

Western Colour Printing until 1920: A Bibliography

Compiled by Ad Stijnman

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

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

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

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

Explanatory Note

References in the *Bibliography* are placed in chronological order per year, from the earliest to the latest, and within a year in alphabetical order by surname of the first author (de, van, van der and von excluded) or first word of a title (articles excluded) with anonymous references. This list is followed by three *Indices*: 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.

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*Bibliography**** 1811**

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

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

*** 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', 1875.
- 2: 'Pierre-Antoine Baudouin', 1875.
- 3: 'Jean-Baptiste Siméon Chardin', 1876.
- 4: 'Nicolas Laucet', 1877.
- 5: 'Augustin de Saint-Aubin', 1879.
- 6: 'Jean-Michel Moreau Le Jeune', 1882.

*** 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**

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

§ Repr.: *Hédou 1970*.

*** 1880–1882**

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

Volumes:

- 1: 1880.
- 2: 1881.
- 3: 1882.

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

*** 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.

*** 1890–1899**

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.

*** 1892**

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

§ Exhibition in the K.K. Österreichisches Museum für Kunst und Industrie, Vienna, 31 January–18 April 1892.

*** 1893**

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

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

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

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

§ In two parts:

- 1: ‘Der Farbenholzschnitt’: 11–17.
- 2: ‘Der Farbenkupferdruck’: 78–84.

*** 1894**

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

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

*** 1894–1895**

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

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

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.

*** 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."

*** 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. Debucourt (1755–1832)*. Paris: Morgand, 1899.

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

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

§ Ed.: Redgrave 1894–1895.

*** 1900**

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

§ Concerns English colour prints.

Ed.: Frankau 1906.

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

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

§ Concerns English colour prints.

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

* 1901

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

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

* 1902

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

§ Exhibition in the Buchgewerbehaus, Leipzig, 1902.

* 1903

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

* 1904

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

* 1906

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

§ No further details available.

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

§ Concerns English colour prints.

Octavo edition without the plates.

Ed.: *Frankau 1900*.

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

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

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

*** 1908**

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

§ Ed.: *Hind 1911, Hind 1923*.

*** 1909**

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

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

Repr.: *Prideaux 1968*.

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

*** 1910**

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

§ Repr.: *Burch 1983*.

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

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

*** 1910–1912**

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

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

Ed.: *Springer 1916*.

*** 1911**

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

§ Ed.: *Hind 1908, Hind 1923*.

*** 1912**

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

*** 1913**

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

*** 1914**

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

*** 1916**

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

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

Ed.: *Springer 1910–1912*.

Repr.: *Springer 2001*.

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

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

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

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. Ladmiraal und C. Lasinius'. *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 Debu-court: catalogue des tableaux, dessins, gravures*. Exh. cat. Paris: Société pour l'Étude de la Gravure Française, 1920.

§ With references to Debu-court's colour prints.

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

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

§ Ed.: *Darmon 1929*.

*** 1920–1943**

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

§ Repr.: *Schramm 1981–1990*.

*** 1921**

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

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

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

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

*** 1922**

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

*** 1923**

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

§ Colour prints: 305–311.

Ed.: *Hind 1908, Hind 1911*.

Repr.: *Hind 1963a*.

*** 1924**

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

§ Limited edition of 350 copies.

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

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

*** 1925**

Friedländer, M.J. 'Burgkmairs Hl. Georg von 1508: Bemerkungen zu den Anfängen des deutschen Tonschittes'. *Jahrbuch der preussischen Kunstsammlungen* 46 (1925): 1–2.

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

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

§ Colour prints: 105–110.

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

Volumes:

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

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

*** 1926**

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

§ English translation: *Reichel 1939*.

*** 1927**

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

van Huffel, Nicolaas Gerhardus. *Tentoonstelling gehouden bij gelegenheid van de opening der Grafische Studieverzameling, afdeling van de School voor de Grafische Vakken te Utrecht*. Exh. cat. Utrecht: School voor de Grafische Vakken, 1927.

§ With various references to colour prints.

Exhibition in the School voor de Grafische Vakken, Utrecht, 1927.

Salaman, Malcolm C. *J.R. Smith. Masters of the Colour Print 2*. London: The Studio, 1927.

* 1928

Lewis, Charles Thomas Courtney. *The Story of Picture Printing in England during the Nineteenth Century: Or, Forty Years of Wood and Stone*, London: Sampson Low, Marston, [1928].

Schreiber, Wilhelm Ludwig. 'Die Anfänge des Buntfarbendrucks'. *Gutenberg Jahrbuch* 3 (1928): 87–88.

* 1929

Darmon, J.E. *Dictionnaire des gravures en couleurs, en bistre et en sanguine du XVIIIe siècle: des Ecoles Française et Anglaise en circulation dans le commerce des estampes avec leurs prix*. 2nd ed. Montpellier: Barral, 1929.

§ Ed.: Darmon 1920.

Etheridge, Ernest. *Baxter Prints: A Concise Guide to their Collection, Including Baxter Lincensee Prints, etc.* London: Martin, 1929.

Salaman, Malcolm C. *P.L. Debucourt. Masters of the Colour Print 5*. London: The Studio, 1929.

* 1930

Schottenloher, Karl. 'Der Farbensmuck der Wiegendrucke'. *Buch und Schrift* 4 (1930): 81–96.

Servolini, Luigi. *La xilografia a chiaroscuro italiana nei secoli XVI, XVII e XVIII*. Lecco: Bottega d'Arte, 1930.

* 1931

A Series of Twelve Stipple Engravings in Colour by E. Jackson Stodart from the Original Paintings by Hogarth: 'The Rake's progress' and 'The election'. London: Museum Galleries, [1931?].

*** 1935**

Clouzot, H. an Ch. Follot. *Histoire du papier peint en France*. Paris: Moreau, 1935.

§ On French colour printed wallpaper from the mid-18th to the mid-19th century.

Herold, Jacques. *Louis-Marin Bonnet (1736–1793): catalogue de l'oeuvre gravé*. Paris: Société pour l'Étude de la Gravure Française, 1935.

§ With references to Bonnet's colour prints.

Hind, Arthur Mayger. *An Introduction to a History of Woodcut: with a Detailed Survey of Work Done in the Fifteenth Century*. 2 vols. London: Constable, 1935.

§ Repr.: *Hind 1963b*.

Colour prints: vol. 1: 23–24, 67–69, 172–174; vol. 2: 274–276, 299–302, 688, [...].

Servolini, Luigi. 'Camaïeu e chiaroscuro'. *La bibliofilia: raccolta di scritti sull'arte antica in libri, stampe, manoscritti, autografi e legature* 37 (1935): [...].

Tentoonstelling van Italiaansche en Hollandsche chiaroscuro-boutsneden. Exh. cat. Leiden: Prentenkabinet der Rijksuniversiteit Leiden, 1935.

§ Exhibition in the Prentenkabinet der Rijksuniversiteit Leiden, Leiden, 16 December 1935–1 February 1936.

Tooley, Ronald Vere. *Some English Books with Coloured Plates: Their Points, Collations & Values: Art, Sport, Caricature, Topography & Travel, First Half of the Nineteenth Century*. 1st ed. London: Ingpen & Grant, 1935.

§ Ed.: *Tooley 1954, Tooley 1973, Tooley 1978*.

Wegner, Richard N. *Deutsche Kupferstiche in Farben in der 2. Hälfte des 18. Jahrhunderts*. Jahresgabe der Gesellschaft Hessischer Bücherfreunde 18. 1st ed. Darmstadt: [s.n.], 1935.

§ Ed.: *Wegner 1937*.

*** 1936**

Clarke, Harold George and Joseph Harold Rylatt. *The Centenary Baxter Book: Being an Appreciation of George Baxter, 1804–1867, the Nineteenth Century Colour Picture Printer: Together with a Catalogue Résumé of his Works*, Royal Leamington Spa: Printed at the Sign of the Dove with the Griffin, 1936.

§ British Museum: "Issued under the auspices of the National Picture Print Society".

Limited to 125 numbered copies.

Sawicka, Stanisława M. *Katalog wystawy drzeworytów włoskich a chiaroscuro: ze zbiorów gabinetu rycin Biblioteki Uniwersyteckiej w Warszawie*. Exh. cat. Warszawa: Muzeum Narodowe w Warszawie, 1936.

§ Exhibition in the National Museum, Warsaw, 1936.

*** 1937**

Haemmerle, Albert. *Der Farbstich: seine Anfaenge vnd seine Entwicklung bis zum Jahre MDCCLXV*. Munich: Haemmerle, 1937.

§ Mimeograph edition.

English translation: *Haemmerle 1972*.

Wegner, Richard N. *Deutsche Kupferstiche in Farben in der 2. Helfte des 18. Jahrhunderts*. Jahresgabe der Gesellschaft Hessischer Bücherfreunde 18. 2nd ed. Darmstadt: [s.n.], 1937.

§ Ed.: *Wegner 1935*.

*** 1938**

Blum, André with Mlle Boschot, Mme Coblentz and Mr. van der Kemp. *La gravure française en couleurs au XVIIIe siècle*. Exh. cat. Paris: [s.n.], 1938.

§ Exhibition in the Musée de l'Orangerie, Louvre, Paris, December 1938–January 1939.

Two editions were published in 1938.

*** 1939**

Reichel, Anton. *The Chiaroscurists of the XVI–XVII–XVIII Centuries*. Cambridge: Heffer & Sons, 1939.

§ English translation (without the introductory essay) of: *Reichel 1926*.

Stechow, Wolfgang. 'Catalogue of the Woodcuts by Ludolph Büsinck'. *Print Collectors' Quarterly* 26 (1939): 349–359.

*** 1949**

Bennett, Whitman. *A Practical Guide to American Nineteenth Century Color Plate Books*. New York: Bennett Book Studios, 1949.

§ Does not specify between hand-coloured impressions and colour printed impressions.

Repr.: *Bennett 1980*.

*** 1954**

The Cradle of Printing: From Mainz and Bamberg to Westminster and St. Albans; One Hundred Incunabula and Manuscripts Important for the Development of early Printing. Sales cat. 69. New York: Kraus, [c.1954].

§ Incunabula with colour printing: nos. 13, 52, 94, 100.

Tooley, Ronald Vere. *English Books with Coloured Plates 1790 to 1860: A Bibliographical Account of the most Important Books illustrated by English Artists in Colour Aquatint and Colour Lithography.* 2nd ed. Folkestone: Dawsons, 1954.

§ Ed.: *Tooley 1935, Tooley 1973, Tooley 1978.*

*** 1960**

Möller, Hans. *Der französische Farbstich im 18. Jahrhundert.* Exh. cat. Berlin: [s.n.], 1960.

§ Exhibition in the Kupferstichkabinett of the former Staatliche Museen, Berlin, May–August 1960.

van Leusden, Willem. *Het grafisch-technisch probleem van de etsen van Hercules Seghers.* Utrecht: Bruna, 1960.

§ English translation: *van Leusden 1961.*

*** 1961**

Karpinski, Caroline. 'Penny Plain, Tuppence Colored'. *Bulletin: Metropolitan Museum of Art* (1961): 237–252.

Lemmens, G.Th.M. and J.A. van Beers. *Johannes Teyler, Nederlandse kleurendruk rond 1700.* Exh. cat.

Nijmegen: Stichting Nijmeegs Museum voor Beeldende Kunsten, 1961.

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

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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.

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Chatelus, Jean. *La condition du peintre à Paris au 18^e siècle*. Microfiche ed. Lille 3: ANRT, 1988.

§ Chapter III: 'Les estampes', on French 18th-century colour prints: 22–31.

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Manuscript: *Chatelus 1887*.

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*** 1989**

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*** 1991**

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Stijnman, Ad. 'Jan van de Velde IV and the Invention of Aquatint'. *Print Quarterly* 8.2 (June 1991): 153–163.

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

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*** 1992**

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

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 in The Jane Voorhees Zimmerli Art Museum, The State University of New Jersey, 27 September–29 November 1992; the Vincent van Gogh Museum, Amsterdam, 12 February–18 April 1993 and the Bibliothèque nationale, Paris, 5 June–15 September 1993.

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§ On colour printed fabric.

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

§ Reaction to: *Griffiths 1991*.

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§ On colour in books: 126–131.

- 2: 'Bildband'.

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Reed, Sue Welsh. 'Abraham Bosse: exemples de ses eaux-fortes "en forme de Camayeux"'. *Nouvelles de l'estampe* 132 (Dec. 1993): 40–42.

Stijnman, Ad. 'Another Clair-Obscur Etching'. *Print Quarterly* 10.1 (March 1993): 58–59.

* 1994

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§ Relief colour prints: 184–202.

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§ See *Pictorial Catalogue 1997*.

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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

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

Schuckman, Christiaan. 'Teyler, Johannes'. In *The Dictionary of Art*, ed. Jane Turner. 34 vols., 30: 568. London: Macmillan, 1996.

Stijnman, Ad. 'Le Blon, Jacob [Jakob] Christoph [Christof]'. In *Dictionary of Art*, ed. Jane Turner, 34 vols., 19: 15. London: Macmillan, 1996.

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

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

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

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

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

* 1997

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

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

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

§ Colour prints by Erhard Ratdolt: 117–119.

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

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

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

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

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

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

* 1998

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

§ With reference to 15th-century colour printing.

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

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

§ Partly concerning colour printed lithographs.

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

* 1999

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

§ Concerns largely prints by Johannes Teyler's workshop.

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

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

*** 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*.

*** 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, 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.

Kemmer, Claus. *Von Cranach bis Baselitz: Meisterwerke des Clairobscur-Holzschchnitts*. 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.

* 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 Verkruisje, 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 barokeku no tasboku mokubanga Furittsu Rufuto korekushon no shoꜛō 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 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. *Denkebeeldig 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; Munich, 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. Munich: R. Oldenbourg, 2008.

§ Colloquium in Munich, 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**

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**

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 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*, 98. 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.

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

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

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

§ Exhibition in the Albertina, Vienna, 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.

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

http://artinprint.org/index.php/articles/article/coloring_within_the_lines_the_use_of_stencil_in_early_woodcuts (published May 2013)

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).

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).

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**

Geleijns, Erik. 'Frisketbladen'. <https://www.kb.nl/blogs/boekgeschiedenis/frisketbladen> (published 20 juli 2015).

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.

Parshall, Peter *et al.* *Printing Colour 1400–1700: History, Techniques, Functions and Receptions*, eds. Ad Stijnman and Elizabeth Savage. Leiden, Boston: Brill, 2015.

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_ (published 2015).

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

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> (submitted 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.

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.

* 2016–2017

Hercules Segers: Painter, Etcher, eds. Huigen Leeftang and Pieter Roelofs. 2 vols. Exh. cat. Amsterdam: Rijksmuseum, 2016–17.

§ 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 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. Munich: Hirmer, 2017.

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