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Chapter 8

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| **Across**  **2.** one of the three historical methods for making art prints  **6.** in printmaking, the precise alignment of impressions made by two or more printing blocks or plates on the same sheet of paper, as when printing an image in several colors  **8.** in printmaking to project selected areas of a plate from the bite of acid by coating them with a resistant varnish  **9.** a surface in which a design is prepared before being transferred through pressure such as paper  **13.** the first of the northern European artists who seems to us “modern” in his outlook  **14.** acidic-resistant substance made from beeswax, asphalt, and other materials | **Down**  **1.** a multiblock woodcut designed by Chao Mei  **3.** a print making method in which the image is transferred to paper by forcing ink through a fine mesh in which the areas not meant to print have been blocked  **4.** an aquatint designed by Mary Cassatt  **5.** a lithographic process which means that the printing surface is flat not raised  **7.** “silk writing”  **10.** an intaglio printmaking method in which lines are cut into a metal plate using a sharp tool called a burin, which creates, V-shaped channel  **11.** describes any printing method in which the image to be printed is raised from a background  **12.** in print making, the total number of prints made from a given plate or block |