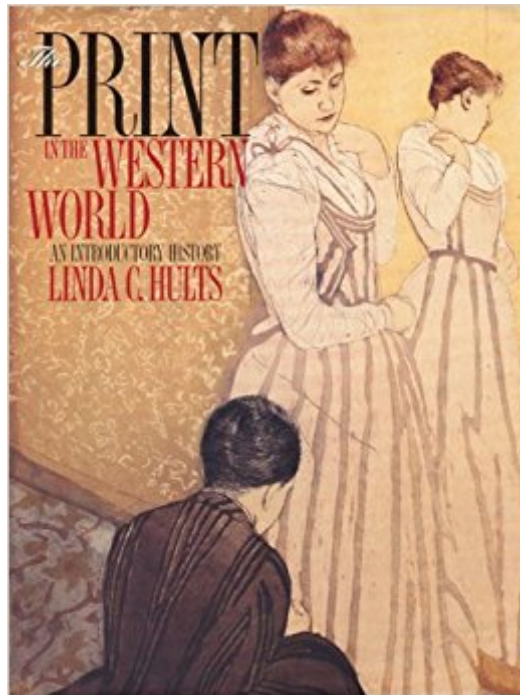




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The Print In The Western World: An Introductory History



Synopsis

The Print in the Western World is a comprehensive history of the print from its origins in the fifteenth through the late twentieth century. A source of inspiration to many great painters, such as Titian, Rembrandt, and Manet, printmaking has established its own criteria of aesthetic excellence as well as its own expressive language, both of which are explored here. Scholars and print collectors will find in this well-written and generously illustrated book a valuable reference, students a lucid survey, and art lovers an informative introduction to the history of the print in Europe and America. More than 700 illustrations, forty-nine of them in color, show the evolution of the relief, intaglio, planographic, and stencil processes through the centuries. Giving detailed treatment to the work of five master printmakers—Albrecht Dürer, Rembrandt van Rijn, Francisco Goya, Pablo Picasso, and Jasper Johns—the book also discusses in depth numerous other artists, such as Martin Schongauer, Andrea Mantegna, Hendrik Goltzius, Jacques Callot, Giovanni Battista Piranesi, William Hogarth, Honoré Daumier, Edouard Manet, Paul Gauguin, Edvard Munch, Käthe Kollwitz, Max Ernst, and Andy Warhol. Although its primary focus is the fine-art original print, The Print in the Western World also addresses in detail the reproductive tradition in printmaking that reached its peak in the eighteenth century and touches on book illustrations, posters, political satires, and vernacular prints such as chromolithographs. Author Linda C. Hults emphasizes the meaning and historical context of prints, the consequences of the print's accessibility to many strata of society, and the relationship among artist, context, subject matter, and technique. The volume includes a glossary of basic printmaking terms, as well as full bibliographies at the end of each chapter, giving readers access to a wide range of recent scholarship on prints.

Book Information

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Customer Reviews

While teaching the history of the print, Hulst felt constrained by the lack of a scholarly chronological introduction to the matter. Her solution: the creation of this well-organized, exhaustively researched volume, which may well become a bible in its field. Her subject isn't limited to technical aspects of printed media (woodcuts, etching, engraving, drypoint, aqua- and mezzotints, lithographs, silk-screens, etc.). She also examines the cultural and economic forces behind each medium as it developed, the personal goals of individual artists and cultural events influencing their times. From Christian souvenirs at early pilgrim sites to Communist agitprop; from prints made for renaissance patrons to mass editions marketed to the middle and lower classes of the industrial age, Hulst treats (and illustrates) them all. The book is meticulously annotated and indexed and incorporates commentary from other art historians. Female artists and writers are also given their due. Beyond the overwhelming scholarship, this is a work to be read. Hulst's prose has a clarity, rhythm and range of shading that complement the prints she describes. This could ultimately be its greatest blessing for readers in the subject. Copyright 1996 Reed Business Information, Inc.

YA?A wonderful resource. This scholarly work covers the four basic types of printmaking and characteristics of prints as works of art; readers can follow the course of printmaking from Durer, through Goya, Hogarth, and Daumier, to name just a few. A comprehensive overview of art history is also gleaned through the relationship of printmaking to the other media. It is obvious that the reproductions were selected with great variety and clarity in mind. Providing information and insight in one volume, the prose is succinct without being tedious. An attention-getting Mary Cassatt cover captures the lyrical qualities and eloquence of printmaking. This precise art form is finally getting the attention from the public that it deserves, and this book advances that process.?Arlene Hoebel, W. T. Woodson High School, Fairfax, VACopyright 1996 Reed Business Information, Inc.

A great comprehensive book for prints and drawings. The pages are not glossy like most textbooks and the images which are all black and white could be cleaner but for all the information written in it, it's worth a purchase. Fast delivery and nicely padded packaging.

The book was better than I expected... Great!!!

This book is the most comprehensive account of both the development of works of art on paper as well as precise analyses of the artists/ printmakers in the western world to date. It is much more detailed than Ivins, Rosen, Landau and Parshall, Getlein and Getlein, and Hind- not that these authors are lacking, but their brevity limits a more complete view of the field. Hults writes from years of hands-on experience and extensive archival research. The books' breadth is the Encyclopedia Britannica of Western printmaking, both old and new. Its 900-odd pages do take time to read and digest, however it does answer most questions in the field. John Waldman.

This book is a must-buy for those seriously interested in taking up print collecting or indeed wishing to gain experience in appreciating prints. Its coverage is magnificent in its breadth and detail. When I purchased from , I bought two copies - one copy was requested by an art historian - high praise indeed!

The book I got was in great condition, no marks, and I got it right on time, in time, to use for my class!

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