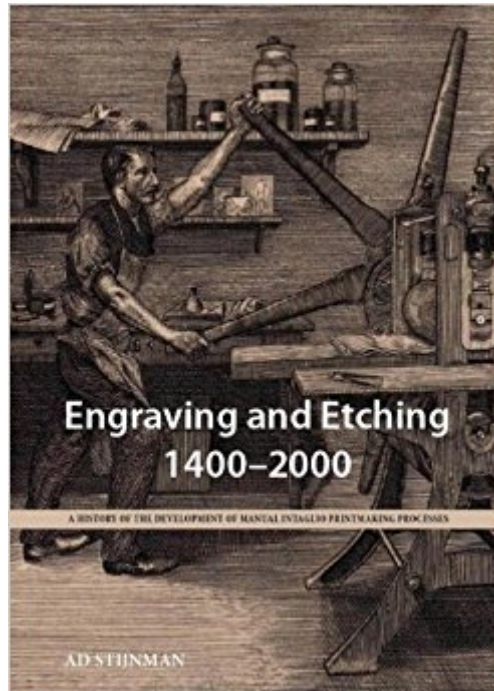


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Engraving And Etching, 1400-2000



Synopsis

This book surveys the history of the techniques of engraving, etching and plate printing i.e. that of manual intaglio printmaking processes from its beginning in the 1430s until today.

Book Information

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Customer Reviews

The book is a one-stop shop for historians and collectors of prints. Stijnman's coverage of broader topics, like the professionalisation of the trade, the development of definitions of authenticity in printmaking, and the connections between fine art and book printing, is balanced by detailed studies of the developments of tools, grounds, acids, the roller press, inks, supports and colour printmaking.

Apollo - February 2013 The author is uniquely qualified to write this book...As a result, his conclusions have an authority that immediately makes this a standard work, and it can confidently be recommended to any reader.

The Burlington Magazine, 177 - March 2013 This is an exhaustive study of the history of intaglio printing. Its discursiveness leads to its great length but also to its value as a reference work. The proponents of both art and technique are well represented, both in text and illustration, much of the latter of good size and in colour. Mr Stijnman, and his publishers, have done a great service to both the art and craft of printing by making this study accessible.

The Society of Bookbinders Newsletter - August 2013 It is an example of the kind of mind-boggling research that occasionally happens in the field of prints (one thinks of Bartsch or Hollstein)--research that transforms the field and opens new horizons for future scholars. Engraving and Etching will be indispensable in museum print study rooms, art libraries, for collectors and print dealers for many years to come.

Art in Print November - December 2013 Encyclopedic in vision, it

moves well beyond the early modern period to cover more than six centuries of printmaking. Given the ambitiously broad chronological span and the close attention paid to technical issues, one might compare Stijnman's book with the standard introductory textbooks by Bamber Gascoigne or Antony Griffiths - but *Engraving and Etching 1400-2000* is paradoxically both more focused and more expansive than these other two exceptionally useful volumes. *Council for European Studies* - December 2013 The wealth of fact, imagery and well-grounded suggestion in this book so excites the memory and imagination. Stijnman answers many questions and solves numerous puzzles, inviting the reader into his inquiry and providing the solid basis for further discussion, research and speculation - a model of true scholarship. *Print Quarterly* - December 2013 How immensely refreshing to find a respected printmaking scholar and academic who is also a practicing printmaker. Ad Stijnman knows his stuff and understands the art of intaglio printmaking first hand. [...] The edition is beautifully illustrated throughout with examples of intaglio prints ranging through the six centuries studied. [...] It has been an impressive undertaking by Ad Stijnman, who has produced an edition so very dense in terms of information and yet so utterly engaging. *Printmaking Today* - Vol. 23, Summer 2014 Ad Stijnman's richly illustrated and in-depth study of the history of the techniques of engraving and etching focuses on the development of the intaglio processes, while at the same time throwing light on things that had a direct influence on this development: for example, materials, style, fashion, commercial considerations, and technical innovation. Stijnman brings the reader into the printmaker's workshop and describes in detail the production of prints from start to finish. [...] This work is not only an engaging descriptive study of intaglio processes over the last six hundred years but also a particularly useful reference work that can serve well as a starting point for future research. *Sixteenth Century Journal* - Vol. XLV/2, 2014

Ad Stijnman PhD (Amsterdam) FRHistS is a researcher on historical printmaking materials and processes at the Rijksmuseum, Amsterdam. He has published monographs and numerous articles on the practical aspects of historical printing and printmaking techniques.

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