Although interest in the four topics of colour printing continued, especially concerning chiaroscuro prints, with precedents from the late twentieth century new strands in the use of colour in print research began developing more strongly and broader in the twenty-first century. Susan Dackerman with support of Thomas Primeau organised a project on the hand-colouring of fifteenth and sixteenth-century prints by (see Dackerman 2002). Elizabeth Savage compiled her dissertation on colour prints in the German-speaking lands 1487–1600 (see Upper 2013), while Ad Stijnman simultaneously organised an exhibition including medieval colour prints (see Stijnman 2009) and an exhibition on early modern colour prints and book illustrations (see Grimm, Kleine-Tebbe & Stijnman 2011). Together they organised the ground-breaking Cambridge conference Impressions of Colour in 2011, on which the first full-colour, book-length survey was based: Ad Stijnman and Elizabeth Savage (eds.), Printing Colour 1400–1700: History, Techniques, Functions and Receptions (Leiden: Brill, 2015). 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 expresses itself in the fast growing number of publications with much broader themes as compared to the Bibliography of Western Colour Printing until 1920: Part I (until 2000).
Bibliography

* 2001


§ On Goethe’s collecting of colour prints, see pp. 10-12 (Andrea Andreani's chiaroscuro woodcuts inspired Goethe to undertake art historical research) and pp. 40–42 (Goethe had no fewer than 59 italian colour woodcuts in his collection, also interested in the technical aspects and [p. 41] almost 30 colour engravings by Stefano Mulinari (1741-1790) and at least 17 by John Baptist Jackson, 30 of Antnio Maria Zanetti, etc.).


§ For the original edition see under 1910-1912.


* 2002


§ Major discussion on the hand-colouring of prints, with some attention to early colour printed woodcuts.

* 2003


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


In: AS, RMA.

2004
§ Discusses books produced by means of stencils (i.e. stencilled type books). Amsterdam, University Library, Hs XXI D 7 is an Officium defunctorum with stencilled texts, initials and music annotations on parchment. Texts are stencilled in black and red, initials are in red, a red initial is followed by a black capital; music annotations have the lines of the staffs drawn with a pen with five (!) tips and the notes are stencilled in black. Amsterdam, University Library, Hs VI A 53 is a Graduale of the mid-18th century with stencilled texts, initials and music annotations on paper. Texts are stencilled in various colours; initials more in particular are in black, red, blue, yellow and green; music annotations have the lines of the staffs drawn with a pen with four (!) tips and the notes are stencilled in black.

2005
§ With separate English translation of the introduction and captions.

§ With little information on pre-1700 colour printmaking, the emphasis is on nineteenth-century developments.

2006

§ With references to Le Blon in the letters by Lambert ten Kate and Hendrik van Limborch and an annotated transcription of the English and French texts of Le Blon’s Coloritto (London 1725), openings with English text on the left and French text on the right on facing pages.

* 2007

* 2008


§ 1st ed.: 2006.


* 2009
§ With a part on early colour printmaking.

* 2010

§ With special attention to colour printed nature prints.


* 2011


§ Covering all chiaroscuro woodcuts by Frans Floris.

* 2012


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

§ Colour printmaking procedures, pp. 45, 341–375.

Vis 2012 = Pieter C. Vis, Jan van Call, Rhenen: Vis, 2012, 2 vol.: ill.
§ Master thesis for the University of Amsterdam compiled under Elmer Kolfin.
Partly concerns etchings by or after Jan van Call printed à la poupée in multiple colours.

* 2013
§ The author argues that the face of Christ on the Veronica in Ugo’s painting was actually stamped from a woodcut. But little evidence is given (just the fact that the inscription states that it was painted without a brush and a claim that ‘a close examination of the panel in fact reveals’, but no more details). With a long discussion on chiaroscuro woodcut, of which most is irrelevant to the discussion. Thus not relevant unless technical analysis shows that the image is indeed printed by woodcut or applied using stencils, and unless the inscription can be firmly dated.


§ Continuation of the 2013 Vienna exhibition. Catalogue: Chiaroscur - Renaissance Woodcuts from the Collections of Georg Baselitz and The Albertina, Vienna.


§ With references to etchings by artists of the School of Fontainebleau printed in red or red-brown.


§ With a compilation of all chiaroscuro prints by Hendrick Goltzius.


In:
http://artinprint.org/index.php/articles/article/coloring_within_the_lines_the_use_of_stencil_in_early_

§ This major new book (illustrated with 850 colour illustrations) traces the evolution of chromolithography (lithographic colour printing) from its tentative beginnings in the early nineteenth century to its dominant industrial position in the fifty years before World War 1. The story ends with its gradual decline commercially and revival as an artistic medium in the mid twentieth century. It is the first book to consider the process from a global standpoint and makes connections between developments in various European countries and between Europe and the United States. Chromolithography was applied to a wide range of products – illustrations, posters, ephemera, maps, and reproductions of works of art – and it is argued that it helped to change perceptions of the world by bringing colour to so many walks of life. Chapters are devoted to the trade, and many others to explaining the methods used by chromolitographers, some of which may require readers to suspend their disbelief!


* 2014


URL: http://www.art.mmu.ac.uk/events/2014/a-chromatic-revolution/

§ ‘An exhibition of books and prints from our collections that explore commercial and technical developments in colour printing throughout the 19th century, from hand-coloured woodblocks to the earliest photomechanical printing processes.’

Brochure with the captions to the exhibits: _A Chromatic Revolution: The search for affordable colour in 19th_
book illustration, [S.I.: s.n., s.a], [56] p., [16] fig. in col.


* 2015


§ Concerns a 19th-century reprint of an impression (not a block!) by means of the Procédé of Mr Pilinski* of Albrecht Dürer's woodcut 'Christ taken leave from his mother' (c.1507-1511; H. German, VII, p. 161, no. 204) over a new yellow-brown lithographed plane with highlights spared, the whole giving the suggestion of a 16th-century chiaroscuro woodcut.


* 2016


§ Exhibition: 10 February–3 April 2016.

Chapter: Michael Matile, mit einem Beitrag von Alberto Craievich, Anton Maria Zanetti der Ältere (1680–1767) als Kenner, Sammler und Künstler, pp. 50–111, with colour reproductions of all (?) his chiaroscurs. Appendix III has lists of his chiaroscurs and etchings in his 2-vol. Raccolta di varie stampe a chiaroscuro of 1749.


* 2017
