

A Brighter Vision: European Colour Printing 1450–1830

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Chronological Bibliography of Early Modern European Colour Printing

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Compiled by Ad Stijnman

NB: Part I gives an Introduction to the theme of the Bibliography, compiles publications up to and including the Year 2000, and has Name, Title and URL indices of both Parts.

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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

* 2001

Graf, Dieter and Hermann Mildener. *Chiaroscuro: italienische Farbholzschnitte der Renaissance und des Barock*. Berlin: G & H, 2001.

§ On Goethe's collecting of colour prints: 10–12, 40–42.

Portalis, Roger and Henri Bérardi. *Les graveurs du dix-huitième siècle*. 3 vols. Paris: L'Echelle de Jacob, 2001.

§ Repr. of: *Portalis & Bérardi 1880–1882*.

For another repr. see: *Portalis & Bérardi 1970*.

Springer, Jaro. *Die Radierungen des Herkules Seghers: Berlin 1910–12*. Repr. [S.l.]: [s.n.], 2001.

§ Title in German and Japanese. Text in Japanese. Bibliography also in German.

Note on title page: 'Segersausstellung durch Faksimilia von Jaro Springer 2001 in Nagoya und Tokyo'.

Repr. of: *Springer 1916*.

Waddleton, Norman. *Waddleton Chronology of Books with Colour Printed Illustrations or Decorations: 15th to 20th century: Supplement V*. York: Quacks Books 2001.

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

* 2002

The Colour Prints of Abraham Le Blond, [1st ed.], Buxton: New Baxter Society, 2002.

§ Publication on CD, not in COPAC.

Rev. ed.: *Le Blond 2004*.

Dackerman, Susan, with an essay by Thomas Primeau. *Painted Prints: The Revelation of Color in Northern Renaissance & Baroque Engravings, Etchings & Woodcuts*. Exh. cat. Baltimore, MD: The Baltimore Museum of Art; University Park, PA: The Pennsylvania State University Press, 2002.

§ On hand-colouring prints in the 15th and 16th century.

Colour prints: 10–11, 40–41, 68–72, 114–119, 133–135, 138.

Exhibition in The Baltimore Museum of Art, Baltimore, 6 October 2002–5 January 2003 and the Saint Louis Museum of Art, Saint Louis, 14 February–18 May 2003.

* 2003

Augustyn, Wolfgang. 'Zur Gleichzeitigkeit von Handschrift und Buchdruck in Deutschland: Versuch einer Skizze aus kunsthistorischer Sicht'. In *Die Gleichzeitigkeit von Handschrift und Buchdruck*, eds. Gerd Dicke and Klaus Grubmüller. Wiesbaden: Harrassowitz, 2003.

§ On the earliest colour printing: 18–19, 33–34.

Grasselli, Margaret Morgan. *Colorful Impressions: The Printmaking Revolution in Eighteenth-century France*. Exh. cat. Washington, DC: National Gallery of Art, Lund Humphries, 2003.

§ Exhibition in the National Gallery of Art, Washington, DC, 26 October 2003–16 February 2004.

Haan, Maartje de, with contributions by Ad Stijnman. *Twee Leidse mysteries uit particulier bezit: prenten van Henri van Daalhoff en Hein von Essen*. Dordrecht: Stichting Kunsthistorische en Geschiedkundige Projecten, 2003.

§ Concerns Dutch colour printed etchings from the early 20th century.

Holle, Helmgard. 'Farbstich auf Pergament. Untersuchung und Konservierung/Restaurierung der "Huldigung Leopold I." aus dem 17. Jahrhundert'. *LADA-PapierRestaurierung* 4 (2003), no. 3: 32–41.

§ Concerns an *à la poupée* inked etching, produced in Austria shortly before 1700, includes technical examination of the colourants in the printing inks.

Kemmer, Claus. *Von Cranach bis Baselitz: Meisterwerke des Clairobscur-Holzschnitts*. Exh. cat. Braunschweig: Herzog Anton Ulrich-Museum, 2003.

§ Exhibition in the Herzog Anton Ulrich-Museum, Braunschweig, 11 December 2003–29 February 2004.

Stijnman, Ad. 'Chronologie van de kleurendruk'. In *Coloritto. De kunst van het kleurendrukken: Uit de Collectie Van Huffel*, eds. Rob Meijer, Helen C.M. Schretlen and Ad Stijnman, 32–56. Amsterdam: Dr. P.A. Tiele-Stichting, Universiteitsbibliotheek Amsterdam, 2003.

Stijnman, Ad. 'Le Blon, Van Huffel en Coloritto'. In *Coloritto. De kunst van het kleurendrukken: Uit de Collectie Van Huffel*, eds. Rob Meijer, Helen C.M. Schretlen and Ad Stijnman, 57–59. Amsterdam: Dr. P.A. Tiele-Stichting, Universiteitsbibliotheek Amsterdam, 2003.

Waddleton, Norman, foreword by J.E.G. *Exploring the Craft of Colour Printing*. [Lee Common]: [Norman Waddleton], 2003.

§ Based on examples from the Waddleton Collection at Cambridge University Library.

Biemans, Jos A.A.M. 'Sjabloonboeken tussen handschrift en druk'. In *Boek & letter: boekwetenschappelijke bijdragen ter gelegenheid van het afscheid van prof. dr. Frans A. Janssen als hoogleraar in de Boek- en bibliotheekgeschiedenis aan de Universiteit van Amsterdam*, eds. Jos A.A.M. Biemans, Lisa Kuitert and Piet Verkruijsse, 419–442. Amsterdam: De Buitenkant, 2004.

§ Discusses books produced by means of stencils (i.e. stencilled type books), including the use of colours.

Cassinelli, Paolo. *Carlo Lasinio: incisioni*. Gabinetto Disegni e Stampe degli Uffizi 90. Firenze: Olschki, 2004.

§ Colour prints: 5–6, 27–33, 40–43, 47–52, 56–58, 67–74.

The Colour Prints of Abraham Le Blond, [rev. ed.], Buxton: New Baxter Society, 2004.

§ Publication on CD, not in COPAC.

Mic Relf: "updated version released with better images".

1st ed.: *Le Blond* 2002.

* 2005

van Berge-Gerbaud, Mária *et al.*, catalogue by Erik Hinterding. *Kiarosukūro: runesansu to barokku no tashoku mokuhanga Furittsu Rūfuto korekushon no shōzō sakubin ni yoru = Chiaroscuro: Chiaroscuro Woodcuts from the Frits Lugt Collection in Paris*, ed. Akira Kofuku and Shinsuke Watanabe. Exh. cat. 2 vols. Tokyo: The National Museum of Western Art, 2005.

Volumes:

- 1: Introduction and captions in Japanese, with figures.
- 2: English translation of introduction and captions, without figures.

Exhibition in The National Museum of Western Art, Tokyo, 8 October–11 December 2005.

Pankow, David. *Tempting the Palette: A Survey of Color Printing Processes*. 2nd ed. Rochester, NY: RIT Cary Graphic Arts Press, 2005.

§ Contains little information on pre-1700 colour printmaking, with an emphasis on 19th-century colour prints.

Ed.: *Pankow* 1997.

* 2006

Altmann, Jan. 'Färbung, Farbgestaltung und früher Farbdruck am Ende der Naturgeschichte'. *Bildwelten des Wissens: kunsthistorisches Jahrbuch für Bildkritik* 4 (2006): 69–77.

Lowengard, Sarah. *The Creation of Color in 18th-Century Europe*. 1st ed. New York: Columbia University Press, 2006.

§ URL: <http://www.gutenberg-e.org/lowengard/index.html> (published 2006).

Ed.: *Lowengard 2008*.

Martin, Michael, Brian Lawrence and Roger Smith (comp.). *A Pictorial Catalogue of Joseph Mansell's Baxter Process*, Buxton: New Baxter Society, 2006 + 1 CD-ROM.

§ Limited ed.

Miedema, Hessel. *Denkbeeldig schoon: Lambert ten Kates opvattingen over beeldende kunst*. 2 vols. Leiden: Primavera Pers, 2006.

Volumes:

- 1: 'De briefwisseling met Hendrik van Limborch'.

§ With various references to Jacob Christoff Le Blon in the letters by Lambert ten Kate and Hendrik van Limborch

- 2: 'Commentaar en appendix'.

§ Annotated transcription of Le Blon's *Coloritto* (London 1725): 250–269.

*** 2007**

van Gastel, Jan Joris. "Hoc opus exculpit Io. Bologna. Andreas Andreanus Incisit": Andrea Andreanis chiaroscuro houtsneden naar Giambologna'. *Bulletin van het Rijksmuseum* 55 (2007): 14–39.

Martin, Michael and Roger Smith (comp.). *A Pictorial Catalogue of Bradshaw & Blacklock's Baxter Process Prints*, Buxton: New Baxter Society, [c.2007] + 1 CD-ROM.

§ Title of text on CD-ROM: *The Baxter Process Prints of Bradshaw & Blacklock*.

Title printed on CD-ROM: *Bradshaw & Blacklock prints*.

Smith, Margaret M. 'Printing Red Underlines in the Incunable Period: Sensenschmidt and Frisner's 1475 Edition of Justinian's Codex'. *Journal of the Printing Historical Society* N.S. 10 (Spring 2007): 45–57.

Wiebel, Christiane. *Aquatint, oder 'Die Kunst mit dem Pinsel in Kupfer zu stechen': Das druckgraphische Verfahren von seinen Anfängen bis zu Goya*. Coburg: Kunstsammlungen der Veste Coburg; München, Berlin: Deutscher Kunstverlag, 2007.

§ Many aquatint plates were printed in monochromatic brown.

* 2008

Verfeinertes Sehen: Optik und Farbe im 18. und frühen 19. Jahrhundert, eds. Werner Busch and Elisabeth Müller-Luckner. Schriften des Historischen Kollegs, Kolloquien 67. München: R. Oldenbourg, 2008.

§ Colloquium in München, 3–5 June 2004.

Karr Schmidt, Suzanne. 'A New Otto Print'. *Print Quarterly*, 25.2 (June 2008): 162–166.

Lowengard, Sarah. *The Creation of Color in 18th-Century Europe*. 2nd ed. New York: Columbia University Press, 2008.

§ ACLS Humanities E-Book electronic edition: <https://quod.lib.umich.edu/cgi/t/text/text-index?c=acls;cc=acls;view=toc;idno=heb99017.0001.001> (published 2008).

Ed.: *Lowengard 2006*.

Rikken, Marrigje. 'Vroege kleurendruk in Amsterdam: een onbekend zeventiende-eeuws plaatwerk van Carel Allard'. *De Boekenwereld* 24 (2008): 202–226

* 2009

Stijnman, Ad. *Hochzeit von Bild und Buch: Anfänge der Druckgraphik, 1420–1515*, ed. Claudia Kleine-Tebbe. Wolfenbütteler Hefte 26. Exh. cat. Wolfenbüttel: Herzog August Bibliothek, 2009.

§ A third of the exhibits are colour prints.

Exhibition in the Herzog August Bibliothek, Wolfenbüttel, 23 October 2009–31 January 2010.

* 2010

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§ With special attention to colour printed nature prints.

Cave, Roderick. 'The Story of Nature Prints'.

<http://ngm.nationalgeographic.com/2012/10/leaves/nature-prints> (published 2010).

§ With a gallery of nature prints printed in colour.

Gertz, Stephen J. 'The Art of Old Ream Wrappers'. <http://www.booktryst.com/2010/11/art-of-old-ream-wrappers-unwrapped.html> (published 30 November 2010).

§ On red printed ream wrappers.

Takahatake, Naoko. 'Coriolano'. *Print Quarterly* 27.2 (June 2010): 103–130.

*** 2011**

Grimm, Melanie, Claudia Kleine-Tebbe and Ad Stijnman. *Lichtspiel und Farbenpracht: Entwicklungen des Farbdrucks 1500–1800, aus den Beständen der Herzog August Bibliothek*. Wolfenbütteler Hefte 29. Exh. cat. Wiesbaden: Harassowitz, 2011.

§ Exhibition in the Herzog August Bibliothek, Wolfenbüttel, 11 March–28 August 2011.

Lowengard, Sarah. 'Colour Printed Illustrations in Eighteenth-Century Periodicals'. In *Book Illustration in the Long Eighteenth Century: Reconfiguring the Visual Periphery of the Text*, ed. Christina Ionescu, 53–76. Newcastle upon Tyne: Cambridge Scholars, 2011.

Takahatake, Naoko. 'Niccolò Vicentino's Miraculous Draught of Fishes'. *Print Quarterly* 28.3 (Sept. 2011): 256–260.

Wouk, Edward. *Frans Floris*, ed. Ger Luijten. The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. 2 pts. Ouderkerk aan den IJssel: Sound & Vision, 2011.

§ With all chiaroscuro woodcuts by Frans Floris reproduced in colour.

*** 2012**

Giselbrecht, Elisabeth and Elizabeth Upper (now Savage). 'Glittering Woodcuts and Moveable Music: Decoding the Elaborate Printing Techniques, Purpose and Patronage of the Liber selectarum cantionum'. In *Senfl Studien I*, eds. S. Gasch, B. Lodes and S. Tröster, 17–67. Wiener Forum für ältere Musikgeschichte 4. Tutzing: Hans Schneider, 2012.

Jecmen, Greg. 'Color Printing and Tonal Etching: Innovative Techniques in the Imperial City'. In Gregory Jecmen and Freyda Spira, *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*, 66–101. Exh. cat. Washington, DC: National Gallery of Art, 2012.

§ Exhibition in the National Gallery of Art, Washington, DC, 30 September–31 December 2012.

Johnson, Jan. 'Greek Texts on Chiaroscuro Woodcuts'. *Print Quarterly* 29.4 (2012): 417–418.

Jung, Sandro. 'Packaging, Design and Colour: From Fine-Printed to Small-Format Editions of Thomson's The Seasons, 1793–1802'. *Journal of the Printing Historical Society* N.S. 18/19 (Summer/Winter 2012): 5–28.

§ For what seem to be *à la poupée* wood engravings (1802), although not identified as *à la poupée* inking in the text, see figs. 5a-5b: 24–25 (?).

Stijnman, Ad. *A History of Engraving and Etching Techniques: Developments of Manual Intaglio Printmaking Processes, 1400–2000*. PhD dissertation. Amsterdam: University of Amsterdam, 2012.

§ Colour printmaking: 45, 341–375.

Stijnman, Ad. *Engraving and Etching 1400–2000: Historical Developments of Manual Intaglio Printmaking Processes*. London: Archetype, 2012.

§ Colour printmaking: 45, 341–375.

Trade edition of the PhD dissertation.

Vis, Pieter C. *Jan van Call*. 2 vols. Master thesis University of Amsterdam. Rhenen: Vis, 2012.

§ Partly concerns etchings by or after Jan van Call inked *à la poupée* in multiple colours.

*** 2013**

Blackwood, Nicole. 'Printmaker as Painter: Looking Closely at Ugo da Carpi's Saint Veronica Altarpiece'. *Oxford Art Journal*, 36.2 (2013): 167–184.

§ The author argues that the face of Christ on the Sudarium in Ugo's painting was actually stamped from a woodcut, with little evidence.

Dane, Joseph A. 'The Red and the Black'. Joseph Dane, *Blind Impressions: Methods and Mythologies in Book History*, Philadelphia PA: University of Pennsylvania Press, 2013: 149–155.

§ The author reacts on his article 'Two-Color Printing in the Fifteenth Century' and concedes having made mistakes in his observations then and considers doing his research again; see under **1999**.

Döring, Jürgen. *Als Kitsch noch Kunst war: Farbendruck im 19. Jahrhundert*. Exh. cat. Berlin, München: Deutscher Kunstverlag, 2013.

§ Exhibition in the Museum für Kunst und Gewerbe, Hamburg, 11 January 2013–17 March 2013.

Gnann, Achim. *In Farbe! Clair-obscur-Holzschnitte der Renaissance aus der Sammlung Georg Baselitz und der Albertina in Wien*. Exh. cat. Wien: Albertina; München: Hirmer, 2013.

§ Exhibition in the Albertina, Wien, 29 November 2013–16 February 2014.

Ed.: Gnann 2014.

Jenkins, Catherine. 'The Chiaroscuro Woodcuts of the Master ND at Fontainebleau'. *Print Quarterly* 30.2 (June 2013): 131–143.

§ With further references to etchings of the School of Fontainebleau printed in red or brown.

Leesberg, Marjolein. *Hendrick Goltzius*, ed. Huigen Leeftang. 4 pts. The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. Ouderkerk aan den IJssel: Sound & Vision, 2013.

§ With all chiaroscuro woodcuts by Hendrick Goltzius reproduced in colour.

Lengwiler, Guido. *Die Geschichte des Siebdrucks: zur Entstehung des vierten Druckverfahrens*. Sulgen: Niggli, 2013.

§ Colour printing discussed throughout the volume.

Primeau, Thomas. 'Coloring within the Lines: The Use of Stencil in Early Woodcuts'. *Art in Print* 3.3 (2013): 11–16.

§ Online:

http://artinprint.org/index.php/articles/article/coloring_within_the_lines_the_use_of_stencil_in_early_woodcuts (published May 2013, not online anymore, available through JSTOR).

Twyman, Michael. *A History of Chromolithography: Printed Colour for All*. London: British Library Publishing, 2013.

Upper (now Savage), Elizabeth. *Printing Colour in the Age of Dürer: 'Chiaroscuro' Woodcuts of the German-Speaking Lands, 1487–ca. 1600*. PhD dissertation. Cambridge: Cambridge University, 2013.

Upper (now Savage), Elizabeth. 'Tudor Colour Printing'. Cambridge University Library: Exhibitions. Exh. cat. <https://exhibitions.lib.cam.ac.uk/tudorcolour/> (published 2013).

§ Exhibition in the Cambridge University Library, Cambridge, 2013.

Hieronymus Cock: The Renaissance in Print = Hieronymus Cock: de Renaissance in prent = Hieronymus Cock: la gravure à la Renaissance, eds. Joris van Grieken, Jan van der Stock and Ger Luijten. Exh. cat. Brussel: Mercatorfonds, 2013.

§ Exhibition at Museum M, Leuven, 14 March–9 June 2013 and the Fondation Custodia - Institut Néerlandais, Paris, 18 September–15 December 2013.

Colour prints: 186–189, 284–287, 318–319.

*** 2014**

A Chromatic Revolution: The Search for Affordable Colour in 19th Century British Book Illustration. Exh. cat.

Manchester: Manchester School of Art, 2014.

§ On colour in 19th-century British book illustrations.

Exhibition in the Manchester School of Art, Manchester, 20 January–Friday 16 May 2014.

A Chromatic Revolution: The Search for Affordable Colour in 19th century British Book Illustration. Exh. cat.

<http://www.art.mmu.ac.uk/events/2014/a-chromatic-revolution/> (published 2014).

§ Exhibition in Manchester School of Art, Manchester, 20 January–16 May 2014.

Gnann, Achim, with David Ekserdjian and Michael Foster. *Chiaroscuro: Renaissance Woodcuts from the Collections of Georg Baselitz and The Albertina, Vienna*. Exh. cat. London: Royal Academy, 2014.

§ Exhibition at the Royal Academy of Arts, London, 15 March–8 June 2014.

Ed.: *Gnann 2013*.

Phillips, Michael. *William Blake: Apprentice and Master*. Exh. cat. Oxford: Ashmolean Museum, 2014.

§ Exhibition in the Ashmolean Museum, Oxford, 4 December 2014–1 March 2015.

Savage (Upper), Elizabeth, ‘Early Modern Frisket Sheets: A Regularly Updated Census’.

<http://www.bibsocamer.org/wp-content/uploads/Upper-Red-Frisket-Sheets.pdf> (published 10 December 2014, not available anymore).

Stijnman, Ad. ‘A Short History of Color Mezzotint: From Printing Color to Making Art’. In *Time of the Mezzotint: Colors beyond the Stars*, ed. Nahoko Kambayashi, 6–9. Exh. cat. Tokyo: Musée Hamaguchi Yozo, Yamase Collection, 2014.

§ Exhibition in the Musée Hamaguchi Yozo, Tokyo, 11 October–23 December 2014.

Stijnman, Ad and Elizabeth Upper (now Savage). ‘Color Prints before Erhard Ratdolt: Engraved Paper Instruments in Lazarus Beham’s *Buch von der Astronomie* (Cologne: Nicolaus Götz, c.1476)’. *Gutenberg Jahrbuch* 89 (2014): 86–105.

Upper (now Savage), Elizabeth. ‘The Earliest Artefacts of Colour Printing in the West: Red Frisket Sheets, c.1490–1630’. *Papers of the Bibliographical Society of America* 108.4 (Dec. 2014): 477–522.

§ Supplement: BibSite, The Bibliographical Society of America, <http://www.bibsocamer.org/bibsite> (published 2014).

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§ URL: http://www.diss.fu-berlin.de/diss/receive/FUDISS_thesis_000000097284 (published 2014).

* **2015**

Geleijns, Erik. 'Frisketbladen'. <https://www.kb.nl/blogs/boekgeschiedenis/frisketbladen> (published 20 juli 2015, not available anymore).

Goedings, Truusje. "Afsetters en meester-afsetters": de kunst van het kleuren 1480–1720, ed. Sytze van der Veen. Exh. cat. Nijmegen: Vantilt, 2015.

§ On the early modern hand-colouring of prints in the Netherlands.

Colour prints: 52–56.

Exhibition in the University of Amsterdam, Amsterdam, 28 Oktober 2015–1 February 2016.

Lepape, Séverine. 'Dürer et facsimile: "Avis aux amateurs et aux contrefacteurs", une estampe en couleurs de Dürer'. *Nouvelles de l'estampe* 251 (Summer 2015): 4–19.

§ On a 19th-century lithographic colour printed facsimile of a Dürer print.

Levitt, Alan. 'ISO: Registration of Bank Notes'. <https://printinghistory.org/iso-registration-bank-notes/> (published 29 Juni 2015).

§ On black-and-red printed US bank notes.

Marks, P.J.M. *An Anthology of Decorated Papers: A Sourcebook for Designers*. London: Thames & Hudson, The British Library, 2015.

§ Brocade papers: 98–131.

Block-printed papers: 132–169.

Stijnman, Ad and Elizabeth Savage (Upper). *Printing Colour 1400–1700: History, Techniques, Functions and Receptions*. Library of the Written Word, 41. The Handpress World, 32. Leiden, Boston: Brill, 2015.

§ For *Printing Colour 1700–1830* see under **2025**.

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3 'Colour Printing in Intaglio before c.1700: A Technical History', Ad Stijnman

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Savage (Upper), Elizabeth. 'New Evidence of Erhard Ratdolt's Working Practices: The After-life of Two Red Frisket-Sheets from the *Missale Constantiense* (ca 1505)'. *Journal of the Printing Historical Society* 22 (Spring 2015): 81–97.

Savage (Upper), Elizabeth. 'Jost de Negker's Woodcut Charles V (1519): An Undescribed Example of Gold Printing'. *Art in Print* (July/Aug. 2015): 9–15.

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https://www.academia.edu/19307058/German_Renaissance_Colour_Prints_British_Museum_Nov_2015_Jan_2016_ (released 2015).

§ Exhibition in the British Museum, London, 25 November 2015–27 January 2016.

Extended volume: *Early colour printing*; see under **2021**.

Stijnman, Ad and Elizabeth Savage (Upper). "'Material Colour': The Heritage of Colour Knowledge in Seventeenth- and Eighteenth-Century Printshops'. In *Colour Histories: Science, Art, and Technology in the 17th and 18th centuries*, eds. Magdalena Bushart and Friedrich Steinle, 95–113. Berlin, Boston: de Gruyter, 2015.

Upper (now Savage), Elizabeth. 'Red Frisket Sheets, ca. 1490–1700: The Earliest Artifacts of Color Printing in the West'. *Papers of the Bibliographical Society of America* 108 (2014): 477–522.

Varry, Dominique. 'Impressions en couleurs'. <http://dominique-varry.enssib.fr/Impressions%20en%20couleurs> (released 07 July 2015).

§ On the history of letterpress printing in colour.

*** 2016**

Eagan, Jane. 'An Unexpected Discovery: Early Modern Recycling'. <https://www.merton.ox.ac.uk/library-and-archives/conservation/ream-wrapper> (published 2016?).

§ On a red printed ream wrapper used as a pastedown in a late 17th- or early 18th-century English binding.

Griffiths, Antony. *The Print Before Photography: An Introduction to European Printmaking 1550–1820*. London: The British Museum, 2016.

§ Colour printing: pp. 46, 58, 67, 75, 144, 160–163, 391, 421, 460, 485, 492.

Hand-colouring: pp. 58, 74, 144–163, 199, 272, 312–313, 379–381.

Matile, Michael, mit einem Beitrag von Alberto Craievich. 'Anton Maria Zanetti der Ältere (1680–1767)

als Kenner, Sammler und Künstler'. In Michael Matile mit Beiträgen von Alberto Craievich und Isabelle Scheck, *Della Grafica Veneziana: das Zeitalter Anton Maria Zanettis (1680–1767)*, 50–111. Exh. cat. Zürich: Graphische Sammlung ETH, 2016.

§ Appendix III has lists of Zanetti's chiaroscuro and etchings in his two-volume *Raccolta di varie stampe a chiaroscuro* (1749).

Exhibition in the Eidgenössische Technische Hochschule, Zürich, 10 February–3 April 2016.

Melissa, 'Why is U.S. Paper Money Green?'. <http://www.todayifoundout.com/index.php/2016/02/u-s-paper-money-green/> (published 29 February 2016).

§ Answers the question: Why is U.S. paper money mostly green when other countries use different colors for different bills?

Savage (Upper), Elizabeth. 'The Mystery of the "Scrappy Fragments": Untangling Robert Steele's Discovery of Frisket Sheets'. *Printing History* (2016): 16–32.

Schöbel, Hanns-Peter. *Alois Senefelder – Der Steindruck*. Freiburg (etc.): Herder, 2016.

§ Colour printing, pp. 15, 18, 52–53, 58–59, 63, 66–92, , 96, 103, 124–139, 151, 155, 158–159

Vilain, Jean-François and Lynne Farrington. *Color in American Fine and Private Press Books, 1890–2015: The Jean-François Vilain and Roger S. Wieck Collection of Private Presses, Ephemera, & Related References*. Exh. cat. Philadelphia, PA: University of Pennsylvania, 2016.

§ The exhibition, at the University of Pennsylvania Library, and catalogue explore the use of color in the fine and private press movement in America, from the end of the nineteenth century to the present day.

* 2016–2017

Hercules Segers: Painter, Etcher, eds Huigen Leeftang and Pieter Roelofs. 2 vols. Exh. cat. Amsterdam: Rijksmuseum, 2016–2017.

§ Exhibitions in the Rijksmuseum, Amsterdam, 7 October 2016–8 January 2017 and the Metropolitan Museum, New York, 13 February–21 May 2017.

Volumes:

- 1: van der Veen, Jaap *et al.* 'Catalogue'. 2017.

- 2: 'Plates'. 2016.

Stijnman, Ad. 'Hercules Segers's Printmaking Techniques'. In *Hercules Segers: Painter, Etcher*, eds. Huigen Leeftang and Pieter Roelofs. 2 vols., 1: 63–77. Exh. cat. Amsterdam: Rijksmuseum, 2016–17.

*** 2017**

Hewes, Lauren B. and Laura E. Wasowicz. *Radiant with Color & Art: McLoughlin Brothers and the Business of Picture Books, 1858–1920*. Worcester: American Antiquarian Society, 2017.

Jenkins, Catherine. *Prints at the Court of Fontainebleau, c.1542–47*, eds. Sabine Eiche and Elisabeth Ingels. *Studies in Prints and Printmaking* 7. 3 pts. Ouderkerk aan den IJssel, Sounds & Vision, 2017.

§ Colour prints: 1: 43–47, 113, 120 and see the descriptions of the individual colour prints in pts. 2 and 3.

McQuillen, John. 'Illustrated Treatise on the Shroud of Turin'.

<http://www.themorgan.org/blog/illustrated-treatise-shroud-turin> (submitted 1 June 2017).

§ Concerns a chiaroscuro print of the Shroud of Turin.

Savage (Upper), Elizabeth and Ad Stijnman. 'Die Farbholzschnitte von Lucas Cranach dem Älteren'. In Susanne Wegmann *et al.* *Lucas Cranach der Ältere: Meister Marke Moderne*, eds. Gunnar Heydenreich, Daniel Görres und Beat Wismer, 59–65. Exh. cat. München: Hirmer, 2017.

§ Exhibition in the Museum Kunstpalast, Düsseldorf, 8 April–30 July 2017.

Stijnman, Ad. *Johannes Teyler and Dutch Colour Printing c.1700*, ed. Simon Turner. The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. 4 pts. Ouderkerk aan den IJssel: Sound & Vision, in co-operation with the Rijksmuseum Amsterdam, 2017.

Stijnman, Ad. 'Hercules Segers and his Colour Prints: Experimental Printmaking in Holland 1615–1635'. In *A Reconstructive Study of a Lost Pigment: Frankfurt Black*, eds. Ayumi Yasui and Yoshio Kamitani, 20–36. Kanazawa: Kanazawa Society for Art Studies, 2017.

*** 2018**

Giselbrecht, Elisabeth and Elizabeth Savage. 'Printing Music: Technical Challenges and Synthesis, 1450–1530'. In *Good Impressions: The First Century of Music Printing and Publishing*, eds. Elisabeth Giselbrecht, Andrea Lindmayr-Brandl and Grantley McDonald, 84–99. London: Ashgate, 2018.

§ Includes the colour printing of musical annotation.

Lepape, Séverine (ed.). *Gravure en clair-obscur: Cranach, Raphaël, Rubens*, exh. cat. Musée du Louvre. Paris: LienArt, Louvre éditions, [2018].

§ Includes, pp. 33–39: 'Analyses non destructives d'un corpus d'estampes en couleurs du nord de l'Europe (XVIe–XVIIe siècles).'

Savage, Elizabeth. 'Anicius Manlius Boethius, *Consolation de la philosophie*'. In *Colard Mansion: Incunabula, Prints and Manuscripts in Medieval Bruges*, ed. Evelien Hauwaerts, Evelien de Wilde, Ludo Vandamme, 83. Heule: Snoeck; Bruges: Groeninghe Museum, 2018: 83.

§ Discusses *à la poupée* inking type and frisket printing of letterpress in black and red.

Savage, Elizabeth. 'Alain Chartier, *Le Quadrilogue invective*'. In *Colard Mansion: Incunabula, Prints and Manuscripts in Medieval Bruges*, ed. Evelien Hauwaerts, Evelien de Wilde, Ludo Vandamme, 83. Heule: Snoeck; Bruges: Groeninghe Museum, 2018: 84.

§ Discusses frisket printing in black and red.

Savage, Elizabeth. 'Hans Burgkmair's Colour Woodcuts: An Overview'. In *Hans Burgkmair: Neue Forschungen, Veröffentlichungen des Zentralinstituts für Kunstgeschichte in München*, ed. Wolfgang Augustyn and Manuel Teget-Welz, 333–366. Passau: Zentralinstitut für Kunstgeschichte, Dietmar Klinger, 2018.

Savage, Elizabeth and Ad Stijnman. 'Une histoire des matériaux et techniques de l'impression en couleur en Occident' = 'A History of Materials and Techniques for Western Colour Printing'. In *Under the Rainbow*, Lausanne: ECAL, 2018, 171–220.

Stanley, Ted. 'Black and blue printing ink analysis by XRF, DRIFTS and Raman spectroscopy of recently discovered Gutenbergian Ars minor fragments'. In *Journal of the American Institute for Conservation* 57 (2018) issue 4: 203–220

Stijnman, Ad. 'Ink and Light: Le Blon's *Coloritto* and Newton's *Opticks*', in <https://www.thinking3d.ac.uk/LeBlon1725/> (published 19 March 2018).

Takahatake, Naoko (ed.). *The Chiaroscuro Woodcut in Renaissance Italy*. Exh. cat. Los Angeles: Los Angeles County Museum of Art, München: Delmonico Books, Prestel, 2018.

Contents:

'The Italian Chiaroscuro Woodcut: History and Technique', Naoko Takahatake

'The Origins of the Chiaroscuro Woodcut', Peter Parshall

'The Chiaroscuro Woodcut and Drawing in Sixteenth-Century Italy', Jonathan Bober

'The Place of the Chiaroscuro Woodcut within European Printmaking', Antony Griffiths

Orenstein, Nadine and Ad Stijnman. 'Bitten with Spirit: Etching Materials and Techniques in the Sixteenth Century'. Catherine Jenkins, Nadine M. Orenstein, and Freyda Spira, *The Renaissance of Etching*. Exh. cat. New York: The Metropolitan Museum of Art; New Haven, London: Yale University Press, 2019.

§ Colour printing: p. 23.

Exhibitions in the Metropolitan Museum, New York, from 23 October 2019 to 20 January 2020, and in the Albertina, Wien, from 12 February to 10 May 2020, extended to 18 October 2020.

Savage, Elizabeth. 'Identifying Hans Baldung Grien's Colour Printer, c. 1511–12'. *Burlington Magazine* 161 (October 2019): 830–839.

* 2020

Stiber Morenus, Linda. *Chiaroscuro Woodcut Printing in 16th- and 17th-century Italy: Technique in Relation to Artistic Style*. PhD dissertation. Stuttgart: Staatliche Akademie der Bildenden Künste, 2020

Stijnman, Ad. *Jacob Christoff Le Blon and Trichromatic Printing*, with a contribution by Helen Wyld, ed. Simon Turner. The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. 2 pts. Ouderkerk aan den IJssel: Sound & Vision, in co-operation with the Rijksmuseum Amsterdam, 2020.

* 2021

Barnhill, Georgia Brady. *Gems of Art on Paper: Illustrated American Fiction and Poetry, 1785–1885*. Literary Studies and Print Culture / Art and Architecture. Amherst, MA: University of Massachusetts Press, 2021.

§ Includes colour prints.

Dunham, Ben. *Etched in Memory: The Elevated Art of J. Alphege Brewer*. Montgomery, IL: Peacock Press, 2021.

§ Brewer inked his etchings *à la poupée*, producing his prints in his studio workshop in Acton with the assistance of family members in the 1910s; with further references to the colour prints of George Senseney and *à la poupée* inked mezzotints by S. Arlent Edwards.

Failla, Maria Beatrice. "'Accidenti alle litografia': sperimentazioni, artisti, mercato per l'editoria a colori del XIX secolo in Piemonte." *Ricerche di storia dell'arte* (2021) no. 133: 33–45, col. pl. XXV–XXXV.

§ Theme issue: *Stampare a colori: Prospettive di ricerca su editoria e arte in età moderna*.

Martini, Annett. 'Die Kupferstiche der Megillot Rut und Kohelet', in Annett Martini, mit Beiträgen von Ad Stijnman und Dagmara Budzioch, *Zwischen Offenbarung und Kontemplation: Die Wolfenbütteler hebräischen Schriftrollen*, Wolfenbüttel: Herzog August Bibliothek, 2021 (Wolfenbütteler Forschungen; 163): 99–103, col. figs 28, 29 on p. 139.

§ Includes impressions in blue of engraved plates.

Piva, Chiara. "“Non si può parlare che agli occhi”: cataloghi e libri d’arte a colori nel Settecento." *Ricerche di storia dell’arte* (2021) no. 133: 16–32, col. pl. VII–XXIV

§ Theme issue: *Stampare a colori: Prospettive di ricerca su editoria e arte in età moderna*.

Richardson, Kristina. *Roma in the Medieval Islamic World Literacy, Culture, and Migration*. Early and Medieval Islamic World. London: Bloomsbury Publishing, 2021.

§ The Roma lived in the Middle East as early as the mid-8th century. They began blockprinting textual amulets by the 10th century, some also in black/red. They migrated from Ottoman territories into Bavaria and Bohemia in the 1410s. As itinerant printers they may have played a role in the introduction of printing in Europe, as at around this period the first European blockprints on paper appeared.

Savage, Elizabeth. *Early Colour Printing: German Renaissance woodcuts at the British Museum*. London: Paul Holberton Publishing in association with The British Museum, [2021].

§ Earlier version: *German Renaissance Colour Prints*; see under **2015**.

Stijnman, Ad. 'Colour Printing in Europe until 1700, an Overview.' *Ricerche di storia dell’arte* (2021) no. 133: 5–15, col. pl. I–VI.

§ Theme issue: *Stampare a colori: Prospettive di ricerca su editoria e arte in età moderna*.

* **2022**

Stijnman, Ad. 'Nihon dō-banga: An introduction to the Japanese school of etchers, 1783–1900'. *Contextual Alternate*, 1 (2021 [= 2022]): 114–167.

§ Includes colour printing.

Stijnman, Ad. '浜口陽三の色彩版画技法に関する概説'/'Hamaguchi Yozo: A short Commentary on his Colour Printing Manner', *浜口陽三/Hamaguchi Yozo*, Tokyo: ミュゼ浜口陽三・ヤマサコレクション / Musée Hamaguchi Yozo: Yamasa Collection, 2022: 56–61.

*** 2023**

Stijnman, Ad. 'A Tale of Five Cities: Jacob Christoff Le Blon and His Development of Trichromatic Printing'. In *Ordering Colours in 18th and Early 19th Century Europe*, eds. Tanja C. Kleinwächter, Sarah Lowengard, Friedrich Steinle. International Archives of the History of Ideas = Archives internationales d'histoire des idées, 244. Berlin: Springer, 2023: 57–84.

*** 2024**

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Young, Rachel A. 'Andrea Andreani's *Abduction of the Sabine Women* after Giambologna'. *Print Quarterly* 41.4 (December 2024): 379–393.

*** 2025**

Printing Colour 1700–1830: Histories, Techniques, Functions and Receptions, eds. Margaret Morgan Grasselli and Elizabeth Savage. Proceedings of the British Academy, 263. Oxford: Oxford University Press, 2025.

§ For *Printing Colour 1400–1700* see under **2015**.

Contents:

'Preface', Margaret Morgan Grasselli and Elizabeth Savage

'Introduction', Margaret Morgan Grasselli and Elizabeth Savage

PART I

Materials and Techniques: Printing Colour in 18th-Century Europe

1 'Tools, Machines, and Techniques for Colour Printing in 18th-Century Europe', Elizabeth Savage and Margaret Morgan Grasselli

2 'Colour Printing Inks and Colour Inking in 18th-Century Europe', Elizabeth Savage

PART II

Relief Techniques: Letterpress and Colour Woodcut

3 'Colour Letterpress in Europe in the Long 18th Century: A First Study', Ad Stijnman

4 'Elisha Kirkall and His Proposals for Printing in Chiaroscuro, Natural Colours, and Tints, 1720–40', Simon J. Turner

5 'John Baptist Jackson: Printing Chiaroscuro and Colour Woodcuts in Paris, Venice, and London', Christian Tico Seifert

6 'Bringing Colour to Books and Objects with Decorated Paper in the Long 18th Century', Sidney E. Berger and Michèle V. Cloonan

7 'Colour for Commerce: Letterpress-Printed Ephemerata in Britain, 1700–1830', Rob Banham

PART III

Colour Mezzotint and Trichromatic Printing

8 'The Politics of Process Mezzotint: Jacob Christoff Le Blon's Reputation, 1700–89', Elizabeth Savage

9 'From Colour Theory to Colour Practice: Printmakers in Pursuit of the Ideal Pigments in 18th-Century Europe', Dionysia Christoforou, Manon van der Mullen, Victor Gonzalez

10 'Colouring the Body: Printed Colour in Medical Treatises during the Long Eighteenth Century', Julia Nurse

11 'Colour Printing in Late 18th-Century Italy: Édouard and Louis Dagoty, 1770–1800', Alice Nicoliello

PART IV

Chalk and Pastel Manner, Watercolour Manner, and Aquatint

12 'Printed Paintings and Engraved Drawings: Technical Innovations in Colour Printing in 18th-Century France', Margaret Morgan Grasselli

13 'Coloured Prints in Imitation of Old Master Drawings in 18th-Century Italy: Anton Maria Zanetti the Elder, Benigno Bossi, Francesco Rosaspina, and their Contemporaries', Benedetta Spadaccini

14 'François-Philippe Charpentier and the Development of Aquatint in France in the 1760s', Rena M. Hoisington

15 'A *Voyage pittoresque* in Norway through Colour Prints, 1789–c.1815', Chiara Palandri

16 'The Market for Colour Prints in Paris at the End of the 18th Century', Corinne Le Bitouzé

17 'Multiple-Plate Colour Prints and the Problems of Disappearing Inks, Missing Plates, and Variant Impressions', Margaret Morgan Grasselli

PART V

Stipple and à la poupée Inking

18 'English Colour-Printed Stipple Engravings, 1774–1800', David Alexander

19 'Between Painting and Graphic Arts: Colour Printmaking in Russia, 1750s–1800s', Zalina Tetermazova

20 'Anne Allen, Jean Pillement, and the Development of *à la poupée* Printing in France', Geert-Jan Janse

21 'The Contribution of *à la poupée*-inking to Natural History Illustration in France, 1800–70', Karen Cook

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Consumer Goods and Expanding Markets for Colour Printing

22 'Anatomy to Embroidery: Intaglio Colour-Printed Illustrations in European Books and Periodicals, 1700–1850', Ad Stijnman

23 'Early Dye-Patterned Colour on Calico in Europe, 1600–1840', Susan Greene

24 'Printed Wallpaper in England in the Long Eighteenth Century', Phillippa Mapes

25 'Colour Printing on English Ceramics, 1751–70', Patricia Ferguson

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Technical Experimentation and Industrialisation

26 'William Blake's Colour Printing: Methods & Materials', Michael Phillips

27 'Innovation and Tradition in Early 19th-Century Colour Printing', Michael Twyman

28 'The Beginnings of Commercial Colour Printing in Europe, 1835–1840', Michael Twyman

Forthcoming

Rethinking Colour: Printing Colour and Painting Prints in the Fifteenth and Sixteenth Centuries, eds. Malgorzata Łazicka and Karolina Mroziewicz. Leiden: Brill.

Ad Stijnman, 'Innovation, Revival and Re-Invention: Early European Colour Printing Processes in Perspective'. *Rethinking Colour: Printing Colour and Painting Prints in the Fifteenth and Sixteenth Centuries*, eds. Malgorzata Łazicka and Karolina Mroziewicz. Leiden: Brill.