

Contents

Foreword IX

Ad Stijnman and Elizabeth Savage

Preface: The Problem of Printing in Colour XII

Peter Parshall

Acknowledgements XVII

List of Figures XVIII

List of Tables XXIV

List of Abbreviations XXV

List of Editors and Contributors XXVI

Introduction: A Historical Overview of Printed Colour before 1700 1

Ad Stijnman and Elizabeth Savage

PART 1

An Introduction to Colour in Printmaking 1400–1700

1 Materials and Techniques for Early Colour Printing 11

Ad Stijnman and Elizabeth Savage

2 Colour Printing in Relief before c.1700: A Technical History 23

Elizabeth Savage

3 Colour Printing in Intaglio before c.1700: A Technical History 42

Ad Stijnman

PART 2

The Advent of Colour Printing, c.1400–1500

4 Colour Stamping in the Late Fifteenth and Sixteenth Centuries: Technical Sources and Workshop Practice 51

Doris Oltrogge

5 The Fust and Schöffner Office and the Printing of the Two-Colour Initials in the 1457

Mainz Psalter 65

Mayumi Ikeda

- 6 **Colour-Printed Pasteprints, 1460s–1480s** 76
 Andreas Uhr
- 7 **The Birgittines of The Netherlands: Experimental Printers and Colourists** 82
 Kathryn M. Rudy

PART 3

The Renaissance in Colour, c.1476–1600

- 8 **A Printer’s Art: The Development and Influence of Colour Printmaking in the German Lands, c.1476–c.1600** 93
 Elizabeth Savage
- 9 **Hans Wechtlin and the Production of German Colour Woodcuts** 103
 Alice Klein
- 10 **Ugo da Carpi’s *Diogenes*** 116
 Naoko Takahatake
- 11 **The Chiaroscuro Woodcut Printmaking of Ugo da Carpi, Antonio da Trento and Niccolò Vicentino: Technique in Relation to Artistic Style** 123
 Linda Stiber Morenus
- 12 **A Technical Study of Sixteenth-Century Italian Chiaroscuro Woodcuts** 140
 *Beth A. Price, Nancy Ash, Haddon A. Dine, Shelley R. Langdale, Ken Sutherland,
 Lucia Burgio and Jo-Fan Huang*
- 13 **‘Divine, August and Immortal’: The Potentials and Limitations of Colour Printing in the Low Countries, c.1555** 151
 Edward H. Wouk

PART 4

Vivid Mannerism, c.1588–1650

- 14 **Hendrick Goltzius’s Chiaroscuro Woodcuts Revisited** 163
 Marjolein Leesberg
- 15 **Dürer in Chiaroscuro: Early Modern Graphic Aesthetics and the Posthumous Production of Colour Prints** 171
 Anja Grebe

16 The ‘Camaïeu’ Print in Seventeenth-Century Paris: On the Origins of Multi-tonal
Printmaking in France 180
Alexander Dencher

PART 5
Product Innovation and Commercial Enterprise, c.1620–1700

17 On Hercules Segers’s ‘Printed Paintings’ 189
Jun Nakamura

18 *Opus typo-chromaticum*: The Colour Prints of Johannes Teyler 196
Simon Turner

19 Colourful Topography: A Short-Lived Practice in Amsterdam Print Publishing
around 1700 207
Elmer Kolfin and Marrijke Rikken

CONCLUSION: *Printing Colour After 1700*
Jacob Christoff Le Blon and the Invention of Trichromatic Colour Printing, c.1710 216
Ad Stijnman

Appendix 1: Chronology: Developments in Colour Printing 1400-1700 219
Appendix 2: Glossary 224
Bibliography 228
Index of Names 246