

A Brighter Vision: European Colour Printing 1450–1830

Ad Stijnman

Contents (general overview)

Preface (by the Supervising Committee)

Foreword and Acknowledgements

Chapter 1: Introduction

Chapter 2: Materials and Techniques

Chapter 3: Antecedents

Chapter 4: From Gutenberg to Engelmann

Appendix

Literature

Index

Chronological Bibliography of Early Modern European Colour Printing
Part I: Publications up to and including the Year 2000.

‘Cataloguing is research, research is cataloguing’, Elizabeth Savage¹

NB: For publications from the Year 2001 onward see Part II.

¹ Elizabeth Savage, ‘The International Mobility of Printing Skills: Tracing Printed Colour across Early Modern Europe’, in *Behind the Glass: Print Collection Symposium*, online talk for Dorich House Museum at Kingston University, London, 2 April 2025.

Contents

- Introduction
- Explanatory Note
- Bibliography
- Indices to Part I and Part II
 - Name Index
 - Title Index
 - URL Index

Introduction

This is an annotated working list of short-title references to most monographs and many exhibition, auction and sales catalogues, dissertations, articles in journals, chapters and passages in monographs, and items in serial works, that contribute to the history of Western colour printing until the early twentieth century. Publications with only occasional references to colour prints are largely excluded, as are online editions of earlier printed publications. The title descriptions are placed in chronological order (search: * YEAR) to show developments in colour print research from the beginning until recently. The aim of this bibliography is to encourage research into the history of colour prints and colour printing.

Excepting Adam von Bartsch's first catalogue of Italian chiaroscuro woodcuts (*von Bartsch 1811*), the serious study of historical colour prints began in the late nineteenth century, waned in the 1930s and was slightly revived in the 1960s. Robert Burch published the first comprehensive survey of colour prints and colour printing from the fifteenth century until his days, but his work is exceptional (*Burch 1910*, *Burch 1983*). Otherwise, the literature focuses on four themes: letterpress in colour by Johann Gutenberg (1390/1400–1468) and his immediate followers, books with colour printed illustrations by Erhard Ratdolt (1442–1528), sixteenth-century chiaroscuro woodcuts and French colour prints from the second half of the eighteenth century. Little attention was paid to other colour prints.

Although interest in these four themes continued, especially concerning chiaroscuro prints, new and broader research strands in the use of printed colour began developing from the 1990s, as the chronology of this list shows. Interest in colour in prints more generally was spurred by Susan Dackerman's exhibition catalogue, with support of Thomas Primeau, which was the first to assess the hand-colouring of fifteenth and sixteenth-century prints (*Dackerman 2002*). Ad Stijnman organised exhibitions that included medieval colour prints (*Stijnman 2009*), on early modern colour prints and book illustrations (*Grimm, Kleine-Tebbe & Stijnman 2011*), and his dissertation and its monograph had a generous part on the history of intaglio colour printmaking (*Stijnman 2012*). Elizabeth Savage (Upper) compiled her dissertation on colour prints in the German-speaking lands 1487–1600 (*Upper 2013a*), while simultaneously organising an exhibition on the earliest English colour prints (*Upper 2013b*). In 2011 Ad Stijnman and Elizabeth Savage (Upper) organised the first forum to discuss the history of colour printing pre-1700, from which the first full-colour, book-length survey on the subject developed (*Stijnman & Savage 2015*), and the Printing Colour Project slowly began.

These new research interests show that colour in printing and printmaking has always been a substantial and pluriform part of the trade. It only now becomes clear that colour was not a rarity, but that many thousands of Western colour printed single sheets, book illustrations, ephemera and domestic objects have been produced, with antecedents reaching as far back as the twelfth century. This bibliography shows that, as the history of printed colour is growing into an interdisciplinary field of enquiry, the number of publications is increasing quickly and their scope is broadening.

Explanatory Note

References in the *Bibliography* are placed in chronological order per year, from the earliest to the latest, and within a year in alphabetical order by surname of the first author (de, van, van der and von excluded) or first word of a title (articles excluded) with anonymous references. *Indices* of Part I and Part II are merged, can be found at the end of the *Bibliography* of Part I, and contain: a Name index (includes authors, contributors and editors), a Title index (includes main titles of articles, monographs, periodical publications and serial publications) and a URL index (includes online publications).

Key to abbreviations:

Ed. = 'edition(s)': earlier or later edition(s) of the described text; references in italics are to the first author and the year of publication of an edition (*Frankau 1906*)

Repr. = 'reprint'; references in italics are to the first author and the year of publication of the photomechanical reprint of the original edition (*Hédou 1970*)

Repr. of = 'reprint of': photomechanical reprint of an earlier edition of a printed text; references in italics are to the first author and the year of publication of an edition (*Hédou 1879*)

S.l. = '*sine loco*': without place of publication

S.n. = '*sine nomine*': without publisher's name

S.t. = '*sine tempore*': without date of publication.

Bibliography

* 1766

Papillon, Jean Michel. *Traité historique et pratique de la gravure en bois*. 3 vols in 2 bindings. Paris: Simon, 1766.

§ Vol. 1, pp. 385–395: ‘Origine de la Gravure en Camaïeu ou Clair-Obscur. Premiers Graveurs qui l’on exercée; & Description de quelques-uns de leurs Ouvrages.’

Vol. 1, between pp. 384–385: example of a *chiaroscuro* print showing a St Andrew carrying his cross.

Vol. 1, pp. 396–407: ‘Suite des Graveurs en Bois de Camaïeu; & de la Description de quelques-uns de leurs Ouvrages.’

Vol. 1, pp. 408–416: ‘Suite des Graveurs en Bois de Camaïeu, & de la Description de quelques-uns de leurs Ouvrages.’

Vol. 2, pp. 149–155: ‘Pratique de la Gravure en bois, de camaïeu ou de clair-obscur; & des rentrées des toiles peintes, & de toutes les différentes sortes de papiers de tapisseries, tontisses, &c.’

Vol. 2, between pp. 154–155: five sample plates showing four colour proofs and one full colour proof of a *chiaroscuro* print showing a standing figure carrying a large book with his right hand and gesturing with his left hand.

Vol. 2, pp. 366–374: ‘Maniere d’imprimer les Gravures en Camaïeu avec le rouleau & avec la presse; Machine dont George Lalleman, Peintre, se servoit pour imprimer les siennes, & façons de nétoyer les planches de bois gravées.’

Vol. 2, pp. 368, 372: diagram of a construction (*chassis*) for printing *chiaroscuro* prints on a rolling press, with a diagram of an extra element to be inserted for small blocks.

Vol. 2, p. 371: diagram of a construction used in fixing a woodblock for inking it.

* 1811

von Bartsch, Adam. *Les clair-obscur des maîtres italiens*. Le peintre graveur 12. Wien: Degen, 1811.

§ See also *Karpinski 1971* and *Karpinski 1983*.

* 1857

Nagler, G.K. ‘Über alte mit Gold und Silber gedruckte Holzschnitte eines Hofmalers des Churfürsten Friedrich des Weisen von Sachsen’. *Archiv für die zeichnenden Künste [etc.]* 3 (1857): 56–58.

§ Concerns the (lost) woodcuts of cuirasseurs in black, gold and silver by Lucas Cranach d.Ä. of 1507.

The journal was more popularly known as *Naumanns Archiv*, after its editor Robert Naumann.

* 1858

Schuckardt, Chr. 'Ueber Holzschnitt in Golddruck'. *Archiv für die zeichnenden Künste [etc.]* 4 (1858): 295–297.

§ Concerns the woodcut in black with white highlights on blue paper of Maximilian fighting the dragon by Hans Burgkmair of 1508, kept in the Kupferstich-Kabinett in Dresden.

* 1862

Passavant, J.D. 'Ueber einen Sächsischen Silberdruck des XVI. Jahrhunderts'. *Archiv für die zeichnenden Künste [etc.]* 7, 8 (1862): 94–96.

§ Description of a sixteenth-century (?) woodcut in silver on red coloured paper, presumably showing Duke Johann Friedrich I of Saxony on the left and his wife Sibylle on the right.

* 1875–1882

Bocher, Emmanuel. *Les graveurs français du XVIIIe siècle ou Catalogue raisonné des estampes, eaux-fortes, pièces en couleurs, au bistre et au lavis, de 1700 à 1800*. 6 vols. Paris: Morgand et Fatout, Rapilly, 1875–82.

Volumes:

- 1: 'Nicolas Lavreince'; see under **1875**.
- 2: 'Pierre-Antoine Baudouin'; see under **1875**.
- 3: 'Jean-Baptiste Siméon Chardin'; see under **1876**.
- 4: 'Nicolas Lancret'; see under **1877**.
- 5: 'Augustin de Saint-Aubin'; see under **1879**.
- 6: 'Jean-Michel Moreau Le Jeune'; see under **1882**.

Bocher, Emmanuel. *Les Gravures françaises du XVIIIe siècle ou Catalogue raisonné des estampes, eaux-fortes, pièces en couleur, au bistre et au lavis, de 1700 à 1800. Premier fascicule: Nicolas Lavreince*. Paris: Librairie des bibliophiles, Rapilly, 1875.

Bocher, Emmanuel. *Les Gravures françaises du XVIIIe siècle ou Catalogue raisonné des estampes, eaux-fortes, pièces en couleur, au bistre et au lavis, de 1700 à 1800. Deuxième fascicule: Pierre-Antoine Baudouin*. Paris: Librairie des bibliophiles, Rapilly, 1875.

* 1876

Bocher, Emmanuel. *Les Gravures françaises du XVIIIe siècle ou catalogue raisonné des estampes, eaux-fortes, pièces en couleur, au bistre et au lavis, de 1700 à 1800. Troisième fascicule: Jean-Baptiste Siméon Chardin*. Paris: Librairie des bibliophiles, Rapilly, 1876.

*** 1877**

Bocher, Emmanuel. *Les Gravures françaises du XVIII^e siècle ou Catalogue raisonné des estampes, eaux-fortes, pièces en couleur, au bistre et au lavis, de 1700 à 1800. Quatrième fascicule: Nicolas Lancret*. Paris: Librairie des bibliophiles, Rapilly, 1877.

Portalis, Roger. *Les dessinateurs d'illustrations au dix-huitième siècle: soixante-quatorze études biographiques d'illustrateurs de livres français, suivis d'un appendix de biographies sommaires de dessinateurs moins connus et étrangers: avec une introduction, des annotations bibliographiques des livres illustrés et une table des noms et des ouvrages cités*. 2 vols. Paris: Morgand et Fatout, 1877.

*** 1879**

Bocher, Emmanuel. *Les gravures Françaises du XVIII^e siècle ou catalogue raisonné des estampes, vignettes, eaux-fortes, pièces en couleur au bistre et au lavis, de 1700 a 1800. Cinquième fascicule: Augustin de Saint-Aubin*. Paris: Morgand et Fatout, 1879.

Colvin, Sidney. 'Le portrait de Jean Baumgartner'. In *L'Art: revue hebdomadaire illustrée* 16 (1879): 221–226.

Hédou, Jules, *Jean Le Prince et son oeuvre*. Paris: Rapilly, 1879.

§ Repr.: *Hédou 1970*.

*** 1880–1882**

Portalis, Roger & Henri Béraldi. *Les graveurs du dix-huitième siècle*. 3 vols. Paris: Morgand et Fatout, 1880–82.

Volumes:

- 1: 1880.

- 2: 1881.

- 3: 1882.

Repr.: *Portalis & Beraldi 1970; Portalis & Beraldi 2001*.

*** 1882**

Bocher, Emmanuel. *Les gravures françaises du XVIIIe siècle ou Catalogue raisonné des estampes, vignettes, eaux-fortes, pièces en couleur au bistre et au lavis, de 1700 à 1800. Sixième fascicule, Jean-Michel Moreau le Jeune*. Paris: Morgand et Fatout, 1882.

*** 1887**

Chatelus, Jean. *La condition du peintre au XVIIIème siècle*. PhD dissertation. Manuscript. Paris: Université de Paris, 1887.

§ Chapter III: 'Les estampes', on French 18th-century colour prints: [...].

Ed.: *Chatelus 1988*.

*** 1888–1890**

Portalis, Roger. 'La gravure en couleurs'. *Gazette des beaux-arts: courrier européen de l'art et de la curiosité* 2–3 (1888–90).

§ Parts of the article:

- 2 (1888), 30.38: 441.
- 3 (1889), 31.1: 29.
- 3 (1889), 31.1: 196.
- 3 (1889), 31.1: 322.
- 3 (1890), 32.3: 118.

*** 1890 ca.**

Gravures en couleurs galantes et classiques françaises, Bâle: Neufeld & Henius, [ca. 1890].

*** 1890–1899**

Originalabdruck von Formschneider-Arbeiten des XVI. und XVII. Jahrhunderts: nach Zeichnung & Schnitt v. Tobias Stimmer, Hans Bocksperger, Christoph Mauer, Jost Amman, C. van Sichem, Ludwig Frig u. A; aus den Strassburger Druckereien der Präuss, Messerschmid, Ribel, Christoph von d. Heyden, Bernhard Jobin, Jost Martin, Nicolaus Waldt, Caspar Dietzel, Lazarus Zetzner u. A, ed. Paul Heitz. 3 vols. Strasbourg: Heitz & Mündel, 1890–99.

§ Published on the occasion of the celebration of the 450 year jubilee of the invention of book printing.

Volumes:

- 1: 1890.
- § 2nd ed., 1892.
- 2: 1894.

- 3: *Originalabdruck von Formschneider-Arbeiten des 16., 17. u. 18. Jahrhunderts: meist aus verschollenen Einblattdrucken, Catechismen, Gesangbüchern, Volksbüchern, Kalendern etc.*, ed. Paul Heitz. Strasbourg: Heitz, 1899.

§ Concerns additions to volumes 1 and 2.

* 1891

Seibt, Wilhelm. 'Chiaroscuro, Camaïeu: Holzschnitte in Helldunkel'. *Helldunkel* 3. Frankfurt am Main: Heinrich Keller, 1891. Studien zur Kunst- und Culturgeschichte 5.

* 1892

von Falke, Jacob. *Katalog der Special-Ausstellung von farbigen Kupferstichen*. Exh. cat. Wien: Gerold, 1892.

§ Exhibition of colour prints in the K.K. Österreichisches Museum für Kunst und Industrie, Wien, 31 January–18 April 1892.

* 1893

Bourcard, Gustave. *Dessins, gouaches, estampes et tableaux du dix-huitième siècle: guide de l'amateur*. Paris: Morgand, 1893.

Mockler, Frederick. *Catalogue of the Works of George Baxter, ... : Also ... a Short Sketch of His Life*, [S.l.]: [s.n], [1893].

§ Mic Relf: "Frederick Mockler was an avid collector of anything Baxter and amassed hundreds of thousands of items in the early 1890's until he went bankrupt in 1896 and it all had to be sold off en masse at auction."

Springer, Jaro. 'Zur Geschichte des Farbendrucks'. *Die graphischen Künste* 16 (1893).

§ In two parts:

- 1: 'Der Farbenholzschnitt': 11–17.

- 2: 'Der Farbenkupferdruck': 78–84.

* 1894

Chmelarz, Eduard. 'Jost de Negker's Helldunkelblätter Kaiser Max und St. Georg'. *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 15 (1894): 392–397.

Forrer, Robert. *Die Zeugdrucke der byzantinischen, romanischen, gothischen und spätern Kunstepochen*. Strasbourg: [s.n.], 1894.

*** 1894–1895**

Redgrave, Gilbert Richard. *Erhard Ratdolt and his Work at Venice: A Paper Read before the Bibliographical Society, November 20, 1893*. Bibliographical Society Illustrated Monographs 1. London: Bibliographical Society, 1894, (1895).

§ Supplement with additions and corrections of [3] p. and [1] leaf of plates issued in 1895.

Reference to Ratdolt's colour printing on pp. 16–17, with col. pl. I, VII and X, with pl. XI in the *Supplement* (1895).

Ed.: Redgrave 1899.

*** 1895**

Baker, Edward. *A List of Books Containing Baxter's Oil Prints: Together with Various Loose Prints by Baxter and His Licensee, Le Blond*, Birmingham: [Baker?], 1895.

Lippmann, Friedrich. 'Farbenholzschnitte von Lucas Cranach.' In *Jahrbuch der Preussischen Kunstsammlungen* 16 (1895): 138–142.

*** 1896**

Mockler, Frederick, *Catalogue of a Collection of George Baxter's Oil Prints: With Notes*, Wotton-under-Edge: G. Presley [printer], 1896.

§ Cambridge University Library: "A simple list of titles, a few with dates."

Mic Relf: "[Mockler] issued a few booklets, sales lists during the 1893–1896 period ..., unlikely it is a revision of the 1893 catalogue ... more likely another book but with similar and added content."

*** 1897**

Schmidt, Adolf. 'Untersuchungen über die Buchdruckertechnik des 15. Jahrhunderts, IV'. *Centralblatt für Bibliothekswesen* 14 (1897), Heft 4: 152–175.

§ Discusses red letterpress in incunabula from Gutenberg's Bible (c.1452–1455) to the early 16th century.

*** 1898**

Forrer, Robert. *Die Kunst des Zeugdrucks vom Mittelalter bis zur Empirezeit*. Strasbourg: Schlesier und Schweikhardt, 1898.

*** 1899**

Fenaille, Maurice, introduction and notes by Maurice Vaucaire. *L'œuvre gravé de P.-L. Debuourt (1755–1832)*. Paris: Morgand, 1899.

Janku, Johann Baptist. *Der Farbenstich als Vorläufer des photographischen Dreifarbendrucks und nach seinen technischen und geschichtlichen Entwicklungs-Bedingungen: Studie*. Halle an der Saale: Knapp, 1899.

Redgrave, Gilbert Richard. *Erhard Ratdolt and his Work at Venice: A Paper Read before the Bibliographical Society, November 20, 1893*. Bibliographical Society Illustrated Monographs 1. London: Bibliographical Society, 1899.

§ Ed.: Redgrave 1894–1895.

*** 1900**

Frankau, Julia. *Eighteenth Century Colour Prints: An Essay on Certain Stipple Engravers & their Work in Colour*. 1st ed. London, New York: Macmillan, 1900.

§ Concerns English colour prints.

Ed.: Frankau 1906.

Mauclair, Camille. *La gravure française en couleurs au XVIIIe siècle*. Paris: de Boccard, [c.1900].

Vaughan, W.E. *Autobiographica. With a Gossip on the Art of Printing in Colours*. [Brighton?]: privately printed, 1900.

§ Concerns English colour prints.

Wallau, Heinrich. 'Die zweifarbigen Initialen der Psalterdrucke von Johann Fust und Peter Schöffer'. In *Festschrift zum fünfshundertjährigen Geburtstage von Johann Gutenberg*, ed. Otto Hartwig, 261–304. Mainz: Harrassowitz, 1900.

§ For a critical discussion of Wallau's arguments see: Zedler under **1937**.

*** 1901**

Singer, Hans Wolfgang. 'Jakob Christoffel le Blon'. *Mitteilungen der Gesellschaft für vervielfältigende Kunst* (1901): 1–21.

Bulluck, Charles Frederick. *Life of George Baxter, Engraver, Artist, and Colour Printer: Together with a Priced List of his Works*, Birmingham: Charles Frederick Bullock, 1901.

*** 1902**

Ausstellung von Farbdrucken im deutschen Buchgewerbehaus. Exh. cat. Leipzig: [s.n.], 1902.

§ Exhibition in the Buchgewerbehaus, Leipzig, 1902.

*** 1903**

Singer, Hans Wolfgang. 'Jakob Christoffel Le Blon and His Three-colour Prints'. *The Studio* 28 (February 1903): 261–271.

*** 1904**

Wallau, Heinrich. '2. Der *Canon missae* vom Jahr 1458: B. Typographische und druckästhetische Erläuterungen'. *Veröffentlichungen der Gutenberg-Gesellschaft* 3.2 (1904): 37–51.

*** 1906**

[Colour print exhibition]. Exh. cat. Paris: [s.n.] 1906.

§ No further details available.

Frankau, Julia. *Eighteenth Century Colour Prints: An Essay on Certain Stipple Engravers & their Work in Colour*. 2nd ed. London: Macmillan, 1906.

§ Concerns English colour prints.

Octavo edition without the plates.

Ed.: *Frankau 1900*.

Guibert, J. 'La gravure en couleurs au XVIIIe siècle'. *Le Musée* (1906): [...].

Hardie, Martin, *English Coloured Books*, London: Methuen, 1906 (The Connoisseur's Library).

§ Appendices, pp. 307–321, contains lists of books illustrated by Baxter, Ackermann, Rowlandson and Alken.

*** 1908**

Hind, Arthur Mayger. *A Short History of Engraving & Etching: For the Use of Collectors and Students*. 1st ed. London: Constable, 1908.

§ Ed.: *Hind 1911, Hind 1923*.

*** 1909**

Prideaux, Sarah Treverbian. *Aquatint: A Chapter in the History of Book Illustration*. London: Duckworth, 1909.

§ Chapter II: 'The Development of Colour Printing and the Invention of Aquatint': 20–58.

Repr.: *Prideaux 1968*.

Salaman, Malcolm C. *Old English Colour Prints*, ed. Charles Holme. London: The Studio, 1909.

*** 1910**

Burch, Robert M., with a chapter on modern processes by W. Gamble. *Colour Printing and Colour Printers*. London, New York: Pitman, 1910.

§ Repr.: *Burch 1983*.

Delteil, Loÿs. *Manuel de l'amateur d'estampes du XVIIIe siècle*. Paris: Dorbon-Ainé, 1910.

Gräff, Walter. 'Älteste deutsche Farbholzschnitte'. *Zeitschrift für Bücherfreunde: Organ der Gesellschaft der Bibliophilen und des Vereins Deutschen Buchgewerbekünstler und der Wiener Bibliophilen Gesellschaft* N.S. 1 (1910): 335–340.

*** 1910–1912**

Springer, Jaro. *Die Radierungen des Herkules Seghers*. Veröffentlichungen der Graphische Gesellschaft XIII, XIV, XVI. Berlin: Bruno Cassirer, 1910–12.

§ Introduction in vol. XIII; Segers's oeuvre catalogue is divided over all three volumes.

Ed.: *Springer 1916*.

*** 1911**

Rosenbach Company. Catalogue of an exhibition of XVIIIth century English color prints. Philadelphia: [Rosenbach Company], 1911.

§ Exhibition in Rosenbach Company, Philadelphia, 6 November–20 November 1911.

Hind, Arthur Mayger. *A Short History of Engraving & Etching: For the Use of Collectors and Students*. 2nd ed. London: Constable, 1911.

§ Ed.: *Hind 1908, Hind 1923*.

* 1912

Model, Julius and Jaro Springer. *Der französische Farbenstich des XVIII. Jahrhunderts*. Stuttgart, Berlin: Deutsche Verlags-Anstalt, 1912.

* 1913

Salaman, Malcolm C. *French colour-prints of the XVIII century*. London: Heinemann, 1913.

* 1914

Peddie, Robert Alexander. 'The History of Colour Printing'. *Journal of the Royal Society of Arts* LXII.3195 (13 February 1914): 262–270.

* 1916

Springer, Jaro. *Die Radierungen des Herkules Seghers*. Graphische Gesellschaft XIII, XIV, XVI. Berlin: Graphische Gesellschaft, 1916.

§ Introduction in vol. XIII; Segers's oeuvre catalogue is divided over all three volumes.

Ed.: *Springer 1910–1912*.

Repr.: *Springer 2001*.

van Huffel, Nicolaas Gerhardus. *Coloritto: bijdrage tot de geschiedenis van de kunst om in drie kleuren te drukken, met een herdruk van het boekje van J.C. Le Blon*. Amsterdam: [Van Huffel], 1916.

§ With a transcription of the 1756 edition of Le Blon's *Coloritto*.

Includes a set of plates with the progressive proofs of Jan Ladmiraal's print of a human heart.

Weitenkampf, Frank. *Chiaroscuro Prints*. New York: New York Public Library, 1916.

§ With a list of chiaroscuro prints in the New York Public Library and a bibliography.

Reprinted from the *Bulletin* (not further identified).

*** 1917**

Salaman, Malcolm C. *The Graphic Arts of Great Britain: Drawing, Line-Engraving, Etching, Mezzotint, Aquatint, Lithography, Wood-Engraving, Colour-Printing*, ed. Charles Holme. London, Paris, New York: The Studio, 1917.

§ Special number of *The Studio*.

Colour printing: 109.

*** 1917–1918**

Singer, Hans Wolfgang. ‘Der Vierfarbendruck in der Gefolgschaft Jacob Christoffel Le Blons: mit Oeuvre-Verzeichnissen der Familie Gautier-Dagoty, J. Admirals und C. Lasinios’. *Monatshefte für Kunstwissenschaft* 10 (1917): 177–199; 11 (1918): 52–73.

*** 1919**

Salaman, Malcolm C. *Old English Colour-Prints*, ed. Charles Holme. London: The Studio, 1919.

*** 1920**

Dacier, Émile. *Exposition Debucourt: catalogue des tableaux, dessins, gravures*. Exh. cat. Paris: Société pour l'Étude de la Gravure Française, 1920.

§ With references to Debucourt's colour prints.

Exhibition in the Musée des arts décoratifs, Palais du Louvre, Paris, 11 June–11 July 1920.

Darmon, J.E. and [...] Granger, *Dictionnaire des gravures en couleurs, en bistre et en sanguine du XVIIIe siècle: des écoles française et anglaise, en circulation dans le commerce des estampes, avec leurs prix*. Paris: Darmon, 1920.

§ Ed.: Darmon 1929.

*** 1920–1943**

Schramm, Albert. *Der Bilderschmuck der Frühdrucke*. 23 vols. Leipzig: Deutsches Museum für Buch und Schrift, Hiersemann, 1920–43.

§ Repr.: Schramm 1981–1990.

*** 1921**

Dodgson, Campbell. 'Rare Woodcuts in the Ashmolean Museum, Oxford-II'. *Burlington Magazine* XXXIX (July–Dec. 1921): 68–75.

§ On chiaroscuro woodcuts in the Ashmolean Museum, Oxford: 70.

van Huffel, Nicolaas Gerhardus. *Cornelis Ploos van Amstel Jacob Corneliszoon en zijne medewerkers en tijdgenoten: historische schets van de techniek der hollandsche prentteekeningen gemaakt in de tweede helft der 18e eeuw*. Utrecht: Van Huffel, 1921.

§ With references to Ploos van Amstel's colour prints.

Kristeller, Paul. *Kupferstich und Holzschnitt in vier Jahrhunderten*. Berlin: Cassirer, 1921.

§ Chiaroscuro print: 305–311, 564.

Colour intaglio prints: 506–514

*** 1922**

Schottenloher, Karl. *Die liturgischen Druckwerke Erhard Ratdolts aus Augsburg 1485–1522: Typen und Bildproben*. Mainz: Gutenberg-Gesellschaft, 1922.

*** 1923**

Hind, Arthur Mayger. *A History of Engraving and Etching from the 15th Century to the Year 1914: Being the Third and Fully Revised Edition of A Short History of Engraving and Etching*. 3rd. ed. London: Constable, 1923.

§ Colour intaglio prints: 305–311.

Ed.: *Hind 1908*, *Hind 1911*.

Repr.: *Hind 1963a*.

*** 1924**

Docker, Alfred. *The Colour Prints of William Dickes*, London, Royal Leamington Spa: Courier Press, [1924?].

§ Limited edition of 350 copies.

Dodgson, Campbell. *Old French Colour-Prints*. London: Halton and Smith, 1924.

Lewis, Charles Thomas Courtney. *George Baxter the Picture Printer*, London: Sampson Low, [1924].

*** 1925**

Friedländer, M.J. 'Burgkmairs Hl. Georg von 1508: Bemerkungen zu den Anfängen des deutschen Tonschittes'. *Jahrbuch der preussischen Kunstsammlungen* 46 (1925): 1–5.

Greenhill, David. *Colour Printing*. London: [s.n.], 1925.

Haebler, Konrad. *Handbuch der Inkunabelkunde*. Leipzig: Hiersemann, 1925.

§ Colour prints: 105–110.

de Ketham, Johannes. *The Fasciculo di medicina: Venice 1493*, ed. Charles Singer. Monumenta medica 2. 2 vols. Florence: Lier, 1925.

Volumes:

- 1: 'Description of the *Fasciculo di medicina*, Venice, 1493. Editions, art and language of the *Fasciculus medicinae*. Anatomy of Mundinus. Illustrative figures and explanatory legends'.

- 2: 'Facsimile'; repr. of the 1493/94 edition, with a colour reproduction of the anatomical section opp. fol. 65r.

*** 1926**

Reichel, Anton. *Die Clair-Obscur-Schnitte des XVI., XVII. und XVIII. Jahrhunderts*. Zürich (etc.): Amalthea-Verlag, 1926.

§ English translation: *Reichel 1939*.

*** 1927**

Geisberg, Max. 'Burgkmairs St. Georg'. In *Festschrift für Max J. Friedländer zum 60. Geburtstage*. Leipzig: Seemann, 1927: 77–80.

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Netzer, Susanne. *Die Chalcographische Gesellschaft zu Dessau: Profil eines Kunstverlages um 1800*.

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§ Discussion on a portrait of an anonymous old man printed in register from two plates in black and red: 156–159.

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§ Bilingual texts, Dutch/German.

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§ Reaction to: *Griffiths 1991*.

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Volumes:

- 1: 'Textband'.

§ On colour in books: 126–131.

- 2: 'Bildband'.

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§ Relief colour prints: 184–202.

Without information on intaglio colour printing.

Lycett, Phyllis and Michael Martin. *Abraham Le Blond: Colour Printer, 1819–1894*, [S.l.]: Lycett Antiques, 1994.

§ See *Pictorial Catalogue* 1997.

Mazur-Contamine, H.E.C. 'Goltzius' Seven Oval Chiaroscuro Woodcuts: A Reinterpretation'. *Delineavit et Sculpsit* 12, 1994: 1–45.

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English 18th-century colour printed wallpaper: 27–41.

French colour printed wallpaper, last quarter of the 18th-century to the first quarter of the 19th century: 56–113.

American colour printed wallpaper, 1st half of the 19th century: 114–131.

* 1995

van Lent, Dick *et al.* *De techniek van de Nederlandse boekillustratie in de 19e eeuw*, eds. Ad Stijnman, Kees Thomassen, Clemens de Wolf and Johan de Zoete. Kerstnummer Grafisch Nederland. Amstelveen: KVGO, 1995.

§ Discusses all printmaking processes, manual, mechanical and photomechanical, in black and in colour, that were used for illustrations in 19th-century Dutch books.

* 1996

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Rodari, Florian *et al.* *Anatomie de la couleur: l'invention de l'estampe en couleurs*. Exh. cat. Paris: Bibliothèque nationale de France; Lausanne: Musée Olympique Lausanne, 1996.

§ Exhibitions in the Bibliothèque nationale de France, Paris, 27 February–5 May 1996 and the Musée Olympique, Lausanne, 22 May–1 September 1996.

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Märker, Peter and Barbara Schulz. *Farbdrucke des 18. Jahrhunderts: aus eigenem Bestand*. Graphische Sammlung 10. Exh. cat. Darmstadt: Hessisches Landesmuseum, 1996.

§ Exhibition in the Hessisches Landesmuseum, Darmstadt, 20 June–1 September 1996.

Snyder, Iris. *Color Printing in the Nineteenth Century*. Exh. cat. Newark, DE: Special Collections, University of Delaware Library, 1996.

§ Exhibition in the University of Delaware Library, Newark, 27 August–18 December 1996.

Macchioni, Silvana *et al.* *Techniche pittoriche e grafiche: il bulino e la silografia*. Quaderno di documentazione 4. Milano: Istituto poligrafico e zecca dello stato, 1996.

§ With two chapters on colour prints:

- Silvana Macchioni, 'Dal chiaroscuro alla stampa a colori: percorsi della silografia nel Seicento e nel Settecento': 21–40.

- Ginevra Mariani, 'Trasformazioni e continuità della xilografia dall'Ottocento ad oggi': 41–50.

Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement I*. York: Quacks Books, 1996.

§ Supplement I to the fifth edition of the *Chronology*, see under **1993**.

*** 1997**

A Pictorial Catalogue of Le Blond prints, [St Albans?]: New Baxter Society, 1997.

§ Foreword: "This booklet was produced by the New Baxter Society as an aid to collectors, to be used in conjunction with the book 'Abraham Le Blond, Colour Printer, 1819–1894' by Phyllis Lycett and Michael Martin", see *Lycett & Martin 1994*.

Augsburger Buchdruck und Verlagswesen nach der nationalsozialistischen Machtergreifung, 1933–1937, ed. Helmut Gier. Exh. cat. Wiesbaden: Harrassowitz, 1997.

§ Colour prints by Erhard Ratdolt: 117–119.

Exhibition in the Staats- und Stadtbibliothek, Augsburg, 1 October 2008–9 January 2009.

Gascoigne, Bamber. *Milestones in Colour Printing 1457–1859: With a Bibliography of Nelson Prints*. The Sandars Lectures in Bibliography. Cambridge: Cambridge Press, 1997.

§ Summary overview, with an emphasis on 19th-century colour prints.

Pankow, David. *Tempting the Palette: A Survey of Color Printing Processes*. 1st ed. Rochester, NY: Digital Publishing Center, Rochester Inst. of Technology, 1997.

§ Contains little information on pre-1700 colour printmaking, emphasis is on 19th-century colour prints. Ed.: *Pankow 2005*.

Smith, Margaret M. and Alan May. 'Early Two-Colour Printing'. *Bulletin of the Printing Historical Society* 44 (Winter 1997): 1–4.

Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement II*. York: Quacks Books, 1997.

§ Supplement II to the fifth edition of the *Chronology*, see under **1993**.

* 1998

Fleischmann, Isa. *Metallschnitt und Teigdruck: Technik und Entstehung zur Zeit des frühen Buchdrucks*. Mainz: Zabern, 1998.

§ With reference to 15th-century colour printing.

Schenck, Kimberley. 'Goltzius's Use of Grey Ink'. *Print Quarterly* 15.2 (1998): 186–190.

Marres-Schretlen, Helen. *200 jaar lithografie: steendrukken in de verzameling van het Rijksprentenkabinet in het Rijksmuseum = 200 Years of Lithography: Lithographs in the Collection of the Rijksmuseum Print Room*. Exh. cat. Amsterdam: Rijksmuseum, 1998.

§ Partly concerning colour printed lithographs.

Exhibition in the Rijksmuseum, Amsterdam, 24 October 1998–10 January 1999.

Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement III*. York: Quacks Books 1998.

§ Supplement III to the fifth edition of the *Chronology*, see under **1993**.

With title index for the supplement and combined indexes of colour printers from the chronology and the supplement.

* 1999

Dane, Joseph A. 'Two-Color Printing in the Fifteenth Century: as Evidenced by Incunabula at the Huntington Library'. *Gutenberg Jahrbuch* (1999): 131–145.

§ Discusses the author's observations of two-pull printing, either black first or red first, and possible one-pull printing. In his later article 'The Red and the Black' he concedes having made mistakes in his observations then and considers doing his research again; see under **2013**.

Farbige Graphik = *Colour Prints*. Sales cat. Düsseldorf, New York: Boerner, 1999.

§ Largely concerns prints by Johannes Teyler's workshop.

Reese, William S. *Stamped with a National Character: Nineteenth Century American Color Plate Books*. Exh. cat. New York: The Grolier Club, 1999.

§ Exhibition at The Grolier Club, New York, 4 May–31 July 1999.

* 2000

Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement IV*. York: Quacks Books 2000.

§ Supplement IV to the fifth edition of the *Chronology*, see under **1993**.

Indices

NB: these indices include both Part I (publications up to and including the year 2000) and Part II (publications from the year 2001 onward).

NAME INDEX

Includes names of authors, contributors and editors, in alphabetical order by surname.

Name	Year
* A	
Alex, Reinhard	1996
Alexander, David	2025
Altmann, Jan	2006
Ames, Winslow	1937
Armólowicz, Teresa	1964
Arnim, Manfred von	1987
Augustyn, Wolfgang	2003
Augustyn, Wolfgang	2018
* B	
Baker, Edward	1895
Ball, Abraham	1974
Ball, Abraham	1983
Banham, Rob	2025
Barnhill, Georgia Brady	2021
Barten, A.W.	1932
Bartlett-Rawlins, Bryony	2024
Bartsch, Adam von	1811
Beers, J.A. van	1961
Bennett, Whitman	1949
Bennett, Whitman	1980
Béraldi, Henri	1880–1882
Béraldi, Henri	2001
Berge-Gerbaud, Mária van	2005
Berger, Sidney E.	2025
Bialler, Nancy Ann	1983
Bialler, Nancy Ann	1992
Bialler, Nancy Ann	1985
Biemans, Jos A.A.M.	2004
Birren, Faber	1974
Birren, Faber	1980
Blackwood, Nicole	2013
Blum, André	1938
Bober, Jonathan	2018
Bocher, Emmanuel	1875–1882
Boschot, Mlle	1938
Bourcard, Gustave	1893
Bridson, Gavin D.R.	1975
Bruns, Margarete	1989
Budzińska, Elżbieta	1964

Budzińska, Elżbieta	1981
Budzińska, Elżbieta	1985
Budzioch, Dagmara	2021
Bulluck, Charles Frederick	1901
Burch, Robert M.	1910
Burch, Robert M.	1983
Busch, Werner	2008
Bushart, Magdalena	2015
* C	
Carlson, Victor I.	1984
Carter, Victor	1983
Cate, Phillip Dennis	1992
Cave, Roderick	2010
Chatelus, Jean	1887
Chatelus, Jean	1988
Chatelus, Jean	1991
Chmelarz, Eduard	1894
Christoforou, Dionysia	2025
Clarke, Harold George	1936
Cloonan, Michèle V.	2025
Clouzot, H.	1935
Coblentz, Mme	1938
Colvin, Sidney	1879
Cook, Karen	2025
Craievich, Alberto	2016
* D	
Dacier, Émile	1920
Dackerman, Susan	2002
Dane, Joseph A.	1999
Dane, Joseph A.	2013
Darmon, J.E.	1920
Darmon, J.E.	1929
Delteil, Loÿs	1910
Dicke, Gerd	2003
Docker, Alfred	1924
Dodgson, Campbell	1921
Dodgson, Campbell	1924
Döring, Jürgen	2013
Dunand, Louis	1978
Dunham, Ben	2021
* E	
Eagan, Jane	2016
Eiche, Sabine	2017
Ekserdjian, David	2014
Entwisle, E.A.	1982
Ernest, Paul	1879
Etheridge, Ernest	1929
* F	
Failla, Maria Beatrice	2021

Falk, Tilman	1976
Falke, Jacob von	1892
Fenaille, Maurice	1899
Ferguson, Patricia	2025
Fern, Alan M.	1969
Fern, Alan M.	1970
Fleischmann, Isa	1998
Follot, Ch.	1935
Forrer, Robert	1894
Forrer, Robert	1898
Foster, Michael	2014
Francis, Henry S.	1952
Frankau, Julia	1900
Frankau, Julia	1906
Franklin, Charlotte	1977
Franklin, Colin	1977
Friedländer, M.J.	1925
Friedman, Joan M.	1978
* G	
Gamble, W.	1910
Gamble, W.	1983
Gasch, S.	2012
Gascoigne, Bamber	1997
Gastel, Jan Joris van	2007
Gebhardt, Minni	1965
Geisberg, Max	1927
Geleijns, Erik	2015
Gerhardt, Claus W.	1982
Gerhardt, Claus W.	1983
Gertz, Stephen J.	2010
Gier, Helmut	1997
Giselbrecht, Elisabeth	2012
Giselbrecht, Elisabeth	2018
Gnann, Achim	2013
Gnann, Achim	2014
Goedings, Truusje	2015
Goldfarb, H.	1981
Gonzalez, Victor	2025
Görres, Daniel	2017
Graf, Dieter	2001
Gräff, Walter	1910
Granger, [...]	1920
Grasselli, Margaret Morgan	2003
Grasselli, Margaret Morgan	2025
Greene, Susan	2025
Grieken, Joris van	2013
Griffiths, Antony	1991
Griffiths, Antony	2016
Griffiths, Antony	2018
Grimm, Melanie	2011
Grivel, Marianne	1992
Groot, Irene M. de	1973

Grubmüller, Klaus	2003
Guibert, J.	1906
* H	
Haan, Maartje	2003
Haebler, Konrad	1925
Haemmerle, Albert	1937
Haemmerle, Albert	1973
Hamilton, Jean	1982
Hardie, Martin	1906
Hartwig, Otto	1900
Hasselt, Carlos van	1965
Hauwaerts, Evelien	2018
Haverkamp-Begemann, Egbert	1962
Haverkamp-Begemann, Egbert	1973
Hédou, Jules	1879
Hédou, Jules Paul Ernest	1970
Hefford, Wendy	1992
Heitz, Paul	1890–1899
Hellinga, Lotte	1983
Herold, Jacques	1935
Heusinger, Christian, von	1986
Hewes, Lauren B.	2017
Heydenreich, Gunnar	2017
Hind, Arthur Mayger	1908
Hind, Arthur Mayger	1911
Hind, Arthur Mayger	1923
Hind, Arthur Mayger	1935
Hind, Arthur Mayger	1963
Hinterding, Erik	2005
Hofer, Philip	1935
Hoisington, Rena M.	2025
Holle, Helmgard	2003
Holme, Charles	1919
Hoop Scheffer, Dieuwke de	1973
Huffel, Nicolaas Gerhardus van	1921
Huffel, Nicolaas Gerhardus van	1927
Huffel, Nicolaas Gerhardus van	1916
* I	
Ikeda, Mayumi	2015
Ingels, Elisabeth	2017
Ionescu, Christina	2011
Isphording, Eduard	1987
Ittmann, John W.	1984
Ivins, William Mills	1928
* J	
Janku, Johann Baptist	1899
Janse, Geert-Jan	2025
Jean-Richard, Pierrette	1985
Jecmen, Greg	2012
Jenkins, Catherine	2013

Jenkins, Catherine	2017
Johnson, Jan	1982
Johnson, Jan	1987
Johnson, Jan	2012
Jones, Karen F.	1969
Jones, Karen F.	1970
Jung, Sandro	2012
* K	
Kainen, Jacob	1962
Kambayashi, Nahoko	2014
Kamitani, Yoshio	2017
Karpinski, Caroline	1961
Karpinski, Caroline	1971
Karpinski, Caroline	1983
Karr Schmidt, Suzanne	2008
Keil, Nora	1962
Kemmer, Claus	2003
Kemp, Mr. van der	1938
Ketham, Johannes de	1925
Klein, Alice	2015
Kleine-Tebbe, Claudia	2009
Kleine-Tebbe, Claudia	2011
Kleinwächter, Tanja	2023
Kobler, Friedrich	1981
Kofuku, Akira	2005
Kommission für den Gesamtkatalog der Wiegendrucke	1981–1990
Koschatzky, Walter	1962
Kuitert, Lisa	2004
Kunze, Horst	1975
Kunze, Horst	1993
* L	
Lambert, Susan	1987
Landau, David	1994
Landwehr, John	1976
Laurentius, Theo	1980
Lawrence, Brian	2006
Łazicka, Malgorzata	Forthcoming
Le Bitouzé, Corinne	2025
Le Blon, Jacques-Christophe	1973
Lebens, Naomi	2024
Leeftang, Huigen	2013
Leeftang, Huigen	2016–2017
Leesberg, Marjolein	2013
Lemmens, G.Th.M.	1961
Lent, Dick van	1995
Lepape, Séverine	2015
Lepape, Séverine	2018
Leusden, Willem van	1960
Leusden, Willem van	1961
Levitt, Alan	2015

Lewis, Charles Thomas Courtney	1924
Lewis, Charles Thomas Courtney	1928
Lilien, Otto M.	1985
Lindmayr-Brandl, Andrea	2018
Lippmann, Friedrich	1895
Lodes, B.	2012
Lowengard, Sarah	2006
Lowengard, Sarah	2008
Lowengard, Sarah	2011
Lowengard, Sarah	2023
Luijten, Ger	2011
Luijten, Ger	2013
Lycett, Phyllis	1994
* M	
Macchioni, Silvana	1996
Maedebach, Heino	1965
Mapes, Phillippa	2025
Märker, Peter	1996
Marks, P.J.M.	2015
Marres-Schretlen, Helen	1998
Marres-Schretlen see also: Schretlen	
Martin, Michael	1974
Martin, Michael	1983
Martin, Michael	1994
Martin, Michael	2006
Martin, Michael	2007
Matile, Michael	2016
Martini, Annet	2021
Mauclair, Camille	1900
May, Alan	1997
Mayer, Rudolf	1984
Mazal, Otto	1969
Mazur-Contamine, H.E.C.	1994
McDonald, Grantley	2018
McLean, Ruari	1963
McLean, Ruari	1967
McLean, Ruari	1968
McLean, Ruari	1972
McLean, Ruari	1973
McQuillen, John	2017
Meijer, Rob	2003
Melissa	2016
Melse, E.	1984
Michels, Herbert	1996
Miedema, Hessel	2006
Mildenberger, Hermann	2001
Miller, Elizabeth	1996
Mockler, Frederick	1893
Mockler, Frederick	1896
Model, Julius	1912
Möller, Hans	1960
Mroziewicz, Karolina	Forthcoming

Muir, Percy	1971
Muir, Percy	1985
Müller-Luckner, Elisabeth	2008
* N	
Nagler, G.K.	1857
Netzer, Susanne	1987
Nicoliello, Alice	2025
Nolot, Pierre	1981
Nolot, Pierre	1982a
Nolot, Pierre	1982b
Nouvel, Odile n	1981a
Nouvel, Odile	1981b
Nurse, Julia	2025
* O	
Oltrogge, Doris	2015
Oman, Charles C.	1982
Orenstein, Nadine	2019
* P	
Palandri, Chiara	2025
Pankow, David	1997
Pankow, David	2005
Papillon, Jean Michel	1766
Parker, Tony	1983
Parshall, Peter	1994
Parshall, Peter	2015
Parshall, Peter	2018
Passavant, J.D.	1862
Peddie, Robert Alexander	1914
Peri-Lehman, Me'irah	1979
Perry-Lehman, Meira	1979
Pfister-Burkhalter, Margarete	1981
Phillips, Michael	2014
Phillips, Michael	2025
Piva, Chiara	2021
Ploss, Emil Ernst	1962
Ploss, Emil Ernst	1967
Ploss, Emil Ernst	1973
Ploss, Emil Ernst	1977
Ploss, Emil Ernst	1989
Portalis, Roger	1877
Portalis, Roger	1880–1882
Portalis, Roger	1888–1890
Portalis, Roger	2001
Prideaux, Sarah Treverbian	1909
Prideaux, Sarah Treverbian	1968
Primeau, Thomas	2002
Primeau, Thomas	2013
* R	
Rassieur, Tom	1993

Rebel, Ernst	1981
Redgrave, Gilbert Richard	1894–1895
Redgrave, Gilbert Richard	1899
Reed, Sue Welsh	1993
Reese, William S.	1999
Reichel, Anton	1926
Reichel, Anton	1939
Richardson Kristina	2021
Rikken, Marringje	2008
Rodari, Florian	1996
Roelofs, Pieter	2016–2017a
Roelofs, Pieter	2016–2017b
Röttinger, Heinrich	1942/1943
Rowlands, John	1979
Rudy, Kathryn M.	2015
Rylatt, Joseph Harold	1936
* S	
Salaman, Malcolm C.	1909
Salaman, Malcolm C.	1913
Salaman, Malcolm C.	1917
Salaman, Malcolm C.	1919
Salaman, Malcolm C.	1927
Salaman, Malcolm C.	1929
Savage, Elizabeth	2014
Savage, Elizabeth	2015
Savage, Elizabeth	2016
Savage, Elizabeth	2017
Savage, Elizabeth	2018
Savage, Elizabeth	2021
Savage, Elizabeth	2025
Savage see also: Upper	
Sawicka, Stanisława M.	1936
Sawicka, Stanisława M.	1964
Schab, Frederick G.	1986
Scheck, Isabelle	2016
Scheidig, Walter	1957
Schenck, Kimberley	1998
Schmidt, Adolf	1897
Schottenloher, Karl	1922
Schottenloher, Karl	1930
Schramm, Albert	1920–1943
Schramm, Albert	1981–1990
Schreiber, Wilhelm Ludwig	1928
Schretlen, Helen C.M.	2003
Schretlen see also: Marres-Schretlen	
Schuckardt, Chr.	1858
Schuckman, Christiaan	1996
Schulz, Barbara	1996
Seibt, Wilhelm	1891
Seifert, Christian Tico	2025
Servolini, Luigi	1930
Servolini, Luigi	1935

Singer, Hans Wolfgang	1901
Singer, Hans Wolfgang	1903
Singer, Hans Wolfgang	1917–1918
Smith, Margaret M.	1997
Smith, Margaret M.	2007
Smith, Roger	2006
Smith, Roger	2007
Snyder, Iris	1996
Spadaccini, Benedetta	2025
Spira, Freyda	2012
Springer, Jaro	1893
Springer, Jaro	1910–1912
Springer, Jaro	1912
Springer, Jaro	1916
Springer, Jaro	2001
Stechow, Wolfgang	1939
Steinle, Friedrich	2015
Steinle, Friedrich	2023
Stiber Morenus, Linda	2020
Stijnman, Ad	1991
Stijnman, Ad	1992
Stijnman, Ad	1993
Stijnman, Ad	1995
Stijnman, Ad	1996
Stijnman, Ad	2003
Stijnman, Ad	2009
Stijnman, Ad	2011
Stijnman, Ad	2012
Stijnman, Ad	2014
Stijnman, Ad	2015
Stijnman, Ad	2016–2017
Stijnman, Ad	2017
Stijnman, Ad	2018
Stijnman, Ad	2019
Stijnman, Ad	2020
Stijnman, Ad	2021
Stijnman, Ad	2022
Stijnman, Ad	2023
Stijnman, Ad	2024
Stijnman, Ad	2025
Stijnman, Ad	Forthcoming
Stogdon, Nicholas	1991
Strauss, Walter L.	1973
* T	
Takahatake, Naoko	2010
Takahatake, Naoko	2011
Takahatake, Naoko	2015
Takahatake, Naoko	2018
Teget-Welz, Manuel	2018
Tetermazova, Zalina	2025
Teynac, Françoise	1981
Teynac, Françoise	1982

Thomassen, Kees	1995
Timann, Ursula	1987
Tooley, Ronald Vere	1935
Tooley, Ronald Vere	1954
Tooley, Ronald Vere	1973
Tooley, Ronald Vere	1978
Trautscholdt, Eduard	1973
Tröster, S.	2012
Trotter, William Henry	1974
Trotter, William Henry	1980
Turner, Jane	1996
Turner, Simon	2017
Turner, Simon	2020
Turner, Simon	2025
Twyman, Michael	2013
Twyman, Michael	2025
* U	
Uhr, Andreas	2015
Upper (now Savage), Elizabeth	2012
Upper (now Savage), Elizabeth	2013
Upper (now Savage), Elizabeth	2015
Upper see also: Savage	
* V	
Vandamme, Ludo	2018
Van der Mullen, Manon	2025
Van der Stock, Jan	2013
Varry, Dominique	2015
Vaucaire, Maurice	1899
Vaughan, W.E.	1900
Veen, Jaap van der	2016–2017
Veen, Sytze van der	2015
Verkrujsse, Piet	2004
Vis, Pieter C.	2012
Vivien, Jean-Denis	1981
Vivien, Jean-Denis	1982
* W	
Waddleton, Norman	[1979–1983]
Waddleton, Norman	1979
Waddleton, Norman	1980
Waddleton, Norman	1981
Waddleton, Norman	1982
Waddleton, Norman	1983
Waddleton, Norman	1985
Waddleton, Norman	1986
Waddleton, Norman	1989
Waddleton, Norman	1990
Waddleton, Norman	1993
Waddleton, Norman	1996
Waddleton, Norman	1997
Waddleton, Norman	1998

Waddleton, Norman	2000
Waddleton, Norman	2001
Waddleton, Norman	2003
Wakeman, Geoffrey	1975
Wallau, Heinrich	1900
Wallau, Heinrich	1904
Wasowicz, Laura E.	2017
Watanabe, Shinsuke	2005
Wegmann, Susanne	2017
Wegner, Richard N.	1935
Wegner, Richard N.	1937
Weitenkampf, Frank	1916
Wiebel, Christiane	2007
Wilde, Evelien de	2018
Wilder, F.L.	1969
Wismer, Beat	2017
Wisse, Geert	1994
Wöldicke, Evelyn	2015
Wolf, Clemens de	1995
Wouk, Edward	2011
Wyld, Helen	2020
* Y	
Yapou, Yonna	1979
Yasui, Ayumi	2017
Young, Rachel A.	2024
* Z	
Zoete, Johan de	1995

TITLE INDEX

Includes main titles of articles, monographs, periodical publications and serial publications in numerical and alphabetical order excluding particles, which are added at the end of a title.

Title	Year
* Numerical	
200 jaar lithografie	1998
200 Years of Lithography	1998
* A	
Abraham Bosse	1993
Abraham Le Blond	1994
Accidenti alle litografia	2021
“Afsetters en meester-afsetters”	2015
Alain Chartier, <i>Le Quadrilogue invective</i>	2018
Als Kitsch noch Kunst war	2013
Älteste deutsche Farbholzschnitte	1910
Anatomie de la couleur	1996
Anatomy to Embroidery	2025
Andrea Andreani’s <i>Abduction of the Sabine Women</i> after Giambologna	2024
Anfänge des Buntfarbendrucks, Die	1928
Anicius Manlius Boethius, <i>Consolation de la philosophie</i>	2018
Anne Allen, Jean Pillement, and the Development of <i>à la poupée</i> Printing in France	2025
Another Clair-Obscur Etching	1993
Anthology of Decorated Papers, An	2015
Antiek	1984
Anton Maria Zanetti der Ältere (1680–1767) als Kenner, Sammler und Künstler	2016
Aquatint	1909
Aquatint	1968
Aquatint, oder ‘Die Kunst mit dem Pinsel in Kupfer zu stechen’	2007
art d’imprimer les tableaux, L’	1973
Art History and Reference Series	1970
Art in Print	2013
Art in Print	2015
Art of Old Ream Wrappers, The	2010
Augsburger Buchdruck und Verlagswesen nach der nationalsozialistischen Machtergreifung, 1933–1937	1997
Augustin de Saint-Aubin	1875–1882
Ausstellung von Farbdrucken im deutschen Buchgewerbehaus	1902
Ausstellungskataloge des Germanischen Nationalmuseums	1987
Ausstellungskataloge, Bayerische Staatsbibliothek München	1987
Autobiographica	1900
* B	
Baxter Prints	1929
Beginnings of Commercial Colour Printing in Europe, 1835–1840, The	2025
Between Painting and Graphic Arts: Colour Printmaking in Russia, 1750s–1800s	2025
bibliofilia, La	1935
Bibliographical Society Illustrated Monographs	1894–1895
bibsocamer	2014a
bibsocamer	2014b

Bilderschmuck der Frühdrucke, Der	1920–1943
Bilderschmuck der Frühdrucke, Der	1981–1990
Bildwelten des Wissens: kunsthistorisches Jahrbuch für Bildkritik	2006
Birgittines of The Netherlands, The	2015
Bitten with Spirit	2019
Blind Impressions	2013
Boek & letter	2004
Boekenwereld, De	2008
Book Illustration in the Long Eighteenth Century	2011
Booktryst	2010
briefwisseling met Hendrik van Limborch, De	2006
Bringing Colour to Books and Objects with Decorated Paper in the Long 18th Century	2025
British Library Journal, The	1983
Buch und Bibliotheksgeschichte	1983
Buch und Schrift	1930
Buch von alten Farben, Ein	1962
Buch von alten Farben, Ein	1967
Buch von alten Farben, Ein	1973
Buch von alten Farben, Ein	1977
Buch von alten Farben, Ein	1989
Bulletin	1961
Bulletin	1962
Bulletin of the Printing Historical Society	1997
Bulletin van het Rijksmuseum	2007
Burgkmairs Hl. Georg von 1508	1925
Burgkmairs St. Georg	1927
Burlington Magazine	1921
Burt Franklin Research & Source Works Series	1970
* C	
Camaïeu e chiaroscuro	1935
Carlo Lasinio	2004
Cassinelli, Paolo	2004
Catalogue of a Collection of George Baxter's Oil Prints	1896
Catalogue of Early Colour Printing from Chiaroscuro to Aquatint, A	1977
Catalogue of the Woodcuts by Ludolph Büsinck	1939
Catalogue of the Works of George Baxter	1893
Centenary Baxter Book, The	1936
Chalcographische Gesellschaft zu Dessau, Die	1987
Chiaroscuri	1957
Chiaroscurists of the XVI–XVII–XVIII Centuries, The	1939
Chiaroscuro	1973
Chiaroscuro	1979
Chiaroscuro	1981
Chiaroscuro	2001
Chiaroscuro	2005
Chiaroscuro	2014
Chiaroscuro, Camaïeu	1891
Chiaroscuro Prints	1916
Chiaroscuro Prints	1937
Chiaroscuro Woodcut and Drawing in Sixteenth-Century Italy, The	2018
Chiaroscuro Woodcut in Renaissance Italy, The	2018

Chiaroscuro Woodcut Printmaking of Ugo da Carpi, Antonio da Trento and Niccolò Vicentino, The	2015
Chiaroscuro Woodcut Printing in 16th- and 17th-century Italy	2020
Chiaroscuro Woodcut Technique and Andrea Andreani	1981
Chiaroscuro Woodcuts	1992
Chiaroscuro Woodcuts	1993
Chiaroscuro Woodcuts of the Circles of Raphael and Parmigianino	1974
Chiaroscuro Woodcuts of the Circles of Raphael and Parmigianino	1980
Chiaroscuro Woodcuts of the Master ND at Fontainebleau, The	2013
Chromatic Revolution, A	2014a
Chromatic Revolution, A	2014b
Chronologie van de kleurendruk	2003
Chronology of Books with Coloured Illustrations or Decorations, A	1979
Chronology of Books with Coloured Illustrations or Decorations, A	1980a
Chronology of Books with Coloured Illustrations or Decorations, A	1980b
Chronology of Books with Coloured Illustrations or Decorations, A	1981
Chronology of Books with Coloured Illustrations or Decorations, A (vol. 1)	1985a
Chronology of Books with Coloured Illustrations or Decorations, A (vol. 2)	1985b
Chronology of Books with Coloured Illustrations or Decorations, A (vol. 3)	1986
Clair-obscur	1973
Clair-obscur	1976
clair-obscur houtsnede van 1500 tot 1800, De	1965
Clair-Obscur-Schnitte des XVI., XVII. und XVIII. Jahrhunderts, Die	1926
clair-obscurs des maîtres italiens, Les	1811
Clairs-obscurs	1965
Colard Mansion	2018a
Colard Mansion	2018b
Collecting Colour-Printed Books	1983
Color in Printing	1935
Color in Prints	1962
Color Printing and Tonal Etching	2012
Color Printing in England 1486–1870	1978
Color Printing in the Nineteenth Century	1996
Color Prints before Erhard Ratdolt	2014
Colorful Impressions	2003
Coloring within the Lines	2013
Coloritto	1916
Coloritto	2003a
Coloritto	2003b
Colour	1996
Colour Engraving, The	1973
Colour for Commerce: Letterpress-Printed Ephemerata in Britain, 1700–1830	2025
Colour Histories	2015
Colour Letterpress in Europe in the Long 18th Century	2025
[Colour print exhibition]	1906
Colour Printed Illustrations in Eighteenth-Century Periodicals	2011
Colour-Printed Pastepoints, 1460s–1480s	2015
Colour Printing and Colour Printers	1910
Colour Printing and Colour Printers	1983
Colour Printing in Europe until 1700	2021
Colour Printing in Intaglio before c.1700	2015
Colour Printing in Late 18th-Century Italy: Édouard and Louis Dagoty, 1770–1800	2025
Colour Printing in Relief before c.1700	2015

Colour Printing Inks and Colour Inking in 18th-Century Europe	2025
Colour Printing on English Ceramics, 1751–70	2025
Colour Prints	1999
Colour Prints of Abraham Le Blond, The	2002
Colour Prints of Abraham Le Blond, The	2004
Colour Prints of William Dickes, The	1924
Colour Stamping in the Late Fifteenth and Sixteenth Centuries	2015
Coloured Prints in Imitation of Old Master Drawings in 18th-Century Italy	2025
Colouring the Body	2025
condition du peintre à Paris au 18e siècle, La	1988
condition du peintre au XVIIIème siècle, La	1887
Contribution of <i>à la poupée</i> -inking to Natural History Illustration in France, 1800–70, The	2025
Coriolano	2010
Cornelis Ploos van Amstel 1726-1798	1980
Cornelis Ploos van Amstel Jacob Corneliszoon en zijne medewerkers en tijdgenoten	1921
Cradle of Printing, The	1954
Creation of Color in 18th-Century Europe, The	2006
Creation of Color in 18th-Century Europe, The	2008
* D	
Delineavit et Sculpsit	1994
Della Grafica Veneziana	2016
Denkbeeldig schoon	2006
Der <i>Canon missae</i> vom Jahr 1458	1904
Description of the <i>Fasciculus di medicina</i> , Venice, 1493	1925
dessinateurs d'illustrations au dix-huitième siècle, Les	1877
Dessins, gouaches, estampes et tableaux du dix-huitième siècle	1893
Deutsche Kupferstiche in Farben in der 2. Helfte des 18. Jahrhunderts	1935
Deutsche Kupferstiche in Farben in der 2. Helfte des 18. Jahrhunderts	1937
Development of Colour Printing and the Invention of Aquatint, The	1909
Development of Colour Printing and the Invention of Aquatint, The	1968
Dictionary of Art	1996a
Dictionary of Art	1996b
Dictionary of Art	1996c
Dictionnaire des gravures en couleurs, en bistre et en sanguine du XVIIIe siècle	1920
Dictionnaire des gravures en couleurs, en bistre et en sanguine du XVIIIe siècle	1929
Drucken mit Metallpigmenten in Geschichte und Gegenwart, Das	1982
Drzeworyty chiaroscuro ze zbiorów Gabinetu Rycin Biblioteki Uniwersyteckiej w Warszawie	1985
Dürer et facsimile	2015
* E	
Earliest Artefacts of Colour Printing in the West, The	2014
Early Berlin School of Chromolithographers	1982
Early Colour Printing	2021
Early Dye-Patterned Colour on Calico in Europe, 1600–1840	2025
Early Modern Frisket Sheets	2014
Early Two-Colour Printing	1997
Eighteenth Century Colour Prints	1900
Eighteenth Century Colour Prints	1906
Elisha Kirkall and His Proposals for Printing in Chiaroscuro, Natural Colours, and Tints, 1720–40	2025
English Books with Coloured Plates 1790 to 1860	1954

English Books with Coloured Plates 1790 to 1860	1973
English Books with Coloured Plates 1790 to 1860	1978
English Colour-Printed Stipple Engravings, 1774–1800	2025
Engraving and Etching 1400–2000	2012
Equestrian Portrait of the Emperor Maximilian I by Hans Burgkmair, The	1952
Erhard Ratdolt	1932
Erhard Ratdolt and his Work at Venice	1894–1895
Erhard Ratdolt and his Work at Venice	1899
Essays in Northern European Art	1983
estampes, Les	1988
estampes, Les	1991
Etched in Memory	2021
Etchings of Hercules Seghers and the Problem of his Graphic Technique, The	1961
Exploring the Craft of Colour Printing	2003
Exposition de la collection Edmond de Rothschild	1985
Exposition Debucourt	1920
* F	
Faber Birren Collection on Color in the Art Library, The	1974
Faksimile und Mimesis	1981
Farbdrucke des 18. Jahrhunderts	1996
Farbendruck	1981
Farbenholzschnitt, Der	1893
Farbenholzschnitte von Lucas Cranach	1895
Farbenkupferdruck, Der	1893
Farbenschmuck der Wiegendrucke, Der	1930
Farbenstich als Vorläufer des photographischen Dreifarbindrucks und nach seinen technischen und geschichtlichen Entwicklungs-Bedingungen, Der	1899
Farbholzschnitte von Lucas Cranach dem Älteren, Die	2017
Farbige Graphik	1999
Farbstich, Der	1937
Farbstich auf Pergament	2003
Färbung, Farbgestaltung und früher Farbdruck am Ende der Naturgeschichte	2006
<i>Fasciculus di medicina</i> . Venice 1493, The	1925
Festschrift für Max J. Friedländer zum 60. Geburtstage	1927
Festschrift zum fünfhundertjährigen Geburtstage von Johann Gutenberg	1900
Frans Floris	2011
François-Philippe Charpentier and the Development of Aquatint in France in the 1760s	2025
französische Farbenstich des XVIII. Jahrhunderts, Der	1912
französische Farbstich im 18. Jahrhundert, Der	1960
Französische Farbstiche 1735–1815	1965
Französische Papiertapeten	1981a
Französische Papiertapeten	1981b
French colour-prints of the XVIII century	1913
French Wall-Papers	1981a
French Wall-Papers	1981b
Frisketbladen	2015
From Colour Theory to Colour Practice: Printmakers in Pursuit of the Ideal Pigments in 18th-Century Europe	2025
From Michelangelo to Rosso	1986
From Pissarro to Picasso	1992
Fünf Jahrhunderte Buchillustration	1987

Fust and Schöffler Office and the Printing of the Two-Colour Initials in the 1457 Mainz Psalter, The	2015
* G	
Gabinetto Disegni e Stampe degli Uffizi	2004
Gazette des beaux-arts	1888–1890
Gedruckte Kunst	1984
Gems of Art on Paper	2021
George Baxter the Picture Printer	1924
German and Netherlandish Woodcuts of the 15th and 16th Centuries	1991
Geschichte der Buchillustration in Deutschland	1975
Geschichte der Buchillustration in Deutschland	1993
Gleichzeitigkeit von Handschrift und Buchdruck, Die	2003
Glittering Woodcuts and Moveable Music	2012
Good Impressions	2018
Goltzius' Seven Oval Chiaroscuro Woodcuts	1994
Goltzius's Use of Grey Ink	1998
Grafika barwna XVIII w.	1964
grafisch-technisch probleem van de etsen van Hercules Seghers, Het	1960
Graphic Arts of Great Britain, The	1917
Graphische Sammlung	1996
graphischen Künste, Die	1893
graveurs du dix-huitième siècle, Les	1880–1882
graveurs du dix-huitième siècle, Les	1970
graveurs du dix-huitième siècle, Les	2001
Graveurs français de la seconde moitié du XVIIIe siècle	1985
graveurs français du XVIIIe siècle, Les	1875–1882
Gravure en clair-obscur	2018
gravure en couleurs au XVIIIe siècle, La	1906
gravure en couleurs du XVIIIe siècle, La	1964
gravure en couleurs, La	1888–1890
gravure française en couleurs au XVIIIe siècle, La	1900
gravure française en couleurs au XVIIIe siècle, La	1938
Greek Texts on Chiaroscuro Woodcuts	2012
Guide to Nineteenth Century Colour Printers, A	1975
Gutenberg Jahrbuch	1928
Gutenberg Jahrbuch	1984
Gutenberg Jahrbuch	2014
* H	
Hamaguchi Yozo	2022
Handbuch der Inkunabelkunde	1925
Hans Burgkmair	2018
Hans Burgkmair's Colour Woodcuts	2018
Hans Wechtlin and the Production of German Colour Woodcuts	2015
Hans Wechtlin und der Helldunkelschnitt	1942/1943
Hendrick Goltzius	2013
Hendrick Goltzius and the Netherlandish Chiaroscuro Woodcut	1983
Hendrick Goltzius and the Netherlandish Chiaroscuro Woodcuts	1985
Hercules Segers	1973
Hercules Segers	1979
Hercules Segers	2016–2017
Hercules Segers and his Colour Prints	2017

Hercules Segers's Printmaking Techniques	2016–2017
Hieronymus Cock	2013
Histoire des matériaux et techniques de l'impression en couleur en Occident, Une	2018
Histoire du papier peint en France	1935
History of Chromolithography, A	2013
History of Colour Printing, The	1914
History of Engraving and Etching from the 15th Century to the Year 1914, A	1923
History of Engraving and Etching from the 15th Century to the Year 1914, A	1963
History of Engraving and Etching Techniques, A	2012
History of Materials and Techniques for Western Colour Printing, A	2018
Hoc opus exculpit Io. Bologna. Andreas Andreanus Incisit	2007
Hochzeit von Bild und Buch	2009
* I	
Illustrated Bartsch, The	1983
Illustrated books from the XVth & XVIth centuries	1965
Illustrated Treatise on the Shroud of Turin	2017
Image Multiplied, The	1987
Imperial Augsburg	2012
Impressions en couleurs	2015
Impressions of Nature	2010
In Farbe!	2013
Info-Blatt	1986
Ink and Light	2018
Innovation and Tradition in Early 19th-Century Colour Printing	2025
Innovation, Revival and Re-Invention	Forthcoming
Introduction to a History of Woodcut, An	1935
Introduction to a History of Woodcut, An	1963
Introduction to Colour in printmaking 1400–1700, An	2015
ISO	2015
Italian Chiaroscuro Woodcuts	1971
Italian Chiaroscuro Woodcuts	1983
* J	
J. Christofle Le Blon 1667–1741, der Erfinder des Drei- und Vierfarbendrucks	1986
J.C. Le Blon, uitvinder van de mezzotint-driekleurendruk	1984
J.R. Smith	1927
Jacob Christoph Le Blon, 1667–1741	1985
Jacob Christoff Le Blon and Trichromatic Printing	2020
Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses	1894
Jahrbuch der preussischen Kunstsammlungen	1925
Jahresgabe der Gesellschaft Hessischer Bücherfreunde	1935
Jahresgabe der Gesellschaft Hessischer Bücherfreunde	1937
Jakob Christoffel le Blon	1901
Jakob Christoffel Le Blon and His Three-colour Prints	1903
Jan van Call	2012
Jan van de Velde IV and the Invention of Aquatint	1991
Jean Le Prince et son oeuvre	1879
Jean Le Prince et son oeuvre	1970
Jean-Baptiste Siméon Chardin	1875–1882
Jean-Michel Moreau Le Jeune	1875–1882
Johannes Teyler and Dutch Colour Printing c.1700	2017
Johannes Teyler, Nederlandse kleurendruk rond 1700	1961

John Baptist Jackson	1962
John Baptist Jackson	2025
Jost de Negker's Helldunkelblätter Kaiser Max und St. Georg	1894
Jost de Negker's Woodcut Charles V (1519)	2015
Journal of the Printing Historical Society	2007
Journal of the Printing Historical Society	2012
Journal of the Printing Historical Society	2015
Journal of the Royal Society of Arts	1914
* K	
Katalog der Special-Ausstellung von farbigen Kupferstichen	1892
Katalog wystawy drzeworytów włoskich a chiaroscuro	1936
Kataloge der Anhaltischen Gemäldegalerie Dessau	1996
Kerstnummer Grafisch Nederland	1995
Kiaroskuro	1979
Kiarosukūro	2005
Kunst des Zeugdrucks vom Mittelalter bis zur Empirezeit, Die	1898
Kunstsammlungen der Veste Coburg, Kataloge	1987
Kupferstiche der Megillot Tur und Kohelet, Die	2021
* L	
Le Blon, Jacob [Jakob] Christoph [Christof]	1996
Lichtspiel und Farbenpracht	2011
Life of George Baxter, Engraver, Artist, and Colour Printer	1901
List of Books Containing Baxter's Oil Prints, A	1895
liturgischen Druckwerke Erhard Ratdolts aus Augsburg 1485–1522, Die	1922
Louis-Marin Bonnet (1736–1793)	1935
Lucas Cranach der Ältere	2017
* M	
Mainzer Psalter von 1457, Der	1969
Manuel de l'amateur d'estampes du XVIIIe siècle	1910
Market for Colour Prints in Paris at the End of the 18th Century, The	2025
Materials and Techniques for Early Colour Printing	2015
Kupferstiche der Megillot Rut und Kohelet, Die	2021
Masters of the Colour Print	1927
Masters of the Colour Print	1929
Material Colour	2015
Metallschnitt und Teigdruck	1998
Milestones in Colour Printing 1457–1859	1997
Mitteilungen der Gesellschaft für vervielfältigende Kunst	1901
Monatshefte für Kunstwissenschaft	1917–1918
monde du papier peint, Le	1981
Monumenta xylographica et typographica	1971
Multiple-Plate Colour Prints and the Problems of Disappearing Inks, Missing Plates, and Variant Impressions	2025
Musée, Le	1906
Mystery of the "Scrappy Fragments", The	2016
* N	
National Geographic	2010
New Evidence of Erhard Ratdolt's Working Practices	2015
New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700, The	2011

New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700, The	2013
New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700, The	2017
New Otto Print, A	2008
Niccolò Vicentino's Miraculous Draught of Fishes	2011
Nicolas Laucret	1875–1882
Nicolas Lavreince	1875–1882
Non si può parlare che agli occhi	2021
Not for the Feeble of Mind!	2024
Nouvelles de l'estampe	1993
Nouvelles de l'estampe	2015
* O	
œuvre gravé de P.-L. Debucourt (1755–1832), L'	1899
Old English Colour Prints	1909
Old English Colour-Prints	1919
Old French Colour-Prints	1924
Ordering Colours	2023
Originalabdruck von Formschneider-Arbeiten des 16., 17. u. 18. Jahrhunderts	1890–1899
Originalabdruck von Formschneider-Arbeiten des XVI. und XVII. Jahrhunderts	1890–1899
Origins of the Chiaroscuro Woodcut, The	2018
Oxford Art Journal	2013
* P	
P.L. Debucourt	1929
Packaging, Design and Colour	2012
Painted Prints	2002
Papered Wall, The	1994
Papers of the Bibliographical Society of America	2014
Papers of the Bibliographical Society of America	2015
Papier peints français	1981a
Papier peints français	1981b
Peindre à Paris au XVIIIe siècle	1991
Peintre graveur illustré, Le	1971
'Pembroke' Album of Chiaroscuro Woodcuts, The	1969
'Pembroke' Album of Chiaroscuro Woodcuts [list of prints], The	1970a
'Pembroke' Album of Chiaroscuro Woodcuts, The	1970b
Penny Plain, Tuppence Colored	1961
Pictorial Catalogue of Bradshaw & Blacklock's Baxter Process Prints, A	2007
Pictorial Catalogue of Joseph Mansell's Baxter Process, A	2006
Pictorial Catalogue of Le Blond prints, A	1997
Pierre-Antoine Baudouin	1875–1882
Place of the Chiaroscuro Woodcut within European Printmaking, The	2018
Placing Prints	2024
Politics of Process Mezzotint: Jacob Christoff Le Blon's Reputation, 1700–89, The	2025
Polygraph, Der	1982
Portrait de Jean Baumgartner, Le	1879
Practical Guide to American Nineteenth Century Color Plate Books, A	1949
Practical Guide to American Nineteenth Century Color Plate Books, A	1980
Presenting a Facsimile Edition of <i>Coloritto</i> by J.-C. Le Blon, 1667–1741, Inventor and Developer of the Red-Yellow-Blue Theory of Color Printing (ca 1720)	1980
Price Guide To Baxter Prints, The	1974
Price Guide To Baxter Prints, The	1983
Price Guide To Baxter Prints, The	1984–1994

Print Before Photography, The	2016
Print Collector	1982
Print Collector's Newsletter	1993
Print Collectors' Quarterly	1939
Print Quarterly	1987
Print Quarterly	1991a
Print Quarterly	1991b
Print Quarterly	1992
Print Quarterly	1993
Print Quarterly	1998
Print Quarterly	2008
Print Quarterly	2010
Print Quarterly	2011
Print Quarterly	2012
Print Quarterly	2013
Printed Wallpaper in England in the Long Eighteenth Century	2025
Printer's Art, A	2015
Printing Colour 1400–1700	2015
Printing Colour 1700–1830	2025
Printing Colour in the Age of Dürer	2013
Printing History	2016
Printing Music	2018
Printed Paintings and Engraved Drawings: Technical Innovations in Colour Printing in 18th-Century France	2025
Printing Red Underlines in the Incunable Period	2007
Printing with Gold in the Fifteenth Century	1983
printinghistory	2015
Printmaker as Painter	2013
Prints at the Court of Fontainebleau, c.1542–47	2017
* Q	
Quaderno di documentazione	1996
Quarterly Journal of the Library of Congress	1969
Quarterly Journal of the Library of Congress	1970
* R	
Radiant with Color & Art	2017
Radierungen des Herkules Seghers, Die	1910–1912
Radierungen des Herkules Seghers, Die	1916
Radierungen des Herkules Seghers, Die	2001
Rare Woodcuts in the Ashmolean Museum, Oxford-II	1921
Reallexikon zur deutschen Kunstgeschichte	1981
Reconstructive Study of a Lost Pigment, A	2017
Red and the Black, The	2013
Red Frisket Sheets, ca. 1490–1700	2015
Regency to Empire	1984
Reminiscences of Edmund Evans, The	1967
Reminiscences of Edmund Evans, The	1968
Reminiscences of Edmund Evans, The	1973
Renaissance einer vergessenen Technik, Die	2015
Renaissance in Colour, c.1476–1600, The	2015
Renaissance of Etching, The	2019
Renaissance Print, The	1994

Rethinking Colour	Forthcoming
Ricerche di storia dell'arte	2021
Roma in the Medieval Islamic World Literacy Culture, and Migration	2021
* S	
Sanders Lectures in Bibliography, The	1997
Schilderachtige Prenten (Picturesque Prints)	1983
Schriften des Historischen Kollegs, Kolloquien	2008
Senfl Studien I	2012
Series of Twelve Stipple Engravings in Colour by E. Jackson Stodart from the Original Paintings by Hogarth, A	1931
Short History of Color Mezzotint, A	2014
Short History of Engraving & Etching, A	1908
Short History of Engraving & Etching, A	1911
Sjabloonboeken tussen handschrift en druk	2004
Some English Books with Coloured Plates	1935
States and Versions of a Chiaroscuro Woodcut	1987
Story of Nature Prints, The	2010
Story of Picture Printing in England during the Nineteenth Century, The	1928
Studien und Materialien zur kunsthistorischen Technologie	1981
Studies in Dutch Books with Coloured Plates Published 1662–1875	1976
Studies in Prints and Printmaking	2017
Studio, The	1903
* T	
Tale of Five Cities, A	2023
Techniche pittoriche e grafiche	1996
techniek van de Nederlandse boekillustratie in de 19e eeuw, De	1995
Techniken im französischen Farbstich des 18. Jahrhunderts, Die	1986
techniques de la gravure en couleur au XVIIIe siècle, Les	1978
Tempting the Palette	1997
Tempting the Palette	2005
Tentoonstelling gehouden bij gelegenheid van de opening der Grafische Studieverzameling, afdeling van de School voor de Grafische Vakken te Utrecht	1927
Tentoonstelling van Italiaansche en Hollandsche chiaroscuro-houtsnedes	1935
Teyler, Johannes	1996
thinking3d	2018
Time of the Mezzotint	2014
todayifoundout	2016
Tools, Machines, and Techniques for Colour Printing in 18th-Century Europe	2025
Traité historique et pratique de la gravure en bois	1766
Twee Leidse mysteries uit particulier bezit	2003
* U	
Über alte mit Gold und Silber gedruckte Holzschnitte	1857
Ueber einen Sächsischen Silberdruck des XVI. Jahrhunderts	1862
Ueber Holzschnitt in Golddruck	1858
Ugo da Carpi's Diogenes	2015
Ugo da Carpi's Chiaroscuro Woodcuts	1982
Unexpected Discovery, An	2016
* V	
Verfeinertes Sehen	2008

Veröffentlichungen der Graphische Gesellschaft	1910–1912
Victoria & Albert Museum's Textile Collections, The	1992
Victorian Illustrated Books	1971
Victorian Illustrated Books	1985
Vierfarbendruck in der Gefolgschaft Jacob Christoffel Le Blons, Der	1917–1918
Vom Rokoko zum Empire	1962
Von Cranach bis Baselitz	2003
<i>Voyage pittoresque</i> in Norway through Colour Prints, 1789–c.1815, A	2025
Vroege kleurendruk in Amsterdam	2008
* W	
Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement I	1996
Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement II	1997
Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement III	1998
Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement IV	2000
Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement V	2001
Wallpaper	1982a
Wallpaper	1982b
Wallpapers	1982
“... Waren nicht des ersten Bedürfnisses, sondern des Geschmacks und des Luxus”	1996
White Ink	1991
White Ink	1992
Why is U.S. Paper Money Green?	2016
Wie haben Ratdolt und Callierges Ende des 15. Jahrhunderts in Venedig ihre Drucke mit Blattgold hergestellt?	1984
Wiener Forum für ältere Musikgeschichte	2012
William Blake	2014
William Blake's Colour Printing: Methods & Materials	2025
Wolfenbütteler Hefte	2009
Wolfenbütteler Hefte	2011
Woodcuts in Chiaroscuro and Colour	1928
World Index of Colour Printers Whose Work Occurs in Books Published in the Nineteenth and Early Twentieth Century	1989a
World Index of Colour Printers Whose Work Occurs in Books Published in the Nineteenth and Early Twentieth Century	1989b
World Index of Colour Printers Whose Work Occurs in Books Published in the Nineteenth and Early Twentieth Century	1989c
World Index of Colour Printers Whose Work Occurs in Books Published in the Nineteenth and Early Twentieth Century	19890
* X	
xilografia a chiaroscuro italiana nei secoli XVI, XVII e XVIII, La	1930
* Y	
Yale Art Gallery Bulletin	1962
Yale University Gazette	1974
* Z	

Zeitschrift für Bücherfreunde	1910
Zeugdrucke der byzantinischen, romanischen, gothischen und spätern Kunstepochen, Die	1894
Zur Geschichte des Farbendrucks	1893
Zur Gleichzeitigkeit von Handschrift und Buchdruck in Deutschland	2003
zweifarbigen Initialen der Psalterdrucke von Johann Fust und Peter Schöffer, Die	1900

URL INDEX

Includes URLs of online publications other than digitised versions of printed books, periodicals or serials, in chronological order.

Disclaimer: URLs are noted here at or shortly after the time of their release and thus are liable to change address or be discarded.

URL	Year
http://www.gutenberg-e.org/lowengard/index.html	2006
https://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;cc=acls;view=toc;idno=heb99017.0001.001	2008
http://ngm.nationalgeographic.com/2012/10/leaves/nature-prints	2010
http://www.booktryst.com/2010/11/art-of-old-ream-wrappers-unwrapped.html	2010
http://artinprint.org/index.php/articles/article/coloring_within_the_lines_the_use_of_stencil_in_early_woodcuts	2013
https://exhibitions.lib.cam.ac.uk/tudorcolour/	2013
http://www.art.mmu.ac.uk/events/2014/a-chromatic-revolution/	2014
http://www.bibsocamer.org/wp-content/uploads/Upper-Red-Frisket-Sheets.pdf	2014
http://www.bibsocamer.org/bibsite	2014
http://www.diss.fu-berlin.de/diss/receive/FUDISS_thesis_000000097284	2014
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https://printinghistory.org/iso-registration-bank-notes/	2015
http://dominique-varry.enssib.fr/Impressions%20en%20couleurs	2015
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https://www.merton.ox.ac.uk/library-and-archives/conservation/ream-wrapper	2016
http://www.todayifoundout.com/index.php/2016/02/u-s-paper-money-green/	2016
http://www.themorgan.org/blog/illustrated-treatise-shroud-turin	2017
https://www.thinking3d.ac.uk/LeBlon1725/	2018