

(iv) *Late 20th-century engraving.* Intaglio printmaking branched in two distinct directions *c.* 1970: artists who made their own prints, and those who worked collaboratively. Printmakers who made their own prints became associated with 'academic' printmaking. Most contemporary engraving falls in this category. Publisher-financed collaborative printmaking, involving well-known painters working with master printers, favoured complicated, innovative and expensive processes but produced little in the way of engraving. Since engraving is image-oriented rather than process-oriented, solitary, technically demanding and time-consuming it has no need of a collaborative situation. One artist who worked collaboratively, Frank Stella (*b* 1936), updated Hayter's approach by combining engraving with computer-generated imagery, relief, aquatint and etching in enormous, multiplate prints produced at Tyler Graphics in the 1980s.

In the late 20th century many American printmakers were using engraving in combination with other intaglio techniques, including Peter Milton (*b* 1930), who combined elegant burin work with photosensitive ground, aquatint and lift-ground etching in his black-and-white prints. Pure engraving at the end of the 20th century had moved beyond the earlier formalist focus on line *per se* to focus on figurative imagery with a renewed interest in rich tone. The few artists working as engravers selected the burin for its unique ability to produce its characteristic lines and tones and for its simplicity of means. In the USA they included Beth van Hoesen (*b* 1926), Evan Lindquist (*b* 1936), Brian Paulsen (*b* 1941) and Amy Worthen (*b* 1946). The situation in Britain was more diverse. Such Hayter-trained engravers as American-born Jean Lodge (*b* 1941) flourished, while traditional engravers in the Royal Society of Painter–Etchers and Engravers continued to dominate the British conception of the