



SIX
CENTURIES
OF
MASTER
PRINTS

Six Centuries Of Master Prints Treasures From The Herbert Greer French Collection

**Catherine Jenkins,Nadine M.
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Six Centuries Of Master Prints Treasures From The Herbert Greer French Collection:

Six Centuries of Master Prints Cincinnati Art Museum, 1993 Published in conjunction with an exhibit featuring the prints that were selected for research from the estimable collection housed at the Cincinnati Art Museum One hundred and fifty masterpieces reproduced primarily in bandw as close to actual size as possible and accompanying essays by nine scholars are organized chronologically by century Additionally each essay begins with a detailed description of the object and its exhibition and publication history Available from Publications Marketing Cincinnati Art Museum Eden Park Dr Cincinnati OH 45202 Annotation copyright by Book News Inc Portland OR

Drawings in Midwestern Collections Burton Lewis Dunbar, Edward J. Olszewski, 1996 Old master drawings kept in storage their access limited to a few will now be made widely accessible in this new series which will eventually include all drawings in some 70 midwestern collections The first volume introduces a corpus of the rarest of European drawings through the year 1500 a time when artists had just begun to value drawings as works of art It presents 30 entries written by 12 scholars each a specialist in the art of the period and each with immediate access to the artwork itself Annotation copyright by Book News Inc Portland OR

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The Illustrated Bartsch: Early Italian masters Walter L. Strauss, 2000

Five Centuries of Genius Julie Robinson, 2000

The Renaissance of Etching Catherine Jenkins, Nadine M. Orenstein, Freyda Spira, Peter Fuhring, Donald J. La Rocca, Anne Varick Lauder, Christof Metzger, Femke Speelberg, Ad Stijnman, Pierre Terjanian, Julia Zaunbauer, 2019-10-21

The Renaissance of Etching is a groundbreaking study of the origins of the etched print Initially used as a method for decorating armor etching was reimaged as a printmaking technique at the end of the fifteenth century in Germany and spread rapidly across Europe Unlike engraving and woodcut which required great skill and years of training the comparative ease of etching allowed a wide variety of artists to exploit the expanding market for prints The early pioneers of the medium

include some of the greatest artists of the Renaissance such as Albrecht Dürer, Parmigianino and Pieter Bruegel the Elder who paved the way for future printmakers like Rembrandt, Goya and many others in their wake. Remarkably, contemporary artists still use etching in much the same way as their predecessors did five hundred years ago. Richly illustrated and including a wealth of new information, *The Renaissance of Etching* explores how artists in Germany, the Netherlands, Italy and France developed the new medium of etching and how it became one of the most versatile and enduring forms of printmaking. p. 1

margin: 0 0px 0 0px; font: 14 0px Verdana; *Cincinnati Art Museum Collections Highlights* Cincinnati Art Museum, 2008 **The Frick Collection: Drawings, prints, and later acquisitions** Frick Collection, 1968 The Prints of Hieronymus Bosch Paul Lafond, 2002. This book surveys engravings attributed to Bosch and opens with original excerpts on prints after Bosch by Lafond, Passavant, Bartsch, von Wurtzbach and Nagler, providing a useful glimpse of the scholarly Bosch reception in the 19th century and how research has evolved since then. **American Identities** Davis Museum and Cultural Center, 2004 **Lasting Impressions** Laura Bryan, 1999 *Materialized Vision as a Meditative Exemplar* Junhyoung Michael-Maria Shin, 2001 *Seventeenth-century Art & Architecture* Ann Sutherland Harris, 2005. Encompassing the socio-political/cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser-known artists. The book covers artistic developments across six countries and examines in detail many of the artworks on display.

American Art Directory, 1993. The biographical material formerly included in the directory is issued separately as *Who's Who in American Art* 1936-37.

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