Learning Never Ends

To further understand the history of engraving and intaglio printing, as well as to gain more insight into the master artists who worked in the medium, read the following excerpts of feature articles written by art historian Wendy Thompson for The Metropolitan Museum of Art.
>>>>>>>>>>>>>>>

To continue learning more about historic hand-printmaking techniques, consult the *Heilbrunn Timeline of Art History* found on The Metropolitan Museum of Art's website: www.metmuseum.org/toah/.

Visit also the *Design to Touch* website for a time line and links to additional resources.

1.7 ALBRECHT DÜRER
Self Portrait at the Age of Twenty-Eight, 1500. Oil on panel. Alte Pinakothek, Munich, Germany. The Bridgeman Art Library International.

figure 1.8
TITLE: *The Printed Image of the West: Engraving (opposite page)*
STUDIO: Kean Cre8tive
ART DIRECTOR: Erin Smith
DESIGNER: Erin Smith
CLIENT: IEGA
PROCESS: Four-color engraving
PAPER: Crane, 100% Cotton, Definitive Collection, Espresso, 100 Cover
WRITER: Wendy Thompson, The MET, New York

THE *printed*

IMAGE OF THE WEST ENGRAVING

The highly skilled craft of engraving, in which a wedge-shaped metal tool known as a burin is used to gouge clear, sharp furrows in a metal plate, appears to have been adapted from goldsmithing. Two of the great early masters of the technique in the North, **Martin Schongauer and Albrecht Dürer,** had fathers who were goldsmiths, and in Italy the medium seems to have its origins in the *niello plaques*—small engraved plates of silver or gold whose incisions were filled with a dark substance to shade the design—made by Florentine goldsmiths. The earliest engravings were produced in Germany in the 1430s but the first monumental engravings, rivaling painting in their ambition, were created in the 1470s—in Germany by Schongauer & in Italy by the Italian painter **Andrea Mantegna.** Schongauer raised engraving from a minor craft to a major art form with compelling works like the *Saint Anthony Tormented by Demons (20.5.2)* {numbers in parenthesis refer to Metropolitan Museum of Art accession numbers}, in which deeply engraved lines create a vivid linear pattern against the white background. To create texture, Schongauer used a great variety of strokes—from the long, sinuous lines that