

A Brighter Vision: European Colour Printing 1450–1830

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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 II: Publications from the Year 2001 onward.

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.

Contents

- Explanatory Note
- Bibliography

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

* 2000–2001

Ferrien Gayral, Marie-Noël. *Andrea Andreani: artiste du clair-obscur gravé en bois (Mantoue?, 1558/1559–Mantoue, 1629)*. Master thesis. Paris, Université Paris 1, 2000–2001. 4 vols.

* 2001

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

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

Exhibitions: Casa di Goethe, Roma, 25 April–23 July 2001; Kunstsammlungen, Weimar, 19 Aug. 2001–21 Oct. 2001, Haus der Kunst, München, 17 Oct. 2002–12 Jan. 2003.

Karpinski, Caroline. 'Mantegna's "Triumphs" in Andreani's Form'. *Apollo* 153 (2001): 39–46.

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

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

For another repr. see: *Portalis & Beraldi 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*.

Brugerolles, Emmanuelle. 'Les estampes en clair-obscur conservées à l'École nationale supérieure des beaux-arts'. In: Emmanuelle Brugerolles, Rainer Masson et Nathalie Strasser, *La Bella Maniera: la collection*

d'estampes maniéristes de Georg Baselitz. Exh. cat. Paris: Ecole nationale supérieure des beaux-arts, 2002: 105–133.

§ Exhibition: Paris, Chapelle des Petits-Augustins, 22 March–5 May 2002.

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: The Baltimore Museum of Art, Baltimore, 6 Oct. 2002–5 Jan. 2003; Saint Louis Museum of Art, Saint Louis, 14 Feb.–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.

Ferrien Gayral, Marie-Noël, sous la dir. de Michel Hochmann. *Les clairs-obscur de Niccolò Vicentino conservés à la Bibliothèque nationale de France. II: Inventaire*. DEA. Paris: École pratique des Hautes Études, 2003.

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

§ Exhibition: National Gallery of Art, Washington, D.C., 26 Oct. 2003–16 Feb. 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 Projekten, 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 Clairobisur-Holzschnitts*. Exh. cat. Braunschweig: Herzog Anton Ulrich-Museum, 2003.

§ Exhibition: Herzog Anton Ulrich-Museum, Braunschweig, 11 Dec. 2003–29 Feb. 2004.

Matile, Michael (ed.). *Italienische Holzschnitte der Renaissance und des Barock*. Zürich: Eidgenössische Technische Hochschule, 2003.

§ Exhibition: Graphische Sammlung der Eidgenössische Technische Hochschule, Zürich, 3–23. Dec. 2003, 5 Jan.–13 Feb. 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.

*** 2004**

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 mokubanga Furittsu Rūfuto korekushon no shoẏō sakubin ni yoru* = *Chiaroscuro: Chiaroscuro Woodcuts from the Frits Lngt 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: The National Museum of Western Art, Tokyo, 8 Oct.–11 Dec. 2005.

Ferrien Gayral, Marie-Noël. *Les clairs-obscurs d'Ugo da Carpi: Inventaire de la collection du département des Estampes et de la Photographie de la Bibliothèque nationale de France*. [Paris]: [Bibliothèque nationale de France?], 2005.

Ferrien Gayral, Marie-Noël. *Les clairs-obscur de Joannes Gallus: Inventaire de la collection du département des Estampes et de la Photographie de la Bibliothèque nationale de France*. 2005.

§ Unpublished.

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-idx?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

Rossi, Manuela (ed.). *VGO: Ugo da Carpi, l'opera incisa: xilografie e chiaroscuri da Tiziano, Raffaello e Parmigianino*. Ex. cat. Carpi: Loggia di primo ordine di Palazzo dei Pio, 2009.

§ Exhibition: Carpi, Loggia di primo ordine di Palazzo dei Pio, 12 Sep.–15 Nov. 2009.

Review: *Tabakatake 2011*.

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: Herzog August Bibliothek, Wolfenbüttel, 23 Oct. 2009–31 Jan. 2010.

* 2010

Cave, Roderick. *Impressions of Nature: A History of Nature Printing*. London: The British Library, Batty, 2010.

§ 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 Nov. 2010).

§ On red printed ream wrappers.

Filedt Kok, Jan Piet. 'Clairs-obscur et autres gravures sur bois'. In Hans Buijs (ed.). *Un cabinet particulier: les estampes de la collection Frits Lugt*. Paris: Fondation Custodia, 2010: 36–39.

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

* 2011

Brugerolles, Emmanuelle (ed.). *Parmesan: dessins et gravures en clair-obscur*. Exh. cat. Paris: Beaux-arts de Paris les éditions, 2011.

§ Exhibitions: École nationale supérieure des Beaux-Arts, Paris, 18 Feb.–6 May 2011; Musée des Beaux-Arts, Rouen, 29 Sep.–31 Dec. 2011; Musée Fesch, Ajaccio, 28 June–1 Oct. 2012.

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: Herzog August Bibliothek, Wolfenbüttel, 11 March–28 Aug. 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.

Takahatake, Naoko. 'VGO. Ugo da Carpi, l'opera incisa: xilografie e chiaroscuri da Tiziano, Raffaello e Parmigianino by Manuela Rossi'. In *Print Quarterly* 27:3 (Sept. 2010): 317–321.

§ Review of *Rossi 2009*.

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

Ferrien Gayral, Marie-Noël. *La gravure italienne en clair-obscur au XVI siècle: matériaux et techniques - acteurs et amateurs*. PhD thesis. Paris: École pratique des Hautes Études, 2012. 4 vols.

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: National Gallery of Art, Washington, D.C., 30 Sep.–31 Dec. 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: 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: Albertina, Wien, 29 Nov. 2013–16 Feb. 2014.

Review: *Takahatake and Bialler 2015*.

Ed.: *Gnann 2014*.

Jenkins, Catherine. 'The Chiaroscuro Woodcuts of the Master ND at Fontainebleau'. In *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).

Russell, Joanna. *The Analysis of Inks on Seven Italian Chiaroscuro Woodcut Prints*. London: British Museum, Department of Conservation and Scientific Research, 2013.

§ Unpublished report, CSR Analytical Request No. AR2013-21.

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: 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: Museum M, Leuven, 14 March–9 June 2013; Fondation Custodia-Institut Néerlandais, Paris, 18 Sep.–15 Dec. 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: Manchester School of Art, Manchester, 20 Jan.–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: Manchester School of Art, Manchester, 20 Jan.–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: 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: Ashmolean Museum, Oxford, 4 Dec. 2014–1 March 2015.

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

https://bibsite.org/media/collectiveaccess/images/1/25000_ca_object_representations_media_100_original.pdf (published 10 Dec. 2014).

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: Musée Hamaguchi Yozo, Tokyo, 11 Oct.–23 Dec. 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)'. In *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).

Wöldicke, Evelyn. *Die Renaissance einer vergessenen Technik: Clairobscur-Holzschnitte im 18. Jahrhundert*. PhD dissertation. Berlin: Freie Universität, 2014.

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

* 2015

Bushart, Magdalena. 'Mediale Fiktionen: die Chiaroscuro-Holzschnitte von Hans Burgkmair und Jost de Negker'. In Magdalena Bushart and Henrike Haug (eds.), *Technische Innovationen und künstlerisches Wissen in der frühen Neuzeit*. Köln, Weimar, Wien: Böhlau, 2015: 169–187.

§ Conference proceedings.

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: University of Amsterdam, Amsterdam, 28 Oct. 2015–1 Feb. 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.

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.

Savage (Upper), Elizabeth. 'German Renaissance Colour Prints'.

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

§ Exhibition: British Museum, London, 25 Nov. 2015–27 Jan. 2016.

Extended volume: *Savage 2021*.

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**.

Contents:

'Preface: The Problem of Printing in Colour', Peter Parshall

'Introduction: A Historical Overview of Printed Colour before 1700', Ad Stijnman and Elizabeth Savage

PART 1

An Introduction to Colour in Printmaking 1400–1700

1 'Materials and Techniques for Early Colour Printing', Ad Stijnman and Elizabeth Savage

2 'Colour Printing in Relief before c.1700: A Technical History', Elizabeth Savage

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

PART 2

The Advent of Colour Printing, c.1400–1500

- 4 'Colour Stamping in the Late Fifteenth and Sixteenth Centuries: Technical Sources and Workshop Practice', Doris Oltrogge
- 5 'The Fust and Schöffer Office and the Printing of the Two-Colour Initials in the 1457 Mainz Psalter', Mayumi Ikeda
- 6 'Colour-Printed Pastepoints, 1460s–1480s', Andreas Uhr
- 7 'The Birgittines of The Netherlands: Experimental Printers and Colourists', Kathryn M. Rudy

PART 3

The Renaissance in Colour, c.1476–1600

- 8 'A Printer's Art: The Development and Influence of Colour Printmaking in the German Lands, c.1476–c.1600', Elizabeth Savage
- 9 'Hans Wechtlin and the Production of German Colour Woodcuts', Alice Klein
- 10 'Ugo da Carpi's Diogenes', Naoko Takahatake
- 11 'The Chiaroscuro Woodcut Printmaking of Ugo da Carpi, Antonio da Trento and Niccolò Vicentino: Technique in Relation to Artistic Style', Linda Stiber Morenus
- 12 'A Technical Study of Sixteenth-Century Italian Chiaroscuro Woodcuts', Beth A. Price, Nancy Ash, Haddon A. Dine, Shelley R. Langdale, Ken Sutherland, Lucia Burgio and Jo-Fan Huang
- 13 '“Divine, August and Immortal”: The Potentials and Limitations of Colour Printing in the Low Countries, c.1555', Edward H. Wouk

PART 4

Vivid Mannerism, c.1588–1650

- 14 'Hendrick Goltzius's Chiaroscuro Woodcuts Revisited', Marjolein Leesberg
- 15 'Dürer in Chiaroscuro: Early Modern Graphic Aesthetics and the Posthumous Production of Colour Prints', Anja Grebe
- 16 'The 'Camaïeu' Print in Seventeenth-Century Paris: On the Origins of Multi-tonal Printmaking in France', Alexander Dencher

PART 5

Product Innovation and Commercial Enterprise, c.1620–1700

- 17 'On Hercules Segers's 'Printed Paintings'', Jun Nakamura
- 18 '*Opus typo-chromaticum*. The Colour Prints of Johannes Teyler', Simon Turner
- 19 'Colourful Topography: A Short-Lived Practice in Amsterdam Print Publishing around 1700', Elmer Kolfin and Marrigje Rikken

Conclusion: Printing Colour After 1700

- 'Jacob Christoff Le Blon and the Invention of Trichromatic Colour Printing, c.1710', Ad Stijnman

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Review: Pig, 2025

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

PART VI

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

PART VII

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

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§ Contents:

PART 1.

Towards Global Perspective

1.1. 'Innovation, Revival and Re-invention: Early European Colour Printing Processes in Perspective', Ad Stijnman

1.2. 'The International Trade in Printed Colour, 1400–1600', Elizabeth Savage

PART 2

Beginnings: Between Latin and Hebrew prints

2.1. 'Patterns of the Use of Colour in the Printing Office of Fust and Schöffer', Mayumi Ikeda

2.2. 'Colour Inserts in Hebrew Incunabula', Dagmara Budzioch

2.3. 'The Use of Colour in Early Printed Books in Cracow (1470–1520)', Malgorzata Łazicka

PART 3

Painted Prints in Use: Functions and Meaning

3.1. 'What Colouring Says about the Use of a Woodcut?: Single-leaf Woodcuts in the Late Mediaeval Cult of the Image of the Virgin as a Servant in the Temple from Milan', Zofia Herman

3.2. 'Printing and Painting Identities: Albrecht of Prussia and German Prayer Books of the Early Reformation', Grażyna Jurkowlanec

3.3. 'Colours in Alchemy: Printed Editions of *Splendor Solis*', Malgorzata Bilozór-Salwa

3.4. 'The De Brys and the Album Amicorum', Simon Turner

PART 4.

Encounters with Painted and Printed Colour

- 4.1. 'Colouring Printed Colour: Chiaroscuro Hand Colouring in the German-speaking Lands', Julia Smith
- 4.2. 'Under the Aegis of Saint George: Hans Burgkmair the Elder's Woodcut Echoed in Cracow', Joanna Sikorska
- 4.3. 'Looking for Colour in Late Sixteenth-century Print Collections', Magdalena Herman