

THE NEW HOLLSTEIN
DUTCH & FLEMISH ETCHINGS,
ENGRAVINGS AND WOODCUTS
1450-1700

JACOB CHRISTOFF LE BLON
AND TRICHROMATIC PRINTING

PART I

COMPILED BY
AD STIJNMAN

WITH A CONTRIBUTION BY
HELEN WYLD

EDITED BY
SIMON TURNER

SOUND & VISION PUBLISHERS
OUDERKERK AAN DEN IJSSEL 2020
IN CO-OPERATION WITH THE RIJKSMUSEUM
AMSTERDAM

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PRINTED IN BELGIUM

ISBN: 978-94-91539-73-2

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EDITORIAL

The achievements of Jacob Christoff Le Blon (1667–1741), the first to articulate the difference between additive and subtractive colour mixing and inventor of three-colour printing, are generally recognised. Simply put, Le Blon devised a printmaking technique of overlaying three plates prepared with mezzotint and each inked in semi-transparent primary blue, yellow, and red colours. In this manner he could create any desired hue, a feat that astonished his contemporaries.

Merely seeing reproductions of Le Blon's prints and reading about them does not properly convey the impressive nature of the prints, their closeness to paintings and large scale. When the prints are encountered, they can be discoloured or varnished, but two-thirds of the about 150 surviving impressions are preserved well. Some are even in pristine condition, such as those impressions in Copenhagen and Dresden, and it is these that show just what Le Blon could do with his invention of trichromatic printing.

Le Blon developed his ideas and first colour prints in Amsterdam and had some initial success, but with his move to London put this into actual practice. He found patronage with Colonel John Guise and secured a royal privilege enabling him to establish a company for the production and sale of his prints. He advertised the prints in newspapers in 1719 as a "New Invention for Multiplying Pictures by Impression with their Natural Colours." He issued a portrait of King George I and "Originals of Raphael, Corregio, Leonardo Davinci, &c." Not enough prints were sold, while costs were high and so in 1726 "it was resolved to break up the said Undertaking." A year later Le Blon received a privilege for three-colour weaving and started an ambitious new venture, setting up premises in Chelsea, with plans to weave copies of Raphael's *Acts of the Apostles*. This enterprise also failed, and the only product was a modest *Head of Christ*.

Le Blon went to Paris in 1736 and was again granted a royal privilege for his colour printing process. With his portrait of Cardinal de Fleury he also sold sets of specimens of the colour proofs. These gave away the previously secretive process and offer a remarkable insight into his trichromatic manner. Le Blon trained other printmakers for producing the mezzotint plates and John Ittmann, in *Regency to Empire: French Printmaking 1715–1814* (1984), paid tribute to the engravers Pierre-François Tardieu and Jean Robert, as well as to Jean Mouffle who printed the plates: "they set the stage not so much for the clumsy color mezzotints of the Gautiers that followed, but rather for the ravishing pastel-manner plates of Bonnet and the elegant shot silks of Janinet." Margaret Morgan Grasselli succinctly noted in *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* (2003): "Thus did Le Blon lay the technical foundations for the great innovations made in color printing in eighteenth-century France."

Ad Stijnman has long had an interest in Le Blon and the present New Hollstein volumes, with a long introduction and comprehensive catalogue, is a culmination of his researches. He has looked at many contemporary documents relating to Le Blon and travelled widely to study most of Le Blon's surviving prints. Additionally, he catalogued the prints by the brothers Jan and Jacob L'Admiral from Amsterdam who were Le Blon's first pupils. Finally, we are extremely grateful for the textile expertise of Helen Wyld and her original contribution on Le Blon's fascinating venture into tapestry production.

Simon Turner

ACKNOWLEDGEMENTS

I am very grateful to the staff of the collections I visited who supported my research on Le Blon. More in particular I want to thank Barbara Dossi and Julia Zaunbauer (Graphische Sammlung, Albertina, Vienna), Hans Mulder (Artis Zoo library, Amsterdam), Angelamaria Aceto, An Van Camp and Caroline Palmer (Ashmolean Museum, Oxford), Corinne le Bitouzé, Isabelle Geoffroy, Sophie Guérinot and Vanessa Selbach (Bibliothèque nationale de France, Paris) especially for sharing information on Le Blon's inventory, Olenka Horbatsch and Angela Roche (British Museum, London), Elenor Ling and Amy Marquis (Fitzwilliam Museum, Cambridge), Justus Lange (Gemäldegalerie Alte Meiser, Kassel), Kay Etheridge (Gettysburg College, PA), Susanne Wagini (Staatliche Graphische Sammlung, Munich), Thomas Döring (Herzog Anton Ulrich-Museum, Brunswick), Katharina Mähler and Hole Rößler (Herzog August Library, Wolfenbüttel), Monika Stöckl-Reinhard (Hessisches Landesmuseum, Darmstadt), Peter Black (Hunterian Museum and Art Gallery, Glasgow), Volker Harms-Ziegler (Institut für Stadtgeschichte, Frankfurt am Main), Julie Fléjou (INHA, Paris), Anders Toftgaard (KB, Copenhagen), Joris Van Grieken (KBR, Brussels), Kevin Fickert, David Klemm and Ursula Sdunnus (Hamburger Kunsthalle), Dirk Gedlich and Andreas Pischel (Kupferstich-Kabinett, Dresden), Nadine Orenstein (Metropolitan Museum of Art, New York), Patrick Murphy (Museum of Fine Arts, Boston), Piotr Nowak (Muzeum Narodowe, Cracow), Joanna A. Tomicka (Muzeum Narodowe, Warsaw), Gregory Jecmen (NGA, Washington DC), Marja Stijkel (Rijksmuseum, Amsterdam), Dorota Juszcak (RLM, Warsaw), Kate Heard (The Royal Collection Trust, Royal Library, Windsor Castle), Christian Tico Seifert (Scottish National Gallery, Edinburgh), Martin Sonnabend (Städel, Frankfurt am Main), Christel Kordes (Stadsarchief Breda), Claes Kofoed Christensen (Statens Museum, Copenhagen), Bernadett Tóth (Szépművészeti Múzeum, Budapest), Giorgio Marini (Uffizi, Florence), Katrin Gassmann und Sven Hauschke (Veste Coburg), Sierra Kaag (Von der Heydt-Museum, Wuppertal), Dieter Bongartz (Wallraf-Richartz-Museum and Fondation Corboud, Cologne), Julia Nurse (WL, London), Charlotte Lefland and Edward Town (Yale Center for British Art, New Haven).

I would like to acknowledge the advice, information and support of the following persons:

- Chiara Giorgetti, Marco Innocenzi, Anna Mariani and Fabiola Mercandetti are gratefully thanked for helping me trying to find Le Blon prints in Italian collections.
- Ann Massing for discussing prints-behind-glass, a technique which inspired Le Blon to add a fourth, black plate to his trichromatic printing.
- Suzanne Karr Schmidt for discussing varnishing prints, which made Le Blon's prints look even more like oil paintings.
- Nicholas Turner for tracing information on Italian paintings reproduced by Le Blon and for suggesting the discussion about how far his prints are reproductions or originals.
- Jacqueline Thalmann for discussion about Le Blon's oil sketches at the Picture Gallery, Christ Church, Oxford and tracing an uncatalogued Le Blon print in this collection.
- Jose Luis Caivano, Daryl Green and Georges Roque for discussing Le Blon's ideas and works in relation to colour theory.
- Jaap van der Veen searched the municipal archives in Amsterdam and The Hague to find out more about Le Blon's arrival and first years in Amsterdam.
- With Elizabeth Savage I could discuss Le Blon's position in early modern colour printing and look forward to the forthcoming publication *Printing Colour 1700–1830* edited by her and Meg Grasselli.
- Dionysia Christoforou and Manon van der Mullen liberally shared their research on Jan L'Admiral's colour prints.
- Alexander Dencher is thanked for his support in tracing French documentation.

- Antiquarian book and print dealers Andrew Edmunds, Laurens Hesselink, Daniela Kromp and Susan Schulman are thanked for supplying information on works by Le Blon and the brothers L'Admiral, and Nicholas Stogdon is especially acknowledged for sharing information from his own research on Le Blon.
- Tanja Kleinwächter and Friedrich Steinle could not have found a better time for organising the conference Ordering Colours at the Technische Universität, Berlin, in the spring of 2020. Inviting me to speak about Le Blon and discussing it with the participants was very supportive in my considerations about Le Blon and his work.
- Giulia Simonini is to be thanked for liberally discussing parts of her forthcoming dissertation on seventeenth- and eighteenth-century colour manuals, as well as commenting on my introduction.
- Entomologist Cees Gielis is cordially thanked for taking upon him the difficult task of identifying the insects in Jacob L'Admiral's *Naauwkeurige Waarnemingen* (1774), while Ferry Bouman and Marga Coesel-Wouda identified plants the insects lived upon (see Part II, pp. 168–223).
- Bert van de Roemer surprised me with his transcription of the visit of the Von Uffenbach brothers to Le Blon in 1711 in Zacharias von Uffenbach's manuscript diary, until now only known through its revised publication, and generously gave permission to publish it (see Part I, Appendix 2, pp. cxxvi–cxxviii).
- Le Blon's colour weaving process is mentioned in literature often enough, but Helen Wyld is the first author to thoroughly discuss and analyse the process in her contribution (see Part I, pp. cv–cxi and Appendix 8, pp. cxlv–cxlvii).
- Rob Meijer and Johan de Zoete stood at the beginning of this project, as long time ago they educated me about Le Blon's trichromatic process. Unfortunately, I never met Otto Lilient in person, but his book *Jacob Christoph Le Blon, 1667–1741* (Lilien 1985) has been a continuous guide and source of inspiration for the present study and catalogue. David Landau recommended me to Jane Turner to write the biography of Le Blon for *The Dictionary of Art* (Stijnman 1996), the first of a number of articles by me on Le Blon. The publications by Sarah Lowengard (Lowengard 2006) and Dániel Margócsy (Margócsy 2014) were useful in the course of my research process. Hessel Miedema† invited me to discuss Le Blon's working manners in the correspondence between Ten Kate and Van Limborch (Miedema 2006) he was editing, which proved vital for understanding the development of Le Blon's trichromatic process.

My sincere thanks go to the colleagues of the Hollstein team. Marjolein Leesberg, Huigen Leeftang and Ger Luijten for advice and support. Simon Turner for continuously supplying information, suggestions and contacts, to discuss and further my research, and for patiently editing my texts. Finally I am grateful for Dyaj Mohanlal and Frits Garritsen for producing these volumes, which made the project possible.

Ad Stijnman

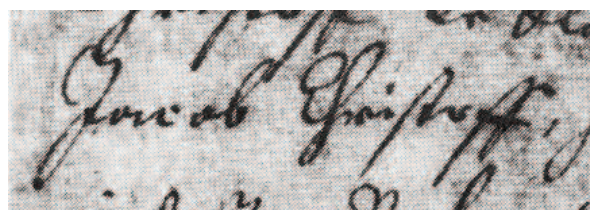
INTRODUCTION

Jacob Christoff Le Blon and the Start of Trichromatic Printing

Jacob Christoff Le Blon (1667–1741) was born to a Huguenot family in Frankfurt am Main, and was the son of book and art dealer Christoff II Le Blon (b.1639) and Catharina Dorellin.¹ His paternal ancestors came from northern France to Frankfurt fleeing from religious persecution in the 1570s, but had branched out to Amsterdam, London and Paris in Le Blon's days.²

During his life he and his contemporaries used the spelling of his family name Le Blon(d), adapting his personal names to the languages of the places he stayed. For example, in Holland it was 'Jacob Christoffel', in England 'James Christopher', in France 'Jacques Christophe', with varieties. However, the Frankfurt baptism registers recorded him as *Jacob Christoff* on 23 May 1667 (fig. 1), which original spelling we use here.

Nothing is known about Le Blon's youth and education, but he likely will have had training from his



1 Detail of Le Blon's entry in the baptism records of Frankfurt am Main as *Jacob Christoff*; from O.M. Lilien, *Jacob Christoph Le Blon, 1667–1741*, Stuttgart 1985, p. 11, fig. 1

father and other family members.³ He is registered as miniature painter (*fijnschilder*) upon his marriage in Amsterdam in 1705.⁴ With plenty of other artists in the family – on his father's side Matthäus Merian the Elder (1593–1650) was his great-grandfather, whose renowned daughter Maria Sibylla Merian (1647–1717) was his grand-aunt,⁵ and on his great-grandmother's side he was related to the De Bry dynasty – the family was artistically gifted, intellectual, ambitious and enterprising, qualities that Le Blon would exhibit himself throughout his life.

The focus in this introduction is on Le Blon and his trichromatic printing process as referred to in contemporary sources, and on close observation of his colour prints and those by his first pupil Jan L'Admiral

(Amsterdam 1699–1773).⁶ Le Blon's ideas and references to his works can be found in the discussion on colour theory and in studies on colour printing in the second half of the eighteenth century; he and his works were not forgotten, but did not play a major role then.

Le Blon & the brothers L'Admiral

Le Blon was the first to articulate the difference between 'additive' and 'subtractive' colour mixing.⁷ This was a landmark change in the study of colour, because it defined colour produced by light and colour produced by paint or ink as two different physical phenomena, something only properly observed a century later.

He is generally recognised as the inventor of trichromatic printing, a radically new concept of colour printing by means of three super-imposed layers of respectively blue, yellow, and red ink on white paper.⁸ It was the first manner to create all desired hues by means of printing instead of hand-colouring (fig. 2), a feat that astonished his contemporaries earning him English and French royal privileges. Le Blon's process stood at the base of the present CMYK colour system employed for industrial colour printing, photocopiers and computer printers, in which the order of printing colours is Cyan (greenish blue), Magenta (purplish red) and Yellow, with K (Key) standing for black and printed on top (fig. 3).

Le Blon used trichromatic printing for the reproduction of oil paintings by old masters and a few of his own. From early on the process was also considered suited for depicting plants, fruit and animals, less so for landscapes and historical subjects.⁹ It proved especially useful for anatomical figures, of which kind he produced three examples. Twice he launched projects for anatomical atlases, but both were interrupted. The idea was valid, though, because four of his five former pupils tried their hands at anatomical prints within the domain of scientific illustration.¹⁰



2 Detail showing the rainbow effect of Le Blon's trichromatic process with the text [in yellow:] *Opus Inventionis imprimendi Coloribus naturalibus* [in blue:] *in Gallia primum* / J.C. le Blon Artis Inventor / fecit et excudit (The first work of printing in natural Colours in France, made and published by J.C. Le Blon Inventor of the art) of the portrait of *André Hercule de Fleury* (no. 34(5)/III); Copenhagen, Statens Museum for Kunst, Den Kongelige Kobberstiksamling, Box 350, no. 28



3 Enlarged detail of CMYK printing

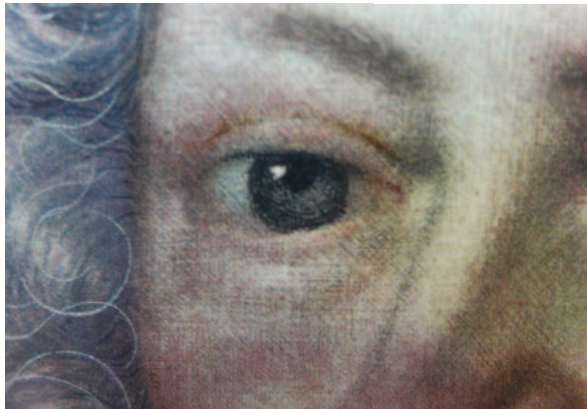
The prints of Jan L'Admiral and Jacob L'Admiral (Amsterdam 1700–1770) are also catalogued in the present New Hollstein volumes.¹¹ They worked on the plates for Le Blon's trichromatic prints in London from 1718–1723,¹² after which the brothers moved to Paris.¹³ Independent from Le Blon they produced a colour portrait of *Louis XV* (cat. Jan L'Admiral no. 69, cat. Jacob L'Admiral no. 45) that they showed to the French king in 1727.¹⁴ Back in Amsterdam Jan continued with a series of anatomical colour prints (nos. 8–14) from 1736 to 1741, of which the surviving colour trial proofs are revealing for understanding the trichromatic process. Jacob embarked on a different career as national inspector of weights and measures for the Dutch Republic. However, already as a boy he had an interest in entomology and in between his

professional activities he kept working on a publication on insects. It was illustrated with etchings (nos. 2–34) that were in concept much in line with the images of insects depicted by Le Blon's grand-aunt Maria Sybilla Merian. Following her, Jacob also depicted the insects he studied on the plants they lived on,¹⁵ a phenomenon of nature Merian was the first to publish her observations about.¹⁶

In the last years of his life Le Blon worked in Paris, where he trained staff to make plates and print them in his manner.¹⁷ The activities he exploited there had a lasting effect on French printmaking. Expertise disseminated after his death due to the work of his former employees and because details of the process were published.

Especially Le Blon's pupil Jacques-Fabien Gautier-Dagoty (1716–1785) and his five sons produced a few hundred colour mezzotints and spread the manner to Italy.¹⁸ In parallel to their activities, from 1756 Jean-Charles François (1717–1769) developed crayon engraving by working copperplates with roulettes with irregular coarse threads in combination with a variety of punches to imitate the grainy lines of black or red crayon drawings.¹⁹ Gilles Demarteau the Elder (1722–1776) added printing two plates in black and red to reproduce drawings *à deux crayons*. Louis-Marin Bonnet (1736–1793) extended on this to print two plates in black and white, even three plates in black, red and white on blue paper. Furthermore, by 1769 he produced his *Tête de Flore* after a pastel drawing by François Boucher (1703–1770) printed from eight plates in eleven colours. Bonnet printed heavy opaque colour layers mimicking the pastel drawings he reproduced.²⁰ Bonnet's pupil François Janinet (1752–1813) worked his plates with roulettes with very finely grained threads. From 1772 he created transparent tonal planes with textures barely visible without a magnifying glass. Important to the discussion is that he also introduced multiple plate printing with primary colours and black. The combination of these three elements was successful in making prints look like washed watercolour drawings (fig. 4). Consequently, the trichromatic process contributed to the classical French colour prints produced between 1770 and 1790.²¹

Despite the great skills of French printmakers and



23 Detail with engraved black and white lines for the hair of the wig, engraved and dotted details in and around the left eye in the portrait of *George I* (no. 36); Berlin, Kupferstichkabinett, 3-1892



25 Detail with the left eye of *St Agnes half length figure* (no. 15); Dresden, Kupferstich-Kabinett, A 85246

that the designs on the three plates are complementary and only all altogether do they form the complete print, *i.e.* the plates are interdependent. As Mortimer explained:

“Each Plate is not completely engraved, but only contrived to take such a *Portion of the Colour* as is necessary with the *other two Plates*, to make the Picture compleat.”

And the plates should be printed in perfect register to create a coherent print:

“To print the three Plates, so as that they may agree perfectly in the Impression.”²³⁹

Intaglio printing in register is always a problem, because printing is on damp paper that stretches when run through the press, while it shrinks when drying.²⁴⁰ Printing the same damp sheet for the second time it stretches further and so on. Every plate printer is aware of this. It cannot be prevented, but measurements can be taken to limit printing out of

register. All Le Blon's prints show the effects of paper stretch. Fortunately for us this defect also clearly shows the use of three primary colours of ink (fig. 26).

The trichromatic process

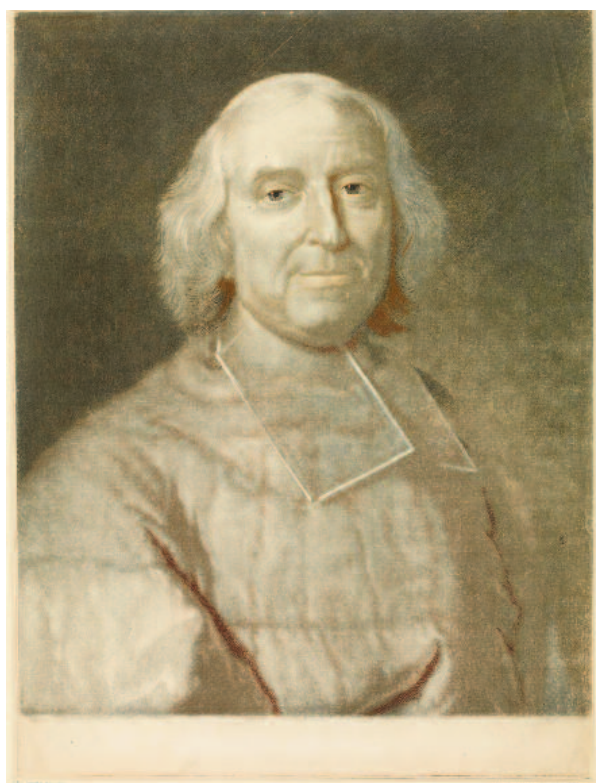
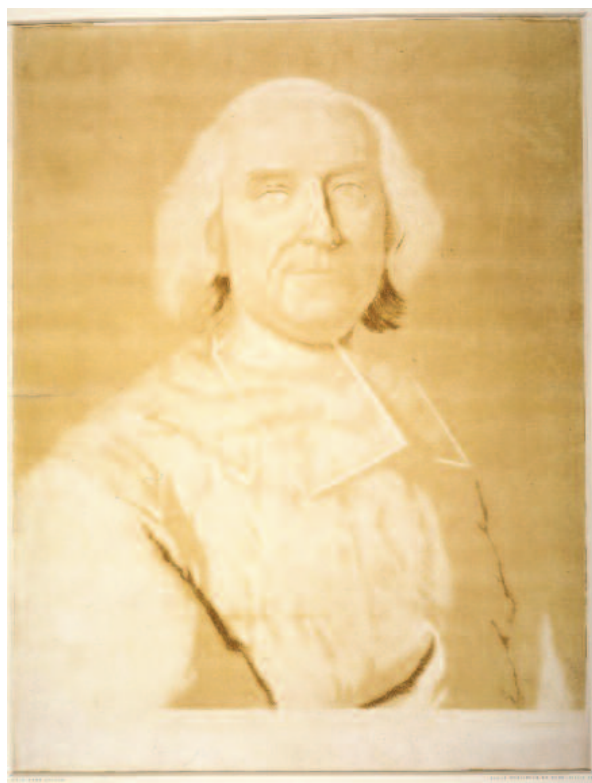
Le Blon was granted a French royal privilege on condition that he demonstrated his trichromatic manner to a royal committee,²⁴¹ which he did on 12 October 1738.²⁴² The committee duly submitted their report compiled by Montdorge,²⁴³ and subsequently the privilege was confirmed. The official report has not been retrieved, but in 1756 appeared *L'Art d'Imprimer les Tableaux*, edited by Montdorge.²⁴⁴ The first part is a re-edition of *Coloritto*. The second part of the book contains *Opérations nécessaires*, the necessary instructions for Le Blon's process and its pages 105–111 are close to the excerpt in Montdorge's 1749 article in the *Mercure de France*.²⁴⁵ He was also the



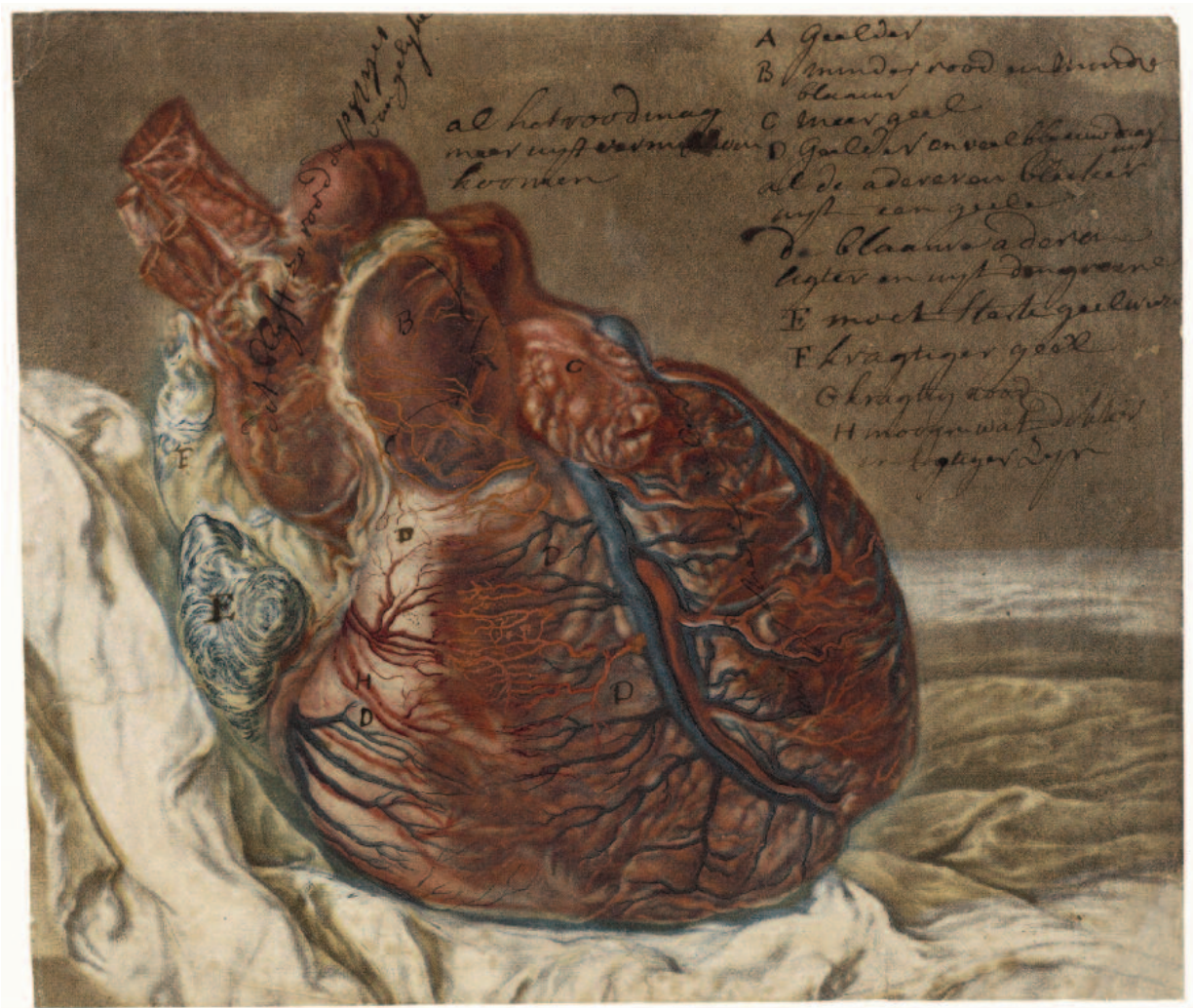
24 Detail with engraved lines for hair in *St Mary of Egypt* (no. 21 / II); London, British Museum, 1846,0525.4



26 Detail of the Christ-Child's right foot showing printing out of register of the primary colours in *The Christ-Child embracing St John Baptist* (no. 12); Dresden, Kupferstich-Kabinett, A 85245



27 Compilation of the four progress proofs of the portrait of *André Hercule de Fleury* (no. 34); Copenhagen, Statens Museum for Kunst, Den Kongelige Kobberstiksamling, Box 350, nos. 27 (blue), 25 (yellow), 28 (blue-yellow), 26 (red)



36 Jan L'Admiral, *Anatomical Plate Representing a Heart* (no. 14(6)), 1740–1745, full colour proof with manuscript notes regarding amendments to be made, 19.3 × 22.7 cm; Amsterdam, Rijksmuseum, RP-P-1961-516

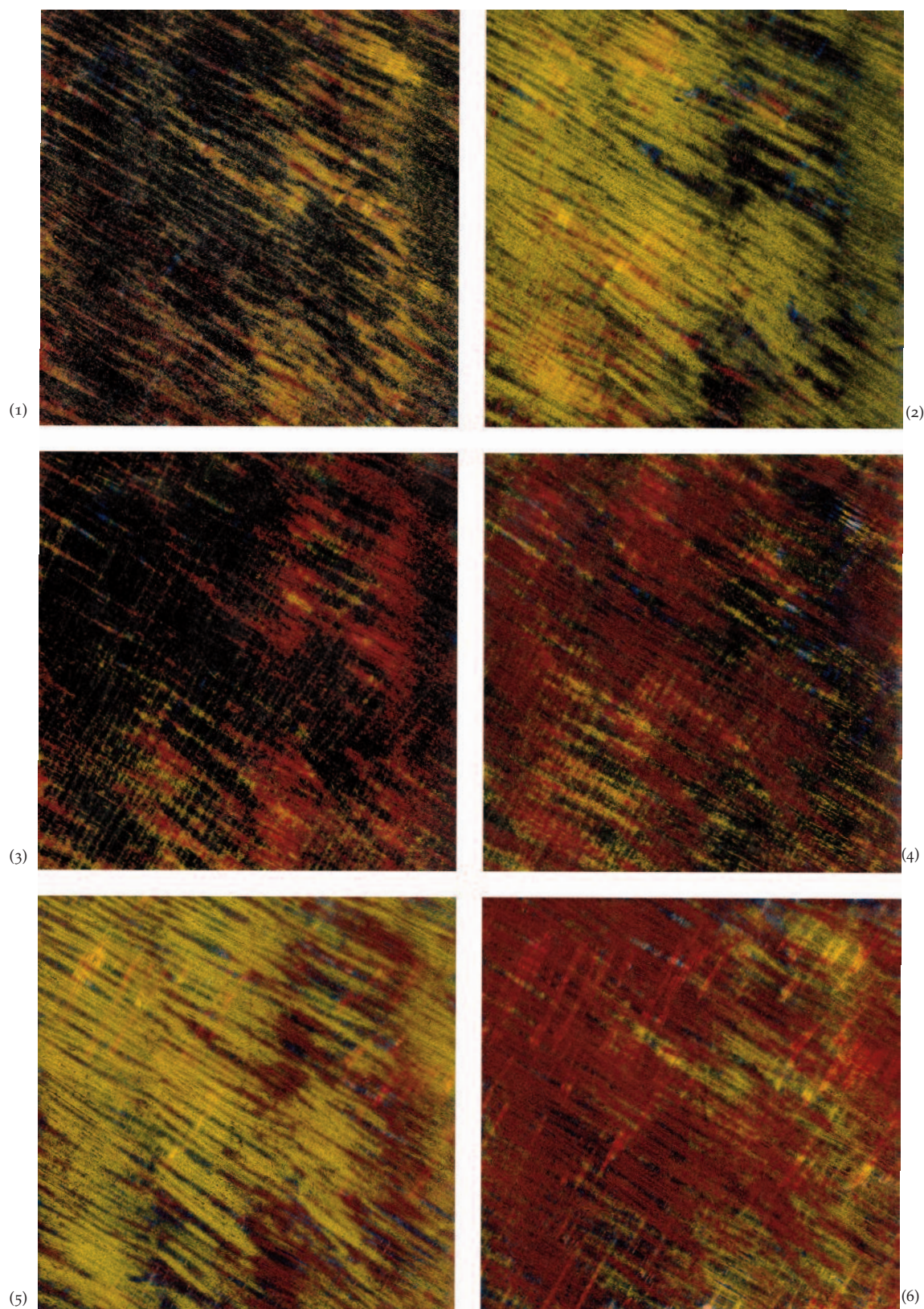
instead. For his *Anatomical Plate Representing a Heart* (no. 14) he added an extra plate with etched lines (drawn by a needle) for the thicker arteries inked in red (no. 14(5)).

Some proofs were pulled from the blue plate and checked.²⁸² Parts that were too dark were covered with opaque white watercolour, parts that were too light with blue watercolour. By checking these corrections the plate was scraped further or locally made coarser again with the smaller rockers (see fig. 40, nos. E and F). A second impression was made, onto which all parts to remain pure blue were covered with white crayon, while all parts to print in various half-tones were painted in yellow watercolour. The yellow plate was compared with this amended proof and scraped and burnished accordingly.

By over-printing their mutual colour balance could be checked, and examples are the remaining blue-yellow progress proofs nos. 5(1), 8(3), 34(3), 58, and the black-yellow progress proofs nos. 33(3) and 33(4). We do see the same working manner with Jan L'Admiral's blue-yellow progress proofs nos. 11(3), 12(3), 14(3).

Similarly, a proof impression of the yellow plate was prepared for the red plate. By over-printing the three plates the intensities of the various hues became clear and the plates were amended by further rocking or scraping. Compare for example states I and II of *St Mary of Egypt* (no. 21). The London copy of state I clearly is a working proof with the shades in the blue robe coloured by hand with black washes with white dots.

From Jan L'Admiral some impressions in black



43 Ad Stijnman, six colour sequences, each image printed from three aluminium plates hatched diagonally with drypoint in one direction, each impression c. 17 × 17 cm. The sequences of super-imposing are (1) red-yellow-blue, (2) red-blue-yellow, (3) yellow-red-blue, (4) yellow-blue-red, (5) blue-red-yellow, (6) blue-yellow-red. All prints are varnished similar to Le Blon's practice.



54 Detail of the blue-yellow progress proof of *The Temptation of Christ* (no. 5(1)); London, British Museum, 1913,1015.106



55 Detail of the full colour proof of *The Temptation of Christ* (no. 5(2)); Dresden, Kupferstich-Kabinett, A 85241



56 Detail of the garment in the portrait of King/Stadtholder William III, *King of Great Britain* (no. 44), the bright yellow layer is even and thin, because it is printed from a mezzotint plate; Dresden, Kupferstich-Kabinett, A 85257



57 Detail of the curtain in the upper right corner of *The Christ-Child and St John the Baptist, sitting on a pillow* (no. 11), yellow printed over blue creates green, both are printed from mezzotint plates; Dresden, Kupferstich-Kabinett, A 85251

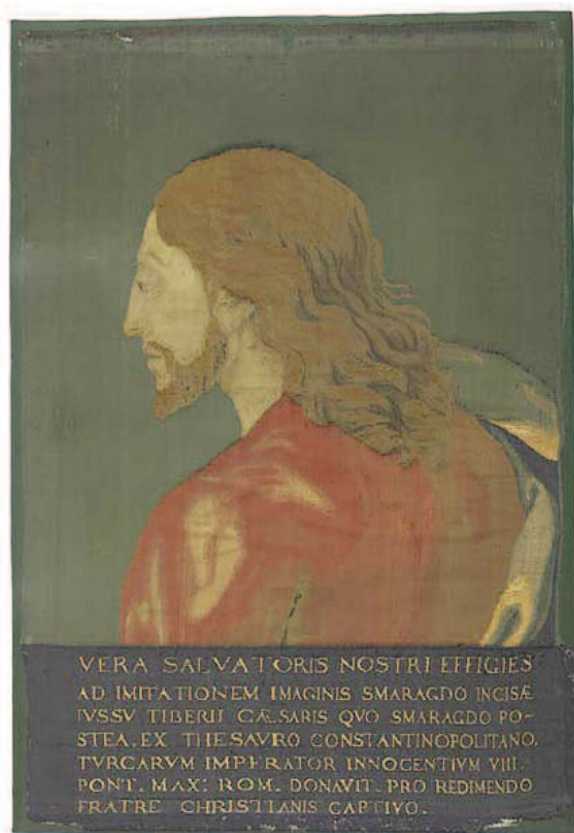
Jacob Christoff Le Blon's Secret for Weaving Tapestry
Helen Wyld

On 29 March 1727 "James Christopher le Blon" was granted 14-year *Royal Letters Patent* for "The Art of Weaving Tapistry in the Loom, a secret never known or practiced before, which, for the beauty, durableness, and cheapness, far exceeds any tapestry ever yet made".¹ The letters patent outline the benefit the new method would have to the British nation, drawing comparison with the wealth earned for France by the state-sponsored Gobelins tapestry manufactory. Reference is also made to the great labour and expense that Le Blon had dedicated to the project, and he and his co-partners were granted the right to form a body corporate, allowing them to raise joint stock to continue funding the operation.

The optimism of this document was gradually extinguished. Only one small sample piece of

tapestry, a *Head of Christ*, was put into production and some sixteen examples survive today (fig. 1).² By 1734 Le Blon was embroiled in numerous court cases with his co-partners in the weaving enterprise, and the following year he fled to France. In a brief biography of Le Blon written shortly after his death in 1740, George Vertue summed up the weaving project as follows:

"...he got a new project for Weaving of Tapestry hangings. Got leave to copy the Cartons of Raphael at Hampton Court – and from them proposd to have hangings weavd – at 100 pounds the Sett, better finer and more excellently than could be done for a thousand pounds. this drew in many people to advance large Summs. & partners in the expence and profits, he made great account of the



1a Jacob Christoff Le Blon, *Head of Christ*, c. 1727–1732, mechanical tapestry, wool and silk, 78 x 54 cm; Museum of London, 49.97



1b Jacob Christoff Le Blon, *Head of Christ*, c. 1727–1732, mechanical tapestry, wool and silk, 70.5 x 43.5 cm; Franses Tapestry Archive



12a Detail of the reverse of fig. 1c. The red weft used for Christ's lips does not extend the whole length of his head, but is restricted to the mouth area

are some exceptions to the carrying of the wefts the whole length of Christ's head: for the red used on his lips, for example, the threads are carried back and forth over this small area, in a method far closer to tapestry weaving (fig. 12a).

The woven structure is made to look like tapestry partly by radically altering the thickness and number of the threads (Le Blon's tapestries have 8 warps per cm, whereas figured silks could have over 100 warps per cm). The structure of the cloth has also been modified to give the appearance of tapestry by passing the coloured wefts in and out of every warp thread when they are required for the design, and packing them down closely to cover the warps. In a woven silk, the coloured wefts would float on the surface of the cloth over several warps, sometimes held in place by a separate, narrow binding warp, giving a smooth surface quite different to the ribbed surface of a tapestry.

An immediate issue with the textile is the



12b Detail of the reverse of fig. 1c. Narrow white binding warps can be seen at regular intervals holding down the bulky weft floats

bulkiness of the floating wefts on the reverse, which the weavers have tried to mitigate by adding fine binding warps and by weaving the floating blue wefts into the main warp in the head area (fig. 12b). This bulkiness would not have been an issue had it been possible to use a true trichromatic method, employing only three different coloured wefts – which was the original intention. Mortimer's 1731 paper does make the disclaimer that white and black need to be used in addition to the "Primitive colours", and that "for cheapness and Expedition, and to add a Brightness where it was required, he found it more convenient to make use of several intermediate Degrees and Colours."³⁷ In fact, inspection of the extant weavings of the *Head of Christ* reveals at least twelve different colours – the use of colour is no different to what one would expect to see on a true tapestry, down to the use of wool for the darker and silk for the paler colours to add texture (figs. 13a, b). The bulky weft threads on



30

FEDERICO CARONDELET
with his secretary and a servant
After Sebastiano del Piombo
1722–1725

The first three plates mezzotint in blue, yellow and red respectively, fourth plate engraving for lettering in black; 75.8 x 60.5 cm (plate, Dresden).

Lettering above Carondelet's head of his device
NOSCE.OPORTVN[ITAT]EM and on the letter held
by Carondelet *Honorabile deuoto no / bis delecto Ferico
Ca / rodelet Archidiacono / bisuntino Consiliario /
comissario nro / In Vrbe / [signature]*.

*Dresden** (A 85250), *Felsberg* (Fürst Liechtenstein),
London (1912,1016.1, coloured by hand,
varnished), *Vienna* (in box Französische Farbstiche
GM / / / , 1).

Heineken 5; Hüsgen 1790, 5; Nagler [4]; De Laborde
[4]; Bartsch 2451; Singer 31; Wurzbach 11;
Haemmerle 31; H. 31
Fries 1824 (now Vienna); Singer 1903, pp. 262, 267,
268; Colnaghi, London 1912 (now London);
Haemmerle, p. 19, nt. 38; Mayer 1984, p. 205
Related painting in Madrid (Thyssen-Bornemisza
Museum, 369 (1934.20)).



4

SELF-PORTRAIT

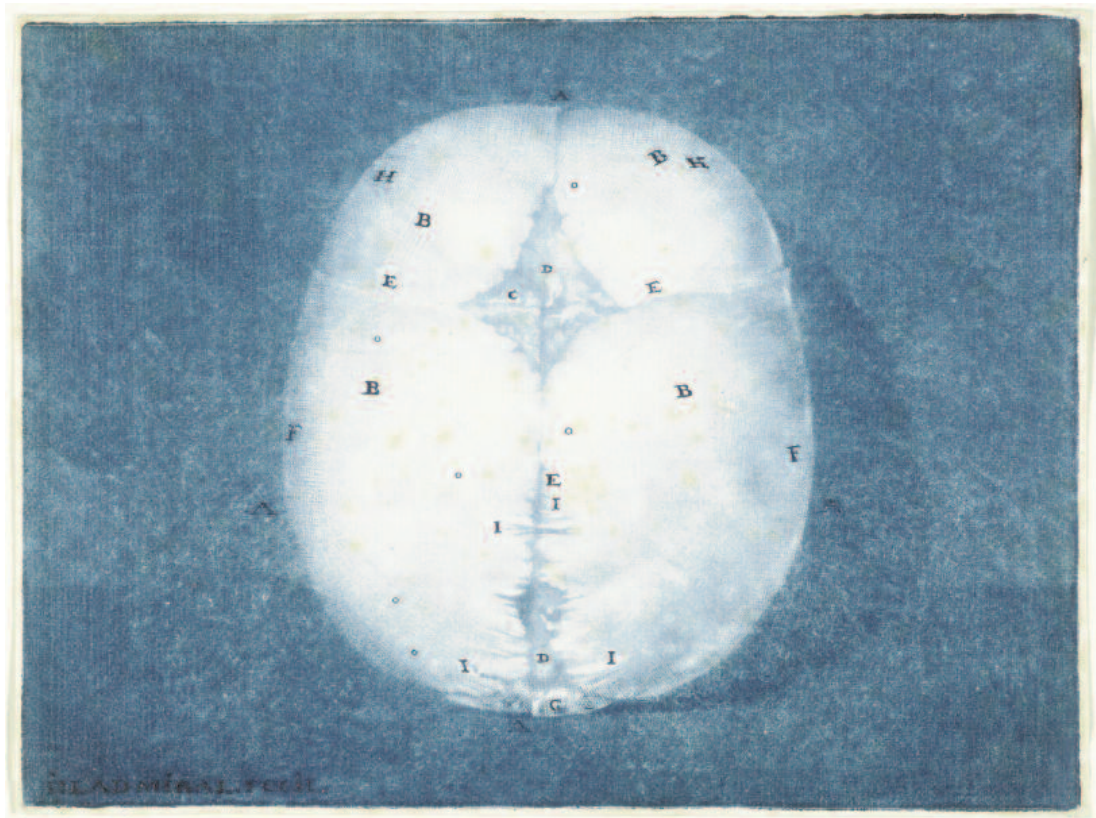
1764–1773

Etching, 15.8 × 10.2 (plate, Hamburg).

Lettered on the pedestal *EFFIGIES IOANN / LADMIRAL*, signed *se Ipsum Pinxit / et Incisum*, and on the pamphlet in the lower right corner *ICON / DURAMATRIS / A / JOANNE LADMIRA*.

Amsterdam (two impressions: RP-P-1893-A-17932; RP-P-1935-247*), *Hamburg* (9802).

Kramm, vol. III, p. 930; Van Someren 3121; Singer 1917–1918, 59; H. 59



(12(1/II))



(12(2))

16–68

Karel van Mander. *HET / LEVEN / DER / Doorluchtige Nederlandsche en eenige Hoogduitsche / SCHILDERS, / VOORMAALS / Byeen-vergaderd en beschreeven / DOOR / KAREL VAN MANDER / KUNST-SCHILDER, / En nu, volgens het oorspronglyke van den Schryver, in de he- / dendaagsch Nederduitsche Spraake en Styl overgebracht, / met verscheiden bygevoegde Aanmerkingen, Ophel- / deringen, en verdere Levens- en Kunst byzonder- / heden vermeerderd, en vollediger gemaakt, / DOOR WYLEN / JACOBUS DE JONGH, / En na deszelfs overlyden door eene bekwaame hand. / Met het leven van den Schryver, naar den besten druk van / 't Jaar 1618. / Versierd met de Afbeeldingen der voornaamste Schilders.* Amsterdam, Steven van Esveldt, 1764. 2 vol., [53] pl.

Re-edited from the 1618 edition.

The first illustrated edition with a frontispiece, an author's portrait and 51 portrait plates. The frontispiece and the author's portrait of Karel van Mander are unnumbered, the other plates are numbered in engraving in the image A, B, B*, C ... Z (without J, and U written as 'V' making two plates numbered V), AA ... ZZ (without JJ). The portraits are numbered in engraving in the plates 1, 2, 3 and 4 depending on the number of portraits. Most plates are signed by Jan L'Admiral.

Vol. 1: EERSTE DEEL, [32], 354, [3] p.: front, [1] pl., pl. A, B, B*, C ... Z, AA ... FF [= 34 pl. in total].

Pp. 351–354: name index.

Pp. [1]–[2] at the back: message to the bookbinder.

P. [3] at the back: addenda & corrigenda.

Vol. 2: TWEDE DEEL, [2], 271, [59] p.: pl. GG–ZZ [= 19 pl. in total].

Pp. 269–271: name index.

P. [1] at the back: message to the bookbinder.

Pp. [2]–[59] at the back: general index.

Amsterdam (single sheet prints: RP-P-1905-2138*, RP-P-1907-426 ... 429*, RP-P-1907-4246 ... 4295*, RP-P-1910-1676, RP-P-2016-538, RP-P-OB-9568), *Amsterdam* (Research Library, three copies: 317 C 14–15; 334 B 2–3; KOG O-252 (I–II)), *Amsterdam* (UL, four copies, OTM: O 06-5217, 5218 (1–2); OTM: O 63-4224; OTM: O 63-6503-6504 (1–2); OTM: O 63-9036; Pr. F 1767, pl. II only), *Berkeley* (Bancroft (NRLF), ND625 .M28 1764 v.1), *Bonn* (E 270 (1–2)), *Boston* (plate G only), *Bremen* (L. Mander 1764), *Brooklyn* (SCR ND1048 N38 M31L), *Brussels* (three copies: Magasin-Manuscripts, WBS

IMP G 1981 (M-MAN); Magasin-Réserve précieuse (étage -2); WBS II 86.624 B (RP), the two volumes taken apart and rebound in 4° format with extra prints pasted in, such as portraits of the artists or prints (designed) by them), *Cambridge* (UL, 265 AVP, Special 502126126, title page only), *Chicago* (Special Collections, 759.9492 M27Le), *Delft* (TR 501412 / 3, vol. 2 only), *Dresden* (SLUB), *Dusseldorf* (KW 200), *Edinburgh* (Special Collections, 75(492)092 Man), *Frankfurt, Frankfurt* (UL, Ku 562 / 180 (1–2)), *Haarlem* (NHA, 48 C 3–4), *The Hague* (KB, 1355 E 35), *The Hague* (MM, 134 H 010-011), *Harrisonburg* (H 759.9492 M31s 1764 EC (1–2)), *Heidelberg* (C 7116-2 B RES: (1–2)), *Kuala Lumpur*, *Leiden* (UL, KUNSTG RB: III E 22–23), *London* (209.a.14 or 1859,0809.1221 (vol. 1 only); 1868,0808.2388*, plate P), *London* (BL, two copies: 10759.c.34; 277.i.17), *London* (CI), *London* (TB), *London* (UCL), *London* (V&A, 186.D.44–45), *Los Angeles* (GRI, Special Collections, 86-B23510), *Los Angeles* (UCLA), *Manchester* (John Rylands Library, Special Collections, R39811), *Munich* (BSB, Res / Art. 285 n-1, Res / Art. 285 n-2), *Münster*, *New York* (NYPL, single sheet prints), *New York* (TJWL, 183 M311 (1–2)), *Nijmegen* (two copies: OC 523 c 9; OD 762 c 14), *Nuremberg* (8° Ka 176 / 1 (1–2)), *Osnabrück* (8500-045 (1–2)), *Oxford* (Bodleian, Sackler Library, Rare Book Room, #E2MAN (1–2)), *Paris* (Lugt, OBL-1668–1669), *Pavia* (CORTI Ant.b 00165 001–002), *Putrajaya*, *Rome* (BH, Gh-MAN 1417), *Rome* (KNIR, Pregatio Kd Man 2 I–II), *Rostock* (2011 A 289 (1–2)), *Sacramento* (General Collection, 759.5 M), *Santa Barbara* (Special Collections, ND625 .M23), *Stanford* (UL, ND625 .M28 1764 V.1 1764 and ND625 .M28 1764 V.2 1764), *Stuttgart* (Magazin Illustrierte Bücher 17.-18.Jahrh.), *Utrecht* (two copies: AA qu. 34; LN-KUN: RAR R MANDER 1-5 / 1-20, *Wiesbaden*, *Worms* (Mag-O 1434 (1–2)), *Zurich* (KH, D 77 / 725:1–2). Nagler 7, p. 231; Weigel 100; Immerzeel, 2, p. 147; FMP, I, pp. 202–04, II, pp. 140, 179, III, p. 689, cat. nos. 608, 1173, 6164; Le Blanc 3; Kramm, III, pp. 930–31; Van Someren; Singer 1917–1918, p. 57, nos. 8–58; H. 8–58



(16)



(17/1)



(17/II)



(18)

1-44

INSECTS AND CATERPILLARS

Jacob L'Admiral, text and plates

NAAUWKEURIGE WAARNEEMINGEN, / *Van veele /*GESTALTVERWISSELENDE GEKORVENE / *DIERTJES; / In**omtrent 30 Jaaren, zo in VRANKRYK, / ENGELAND als**HOLLAND by een / vergaaderd, na het Leeven geschilderd,**en / nu in 't Koper gebragt, / DOOR / JACOB**L'ADMIRAL Junior. / Zynde alle verbeeld op de Boomen,**Planten, of Bloemen, daar toe na het / leeven geschilderd,**in die tyden als de Rupsen daar op gevonden wor- / den,**benevens de nette dag en datum van ieder Diertje; en alle /*
*haare eigenschappen, zeer naauwkeurig waargenoomen;**als / ook alle de Standen, Beweegingen, verschillende**gedaan- / tens der Popjes, en wyze van 't Spinnen, &c. 't /**welk alles by andere Autheuren zeer gebrek- / kelyk**voorkomt, en egter ten uitersten / nodig is, om een regte**kennis der / Insecten te verkrygen. / Alles door hem zelve**uitgevoerd. / Te AMSTERDAM, / Gedrukt voor den**Autheur, en zyn te bekomen by / FRANCOIS CHANGUION,**in de Kalverstraat. / EN / STEEVE VAN ESVELDT, in de**Beursteeg, 't eerste huis van den Dam / inkomende, aan**de linkerhand. / [1740]. [20] p., XXV pl.*

The original plan was to publish a volume of ca. 100 pages of text in letterpress and 100 plates, making a volume of in total 150 sheets. The volume was to be published in four parts, each part delivered in three instalments. The first twenty pages of text with twenty-five plates form the present edition.

L'Admiral continued working on the next instalment, but this was not published during his lifetime.

Copies of the volume were sold by subscription. The first eight plates were also sold loose for two guilders each, with explanations in letterpress for five *stuiver* per sheet.

The title page is undated, but p. [4] twice gives the date of '1740' for the delivery of subscriptions to the 25 plates that constitute the present volume.

The edition of the publication was limited to a maximum of 600 copies.

Copies were offered on normal paper format (*Mediaan Papier*, ca. 41.5 × 25.5 cm) and large paper format (*Royal Papier*, ca. 48 × 28 cm).

Copies of the volume may have the plates bound with the descriptions or bound following the text.

All plates are etchings.

All plates are numbered in the plate in the lower right margin, except for plate II, which is numbered in the lower left corner in the hatching within the outlines.

Volumes may have plates that are either proofs or counterproofs, or have them mixed.

Plates may be inked in black only or additionally coloured by hand or mixed.

Amsterdam (Artis, AB 180:09, all plates counterproof, partly coloured by hand), *Copenhagen* (99,1, plate III), *Copenhagen* (KB, Fol. Zool. 86245), *Frankfurt* (7876, 7877, 7878, loose plates III, VI and XVI respectively, counterproofs and coloured by hand), *Göttingen* (2 ZOOL VI, 4984 RARA), *Harvard* (HL, Typ 732.40.509), *Leiden* (NBC, mus-nev 55011), *London* (BL, two copies: 459.e.11; 460.d.11.(2.), without the plates), *Munich* (BSB, 2 Zool. 83, lost 1944), *Oxford* (Bodleian, CR. H. 19, with two sets of plates: counterproofs coloured by hand and facing normal proofs), *Oxford* (MNH, 70 c. 120), *Upperville* (RB0836, coloured by hand).

Lesser 1742, vol. 2, p. 16, nt. *; Nagler I, p. 23; Weigel 12874; Th-B, vol. XXII, p. 190

Second edition:

Jacob L'Admiral, text and plates

Martinus Houttuyn, preface and editing

NAAUWKEURIGE WAARNEEMINGEN / OMTRENT DE /

VERANDERINGEN / VAN VEELE / INSEKTEN / OF /

GEKORVENE DIERTJES, / *Die in omtrent Vyftig*

Jaaren, zo in Vrankryk, als in Engeland en Holland, by

een verza- / meld, naar 't Leven konstig afgetekend, en in

't Koper gebragt zyn / Door wylen den Heer / JACOB

L'ADMIRAL, / Ykmeester Generaal der Trois-Gewigten

in de Vereenigde Nederlanden. / Zynde deeze Diertjes

vertoond op Boomen, Planten of Bloemen, daar zy op

huishouden of van / leeven, in verscheiderley Standen en

beweegingen; waarby tevens het onderscheid der / Sexe, de

manier van Spinnen, en alle de Eigenschappen dezer

insekten, zo veel / te ontdekken was, natuurlyk

aangewezen en door beschryvinge / opgehelderd zyn. / Te

AMSTERDAM, / By JOHANNES SLUYTER, /

Boekverkooper op den Dam. / MDCCLXXIV [1774]. [4],

34, [2] p., title plate, XXXIII plates.



