
Interdisciplinary and transnational in approach, Stijnman and Savage’s insightful collection presents a wealth of technical information and new research on the history of monochrome and polychrome printing in Early Modern Continental Europe. Stijnman is best known for his major work, *Engraving and Etching 1400-2000: A History of the Development of Manual Intaglio Printmaking Processes* (2012), while Savage has published extensively on early colour printing in relief, and is the author of a ground-breaking article on frisket sheets *The Papers of the Bibliographical Society of America* (2014). Together, they have assembled a team of international contributors including conservators, curators, scientists, and printmakers. Each chapter in *Printing Colour* reiterates that it is through the analysis of the material object and the processes by which it was created and through interdisciplinary collaboration across art history, bibliography, conservation and imaging science, that scholars can best understand historical printing practices.

The introductory texts, namely Peter Parshall’s preface and Savage and Stijnman’s overview of printed colour before 1700, provide clear, concise and technically minded descriptions of workshop practices, while emphasizing that this study focuses “not on the resulting artistic style of colour prints but on the underlying techniques that enabled those styles to develop” (1). Indeed, much of previous scholarship on colour printing has been dominated by art historical studies of the so-called *chiaroscuro* prints, originally created to imitate the “dark and light” modelling effect of Italian Renaissance drawing. The studies in *Printing Colour* not only expand to consider other less-often examined forms of colour printing, but also reveal hitherto unknown facts about pivotal figures such as the Italian printer Ugo da Carpi, who first patented the *in chiaro et scuro* technique in 1516 Venice.

Technically-minded, *Printing Colour* is above all informed by the close, physical evidence-based examination of large corpuses of objects, rather than individual examples. Savage, in her study of colour printing in the German-speaking countries of the Early Modern period, works from 2,000 impressions of over 400 individual
woodcuts. In her chapter on colour stamping in the late fifteenth and early sixteenth centuries, Doris Oltorogge examines over 40 historical recipes for colour ink contained in over 20 manuscript sources. In Chapter 12, a seven-person team of scholars from Philadelphia’s Museum of Art, Boston’s Museum of Fine Arts, and London’s Victoria and Albert go a step further and present the results of the complex spectroscopic analysis of ink on thirty-nine woodcut prints from the workshops of Ugo da Carpi and Giuseppe Niccolò Vincento. Their work not only reveals the carrier oils (mostly linseed, but in one case, walnut) and the sixteen different pigments used to formulate the inks, but also seeks to develop an accurate and scientifically-informed vocabulary to describe colour.

This object-centric approach enables *Printing Colour* to fundamentally revise previous conceptions of early print making. Colour prints were much more common than thought; techniques were created and deployed by printers, rather than designers or artists; and colour printing is characterized by a series of “dead-end experiments, independent reinventions of forgotten innovations and *ad hoc* technical variants” (2). The explosion of digitization and the subsequent efforts of researchers have revealed that printing in colour was much more common and practiced over a much wider geographical range than previously thought. The study of colour printing was hampered, in the pre-digital era, by standard cataloging practice’s inability to capture printed colour. Savage, Stijnman, and their contributors aim to provide accurate, technically-informed vocabulary that will better equip scholars and cataloguers to accurately identify and describe colour printed objects (in this case, the multilingual glossary included in the appendices is of particular import). Whereas art historical scholarship often focuses on the artist or the designer, *Printing Colour* emphasizes that the choice to print in colour was almost always that of the printer, and was usually made for financial and practical reasons rather than artistic ones. By the sixteenth century, relief printing was so professionalized that the designer, block cutter, and printer were different people with distinct roles and sometimes part of different guilds. Savage, in her chapter on printmaking in Early Modern German-speaking lands, emphasizes that it was the printers, not the designers, “who enabled prints to be issued in colour. They decided whether or not to add colour […] and controlled the visual effect of the artworks by choosing the colours and tonal contrast of the inks” (99). Though colour printing was practiced more widely than thought, new techniques were developed in one
region, sometimes adopted elsewhere, and then were subsequently forgotten. Jun Nakamura describes the case of the Dutch printmaker and painter Hercules Seger, an innovator who used very fine parallel drypoint hatching to raise burrs (which only allowed for limited impressions) and create soft areas of tone while also deploying a proto-aquatint process and lift ground process. These techniques died with him and were not developed again until the late eighteenth century. The late polychrome intaglio prints of Johannes Teyler, examined by Simon Turner, feature non-linear, tonal stipple and mezzotint elements and were technical tours-de-force. In Chapter 19, following Turner’s study, Elmer Kolfin and Marrigje Rikken show how post-1695, for a short period of time, Teyler’s techniques were adopted by several other printers in Amsterdam only to be forgotten. The collection ends with a disappointingly brief chapter by Stijnman on “Jacob Christoff Le Blon and the Invention of Trichromatic Colour Printing, c. 1710.” Le Blon was a miniature maker who “invented a way to overprint transparent layers of three primary colours (blue, yellow and red, in that order) in exact proportions that allowed any desired gradation to be achieved” (216). According to Le Blon’s method, a fourth layer of black or blue ink was printed over the three primary colours in order to enhance contrast. Those readers wishing to learn more about Le Blon and his extraordinary colour mezzotints will no doubt find what they seek in Stijman’s aforementioned Engraving and Etching 1400-2000.

The line leading from the jigsaw relief cuts used to print bi-colour initials in the 1457 Mainz Psalter, to chiaruscoro and camaïeu woodcut prints, to à la poupée colour intaglio, to Le Blon’s technique is not a straight one. Considered together, the twenty chapters of Printing Colour are of immense value in retracing these developments and there is little to critique in this work—it will be of great use to scholars of early modern printing and illustration processes as well as curators and special collections librarians charged with the acquisition, description, and care of printed colour books and prints. The numerous photographs and tables, as well as the chronology of techniques, multi-lingual glossary, and extensive bibliography that accompany the text are of great value to the researcher seeking to accurately describe prints and book illustrations and to learn more about how they were produced. Printing Colour would be even more effective if it included photographs of printing surfaces and diagrams of printing techniques. Only one diagram of a printing process is included (on p. 71 in Mayumi Ikeda’s chapter on the printers Fust and Schöffer).
The many other processes and techniques described throughout the text would benefit from visual as well as verbal explanation.

Throughout *Printing Colour*, the authors place more emphasis on the first innovators of each technique rather than on subsequent and ongoing practices. While it is useful to confirm the identity and accurate dates of new techniques, and to learn more about previously unstudied workshop practices of figures like the immensely important Ugo da Carpi or the production of groundbreaking works like the 1457 Mainz Psalter (whose bicolour initials were printed using the “jigsaw” relief method), what might we learn about the many, more obscure printers who produced similar products during the same time period? Alexandre Dencher, in his chapter on the ‘Camaïeu’ print in seventeenth-century Paris, mentions in passing the Right Bank-based *imagiers* (woodcut printers and block cutters) whose workshops produced vibrant-colored prints including royal portraits, calendars, devotional images, playing cards and maps. Their simple, widely-disseminated colour prints are worthy of further study and one should hope that the foundational work completed in *Printing Colour* will be elaborated on by a second wave of researchers.

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An account of the four university students from Kentucky who carried out the violent robbery of the University of Transylvania Special Collections Library in 2004, this feature film begins with the assertion that it is not based on a true story, it is a true story. Exploring the lives of Warren Lipka, Spencer Reinhard, Eric Borsuk, and Charles “Chas” Allen II, the film moves between young actors who re-enact the events that led these privileged students to plan and carry out their foolhardy scheme and a series of interviews with the real-life ex-cons (recently released from a federal institution).

In 2004, Warren Lipka was on a full athletic scholarship at University of Kentucky and planning a career in politics, while Spencer Reinhard was on an arts scholarship at University of Transylvania and planning a career in graphic arts. Although their frustrations were very different, these two former high-school buddies were both suffering