

Allgemeine Carten Caractère Gradation der Berge

Frei nach Vorgaben aus einem Kartographen-Handbuch



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Cavallerie

Militairische Plan Caractère
Bataillon im Lager • Regiment in Action

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Höhen Charakteristik

Die Mittelgebirge

13. Berge und Felsen

GEBIRGSTERRAIN

Caractère

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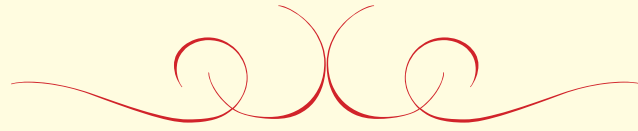
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Dixhuit Variations

POUR

deux Violons, Alto et Bass



Composées et Dédiées

A. M. CANNABICH

Directeur de l'Orchestre et des Concerts

par A. Bohrer

Professeur des Violons

The odd, somewhat geometrical, shapes in some of the above images represent specific elements of decoration for (most usually) rings and pendants, including ring shoulders and hoops, bezels, frame scroll-work and claw-stone settings. Prints were often embellished with naturalistic scenes (these were ultimately dominating features in later prints), in addition to the enamelling designs, both to animate the composition and perhaps, too, as a means of making the work more attractive when artisans showcased their portfolio for potential customers. In fact, printmaking by jewellers was, for instance, a means by which itinerant workers might find employment as they travelled around, because some cities' guilds restricted the numbers of tradesmen who were allowed to work as jewellers.

Ornamental engravings constitute a large and diverse body of prints in which decorative motifs for use by artists and craftsmen in fields such as book illustration, furniture making, architectural and jewellery design, for example, are recorded. Maß. Telefon 0123456789 1234567890

Blackwork prints are a very specific and limited group of ornamental engravings, exclusively providing enamelling designs for jewellery makers.

This type of print was produced in Northern Europe (mostly Germany and France) between about 1580 and 1630. The fairly obvious characteristic that identifies a blackwork engraving is the inclusion of solid areas of blackness, as opposed to a normal engraving in which the motif is formed by fine lines from a burin. But blackwork prints often incorporate elements engraved in the traditional way as well.

The variation in engraving technique almost certainly resulted from goldsmiths having taken up the art of printmaking. Examination of surviving copper plates shows that the surface cuts were likely produced by the same tools goldsmiths used to prepare precious metals to receive enamel. The blackwork engraving on the harder copper metal was undoubtedly a laborious process, restricting its use to goldsmiths familiar with the trade tools. The quality of the prints varied too, as a thicker ink was required to adhere to the wider gouged impressions in the copper.