



# Impressions of Colour

*Rediscovering Colour in Early Modern Printmaking  
ca 1400-1700*

**Conveners:** Ad Stijnman (Amsterdam) & Elizabeth Upper (Cambridge)

**Assistant convener:** Emily Gray (Courtauld Institute/British Museum)

**Keynote speaker:** Peter Parshall (Former Curator of Old Master Prints,  
National Gallery of Art, Washington DC)

The conference will feature a demonstration of early colour printing techniques in the Historical Printing Room, a display of books with early colour printing at the University Library and a display of early colour prints at the Fitzwilliam Museum.

8 - 9 December 2011

H&G

Mill Lane Lecture Room 1, Cambridge

More info: [www.crassh.cam.ac.uk/events/1659](http://www.crassh.cam.ac.uk/events/1659)

CRASSH GERDA HENKEL STIFTUNG



UNIVERSITY OF  
CAMBRIDGE



Image: Detail from Agostino Veneziano, *Madonna Adored by Saints of the Dominican Order*, ca. 1525, engraving printed à la poupée in red and blue ink. Sheet: 39.8x22.0cm. Courtesy of the Harvard Art Museums/Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years, 2007.32.





Centre for Research in the Arts, Social Sciences and Humanities (CRASSH)



Supported by The Bibliographical Society



# GERDA HENKEL STIFTUNG

## *Acknowledgments*

The conveners are grateful for the support of The Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), the Bibliographical Society, Hes & de Graaf publishers and the Gerda Henkel Foundation.

Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) | 17 Mill Lane | Cambridge CB2 1RX | UK  
[www.crassh.cam.ac.uk](http://www.crassh.cam.ac.uk)

# ***Impressions of Colour: Rediscovering Colour in Early Modern Printmaking, ca. 1400-1700***

Thursday, 8 December 2011 to Friday, 9 December 2011  
Room 1, Mill Lane Lecture Rooms, 8 Mill Lane, Cambridge

## **Conveners**

Ad Stijnman (University of Amsterdam)

Elizabeth Upper (University of Cambridge)

Assistant convener: Emily Gray (Courtauld Institute and British Museum)

## **Conference summary**

The absence of colour has been long been considered a defining characteristic of early modern printmaking. Colour printing from the hundreds of years between the invention of the printing press and 1700, when Jacques Christophe Le Blon developed the three-colour method we use today, has been thought of as rare and extraordinary. However, new research has revealed that bright inks added commercial value, didactic meaning and visual emphasis to subjects as diverse as anatomy, art, astronomy, biology, cartography, medicine, militaria and polemics in both single-sheet prints and books.

Despite the significance and scale of these discoveries, the bias against colour continues to dominate print scholarship; the colour in colour prints is often ignored. As the technology to disseminate images in their original colour has spread, much important material has suddenly become available to scholars. Now that techniques that were thought to have been isolated technical experiments seem to have been relatively common practice, a new, unified history of, and conceptual framework for, early modern colour printing has become necessary, and significant aspects of early modern print culture now must be reconsidered. This conference aims to explore new methodologies and foster new ways of understanding the development of colour printing in Europe through an interdisciplinary consideration of the production.



## Conference programme

- Thurs, 8 December**     **TECHNIQUES AND TECHNICAL APPROACHES TO EARLY COLOUR PRINTING**  
**Room 1, Mill Lane Lecture Rooms, 8 Mill Lane, Cambridge**
- 9.00 - 9.30                     Registration
- 9.45 - 10.30                  **Keynote by Peter Parshall** (former Curator of Old Master Prints, National Gallery of Art, Washington, DC), introduced by **Jean Michel Massing** (Professor, History of Art, King's College, Cambridge)
- 10.30 - 11.00                 tea/coffee (at CRASSH, 17 Mill Lane)
- 11.00 - 12.30                 **PANEL 1.1: BETWEEN HAND AND MACHINE, 1400-1500**  
*Chair: David McKitterick* (Librarian and Fellow, Trinity College, University of Cambridge)
- Lieve Watteeuw** (Conservator, Illuminare - Centre for the Study of Medieval Art, Catholic University Leuven) & **Jan Van der Stock** (Director, Illuminare - Centre for the Study of Medieval Art, Catholic University Leuven): *The 'Virgin and Child with Four Female Saints' or the So-called 'Brussels Madonna of 1418' Reconsidered*
- Thomas Primeau** (Director of Conservation and Paper Conservator, Baltimore Museum of Art): *Stencil Coloring for the Mass Production of Colored Prints*
- Kathryn Rudy** (Lecturer, Art History, University of St Andrews): *The Birgittines of The Netherlands: Experimental Colourists*
- 12.30 - 14.30                 **Break**
- **Display: Colour Prints before 1700** (Graham Robertson Study Room, Fitzwilliam Museum) with **Craig Hartley** (Senior Assistant Keeper (Prints), **Elenor Ling** (Documentation Assistant) and **Amy Marquis** (Study Room Supervisor)
  - **Historical Printing Demonstration** (Historical Printing Room, Cambridge University Library) by **Nick Smith** (former Deputy Head of Rare Books, Cambridge University Library)
  - **Display: Colour-Printed Book Illustrations, 1485-1700** (Morison Room, Cambridge University Library) with **Katie Birkwood** (Rare Books Specialist)

14.30 - 15.30

**PANEL 1.2: TECHNICAL APPROACHES TO LATE MEDIEVAL COLOUR PRINTING, 1400-1500**

Chair: **Linda Stiber Morenus** (Paper Conservator, Library of Congress)

**Doris Oltrogge** (Institute for Conservation Sciences, Cologne): *Colour Printing in the Late 15th and 16th Centuries: Recipes and Analysis*

**Mayumi Ikeda** (Postdoctoral Fellow, Japan Society of the Promotion of Science, Keio University): *Colour Matters: The Fust and Schöffer Office and the Printing of the Two-Coloured Initials in the 1457 Mainz Psalter*

15.30 – 17.00

**PANEL 1.3: COLOUR PRINTING IN WORKSHOP PRACTICE, 1500-1700**

Chair: **Elizabeth Upper** (PhD candidate, History of Art, King's College, Cambridge)

**Linda Stiber Morenus** (Paper Conservator, Library of Congress): *Chiaroscuro Woodcut Printing in 16th century Italy: Technique in Relation to Artistic Style*

**Ad Stijnman** (PhD Candidate, University of Amsterdam): *The Development of Colour Intaglio Printing*

**Sarah Lowengard** (Associate Professor, Cooper Union, New York): *To the Center from the Periphery: Technological and Social Changes in Color-printing Workshops*

17.00- 17.30

tea/coffee (at CRASSH, 17 Mill Lane)

17.30 - 18.30

**PANEL 1.4: TECHNICAL APPROACHES TO CHIAROSCURO, 1500-1600**

Chair: **Achim Gnann** (Curator of Italian Prints, 14th-19th Centuries, the Albertina)

**Shelley Langdale** (Associate Curator of Prints and Drawings, Philadelphia Museum of Art), **Nancy Ash** (Senior Conservator of Works of Art on Paper, Philadelphia Museum of Art) and **Beth Price** (Senior Scientist, Philadelphia Museum of Art): *Changing Spectrums: Analytical challenges and New Technical Approaches in Examining 16th-century Italian Chiaroscuro Woodcuts*

**Naoko Takahatake** (Assistant Curator, Prints and Drawings, Los Angeles County Museum of Art): *Concept and Intention: Color in 16th- and Early 17th-century Italian Chiaroscuro Woodcuts*



**Fri, 9 December**

**THE ARTS OF EARLY COLOUR PRINTING**

**Room 1, Mill Lane Lecture Rooms, 8 Mill Lane, Cambridge**

9.00 - 10.30

**PANEL 2.1: GERMAN 'CHIAROSCURO' WOODCUTS, 1500-1650**

Chair: **Jean Michel Massing** (Professor, History of Art, King's College, University of Cambridge)

**Elizabeth Upper:** *Blood, Flames and Rubrication: The Functions of Colour-Printed Book Illustrations in Early Modern Germany*

**Alice Klein** (PhD candidate, History of Art, University of Strasbourg): *Hans Wechtlin and the Production of the German Chiaroscuro Woodcuts*

**Anja Grebe** (Assistant Professor, Art History, University of Bamberg): *Dürer in 'clair-obscur': Early Modern Graphic Aesthetics and the Posthumous Production of Colour Prints*

10.30 - 11.00

tea/coffee (at CRASSH, 17 Mill Lane)

11.00 - 12.30

**PANEL 2.2: NETHERLANDISH CHIAROSCURO WOODCUTS, 1550-1600**

Chair: **Nancy Bialler** (Senior Vice President, Sotheby's)

**Edward Wouk** (Chester Dale Fellow, Metropolitan Museum of Art): *The Flourish of Colour in Antwerp Printing ca. 1555*

**Marjolein Leesberg** (The New Hollstein): *Hendrick Goltzius's Chiaroscuros Revisited*

**Virginie D'Haene** (Assistant Keeper, Prints and Drawings, Groeningemuseum, Bruges): *'Met gronden en hooghsels cluchtich': On the Grounding and Heightening of Prints and Drawings in the Sixteenth and Seventeenth-Century Netherlands*

12.30 - 14.30

**Break (Buffet lunch served at CRASSH, 17 Mill Lane)**

- **Display: Colour Prints before 1700** (Graham Robertson Study Room, Fitzwilliam Museum) with **Craig Hartley** (Senior Assistant Keeper (Prints), **Elenor Ling** (Documentation Assistant) and **Amy Marquis** (Study Room Supervisor)
- **Historical Printing Demonstration** (Historical Printing Room, Cambridge University Library) by **Nick Smith** (former Deputy Head of Rare Books, Cambridge University Library)
- **Display: Colour-Printed Book Illustrations, 1485-1700** (Morison Room, Cambridge University Library) with **Katie Birkwood** (Rare Books Specialist)

- 14.30 - 16.00 **PANEL 2.3: INDIVIDUAL APPROACHES TO COLOUR PRINTMAKING, 1550-1650**  
**Chair: Craig Hartley** (Senior Assistant Keeper (Prints), Fitzwilliam Museum)
- Joris van Grieken** (Prints and Drawings, Royal Library of Belgium): *Intaglio Printing in colour in 16th-Century Antwerp: The Case of Hieronymus Cock*
- Huigen Leeflang** (Curator of Prints, Rijksmuseum, Amsterdam): *Collecting Hercules Segers's 'Printed Paintings'*
- Alexander Dencher** (PhD candidate, Université Paris I Panthéon-Sorbonne (CHAR)): *Colour in Printmaking in Early 17th-Century Paris*
- 16.00 - 16.30 tea/coffee (at CRASSH, 17 Mill Lane)
- 16.30 - 18.00 **PANEL 2.4: INTAGLIO COLOUR PRINTMAKING AND ENTREPRENEURSHIP, 1650-1700**  
**Chair: Ad Stijnman** (PhD Candidate, University of Amsterdam)
- Simon Turner** (The New Hollstein): *Exploring Colour Prints in the Teyler Manner*
- Marrigje Rikken** (PhD candidate, Institute for Cultural Disciplines, University of Leiden): *A New Copy Printed in Colour of Carel Allard's 'Tooneel der voornaamste Nederlandse huizen en lusthoven': A Hypothesis Validated or Falsified?*
- Erik Hinterding** (Editorial Board Member, Museum Het Rembrandthuis): *The Use of Colour in Rembrandt's Prints*
- 18.00 - 18.15 **Concluding Remarks by Peter Parshall**  
Informal wine reception at CRASSH (17 Mill Lane)



Centre for Research in the Arts, Social Sciences and Humanities (CRASSH)

## **Abstracts**

## **Panel chair biographies**



**8 December**

## **Techniques and Technical Approaches to Early Colour Printing**

**PANEL 1.1: BETWEEN HAND AND MACHINE, 1400-1500**

**CHAIR: AD STIJNMAN (PHD CANDIDATE, UNIVERSITY OF AMSTERDAM)**

Paper 1.1.A

### ***The Virgin and Child with four Female Saints or the so-called Brussels Madonna of 1418 reconsidered***

**Lieve Watteeuw (Conservator, Illuminare - Centre for the Study of Medieval Art, Catholic University Leuven) and Jan van der Stock (Director, Illuminare - Centre for the Study of Medieval Art, Catholic University Leuven)**

The famous *Brussels Madonna* of 1418 (Brussels, Royal Library of Belgium, Print Room Van der Stock 085) was long considered as the oldest dated woodcut in Europe (MCCCCXVIII). Due to the rather mysterious provenance of this print, it has been speculated that it is a fake or dated erroneously (or deliberately falsely). Now it is generally accepted that it dates from around 1450/60 (e.g. Lebeer 1981). In spite of its very poor state of preservation, some remains of colour are still visible. This paper will focus on the printing and stencil techniques. The evidence revealed by non-destructive laboratory examination will be compared with other contemporary stencilled prints in the Brussels collection (e.g. *The Infant Jesus with a Bird*, Schr. II.783-884).

Paper 1.1.B

### ***Stencil Colouring for the Mass Production of Coloured Prints***

**Thomas Primeau (Director of Conservation and Paper Conservator, Baltimore Museum of Art)**

The earliest technique used to colour woodcuts involved using brushes to apply transparent paints over broad patches of the black and white images. This practice, which was used on many 15th-century woodcuts, became more precise and consistent with the introduction of stencil colouring to prints.

The origin of the use of the stencil technique for colouring prints is unclear however the process was widely used on woodcuts beginning in the late fifteenth century. Stencil-applied colours can often be recognized due to the uniformity with which the paints are applied and the slight ridge of paint that can be seen at the edge of the painted areas. Occasionally, the colours appear to be slightly out of register with the printed design.

This paper will explore the history and materials of stencil colouring through close technical and visual examination of early prints with stencil-applied paints and rare, surviving examples of actual stencils. Chemical analysis of the

pigments and binding media on early stencil-coloured prints will be used to explore how colourist formulated their paints to be bright, economical, easily applied, and durable. The aesthetic implications of this simple and relatively imprecise technique within the history of printmaking will be considered in light of the fact that the use of stencils to apply colours to prints remained a standard practice over centuries, even as newer, more efficient and versatile processes were introduced.

#### Paper 1.1.C

##### ***The Birgittines of The Netherlands: Experimental Colourists***

**Kathryn Rudy (Lecturer, Art History, University of St Andrews)**

The transition from manuscript to print technologies was not smooth. During the first decade of the sixteenth century, one of the Birgittine monasteries in the Northern Netherlands began commissioning, or possibly producing, Psalter-Breviaries that combined the old way of writing the texts (in manuscript), and a new way of contributing the images (as prints). Two of these manuscripts survive, but they have not been studied, because one has been ensconced in a Dutch private collection and the other is in a little explored South American collection. They are important witnesses to the development of printing and of the use of colour in printing.

The two surviving Psalter-Breviaries use woodblocks to print ‘historiated initials’ directly on the page. The manuscript in the Dutch private collection has lost some of its (presumably illustrated) leaves, and two of the remaining folios have prints representing the Virgin of the Sun and the Trinity; and the volume in South America similarly has a printed penitent David at the beginning of the Psalms. One of the notable features of the woodcuts is their exuberant colour.

This paper will consider the strategies that the printer used to anticipate the application of colour: the woodcuts have been printed on vellum, rather than paper, so that they can take body colour and gilding. The woodblocks have been masked to anticipate the applied ‘frame’ of the letter. And the printer has also added stamped borders to one of the manuscript, then filled in the ‘negative space’ of the acanthus design to apply transparent watercolour. Between the watercolour, the painting over the woodcut lines, the thick body colour of the initial frame, and the gilding, the printer/painter has used two distinct methods of printing and four distinct methods of colouring on the same page.

**PANEL 1.2: TECHNICAL APPROACHES TO LATE MEDIEVAL COLOUR PRINTING, 1400-1500**

**CHAIR: LINDA STIBER MORENUS (PAPER CONSERVATOR, LIBRARY OF CONGRESS)**

Paper 1.2.A

***Colour Printing in the Late 15th and 16th Centuries: Recipes and Analysis***

**Doris Oltrogge (Institute for Conservation Sciences, Cologne)**

A number of recipes dating from the late 15th and 16th century describe the preparation and tempering of pigments for printing. Most often they seem to be meant for printing with wood blocks on textiles. However, the recipes could have been also used for printing on paper. A variety of pigments mentioned, inorganic as well as organic. Another important topic of the recipes is the medium, oils and varnishes. The printing process itself is only rarely described. The paper will discuss the information given by recipes, the cultural context of the texts and try to compare the texts with the results of the analysis of some colour prints.

Paper 1.2.B

***Colour Matters: The Fust and Schaffer Office and the Printing of the Two-Coloured Initials in the 1457 Mainz Psalter***

**Mayumi Ikeda (Postdoctoral Fellow, Japan Society of the Promotion of Science, Keio University)**

In 1457, the newly established publishing office run by Johann Fust and Peter Schöffer of Mainz issued a large lectern Psalter (*Psalterium cum canticis et hymnis*; ISTC ip01036000). This beautiful Psalter printed exclusively on parchment is the second substantial book printed in Europe after the famous Gutenberg Bible and is one of the ambitious printing projects of the incunabula period. Among the many innovative features introduced in this Psalter, such as the printing in three colours (black, red and blue) and use of two sizes respectively of gothic type and of lombard initials, perhaps the most remarkable both in the skills involved and the visual attraction is the printing of decorative initials.

Each of these initials, which come in three different sizes and are accompanied by fine decorative flourishes, was as a rule printed in two colours. Close observation of these two-coloured decorative initials demonstrates the considerable care taken by the publishers in producing and operating them. For example, the initials were constructed of separable pieces to be able to be printed in multiple colours, and the design of the initials was likely provided by professional calligraphers and/or illuminators. Furthermore, some evidence suggests that the printers might have had a problem with the blue ink.

In this paper, I will examine the printing process of the Mainz Psalter with particular focus on these initials. Through this study it will become clear how much the printing of two-coloured decorative initials mattered to Fust and Schöffer in producing their first typographical book.

**PANEL 1.3: COLOUR PRINTING IN WORKSHOP PRACTICE, 1500-1700**

**CHAIR: ELIZABETH UPPER (PHD CANDIDATE, UNIVERSITY OF CAMBRIDGE)**

Paper 1.3.A

***Chiaroscuro Woodcut Printing in 16th Century Italy: Technique in Relation to Artistic Style***

**Linda Stiber Morenus (Paper Conservator, Library of Congress)**

This research is concerned with the art-technology of colour printing in Italian 16th century chiaroscuro woodcuts, and the relation between the artistic process and print style. A diagnostic method has been developed that relies on the technical examination of Italian chiaroscuro woodcuts with a binocular microscope and the unaided eye, as well as experimentation making model chiaroscuro prints and the comparison of these re-creations to historic originals. The 30 re-creations, made on hand-made paper, using 10 inks inspired by historical recipes, and by varying different aspects of the process, offer valuable insights into the effects of printing technique on the appearance of the final woodcut.

Differentiating the craftsmanship of three key practitioners of the chiaroscuro woodcut – Ugo da Carpi, Antonio da Trento, and Niccolò Vicentino – is relevant to the attribution of their output which has been much debated. Systematic analysis of the physical evidence – such as ink character, colour palettes, manner of printing, and chronology of wood block states and wear – is used to individuate the workshop practices of the three printmakers. Based on the observed patterns from this analysis a new distribution of authorship is proposed for a number of chiaroscuro woodcuts with contested attributions.

Paper 1.3.B

***The Development of Colour Intaglio Printing***

**Ad Stijnman (PhD Candidate, University of Amsterdam)**

This paper sketches the early history of intaglio colour printmaking up to 1700 and questions how such technical developments can be catalogued, with particular emphasis on the role of online print databases. Online search tools have developed in the past twenty years and are particularly important for the rediscovery of colour in early modern printmaking. The rapid promulgation of these new resources, and the increasing dependence of scholars on them,



makes the need for international standards a pressing issue. For, since most of them are structured according to the organisational principles of the more old fashioned card catalogues of print rooms, they arguably do not make full use of the possibilities the Internet offers. This paper will compare a selection of online databases with particular reference to entries that reference the early intaglio printmaking workshop methods and will suggest new ways of approaching online print catalogues in order to enhance their accessibility.

Paper 1.3.C

***To the Centre from the Periphery: Technological and Social Changes in Colour-printing Workshops***

**Sarah Lowengard (Associate Professor, Cooper Union, New York)**

By the mid-seventeenth century, new printmaking techniques, growing interest in ‘useful novelties’ and new attitudes about artisans and machinery inspired efforts to mechanize the colouring of printed images. This turn to mechanization altered the production process. The hand-colouring of prints was a semi-skilled finishing task: the mechanization of the colouring process required new skills, deployed earlier. The realignment altered the balance between the demands of design and those of production, and contributed to the reassessment of materials. Successful mechanization of colour printing depended on the choice of technologies and appropriate materials, and also on adaptation to new social and physical arrangements in the printery.

What were these changes and how exactly did they affect production? Understanding the issues must come through comparison--to etching and engraving houses that printed in only one colour, to colour shops that specialized in block-printing or stencil coloured papers, and to contemporary textile printing and weaving practices. In this presentation, I look at the physical layout of eighteenth-century etching and engraving ateliers and consider the effect of space considerations on the way work was assigned and completed. I will then examine contemporary examples of textile printing workspaces. Finally, I will use this information as the basis of a discussion of the ways that colour printing changed the work of a studio and the relationship of those changes to the success of these novelties.

**PANEL 1.4: TECHNICAL APPROACHES TO CHIAROSCURO, 1500-1600**

**CHAIR: ACHIM GNANN, CURATOR OF ITALIAN ART (14TH-19TH CENTURY), THE ALBERTINA**

Paper 1.4.A

***Changing Spectrums: Analytical Challenges and New Technical Approaches in Examining 16th-century Italian Chiaroscuro Woodcuts***

**Shelley Langdale (Associate Curator of Prints and Drawings, Philadelphia Museum of Art), Nancy Ash (Senior Conservator of Works of Art on Paper, Philadelphia Museum of Art) and Beth Price (Senior Scientist, Philadelphia Museum of Art)**

The Philadelphia Museum of Art is currently preparing for an upcoming exhibition of sixteenth-century Italian chiaroscuro woodcuts that will take place at the Philadelphia Museum of Art in 2015 and at the Los Angeles County Museum of Art in 2016. I am co-organizing the exhibition with Naoko Takahatake, Assistant Curator of Prints and Drawings at the Los Angeles County Museum of Art, in collaboration with my Philadelphia colleagues Nancy Ash, Senior Paper Conservator, Beth Price, Senior Scientist, and Ken Sutherland, Scientist; and Linda Stiber Morenus, Paper Conservator at the Library of Congress; with contributions by Suzanne Boorsch, Curator of Prints, Drawings and Photographs at Yale Art Gallery, Yale University.

Through case studies of specific prints by Ugo da Carpi, this talk will address the challenges of deciphering the chronologies of the printing of blocks and determining different states, variant printings and ‘editions’ in 16th-century Italian chiaroscuro woodcuts. The discussion will focus on the ways in which new technical approaches, materials analysis and the availability of images and object information through online databases are providing new insights to help meet these challenges as well as opening new avenues of exploration. The Philadelphia conservators and scientists are concentrating on the analysis of ink pigments and approaches to standardizing the descriptions of ink colours using spectrophotometric readings and the Munsell Colour System, as well as using an LED light sheet for transmitted light examination, to reveal watermarks and other pertinent information. This research, carried out in tandem with the curators, will play a key role in documenting individual prints by important early Italian chiaroscuro printmakers for the exhibition publication which we hope will serve as a much-needed resource in the field.



Paper 1.4.B

***The Intention of Colour in Sixteenth-Century Italian Chiaroscuro Woodcuts***

**Naoko Takahatake (Assistant Curator, Prints and Drawings, Los Angeles County Museum of Art)**

The study of sixteenth-century Italian chiaroscuro woodcuts has advanced primarily through close scrutiny of the woodblocks, and sufficient attention has yet to been given to the interpretation of the colour inks. The physical evidence of inks can help clarify attributions, chronology of printing, workshop practices, and the publishing histories of blocks. Furthermore, the palettes deployed can shed light on a printmaker's conception of works executed in the chiaroscuro technique. Comparison of early impressions of prints by such blockcutters as Ugo da Carpi (c. 1468/70-1532) and Niccolò Vicentino (active mid-16th century) with sheets issued by subsequent publishers brings to the fore how the selection of colours and the quality of inks were integral to the success of individual compositions, and furthermore differed significantly from one workshop to the next. Examining changes in ink types and palettes – ranging from subtle, muted hues to bold, vibrant colours – this paper will consider the evolving intentions of different printmakers and printers who took up the chiaroscuro woodcut medium in Italy through the sixteenth century.

**9 December 2011**

**The Arts of Early Colour Printing**

**PANEL 2.1: GERMAN 'CHIAROSCURO' WOODCUTS, 1500-1650**

**CHAIR: JEAN MICHEL MASSING (PROFESSOR, HISTORY OF ART, KING'S COLLEGE, UNIVERSITY OF CAMBRIDGE)**

Paper 2.1.A

***Blood in Books and Wood Grain on Walls: Reconsidering the Functions of Colour Woodcuts in Early Modern Germany***

**Elizabeth Upper (PhD Candidate, University of Cambridge)**

Colour-printed book illustrations have received even less attention than other overlooked woodcuts printed with colour inks. Only one colour book illustration from sixteenth-century Germany is consistently described in the literature, but new research has uncovered two hundred. The broad geographic distribution of their production forces a reassessment of early modern colour printmaking, and their varied printing techniques defy easy categorisation. These vivid illustrations and paratexts challenge long-held

assumptions about the relationship between printed text and image in early modern publications.

Some of the most difficult to classify in terms of technique are the two title borders printed in red and black by Johann Grüninger in Strasbourg in 1517 and 1518. The city was one of the first centres of colour printing, and dozens of stylistically consistent colour woodcuts printed there in the 1510s rank among the most complex and influential of the century. The awkwardness of Grüninger's only two attempts, which are not in keeping with the local style, exemplifies the ingenuity and experimentation of technical developments in colour printing in the first decades of the sixteenth century.

Focusing on both of Grüninger's exceptional woodcut book illustrations, this paper will explore reception of colour printing between the rapid dissemination and development of the technique in Strasbourg from 1511 and its sudden decline following the death of Maximilian I in 1519. Arguing for the previously unrecognized artistic responsibility of colour printers and market demand for colour in early modern book culture, it will also place them within the surprisingly international context of colour print production. Rather than unfortunate aberrations, they are important expressions of previously unrecognized European trends in the early years of colour printing.

#### Paper 2.1.B

#### ***Hans Wechtlin and the Production of the German Chiaroscuro Woodcuts***

**Alice Klein (PhD Candidate, University of Paris IV Sorbonne)**

Controversy and confusion have long surrounded the colour woodcuts produced by Hans Wechtlin, a Strasbourg-based painter, around the 1510s. As a body of work, the twelve are exceptional amongst early modern northern European production in the vast number of surviving impressions, their unusual iconographies, their distinctive use of blue ink, and their technical sophistication. Wechtlin seems an unlikely candidate for one of the most skilled and prolific colour woodcut designers of early modern Germany, not least because he has no known connections to Hans Burgkmair, who developed the technique ca. 1508-1510, to Augsburg, which was the early centre of production.

Over the centuries, a contradictory literature has amassed around Wechtlin's colour woodcut production. He was often posited as the inventor of the technique until 1923, when Karl Parker established that he produced colour woodcuts in the early sixteenth century, not the late fifteenth. His work has attracted little attention since, and the absence of archival documentation and the difficulty of reconciling his mastery of the technique with his early activity in Strasbourg seems to have discouraged further research.



Using the latest information regarding dating and stylistic analysis, this paper will reassess Wechtlin's role in the development of the technique in Strasbourg. It will address key questions that have dominated Wechtlin scholarship, challenging long-standing assumptions about Wechtlin's colour woodcut production and revisiting the possibility of Burgkmair's role in the transmission of the technique to Wechtlin. Focusing on production before 1510, the year of Burgkmair's celebrated invention of 'true chiaroscuro' woodcuts, it will reconsider the conditions of colour woodcuts in the first and formative years of the technique.

Paper 2.1.C

### ***Dürer in 'clair-obscur': Early Modern Graphic Aesthetics and the Posthumous Production of Colour Prints***

**Anja Grebe (Assistant Professor, Art History, University of Bamberg)**

Though the *clair-obscur* woodcut was invented in the time of Albrecht Dürer and the artist was always open to technical experiments, Dürer himself almost certainly never produced any colour prints. His puristic concept of printing is summed up in Erasmus' famous dictum of Dürer as the 'Apelles of black lines' which was widely repeated by early modern historiographers.

Already during Dürer's lifetime, however, colour was added to his woodcuts and engravings to make them resemble watercolour drawings or illuminated miniatures. Though colour profoundly contradicted the original artistic purpose, in the eyes of the contemporaries it helped to transform a serial into a unique work of art and increased the decorative as well as material value of the print.

Whereas the *ex post* colouring of Dürer's prints has been given some attention by scholars, the posthumous production of *clair-obscur* woodcuts has gone almost unnoticed. Although *clair-obscur* impressions from Dürer's woodblocks haven't survived in great numbers, they are far from being a marginal phenomenon. On the contrary, the seeming contradiction between the puristic concept of the 'Apelles in black and white' and the continuous editing of coloured impressions during the 16th and 17th centuries, in my view points to the heart of the status and function of colour printing in general. In contrast to many modern scholars, contemporaries valued colour prints in their 'serial uniqueness' – a quality which was mainly bound to the physical presence of colour as well as the ability of the printer who 'upgraded' the formerly black-and-white woodblock.

**PANEL 2.2: NETHERLANDISH CHIAROSCURO WOODCUTS, 1550-1600**

**CHAIR: NANCY BIALLER (SENIOR VICE PRESIDENT, SOTHEBY'S)**

Paper 2.2.A

***The Flourish of Colour Printing in the Southern Low Countries, ca. 1555***

**Edward Wouk (Chester Dale Fellow, Metropolitan Museum of Art)**

Around 1555, Frans Floris produced designs for monumental chiaroscuro woodcuts that had little precedent in the Low Countries. Floris based his conception of the chiaroscuro woodcut on Italian precedent, and treated these prints as a means to disseminate his designs and convey a sense of *colore* in print in a manner hitherto practiced only in Italy. This paper examines the scope and importance of Floris's brief but pioneering use of the medium. It seeks to show how Floris conceived of the colour print in dialogue with other media, and why his experiment with the medium ceased almost as suddenly as it began.

This contribution focuses on Joos Gietleughen, an overlooked printmaker from Courtrai, who opened new possibilities for the use of the chiaroscuro woodcut in the north and thereby enabled Floris's experiment. In addition to his work for Floris, Gietleughen produced interlocking woodblocks for each effigy in Hubert Goltzius's magisterial *Vivae Omnium Fere Imperatorum Imagines* (1557). For Goltzius, Gietleughen's woodcut tone blocks recalled the properties of the ancient coins and medals that were his sources. For Floris, the technique yielded figurative prints that opened a dialogue with other media. He produced in an all'antica style that recalled the classical friezes he had studied in Italy. At the same time, he tested the limits of the medium by using different combinations of colours, and in so doing, introducing implicit comparisons between this comparatively new printing process and a range of other artistic practices: from paintings on panel and cloth-based supports to tapestries and even monumental frescoes.

Paper 2.2.B

***Hendrick Goltzius's Chiaroscuros Revisited***

**Marjolein Leesberg (The New Hollstein)**

Nancy Bialler's thesis (1983) and exemplary catalogue on chiaroscuro woodcuts (1992-93) provided the most thorough analysis of Hendrick Goltzius's use of colour printing techniques to date. This conference and the forthcoming publication of the New Hollstein volumes on Hendrick Goltzius, based on extensive research by the present author, offer a singular opportunity to call renewed attention to Goltzius's chiaroscuros and to revisit some of Bialler's conclusions. Still open to discussion is the question of the

authorship of the woodcuts. Did Goltzius use a professional woodcutter or did he make an attempt at cutting the blocks himself? His experimental and innovative nature speak for the latter option, as will be argued with some examples.

Another interesting aspect is the fact that Goltzius made only eleven chiaroscuro woodcuts during the very brief period of 1588-89. Early impressions in muted tones are very rare, whereas the much wider spread editions in bright colours were most likely published at a later date, by Willem Jansz. Blaeu, as Bialler convincingly argued. It can be concluded that Goltzius seems to have been more interested in tonal effect than colour and that his chiaroscuros were but a brief, soon abandoned, experiment.

His keen interest in all aspects of engraving techniques seem to have induced Goltzius around 1595 in making an attempt at the more complicated technique of coloured tone block combined with intaglio engraving. Of these two unique prints one was discussed by Bialler, a lost one has been found during the course of this research and can be added to Goltzius's oeuvre.

#### Paper 2.2.C

#### ***'Met groaned en hooghsels cluchtich: On the Grounding and Heightening of Prints and Drawings in the Sixteenth-Century Netherlands***

**Virginie D'Haene (Assistant Keeper, Prints and Drawings, Groeningemuseum, Bruges)**

Fine prints with tinted grounds and vivid highlights have opened the eyes of many a spirit, the famous Parmigianino among them. In the two passages where Karel van Mander alludes to chiaroscuro woodcuts, he refers to them as models in showing artists how to draw – or more specifically how to heighten and deepen coloured or grounded paper. The few art historical studies that address the subject of chiaroscuro drawings or prints in the Netherlands, such as those by Christopher Wood or Nancy Bialler, do not or only partially discuss the relationship between both techniques. Karel van Mander's account, as well as the preserved visual evidence and studies on chiaroscuros in other regions such as Germany and Italy, nonetheless document the heightening and grounding of prints and drawings as a closely related practice.

This paper focuses on the relationship of these two techniques in the Netherlands. Given the broader scope of my research on triple tonality drawings, the main question is what this relationship can teach us about the use and the status of Netherlandish chiaroscuro drawings. This paper investigates the context of origin and the evolving relationship of both techniques throughout the sixteenth century, both in- and outside the Netherlands. Attention will be given to the reciprocal influences regarding

form, function and the particular use of the techniques, especially within the oeuvres of Netherlandish artists preoccupied with chiaroscuro printmaking. As such, it addresses the connection between this particular type of prints and drawings from a new and interdisciplinary point of view.

**PANEL 2.3: INDIVIDUAL APPROACHES TO COLOUR PRINTMAKING, 1550-1650**

**CHAIR: CRAIG HARTLEY (SENIOR ASSISTANT KEEPER (PRINTS), FITZWILLIAM MUSEUM)**

Paper 2.3.A

***Intaglio Printing in colour in 16th-Century Antwerp: The Case of Hieronymus Cock*  
Joris van Grieken (Prints and Drawings, Royal Library of Belgium)**

The great majority of intaglio prints published in Antwerp in the second half of the 16th century have come to us in simple black and white. A relatively large number of prints survive in hand coloured and sometimes even gilded versions. The practice of colouring are rather ‘illuminating’ normal black and white prints in Antwerp was widespread and has been the subject of recent study. Antwerp publishers and printmakers however, also appear to have experimented with impressions in coloured inks and/or printed on tinted papers. Little of this production has survived and virtually nothing is known about their meaning, or the precise circumstances that lead to their origin.

Martinus Petri reprinted some plates of Lucas van Leyden in brownish red, apparently to conceal the wear of the plate. Hieronymus Cock on the other hand, appears to have ordered special colourful impressions of some of his most recent and prestigious publications. Therefore it has been suggested that Cock intended them as gifts to his patrons or friends. Printed on tinted paper or embellished with hand applied white highlights, these impressions stand out among the mundane black and white prints Cock and his firm produced in large quantities. Their specific aesthetics come close to that of drawings and differ drastically from the traditional ‘coloured’ print that had so little in common with the more advanced Italianate taste of Cock’s direct circle. This paper investigates the phenomenon of coloured intaglio printing in the context of the modern taste for drawings and coloured prints adopted in the southern Netherlands around the middle of the sixteenth century.



### Paper 2.3.B

#### **Collecting Hercules Segers's 'Printed Paintings'**

##### **Huigen Leeflang (Curator of Prints, Rijksmuseum, Amsterdam)**

From the 183 known impressions of prints by Hercules Segers (1589/90-1637/38) 75 are kept in the Amsterdam Print Room (Rijksprentenkabinet). Most of these (42) originate from the collection of the 17th-century Amsterdam patrician Michiel Hinloopen (1619-1708). Another group (23) was part of the 18th century collection of the print connoisseur Pieter Cornelisz. Baron van Leyden (1717-1788). Questions addressed in this presentation are: what can the presence, the condition and the descriptions of Segers's prints in these collections tell us about their reception and, possibly, their creation? Were they indeed intended or used as substitute paintings? Do they relate to the rarities of art and nature collected in cabinets of curiosities, as was suggested in a groundbreaking essay by Jan van der Waals (1988)? Or should we rather consider them in the light of print collecting and early print connoisseurship?

### Paper 2.3.C

#### **Tradition and Innovation: Colour in Printmaking Early Seventeenth Century Paris**

##### **Alexander Dencher (PhD candidate, Université Paris I Panthéon - Sorbonne (CHAR))**

My paper deals with the issue of colour in printmaking in early 17th century Paris, focusing in particular on historiographical as well as technical aspects of print production during the first half of the century. The French situation is particularly interesting because, unlike in Italy or Germany, it took some time for the production of coloured prints to become commonplace. A re-evaluation of source-material nonetheless indicates that prints in colour and coloured prints were a sought after commodity and were appreciated by a large section of the public.

Particularly interesting are the remarks of printmaker and theoretician Abraham Bosse, whom concludes his seminal treatise *Traicte des manieres de graver en taille douce* (1645) with a description of a print in camaieu which he considers 'not only new, but also so beautiful that I wanted to research this invention'. He offers the printmaker practical instructions how to proceed with multi-tonal printing process whilst underlining that a printmaker should 'do the opposite of that which the enluminators or colourers of prints do... whereas they apply the colour to the print I seek that they [the colours] will be printed'. Bosse's treatise appeared several years after the series of chiaroscuro woodcuts of the German Ludolph Buesinck after Georges Lallemant. An examination of contemporary print production and written sources suggests that colour printing was a specialisation not yet fully established in 'French'

workshops and offers an interesting glance at trans-national artistic collaboration and contemporary appreciation of colour in prints.

## **PANEL 2.4: INTAGLIO COLOUR PRINTMAKING AND ENTREPRENEURSHIP, 1650-1700**

**CHAIR: TBC**

Paper 2.4.A

### ***Exploring Colour Prints in the Teyler Manner***

#### **Simon Turner (The New Hollstein)**

Johan Teyler's (1648 – ca.1709) prints are not original artistic statements in the manner of Hercules Segers. Rather the conservative estimate of 300-350 or so prints point to a considerable publishing enterprise and commercial aspect. Teyler is credited with a 'new method' of printing in a variety of colours from a single plate prior to the better-known multi-plate printing processes developed by Le Blon. He received a patent in 1688 and operated for ten years selling everything in 1698. The prints are technical tour de forces of inking, wiping and printing and show a mastery of the *à la poupée* technique, although often combining hand-colouring.

I shall assess the contents of the three surviving albums of his work which provide a good idea of his chromatic opus in Amsterdam, London and Washington, DC. The albums seem to be showcases for the potential different uses of the technique: artistic, illustrative, decorative and scientific. Lacking a comprehensive catalogue such as Hollstein it is difficult to get a sense of the sheer kaleidoscopic and rich pictorial variety and ambition of his prints that include topographical views, portraits, flowers, maritime subjects, ornament and much else besides.

I shall also look at the work of Jan van Call (1656-1705/6) who was the presiding artistic genius for the topographical and architectural prints. Not a conventional publisher of prints and maps, Teyler also applied the technique to printing on vellum, satin, silk and other materials. I shall highlight two printed fan leaves on paper and two rare printed textile fire screens.

Paper 2.4.B

***A New Copy Printed in Colour of Carel Allard's Tooneel der voornaamste Nederlandse huizen en luthoven: Publishing Coloured Prints in Amsterdam around 1700***

**Marrigje Rikken (PhD candidate, Institute for Cultural Disciplines, University of Leiden) and Elmer Kolfin (Assistant Professor, University of Amsterdam)**

Print publishers were always looking for new products and prints coloured à la poupée (henceforth: 'coloured prints') were the latest. For a brief period around 1700 three dominant Amsterdam publishers, Carel Allard, Pieter Schenk and Gerard Valck, published coloured prints. Most of these were taken from old and often quite worn plates of topographical series. The publishers were closely connected and in 1701 their shops were only meters apart. Schenck was Valck's son-in-law, his shop was at the Beurs. Valck was around the corner at Dam square, and so was Carel Allard.

In our lecture we will take the case of coloured prints in Amsterdam around 1700 to investigate a number of commercial strategies of print publishers operating in a highly competitive print market. These are: product innovation, collaboration in production and publication, product protection and copying. More specifically, the recent appearance of a second copy in colour of a topographical book by Carel Allard demands a discussion of the commercial intentions of the publisher and his relations to Schenk and Valck. Also, we will examine the possibility of joint production (collaboration) and we shall argue that the partners Valck and Schenk tried their hands on other than topographical prints as well.

Paper 2.4.C

***The Use of Colour in Rembrandt's Prints***

**Erik Hinterding (Editorial Board Member, Museum Het Rembrandthuis)**

Rembrandt is well known as an experimental printmaker, who was fascinated by the novel possibilities of the etching medium. He was definitely interested in colour as well, but mainly in the sense of painterly tonality. He may have used inks of different shades of black, but the use of colour in his prints was mostly determined by the paper or parchment he chose. This paper will survey Rembrandt's approach to tonality, the various forms it took in his work, and try to formulate an answer to the question why he never used colour inks.

## Panel chair biographies: 8 December

### Techniques and Technical Approaches to Early Colour Printing

#### Keynote

##### Peter Parshall

Formerly Curator of Old Master Prints at the National Gallery of Art, Washington, and prior to that the Jane Neuberger Goodsell Professor of Art History and the Humanities at Reed College. He completed his doctoral studies at the University of Chicago, and his dissertation research as a fellow at the Warburg Institute, London. He has written and lectured widely on the art of northern Europe and the Renaissance with special emphasis on the history of prints, the early history and organization of collecting, and Renaissance art theory. He co-authored with David Landau *The Renaissance Print* (1994), recipient of the 1995 Mitchell Prize. His curatorial projects include *The Unfinished Print* (2001); *The Origins of European Printmaking: Fifteenth-Century Woodcuts and their Public*, with Rainer Schoch (2005); and *The Darker Side of Light: Arts of Privacy, 1850-1900* (2008).

#### PANEL 1.1: BETWEEN HAND AND MACHINE, 1400-1500

##### David McKitterick, F.B.A.,

Honorary Professor of Historical Bibliography in the University, has been at Trinity College since 1986. He is one of the general editors of the seven-volume Cambridge History of the Book in Britain, and author of the standard histories of Cambridge University Press in the eighteenth and nineteenth centuries, and of Cambridge University Press since the sixteenth century. His other publications include *Print, Manuscript and the Search for Order, 1450-1830*.

#### PANEL 1.2: TECHNICAL APPROACHES TO LATE MEDIEVAL COLOUR PRINTING, 1400-1500

##### Linda Stiber Morenus

Linda Stiber Morenus is a paper conservator and doctoral candidate, Staatliche Akademie Der Bildenden Künste, Stuttgart, Germany. She has worked with the Library of Congress since 1991. Previously she held Paper Conservator positions with the Smithsonian Institution's National Portrait Gallery (1988-91) and the United States National Archives (1987-88). In 1986, she was awarded a M.A. from the State University of New York, College at Buffalo, Art Conservation Program. Ms. Morenus has taught paper conservation workshops worldwide for over sixteen years. She was elected a member of the Print Council of America in 2007. As the 2008-2009 Library of Congress, John W. Kluge Staff Fellow, she researched the color printing of Italian chiaroscuro woodcuts, the



topic of her doctoral dissertation.

### **PANEL 1.3: COLOUR PRINTING IN WORKSHOP PRACTICE, 1500-1700**

#### **Elizabeth Upper**

Elizabeth Upper is a PhD candidate at King's College, University of Cambridge. Her dissertation, 'Printing Colour in the Age of Dürer: German "Chiaroscuro" Woodcuts, 1487-1572', is supervised by Jean Michel Massing and supported by the Gerda Henkel Foundation. She earned an MA at the Courtauld Institute, supervised by Joseph Koerner, and worked as a curatorial assistant focusing on early modern printed material at the Warburg Institute, London, and the Bridwell Library, Dallas. Her forthcoming publications include a study in *Ludwig Senfl: Das Handbuch* that links a book illustration printed with seven colours (including gold) from 1520 to the court of Emperor Maximilian I. She has taught at the universities of Cambridge, Warwick and Westminster, where she has been a Visiting Lecturer since 2006.

### **PANEL 1.4: TECHNICAL APPROACHES TO CHIAROSCURO, 1500-1600**

#### **Achim Gnann**

Achim Gnann studied Art History, Pedagogy and Modern History at the University in Erlangen/Nürnberg, Germany. From 1990 to 1994, when he completed his dissertation on Polidoro da Caravaggio, he was a researcher at the Bibliotheca Hertziana, Rome. In 2007 he was awarded a Habilitation at the University of Vienna with a thesis on drawings by Parmigianino. He joined the Albertina in 1996 as an assistant to Professor Konrad Oberhuber, and he became the Curator for Italian Art there in 2005. He specialises on Italian prints and drawings but also works also on modern art. He has curated exhibitions on Raphael, Michelangelo, Parmigianino and Franz Gertsch, and he is currently preparing exhibitions on Raphael at the Teylers Museum, Haarlem, and on clair-obscur woodcuts of the sixteenth century from the collection of Georg Baselitz at the Albertina.

## **9 December 2011**

### **The Arts of Early Colour Printing**

### **PANEL 2.1: GERMAN 'CHIAROSCURO' WOODCUTS, 1500-1650**

#### **Jean Michel Massing**

Jean Michel Massing, FSA is Professor in History of Art and Fellow of King's College, Cambridge. He has researched numerous topics and organized, or had a leading role in important exhibitions, including *Circa 1492: Art in the Age of*

Exploration, held in The National Gallery of Art, Washington, DC, in 1991–1992, and *Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries*, held in Washington, DC, in 2007, Brussels in 2007–2008 and Lisbon in 2009.

His books include: *Du texte à l'image. La Calomnie d'Apelle et son iconographie*, Strasbourg 1990; *Splendours of Flanders, Late Medieval Art from Cambridge Collections* (with A. Arnould), Cambridge 1993; *Erasmian Wit and Proverbial Wisdom: An Illustrated Moral Compendium for François 1er* (Studies of the Warburg Institute, 43), London 1995; *Text and Images* (Studies in Imagery, I), London 2003 and *The World Discovered* (Studies in Imagery, II), London 2007; *From the "Age of Discovery" to the Age of Abolition: Europe and the World Beyond* (The Image of the Black in Western Art, 3.2), Cambridge, Mass. 2011; and *Triumph, Protection & Dreams: East African Headrests in Context* (with Sally-Ann Ashton), exh. cat., The Fitzwilliam Museum, Cambridge 2011.

## **PANEL 2.2: NETHERLANDISH CHIAROSCURO WOODCUTS, 1550-1600**

### **Nancy Bialler**

Nancy Bialler has been involved in the issue of colour in prints since embarking on her doctoral dissertation *Hendrick Goltzius and the Dutch Chiaroscuro Woodcut* for Yale University. That served as a springboard for her 1992–93 exhibition *Chiaroscuro Woodcuts: Hendrick Goltzius and His Time* at the Rijksmuseum and the Cleveland Museum of art. Since 1976 she has been with Sotheby's in London and then New York, with a break from 1984 to 1989, when she established the New York branch of C.G. Boerner, a dealer in Prints and Drawings. Nancy Bialler is now Senior Vice President in Sotheby's New York Old Master Paintings and Drawings Department and a senior advisor to the Print Department.

## **PANEL 2.3: INDIVIDUAL APPROACHES TO COLOUR PRINTMAKING, 1550-1650**

### **Craig Hartley**

Craig Hartley has been curator in charge of the print collections at The Fitzwilliam Museum, University of Cambridge, since 1984. He is a member of the Editorial Board of *Print Quarterly* and *Studies in Prints and Printmaking*, and is Chairman of the United Kingdom and Ireland Print Curators' Forum. He has organised exhibitions and published catalogues, books and articles on a wide range of prints from the fifteenth century to the present day (including Japanese woodcuts). His research interests have included Beccafumi's use of chiaroscuro relief blocks to print colour in combination with intaglio plates.



## **PANEL 2.4: INTAGLIO COLOUR PRINTMAKING AND ENTREPRENEURSHIP, 1650-1700**

### **Ad Stijnman**

Ad Stijnman is a private researcher. He lectures and publishes on the history of graphic techniques, mainly intaglio printmaking methods. From 2007-2011 he was involved in the Virtuelles Kupferstichkabinett, constructing and launching a joint online print database for the collections of the Herzog Anton Ulrich-Museum, in Braunschweig, and the Herzog August Library, in Wolfenbüttel, both in Germany. His most recent project is *Lichtspiel und Farbenpracht, Entwicklungen des Farbdrucks 1500-1800*, an exhibition and catalogue (2011) based on the collections of the Herzog August Library. His dissertation, *A History of Engraving and Etching Techniques*, discusses the historical developments of manual intaglio printmaking methods in the period 1400-2000 in relation to style developments; its defense is planned for June 2012.

## **Special Events**

### **HISTORICAL PRINTING DEMONSTRATION**

#### **Nick Smith**

Nick Smith was educated at Clifton College & Corpus Christi College, Cambridge. He joined Cambridge University Library in 1965, working mainly in the Rare Books Department, and took a Postgraduate Diploma in Librarianship at University College London. From 1974, he took part in and then taught classes in traditional letterpress printing, as established by Dr Philip Gaskell. From 1980 to the present, he has been involved with the Cambridge Museum of Technology as a volunteer in their printing collection. He retired in September 2011 but continues to work as a volunteer in the Rare Books Room and teach printing classes.

### **DISPLAY AT THE FITZWILLIAM MUSEUM**

#### **Craig Hartley**

Please see above.