

A Brighter Vision: European Colour Printing 1450–1830

Ad Stijnman

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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.

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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 Upper (now Savage) 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 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. The *Index* to Part I and Part II can be found at the end of the *Bibliography* of Part I, and contains: 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.

* 1863

Loedel, Heinrich. *Des Strassburger Malers und Formschneiders Johann Wechtlin genannt Pilgrim Holzschnitte in Clairobscur, in Holz nachgeschnitten: nebst Bemerkungen über die Erfindung des Clairobscur und die ältere Technik des Formschnittes*. Holzschnitte 5. Leipzig: Weigel, 1863.

§ Published as fifth supplement, or plates 65–77, of: *Holzschnitte berühmter Meister: eine Auswahl von schönen, charakteristischen und seltenen Original-Formschnitten oder Blättern, welche von den Erfindern, Malern und Zeichnern eigenhändig geschnitten worden sind: In treuen Copien von bewährten Künstlern unserer Zeit als Bildwerke zur Geschichte der Holzschneidekunst*.

With five hand-cut reproductions of chiaroscuro woodcuts by Heinrich Loedel printed within the text.

* 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 XVIIIe 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 XVIIIe 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 & Béraldi 1970*; *Portalis & Béraldi 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 Prüss, 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: K.K. Österreichisches Museum für Kunst und Industrie, Wien, 31 Jan.–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, gotischen 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**

[Review of an exhibition of colour prints in the Galleria Nazionale, Roma]. In *L'Arte* III (1900): 171.

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 fünfhundertjährigen 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: Buchgewerbehaus, Leipzig, 1902.

Suster, Guido. *Di Antonio da Trento e dei suoi chiaroscuri*. Trento: Zippel, 1902.

* 1903

Clément-Janin, Noël. [Review of an exhibition of colour prints in the École des Beaux Arts, Paris]. In *Mitteilungen der Gesellschaft für vervielfältigende Kunst* (1903): 9.

Singer, Hans Wolfgang. 'Jakob Christoffel Le Blon and His Three-colour Prints'. *The Studio* 28 (Feb. 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 des 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: Rosenbach Company, Philadelphia, 6–20 Nov. 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 Feb. 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.

Weitenkamp, 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. Ladmiraals 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: 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 XVIII^e 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 18^e 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 Ratdolt's 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 Dickey*, 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.

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§ Exhibition: Veste Coburg, Coburg, Aug.–Sep. 1965.

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§ 2nd ed.: *McLean* 1968.

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§ Ed.: *Fern & Jones 1969*.

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§ Repr. of: *Hédou 1879*.

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§ Ed.: *Ploss 1962, Ploss 1967, Ploss 1977, Ploss 1989*.

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§ Ed.: *Tooley 1935, Tooley 1954, Tooley 1978*.

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§ Ed.: Trotter 1980.

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§ Exhibition: Musée des beaux-arts, Lyon, March–April 1978.

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§ Exhibition: 6 Sep.–21 Oct. 1979.

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§ Perry-Lehman, Meira also spelled Peri-Lehman, Me‘irah.

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Rowlands, John. *Hercules Segers*. Amsterdam: Meulenhoff/Landshoff, 1979.

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Pfister-Burkhalter, Margarete and Friedrich Kobler, 'Farbendruck'. In *Reallexikon zur deutschen Kunstgeschichte* 7, col. 139–158. München: RDK, 1981.

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See also: *Ball & Martin 1974*; *Ball & Martin 1983*.

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Lambert, Susan. *The Image Multiplied: Five Centuries of Printed Reproductions of Painting and Drawings*. London: Trefoil, 1987.

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§ A number of the prints issued by the Chalcographische Gesellschaft were offered in black or monochrome, and some were printed in multiple colours.

Isphording, Eduard, cooperated by Manfred von Arnim and Ursula Timann. *Fünf Jahrhunderte Buchillustration: Meisterwerke der Buchgraphik aus der Bibliothek Otto Schäfer*. Ausstellungskataloge, Bayerische Staatsbibliothek München 42; Ausstellungskataloge des Germanischen Nationalmuseums, Serie A. Exh. cat. Nuremberg: Germanisches Nationalmuseum, 1987.

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* 1989

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Waddleton, Norman. *World Index of Colour Printers Whose Work Occurs in Books Published in the Nineteenth and Early Twentieth Century: As Identified in the Waddleton Chronology of Books with Colour Printed Illustrations or Page Decorations*. 2nd ed. Great Missenden (Errewig View, The Lee, Great Missenden, Bucks): N. Waddleton, 1989.

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Hartley, Craig. 'Beccafumi 'glum & gloomy''. In *Print Quarterly* 8 (1991) no. 4 (Dec.): 418–450.

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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.

Stogdon, Nicholas. *German and Netherlandish Woodcuts of the 15th and 16th Centuries*. Sales cat. 8. The Old Rectory: Stogdon, 1991.

* 1992

Bialler, Nancy Ann. *Chiaroscuro Woodcuts: Hendrick Goltzius (1558–1617) and His Time*. Amsterdam: Rijksmuseum, 1992.

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Cate, Phillip Dennis and Marianne Grivel. *From Pissarro to Picasso: Color Etching in France: Works from the Bibliothèque Nationale and the Zimmerli Art Museum*. Exh. cat. Rutgers, NJ: Zimmerli Art Museum; Paris: Flammarion, 1992.

§ Exhibitions: The Jane Voorhees Zimmerli Art Museum, The State University of New Jersey, 27 Sep.–29 Nov. 1992; Vincent van Gogh Museum, Amsterdam, 12 Feb.–18 April 1993; Bibliothèque nationale de France, Paris, 5 June–15 Sep. 1993.

Hefford, Wendy. *The Victoria & Albert Museum's Textile Collections: Designs for Printed Textiles in England from 1750 to 1850*. London: Victoria & Albert Museum, 1992.

§ On colour printed fabric.

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§ Bilingual texts, Dutch/German.

Exhibitions: Nederlands Openluchtmuseum, Arnhem, 17 Sep.–26 Oct. 1992; Niederrheinisches Freilichtmuseum, Greifarth, 7 Feb.–12 April 1993.

Stijnman, Ad. 'White Ink'. *Print Quarterly* 9.2 (June 1992): 181–183.

§ Reaction to: *Griffiths 1991*.

* 1993

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Volumes:

- 1: 'Textband'.

§ On colour in books: 126–131.

- 2: 'Bildband'.

Continued from: *Kunze 1975*.

Rassieur, Tom. 'Chiaroscuro Woodcuts: Hendrick Goltzius and his Time'. *Print Collector's Newsletter* 24 (1993): 10–12.

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For the supplements see under **1996, 1997, 1998, 2000** and **2001**.

*** 1994**

Heijbroek, J.F. (Freek) and T.C. (Carina) Greven. *Sierpapier: marmer-, brocaat- en sitspapier in Nederland*. Amsterdam: De Buitenkant, 1994.

§ Discusses 'gold' printed decorated papers and colour block-printed decorated papers.

Landau, David and Peter Parshall. *The Renaissance Print*. London: Yale University Press, 1994.

§ Relief colour prints: 184–202.

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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.

Wisse, Geert *et al.* *The Papered Wall: The History, Patterns and Techniques of Wallpaper*, ed. Lesley Hoskins. London: Thames and Hudson, 1994.

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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.

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* 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

Alex, Reinhard *et al.* “... *Waren nicht des ersten Bedürfnisses, sondern des Geschmacks und des Luxus*”: zum 200. Gründungstag der Chalcographischen Gesellschaft Dessau, ed. Herbert Michels. Kataloge der Anhaltischen Gemäldegalerie Dessau 3. Weimar: Hermann Böhlaus Nachfolger, 1996.

§ Exhibition: Anhaltische Gemäldegalerie Dessau, Museum Schloss Mosigkau, 5 Oct.–17 Nov. 1996.

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Miller, Elizabeth. ‘Colour’. In *Dictionary of Art*, ed. Jane Turner. 34 vols., 25: 620–624. London: MacMillan, 1996.

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: Bibliothèque nationale de France, Paris, 27 Feb.–5 May 1996; Musée Olympique, Lausanne, 22 May–1 Sep. 1996.

Schuckman, Christiaan. ‘Teyler, Johannes’. In *The Dictionary of Art*, ed. Jane Turner. 34 vols., 30: 568. London: Macmillan, 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: Hessisches Landesmuseum, Darmstadt, 20 June–1 Sep. 1996.

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

§ Exhibition: University of Delaware Library, Newark, 27 Aug.–18 Dec. 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: Staats- und Stadtbibliothek, Augsburg, 1 Oct. 2008–9 Jan. 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: Rijksmuseum, Amsterdam, 24 Oct. 1998–10 Jan. 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: 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**.

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