

[Leopard In The Tree](#) by [Joseph Vance](#) (On Sale!)

Etching - Main Subject: Animals & Birds



**Item Number**

1428696838

**Retail Value**

\$600

**ArtRev.com Price**

\$75

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**Dimensions (As Shown)**

17.75W x 20.75H Inches


45.08W x 52.7H cm

**Medium**

Etching

**Edition**

- Limited Edition of 250

- Hand-Signed 

- Numbered 

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**About Joseph Vance**

Joseph Vance's primary field of interest is the big game animals of the world. He has conducted six major study expeditions to Africa and Asia since 1970 for first-hand field experience and research. Countries include: Kenya, Tanzania, Ethiopia, South

Africa, South-West Africa, Ceylon and India.

Mr. Vance is presently serving as an officer and member of the Executive Board of the Society of Animal Artists. His work was first publicly exhibited in 1967 in the West End Community Council show in New York City, where he took 2nd place in the Graphic Arts division. Media used by Vance varies from acrylic on board, to pencil and bronze sculpture.

It was during the 1960s when Andrew Wyeth, James Audubon, and other realists work was popularly accepted in major museums that the rediscovery of American figurative art became an acceptable movement in art. The resurgence of realism in America was led by a dynamic group of African, western and wildlife painters. The limited edition prints pioneered by these artists brought realistic art into the homes of many Americans. There is no doubt that realism, especially wildlife, is having a most successful exposure throughout America.

Today as art and science merge and with the relativity of the objects portrayed taking on more universal meaning, we find in Joe Vance's portraits of African wildlife the reflections of the artistic philosophies and concerns for this age; that of ecology, the environment and preservation. Joseph Vance's sentiments are expressed in the following manner, "My work is an attempt to realistically portray the large mammals in their natural habitat. I try to capture not only the anatomical definitions of the animal, but the grace and beauty, dignity and majesty inherent in each wild species."

"For myself, to know a particular species I must see it and study it in its natural element. Nowhere else is the character of the animal so clearly revealed."

"Animal art is probably the oldest recorded form of art. I have been interested in it ever since I can remember. Its recent popularity may be a result of an awareness that the wild places and wild creatures are fast disappearing."

Despite prevailing fashions a few great artists of every age, working in their particular field of specialty, have produced time- less portraits of animals. Today with space technology and freeways, it is helpful to have artists re-directing our interest to the fact that we share this good green planet with other life forms.

## Etching

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal (the original process in modern manufacturing other chemicals may be used on other types of material). As an intaglio method of printmaking it is, along with engraving, the most important technique for old master prints, and remains widely used today.

In pure etching, a metal plate is covered with a waxy ground which is resistant to acid. The artist then scratches off the ground with a pointed etching needle where he or she wants a line to appear in the finished piece, so exposing the bare metal. The echoppe, a tool with a slanted oval section is also used for swelling lines. The plate is then dipped in a bath of acid, technically called the mordant (French for biting), or has acid washed over it. The acid bites into the metal, where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only the ink in the etched lines.

The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the etched lines, making a print. The process can be repeated many times; typically several hundred impressions could be printed before the plate shows much sign of wear. The work on the plate can also be added to by repeating the whole process; this creates an etching which exists in more than one state.

Etching has often been combined with other intaglio techniques such as engraving e.g. Rembrandt or aquatint e.g. Goya.

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