

[Courtyard](#) by [Stephan Whittle](#)  
Etching - Main Subject: Plants & Flowers





**Item Number**  
9581488356

**Retail Value**  
\$500

**ArtRev.com Price**  
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**Dimensions (As Shown)**  
6.5W x 7H Inches  
16.51W x 17.78H cm

**Medium**  
Etching

**Edition**  
- Limited Edition of 450  
- Hand-Signed   
- Numbered 

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## About Stephan Whittle

Stephen Whittle was born in Leeds, England in 1953. He began etching at Chelsea School of Art, London in 1970 and continued at Brighton College of Art, from which he received an honors degree in fine art in 1975. The next few years were spent in Switzerland and England, working as artist, teacher and graphic designer. In 1980 he established his etching studio near Skelmersdale, Lancashire and began exhibiting in galleries around Great Britain.

Whittle's vision of nature as a place of harmony and balance was expressed in his early etchings. From the beginning he utilized his intensely personal sense of color and rhythmic, flowing composition to create "miniature worlds" on copper plates. Many of these early editions were quickly sold out. Throughout the 1980's, Whittle worked with major publishers such as London Contemporary Art and CCA Galleries, and his vibrant floral and landscape scenes soon gained popularity worldwide.

In the early 1990's, Whittle exhibited at art shows in Tokyo, Paris, Frankfurt and New York. Always in search of a new challenge and broader horizons, Whittle moved his studio to Iowa in 1992. His arrival in America inspired brighter colors and larger pieces and he developed a method of embossing designs around the border of the etched images. In 1997, the Whittle family relocated to northern California where he began a series of etchings depicting vineyard and wine related themes.

Whittle passed away in a boating accident at Angora Lakes, Tahoe in 2001, and is survived by his wife and their two children. A trust fund has been established for the children

## 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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