper with the print being a mirror image of the relief, which can be inked again many times to produce multiples.

#### **Engraving**

Artists make engravings using tools (burins) to draw, carve, and gauge out areas of the metal plate, which is inked and its surface wiped clean. Paper is placed on it, and plate and paper are sent through a press to transfer the plate's ink-filled, recessed areas to the sheet. The resulting print is a mirror image of the engraved plate from which other prints can be made

## **Drypoint**

Drypoint is a technique used for draw lines directly onto on printing plate with an etching needle and is often used in conjunction with engraving, etching, and acquatin..

## **Aquatint**

Using various tools to scratch and texture the plate, artists create areas on its surface that read as lights and darks in a finished print.

## **Lithography**

Lithography depends on the incompatibility of oil and water. Artists draw on the surface of a ground, flat stone using an oily or greasy medium (crayon or tusche--an oily liquid wash). When water floods the surface of the stone, its greasy areas repel it. Printer's ink (an oily medium) is applied to the stone surface that adheres only to its greasy sections, while the rest can be washed away. Artists cover the stone with paper and run both through a press. Pressure fixes the inked areas to the paper. The image is a mirror of its source, and the technique is more painterly than any of the intaglio processes: drypoint, engraving, etching, or aquatint.

## **Silk Screen**

This process forces ink through the openings of a mesh screen by moving an ink-loaded squeegee over it to transfer the image that has been embedded with an emulsion into the screen directly onto the paper below. Colors are printed one at a time using one screen for each color or a single screen that is cleaned each time a new color is used.