

Library Guide for ARTH 506

The Print: History, Theory, and Practice

Professor James Ganz, Fall 2007

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General Sources on Prints and Printmaking

Béguin, André. *Technical Dictionary of Printmaking*. (Translation by Allan J. Grieco of *Dictionnaire Technique de l'Estampe*.) Brussels: A. Béguin, 1981–1984.

Somewhat rough-and-ready edition of a dictionary that defines and describes printmaking techniques, materials, equipment, and terms. Includes illustrations, tables, diagrams, and a fairly lengthy bibliography.

Clark Reference NE850 A1 B43 E (Volumes 1–3)

Field, Richard S., editor. *Census of Fifteenth-Century Prints in Public Collections of the United States and Canada*. New Haven: Print Council of America, 1995.

Union list of 15th-century prints; inclusion of prints is based on Wilhelm Ludwig Schreiber.

Section I: Woodcuts, metalcuts, and pastepoints of the 15th century. Follows the system laid out by Wilhelm Ludwig Schreiber in *Handbuch der Holz- und Metallschnitte des XV. Jahrhunderts*, which catalogs prints iconographically.

Section II: Northern engravings of the 15th century. Organization follows Max Lehrs' *Geschichte und Kritischer Katalog des Deutschen, Neiderlandischen, und Franzosischen Kupferstichs um 15. Jahrhunderts*.

Section III: Italian Nielle and engravings of the 15th century. Based on Arthur M. Hind's *Early Italian Engraving*, augmented in the case of nielle by Eugene Dutuit's *Manuel de l'Amateur d'Estampes, 2eme Partie, Nielles* and Arthur M. Hind's *Nielle, Chiefly Italian of the XV Century, Plates, Sulphur Casts and Prints, Preserved in the British Museum*.

Clark Stacks N510 A9305 1995

Gascoigne, Bamber. *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink Jet*. London: Thames & Hudson, 2004.

A book "not intended for reading" but "for dipping into as part of a specific detective process...analyzing how a printer's ink has been transferred to a particular piece of paper which carries an image." Three main sections, linked by cross-references: Part I describes the three types of prints, including "images not really prints but called prints" (e.g. screenprint, Xerox and laser, and inkjet); Part II describes and illustrates visual evidence that can be used to identify and clarify areas of confusion, identify details based on historical development of genres and techniques, and draw conclusions based on details of technical processes; Part III defines terminology for families of prints, lays out a "Sherlock Holmes approach" to print identification, and includes a glossary-index that references numbered sections of the book and defines technical terms.

Clark Stacks NE850 G37 2004

Griffiths, Anthony. *Prints and Printmaking: Introduction to the History and Techniques.* Berkeley and Los Angeles: University of California Press, 1996.

Intended as a guide for the general reader wishing to understand the main categories and processes of printmaking, and how and by whom each method was used. Western art only. Illustrations are all originals in the British Museum. Sections include relief printing processes (woodcut, linocut, wood-engraving, and metalcut and relief etching), intaglio printing processes (engraving, etching, drypoint, crayonmanner and stipple, mezzotint, aquatint, and soft-ground etching), lithography, screenprinting, color printing, and photomechanical reproduction processes (relief printing, intaglio printing, surface printing, and color printing).

Clark Stacks NE400 G74 1996

Hults, Linda C. *The Print in the Western World: An Introductory History.* Madison: University of Wisconsin Press, 1996.

Scholarly, chronological introduction to the history of prints in the Western world from 1400, when paper became widely available in Europe, to about 1980. Chapters reflect various approaches to understanding prints, while remaining consistent with the chronological arrangement. Excellent background source, giving a sense of the context and development of the print. Chapters conclude with lengthy bibliographies.

Clark Stacks NE400 H85

Ivins, William Mills. *How Prints Look: Photographs with a Commentary.* Boston: Beacon Press, 1958, c1943.

Describes the basic processes of the three types of printmaking, with illustrations and captions that show fine details of technique, materials, or process, and give details on the impact of a given technique on artistic practice or on aesthetic taste or understanding. Includes a short chapter on color in printmaking, and another on "copies, facsimiles, and other bothersome matters" with details on how to tell the difference between originals and copies. The final chapter briefly places prints in a social, artistic, and economic context, with sections on the social importance of graphic techniques, the influence of illustration, and the economics of print publishing.

Clark Stacks NE400 I8h Repr.

———. *Prints and Visual Communication.* (Da Capo Press Series in Graphic Art, Vol. 10.) New York: Da Capo Press, 1969.

Focuses on the important role of prints as vehicles for information, supplementing or even supplanting the written word. Approaches prints—"among the most important and powerful tools of modern life and thought"—as repeatable pictorial statements or communications that have had a great impact on human knowledge and thought, and therefore on human history and society.

Clark Stacks NE400 I8 Repr.

Karpinski, Caroline. *Italian Printmaking, Fifteenth and Sixteenth Centuries: An Annotated Bibliography.* Boston: G.K. Hall, 1987.

Introduction serves as a good overview of the course of scholarship on Italian Renaissance prints. Bibliography is divided into sixteen categories, including reference sources and general histories, history of publishing and commerce, iconography, histories of techniques, etc.

Clark Reference Z NE659 K37

Landau, David, and Peter Parshall. *The Renaissance Print 1470–1550.* New Haven: Yale University Press, 1994.

A scholarly account of how Renaissance prints were "realized, distributed, acquired, and eventually handled by their public" through an examination of material and institutional circumstances and the study of workshop practices and technical aesthetic experimentation. Arguments are based on evidence gathered from detailed examination of prints and from surviving documents.

Clark Stacks NE440 L28

Ludman, Joan. *Fine Print References: A Selected Bibliography of Print-Related Literature.* Millwood, NY: Kraus International Publications, 1972.

Deals with “the published writings on prints from all historical periods and every part of the world. All possible references are cited on the history and technique of fine and historic prints.” Not included are photographs, posters, bookplates, illustrations, or ephemera. Chapters on collecting and connoisseurship, the history of printmaking, competitions and exhibitions, the processes of printmaking, museum collections, private collections, reference works, society and club publications, and topical prints.

Clark Reference Z NE485 L83

Mayor, A. Hyatt. *Prints and People: A Social History of Printed Pictures.* Helga Harrison and Dennis Corbyn, translators. Princeton: Princeton University Press, 1971.

A “wonderful, rambling book” that “gives an excellent sense of the illustrative aspects of printmaking, moving from these with ease to the aesthetic pinnacles of the history of prints,” a history that ranges from the invention of paper in China to Ben Shahn in 1960 and includes short sections on such topics as the first printed books, herbals and scientific illustration, the German Little Masters, books of hours, and much more.

Clark Stacks NE400 M39

Melot, Michel, et al. *Prints: History of an Art.* New York: Rizzoli, 1981.

Four principal sections: the definition, function, and language of the print; the print as a product and work of art; the print as an art of the bourgeoisie; and industrialized pictures and their effect on the print. Also includes a glossary of technical terms and a bibliography of standard works on the arts and techniques of the print published from the 17th to the 19th century.

Clark Stacks NE400 M45

Parshall, Peter, et al. *Origins of European Printmaking: Fifteenth-Century Woodcuts and their Public.* Washington : National Gallery of Art ; Nuremberg : Germanisches Nationalmuseum, in association with Yale University Press, 2005.

Focuses on the “single-sheet” woodcut, “a relief print made to circulate on its own rather than designed for a specific purpose or location, such as a book illustration,” and the impact these works had on the public. Includes introductory essays on early woodcuts, their reception and the beginnings of printmaking; a catalog that includes an illustration and lengthy essay for each print; an extensive bibliography; and an index.

Clark Stacks NE1050 U55 2005

Reference Sources on Artists: Bibliographies, Dictionaries, and Directories

Allgemeines Künstlerlexikon: Bio-bibliographischer Index A–Z = The Artists of the World : Bio-bibliographical Index = Encyclopédie Universelle des Artistes: Index Bio-bibliographique = Enciclopedia Universale degli Artisti: Indice Bio-bibliografico = Enciclopedia Universal de los Artistas: Índice Bio-bibliográfico. Munich: K. G. Saur, 1999– .

Index to biographical encyclopedias and dictionaries on artists. Entries include artist's name, birth and death dates where known, nationality, and references to entries in biographical sources listed in the front of each volume. The most comprehensive and wide-ranging index to artistic biography available.

Clark Reference N40 A44b (Volumes 1–10, on counter)

Mason, Lauris, editor. *Old Master Print References: A Selected Bibliography.* White Plains, NY: Kraus International Publications, 1986.

References to the work of 900+ Old Master printmakers. Citations include catalogs raisonnés, checklists, articles in periodicals, listings in multivolume indices, and museum, dealer, and exhibition catalogs, from earliest published work to 1984. Entries include the artist's name and birth and death dates, followed by citations organized by publication date. For each foreign title, an English translation is given.

Clark Reference Z NE485 M38o

Mason, Lauris, and Joan Ludman. *Print Reference Sources: A Selected Bibliography, 18th–20th Centuries,* 2nd edition. Millwood, NY: KTO Press, 1979.

Provides bibliographical references on printmakers of the 18th through the 20th centuries. Printmakers are listed alphabetically; citations for each are listed chronologically. For each artist, birth and death dates where known (and if not known, the century in which the artist lived) are given. Citations include catalogs raisonnés, oeuvre-catalogs, museum and dealer publications, and checklists and essays from books and periodicals. Some references to unpublished material are also included, with the title and projected publication date. In cases where information about an artist is scarce, references include listings in group exhibitions, general books, and articles. Some publications are rare and difficult to locate.

Clark Reference Z NE485 M38 1979

Online Resources

Print Council of America. [Search Index to Print Catalogues Raisonnés](#)

Online version of *The Print Council Index to Oeuvre-Catalogues of Prints by European and American Artists* by Timothy A. Riggs (**Clark Reference ZNE485 R58**), expanded and brought up to date by Lauren B. Hewes. Bibliography of oeuvre-catalogs, defined as any print listing of an artist's total output, or some clearly defined section of that output. Catalogs of the output of print publishers and publishing houses also included. Publications on a given artist or publisher are displayed chronologically by publication date, from earliest to most recent. Searchable by artist's last name or publisher whose work is being cataloged; click "Notes" for instructions on searching artists known by dates, nicknames, or monograms.

Electronic resource: <http://www.printcouncil.org/search.html>

Historical Surveys

During the 18th century, prints were for the first time systematically classified according to schools (*i.e.* countries) and individual artists. Much of the groundbreaking organizational work was done by Adam von Bartsch, an Austrian engraver who compiled scholarly catalogs that set the standard for print research. Between 1808 and 1821 he published *Le Peintre-Graveur*, which listed and described Flemish, Dutch, German, and Italian prints. A second edition, published from 1854 to 1870, included additions and corrections. Bartsch's print numbers are still used to identify specific prints in many catalogs and bibliographies. These editions included no indexing and no illustrations, however, and several projects were published during the 20th century to provide illustrations and indexing to the original "Bartsch," as the work is commonly called. Many other projects have been published to supplement Bartsch, especially by adding prints from countries that are not, or not well, represented.

The original Bartsch (2nd edition)

Bartsch, Adam von. *Le Peintre-Graveur*. Leipzig: J. A. Barth, 1854–70.

The foundation work for the modern systematic study of Dutch, Flemish, German, and Italian painter-engravers through the 17th century. Although now outdated in some respects, for some lesser artists Bartsch is still the only, or most important, source. For each printmaker a general essay, descriptions of prints, and often an alphabetical list of words are given. For each print there is a description, dimensions in the French measurement system, and information on states and editions.

Organization: 1) original prints, categorized iconographically by biblical subjects, saints, history and allegories, fictitious subjects, and portraits, 2) prints based on other artists' work, 3) doubtful attributions, 4) prints made based upon artists' drawings but engraved by someone else.

Clark Stacks NE90 B3

Projects to provide indexing and/or illustrations for Bartsch

Bartsch, Adam von. *The Illustrated Bartsch*. Walter L. Strauss, general editor. New York: Abaris Books, 1978– .

Multi-volume work, projected to be 175 volumes or more. When complete will provide illustrations for all 20,000 European prints listed in Bartsch, and will supplement, correct, and complete his material. For each volume of Bartsch there is at least one volume of illustrations ("Picture Atlas") that reproduces the prints listed in Bartsch, as well as a corresponding Commentary volume that provides detailed entries for each print, brief biographical sketches, reproductions of watermarks, chronological tables, and indices to subjects and people. Prints not cited by Bartsch are inserted in the correct iconographic sequence and given new numbers. The original Bartsch did not cover such areas as 15th-century German book illustration and 19th-century French printmaking, and *TIB* has therefore added many "supplement" volumes to fill in such gaps. Numbers on book spines are 1) the unique *TIB* volume number and 2) the volumes in the original Bartsch that it revises or illustrates. Standardization and consistency are not strong from volume to volume. Read the preface and keys to abbreviations for each volume when using *TIB*.

Clark Reference NE90 B31 Volumes 1–70

———. *Le Peintre Graveur Illustré: Illustrations to Adam Bartsch's Le Peintre Graveur, vols. XII–XXI*. University Park: Pennsylvania State University Press, 1971– .

Intended as a visual reference to Bartsch's catalog, volumes XII–XXI, and so has retained Bartsch's order and numeration. Does not include prints unknown to Bartsch, or critical and explanatory notes, which are reserved for annotation volumes.

Clark Stacks NE90 B31p vol. 1

[ARTstor](#)

The Illustrated Bartsch is available on ARTstor. Under “Keyword Search” use the “Search a Collection” dropdown box to highlight “Illustrated Bartsch.” Search by artist’s name, subject, or any other keyword.
Clark/Williams Electronic Resource

Iconographic indexes to Bartsch

ICONCLASS Indexes, Early German Prints. Leiden: Folio, 1995– .

Designed to give detailed iconographic access to the German prints of the later 15th and 16th centuries that are described by Bartsch in volumes 6 through 10 of *Le Peintre-Graveur*, and are reproduced in volumes 8, 9, and 23 of *The Illustrated Bartsch*. ICONCLASS categories are used to index works by iconographic subject matter; the key given in the Introduction explains how to find the works in Bartsch. Includes bibliographic references.

Clark Reference NE90 B3 Index L38

ICONCLASS Indexes, Italian Prints. Doornspijk: Davaco, 1987– .

Provides detailed iconographic access to Bartsch’s *Le Peintre-Graveur* volumes 12 and 14 to 21, to prints in Hind’s *Early Italian Engraving*, and to *The Illustrated Bartsch*. ICONCLASS categories are used to index works by iconographic subject matter; the key given in the Introduction explains how to find the works in Bartsch. Includes bibliographic references.

Clark Reference NE90 B3 Index S87

ICONCLASS Indexes, Dutch Prints. Leiden: Folio, 1994– .

Eight volumes projected. Series will give detailed iconographic access to the Dutch prints reproduced in volumes 1–7 and 50–59 of *The Illustrated Bartsch* and covered in Bartsch’s *Le Peintre-Graveur*, volumes 1–5. ICONCLASS categories are used to index works by iconographic subject matter; the key given in the Introduction explains how to find the works in Bartsch. Includes bibliographic references.

Clark Reference NE90 B3 Index S87d

[Iconclass Libertas Browser](#)

The Iconclass home page provides access to the experimental version of the multilingual **Illustrated Libertas Browser**, which can be used to search for illustrations of Iconclass notations in collections indexed with Iconclass. It can also be used to build Iconclass classification codes by clicking on successive levels of categorization.

Electronic Resource: <http://www.iconclass.nl/>

Straten, Roelof van. *Iconography, Indexing, ICONCLASS: A Handbook*. Leiden: Folio, 1994.

Roelof van Straten explains his interpretation and use of the ICONCLASS system as he used it in his indexes to Italian prints. Detailed directions assist researchers and indexers.

Clark Reference Z697 A8 S77

———. *The Seventeenth Century: An Iconographic Index to A. Bartsch, Le Peintre-Graveur, Volumes 19, 20, and 21*. Doornspijk, The Netherlands: Davaco, 1990.

Volume 8 of the *ICONCLASS Indexes, Dutch Prints* (see above). Iconographic index to volumes 4 and 5 of *Bartsch* and volumes 5, 6, and 7 of *The Illustrated Bartsch*.

Clark Stacks NE90 B3 Index S87 [v.3]

National catalogs: German

Geisberg, Max. *The German Single-Leaf Woodcut, 1500–1550.* Revised and edited by Walter L. Strauss. New York: Hacker Art Books, 1974.

Clark Stacks NE1150 G6 1974 (Volumes 1–4)

Strauss, Walter L. *The German Single-Leaf Woodcut, 1550–1600: A Pictorial Catalogue.* New York: Abaris Books, 1975.

Clark Stacks NE1150 S87g (Volumes 1-3)

Alexander, Dorothy. *The German Single-Leaf Woodcut, 1600–1700: A Pictorial Catalogue.* New York: Abaris, 1977.

Clark Stacks NE1150 A44 (Volumes 1–2)

Reproductions of and documentation on German single-leaf woodcuts during the respective time periods.

Hollstein, F.W.H. *German Engravings, Etchings, and Woodcuts, c. 1400–1700.* Amsterdam: Hertzberger, 1954–78.

Hollstein, F.W.H. *The New Hollstein: German Engravings, Etchings, and Woodcuts, 1400–1700.* Rotterdam: Sound & Vision Interactive, 1996– .

Intends to reproduce “every print of importance or of interest from the point of view of the history of art,” including prints of all kinds and calibre. New material, additions, gaps, and new discoveries of states are published (in the 1954-58 edition) for the first time, and a new classification system is used. Auction prices are given for “the more remarkable prints occurring in the auctions during the past fifty years.” Organization is alphabetical order by artist. Brief biographical notes are given for each artist and provenance information for each print. Lists of reference works are included for each artist.

Clark Reference NE651 H6 and NE651 H6 n.s.

National catalogs: British

Griffiths, Anthony. *The Print in Stuart Britain, 1603–1689.* London: British Museum Press, 1998.

Exhibition catalog of the British Museum show in 1998. Arranged by period and engraver. Introduction gives historical background and an overview of print production in seventeenth-century Britain. Includes 214 works by 70 artists.

Clark Stacks N1042 B7 1998

O'Connell, Sheila. *The Popular Print in England, 1550–1850.* London: British Museum Press, 1999.

Study of the popular print before the explosion of mass production in the mid-nineteenth century. Popular prints are defined as “cheap prints, sold in very large numbers to a very wide public” that would have been read or seen by “almost everyone” (in urban areas, at any rate) and so were part of the consciousness of people at all levels of society, the educated as well as the uneducated. Does not include political caricature, which were not popular prints but expensive prints made for the political elite. Focuses on print production in London.

Clark Stacks NE628 B75 1999

National catalogs: Dutch and Flemish

Ackley, Clifford S. *Printmaking in the Age of Rembrandt.* Boston: Museum of Fine Arts, 1981.

Catalog of the exhibition held at the Museum of Fine Arts in 1981, a comprehensive survey of Dutch printmaking in the late 16th and 17th centuries that placed Rembrandt in the context of his contemporaries. Illustrations are the earliest and finest available impressions. Also includes a selection of prints from illustrated books, an important area of Dutch printmaking. An important essay by William Robinson discusses collecting and connoisseurship in seventeenth-century Northern Europe. A valuable resource for students of Dutch art and for print collectors.

Clark Stacks NE667 B68 1981

Hollstein, F.W.H. *Dutch and Flemish Etchings, Engravings and Woodcuts, c.1400–1700.* Amsterdam: Hertzberger, 1949–78.

Hollstein, F.W.H. *The New Hollstein: Dutch and Flemish Etchings, Engravings and Woodcuts, c.1400–1700.* Ouderkerk aan den IJssel, Belgium: 2005.

“Every print of importance or of interest from the point of view of the history of art will be illustrated.” Between the catalogs of the works are given complete lists of those prints which have been engraved after paintings and drawings by well-known artists. Numbers in brackets refer to Wurzbach’s *Niederlandisches Künstler-Lexikon* (**Clark Reference N6931 A1 W9**). Alphabetical by artist, with brief biographical notes. Dimensions are given, and all known states of each print.

Clark Reference NE663 H6 and NE663 H6 n.s.

Riggs, Timothy, and Larry Silver. *Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540–1640.* Evanston, IL: Mary and Leigh Block Gallery, Northwestern University, 1993.

Catalog for an exhibition at Mary and Leigh Block Gallery and the Ackland Art Museum. Explores “the flow of ideas between Italy and the North, the gathering of artists for the first time in a workshop environment, the development of the notion of reproducing a work of art to give that work greater visibility, the growth in the market for images of previously produced work, and the rise of truly great artists engaged in new aesthetic endeavors” through printmaking as it was practiced in the Netherlands during a period when engravers saw their task to be the interpretation of the work of other artists.

Clark Stacks NE673 A5 N67 1993

National catalogs: French

Baudicour, Prosper de. *Le Peintre-Graveur Français Continué: ou Catalogue Raisonné des Estampes Gravées par les Peintres et les Dessinateurs de l'École Française nés dans le XVIIIe Siècle.* Paris: Madame Bouchard-Huzard; Leipzig: R. Weigel, 1859–61.

Supplement to Robert-Dumesnil (below), extending that catalog through the eighteenth century. Biographical sketches of the artists followed by detailed descriptions of their works.

Clark Stacks NE149 R63 (Volumes 1–2)

Preaud, Maxime, et al. *Dictionnaire des Editeurs d'Estampes a Paris sous l'Ancien Regime.* Paris, Promodis: Cercle de la Librairie, 1987.

Scholarly catalog of French print sellers and publishers from the sixteenth to the eighteenth century. Each entry contains references and notes.

Clark Reference NE647 A1 D43

Reed, Sue Welsh, et al. *French Prints from the Age of the Musketeers.* Boston: Museum of Fine Arts, 1998.

Exhibition catalog of a Museum of Fine Arts, Boston show that examined printmaking in France from 1610 to 1660, looking at 126 works by fifty artists. Includes essays on seventeenth-century intaglio printmaking in France, the print market in Paris from 1610 to 1660, Abraham Bosse, and Simon Vouet and his printmakers. Each print includes an illustration and discussion. Short biographies are given of each printmaker. Includes a lengthy bibliography.

Clark Stacks NE647 B68 1999

Robert-Dumesnil, A.P.F. *Le Peinture-Graveur Français, ou Catalogue Raisonné des Estampes Gravées par les Peintres et les Dessinateurs de l'École Française: Ouvrage Faisant Suite au Peintre-Graveur de M. Bartsch.* Paris: G. Warée, 1835–1871.

The basic catalog of French printmaking. Arranged chronologically by printmaker. Each engraving fully described, with dimensions and various states differentiated. Volume 11 is a supplement, containing additions and corrections and a general index to the whole work.

Clark Stacks NE149 R6 (Volumes 1–10)

National catalogs: Italian

Baudi de Vesme, Alessandro. *Le Peintre-Graveur Italien: Ouvrage Faisant Suite au Peintre-Graveur de Bartsch.* Milan: Ulrico Heupli, 1906.

The basic work on late sixteenth- through eighteenth-century Italian engravers and engraving. Gives a biographical sketch and list of engravings for each artist. Supplements Bartsch. Index pp. 541–2.

Clark Stacks NE152 B3

Bury, Michael. *The Print in Italy, 1550–1620.* London: British Museum Press, 2001.

Shows the extensive range of prints produced in Italy between 1550 and 1620, and considers how and why they were made. Section 1 examines the operations and processes of printmaking; section 2 looks at the different kinds of people (designers, engravers, printers, print dealers) involved in the making of prints; section 3 looks at how printmaking operated in specific cities: Rome, Vienna, Bologna, and Siena.

Clark Stacks NE659 B7 2001

Hind, Arthur Magyar. *Early Italian Engraving: A Critical Catalogue with Complete Reproductions of All the Prints Described.* London: B. Quaritch, 1938–48.

Selection of short articles on each artist, followed by a list of works with a description of various states, dimensions, collections, watermarks, inscriptions, and bibliographical references. Each volume includes a section on watermarks and a concordance to Bartsch, and an index of artists and subjects.

Clark Stacks NE659 H5 (Volumes 1–7)

Reed, Sue Welsh, and Richard Wallace. *Italian Etchers of the Renaissance and Baroque.* Boston: Museum of Fine Arts, 1989.

Exhibition catalog of the 1989 show at the Museum of Fine Arts, Boston, “the first survey of the role of etching in Italy from about 1520 to 1700.” Includes essays on the first two centuries of etching in Italy, characteristics of Italian paper, and a note on printing inks. The 151 prints by 79 artists each have an illustration and discussion, and each artist has a biographical sketch. Includes a bibliography.

Clark Stacks NE2052 B67 1989

United States. National Gallery of Art. *Early Italian Engravings from the National Gallery of Art.* Washington, D.C.: National Gallery of Art, 1973.

A monumental work, encompassing the range of fifteenth- and early sixteenth-century Italian engravings.

Includes a representative survey of niello prints and woodcuts in the appendixes. Each section includes a critical essay on the artist and detailed entries. Well-illustrated.

Clark Stacks N856 P7 1973

Print Collecting and Preservation/Conservation

Baker, Christopher, et al. *Collecting Prints and Drawings in Europe, c.1500–1750*. Aldershot, England and Burlington, VT: Ashgate, in association with the Burlington Magazine, 2003.

An anthology of writings on the collection of prints and drawings in Europe, presented as papers held at the National Gallery, London, in 1997. The main focus is on the collections of gentlemen connoisseurs, critics, and amateurs, e.g. Ferdinand Columbus, Antonio Tronsarelli, Nicholas Lanier, Sir Peter Lely, and others.

Clark Stacks N5206 C64 1997

James, Carlo, et al. *Old Master Prints and Drawings: A Guide to Preservation and Conservation*. Edited and translated by Marjorie Cohn. Amsterdam: Amsterdam University Press, 1997.

Considers the problems of the conservation and preservation of works of art on paper, looking at drawings and prints from the introduction of paper in Europe in about 1150 to the middle of the nineteenth century. Part I examines the character of works on art on paper, with chapters on collectors and mountings, paper, drawing and printing techniques and materials, and visual identification of graphic techniques and their supports. Part II deals with preservation: its history and modern practices, and technical problems such as temperature and humidity, light, pollution, and insects. Part III is on conservation: its history and modern concerns. Part IV is on specific conservation techniques: cleaning, stain removal, deacidification, consolidation and integration of paper, lining, and integration of color.

Clark Stacks N9220 M35 E

Levis, Howard C. *A Descriptive Bibliography of the Most Important Books in the English Language Relating to the Art and History of Engraving and the Collecting of Prints*. London: Ellis, 1912.

Intends to list and describe and most important, rare, and interesting books (“and some not so important”) and show their development and the relationship between them. Includes chapters on “books of secrets and mysteries,” dictionaries and histories on print-collecting, specific techniques (e.g. wood-engraving and lithography), private collections, French engravings, watermarks and print-collectors’ marks, book illustration, dealers’ catalogs, and others.

Clark Reference Z NE400 L48

Zigrosser, Carl, and Christa M. Gaehda. *A Guide to the Collecting and Care of Original Prints*. New York: Crown, 1972.

Includes a brief introduction to prints and collecting, a short bibliography, a glossary of terms and techniques, one chapter on the artist and the print market and another on the dealer and the print market, and a paper on the care and conservation of prints.

Clark Stacks NE885 Z54 1972

Iconography

See also the ICONCLASS indexes (under Historical Surveys), which provide iconographic access to Bartsch.

Duchet-Suchaux, Gaston, and Michel Pastoureau. *The Bible and the Saints*. Flammarion Iconographic Guides. Paris: Flammarion, 1994.

Alphabetically organized entries for the saints, biblical characters and scenes from the Old and New Testaments, animals, plants, allegorical personifications and religious dignitaries (e.g. popes and pilgrims), and insignia of religious office (e.g. the mitre). A practical guide that “does not seek to be exhaustive” but gives basic iconographic information. Includes bibliographic references.

Clark Reference N7800 A1 D83 E

Emison, Patricia A. *The Art of Teaching: Sixteenth-Century Allegorical Prints and Drawings*. New Haven: Yale University Art Gallery, 1986.

Exhibition catalog of the 1986 Yale Art Gallery show on allegorical prints and drawings by Renaissance artists from Italy, France, Germany, Britain, and the Low Countries. Introduction is an extensively footnoted essay on Renaissance allegories. The 56 prints are illustrated and accompanied by footnoted discussion.

Clark Stacks NE962 A55 Y35 1986

Hall, James. *Dictionary of Subjects and Symbols in Art*. London: John Murray, 1974.

Dictionary of Christian and classical themes and symbols, found in Western art from the Renaissance to the present, in “the mainstream of the Christian and humanist tradition in art.” Entries are alphabetical by subject. Does not list works of art. Many cross-references. Sparsely illustrated with line drawings.

Clark Stacks N7694 A1 H34

Marle, Raimond van. *Iconographie de l'Art Profane au Moyen-Age et a la Renaissance et la Decoration des Demeures*. New York: Hacker Art Books, 1971.

Comprehensive study of the secular iconography of the Middle Ages and Renaissance. Lengthy bibliography at the end of each volume. Does not have an index. Volume I: *Allegories et Symboles*. Volume II: *La Vie Quotidienne*. Profusely illustrated.

Clark Stacks N7697 M37 Repr.

Réau, Louis. *Iconographie de l'Art Chrétien*. Paris: Presses Universitaires de France, 1955.

Indispensable reference tool for research in Christian iconography. Scope ranges from early Christian to twentieth-century representations, with emphasis on Western medieval art. Each subject heading is translated into several other languages, so that the work can also function as a polyglot dictionary of iconographical terms. Well-illustrated.

Clark Reference N7800 R4

Roberts, Helene E. *Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art*. Chicago: Fitzroy Dearborn, 1998.

Intends to “show the variety of uses to which...narratives and other themes have been put in the history of art and to discuss some of the changing interpretations as the themes pass through different ages, cultures, and forms.” Orders iconographic narratives (e.g. biblical, mythological, and literary texts) according to actions performed by the characters, situations in which they find themselves, and concepts relating to those situations and actions (e.g. abandonment, adultery, ascent, avarice). Essays discuss personifications, allegories, gestures, characteristics, and other subjects. Detailed indexes to persons/places/concepts, artists/works of art, and names/terms provide cross-referencing.

Clark Reference N7694 A1 E52 (Volumes 1–2)

Papermaking and Watermarks

Papermaking

Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft.* New York: Dover Publications, 1978, c1947.

Aims to give "bibliophiles and amateur booklovers an insight into the methods employed by the makers of paper in all parts of the world and from all periods; also...to interest and instruct papermakers, bookbinders, paper salesmen, and all users of paper." Includes chapters on the paper and papermakers of Europe and America during the early years of printing, watermarks, and papermaking materials and processes; also a chronology of papermaking and a lengthy bibliography.

Clark Stacks NC53 H85h

———. *Papermaking Through Eighteen Centuries.* New York : W. E. Rudge, 1930.

Deals only with early methods of papermaking; "aims to give...insight into the methods used by the old makers of paper, especially after the introduction of printing from movable types." Includes a chapter on the "eccentricities of the old [fifteenth- and sixteenth-century] papermakers and the characteristics of the paper they fabricated," which contains such fascinating details as the cost of fifteenth-century papers, the weekly wage of a papermaker, and daily details of the papermaking trade. Notable for its detailed historical information on papermaking methods and equipment.

Rare Book Room NC53 H85

Lunning, Elizabeth, and Roy Perkinson. *Print Council of America Paper Sample Book: A Practical Guide.* Print Council of America, 1996.

Includes an explanatory pamphlet and sample book containing 26 paper samples that represent "the range of color, thickness, and texture one is likely to encounter among the prints and drawings of the last 600 years." Created to provide common terminology and a frame of reference to describe the characteristics of paper. Samples do not illustrate alterations that occur due to aging, exposure to light or acidic materials, etc.

Print Room

Robison, Andrew. *Paper in Prints.* Washington, D.C.: National Gallery of Art, 1977.

Exhibition catalog for a show at the National Gallery of Art in Washington, D.C., on the aesthetic role of paper in prints, focusing on Western prints. Includes essays on paper surface (how surface creates or affects texture, receptivity to ink, and level of surface), color (prepared and dyed paper), size, and decorated margins. Catalog list does not include images.

Clark Stacks NC53 U55 1977

Watermarks

Briquet, Charles Moise. *Les Filigranes. Dictionnaire Historique des Marques du Papier dès leur Apparition vers 1282 Jusqu'en 1600. Avec 39 Figures dans le Texte et 16,112 Fac-similés de Filigranes.* New York: Hacker Art Books, 1966.

A history of watermarks, arranged alphabetically by the descriptive titles of the marks. Includes a bibliography.

Clark Stacks NC53 B75 1923 Repr.

Churchill, W. A. *Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and their Interconnection.* Amsterdam: M. Hertzberger, 1967.

Lists of papermakers, arranged by country; plates reproduce 578 watermarks, corresponding to numbers given in the text.

Clark Stacks NC53 C48 Repr.

Heewood, Edward. *Watermarks, Mainly of the 17th and 18th Centuries.* Hilversum, Holland: Paper Publications Society, 1969.

Basic compilation of watermarks of the seventeenth and eighteenth centuries.

Clark Stacks NC53 H43 1969

Mosser, Daniel W., et al, editors. *Puzzles in Paper: Concepts in Historical Watermarks.* London: Oak Knoll Press, 2000.

Essays from the International Conference on the History, Function, and Study of Watermarks held in Roanoke, Virginia. Not a general work on watermarks but a selection of essays on fairly specialized topics.

Clark Stacks NC53 I58 1996

Piccard, Gerhard, editor. *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart: Findbuch.* Stuttgart: W. Kohlhammer, 1961.

Standard body of watermarks. Each volume deals with watermarks of a different type: crowns, towers, scales, anchors, implements and weapons, keys, crosses, trees and leaves and flowers, etc. Bibliographic references throughout.

Clark Stacks NC53 B28 (Volumes 1–22)

Online Resources

[Institute of Conservation Book and Paper Group](#)

The Book and Paper Group is devoted to the conservation of paper and related materials and the advancement of the craft and science of paper conservation both within the profession and in terms of public awareness.

Website is useful for finding ICON publications, connecting to Chantry Library (which has a wonderfully quirky browsable catalog), and finding links to other paper conservation resources.

Electronic resource: http://www.icon.org.uk/index.php?option=com_content&task=view&id=253&Itemid=31

[International database of watermarks and paper used for prints and drawings 1450–1800](#)

Website created by the Dutch Institute for Art History, Florence. Online project to record, digitize, and study both watermarks and the structure of paper used for prints and drawings as well as artists' letters. Database is a prototype and does not yet contain very much data. Browse by type of object depicted (birds, mammals, coats of arms, initials, etc.) or search by place of origin, author/artist/painter, and year of creation.

Electronic resource: <http://www.iuoart.org/wmdb.htm>

[PaperOnline: Your Educational Resource and Portal Link to the Paper World](#)

Educational website created by the Confederation of European Paper Industries. Covers many aspects of paper production, including paper history, the paper cycle, paper and the environment, and paper grades and products. "Paper history" section contributed by the Swiss Paper Museum and Museum for Writing and Printing. Site includes links to paper museums, paper associations, paper research institutes, and other commercial and non-commercial organizations.

Electronic resource: <http://www.paperonline.org/index.html>

[The Thomas L. Gravel Watermark Archive \(English\)](#)

Online database of the Thomas L. Gravel Watermark Collection of photographic reproductions of over 7,000 watermarks in paper, made between 1400 and 1835. Searchable on watermark characteristics (e.g. watermark name/number, mill, dimensions, chainline spacing, etc.) and administrative characteristics. Database can also be browsed by various categories, e.g. date of use, author, location. Thumbnails of watermarks can be clicked for larger images. Click "Bibliography" and "Other Online Watermark Databases" for links to a lengthy bibliography, other watermark databases and sites, and other information.

Electronic resource: <http://wiz2.cath.vt.edu:8200/>

Artists' and Collectors' Signatures, Monograms, and Designations

Facsimiles of artists' signatures can often be found in museum catalogs. Other materials on artists' signatures in the Clark library are *Benezit's Dictionnaire* (**Reference N40 B4 1999**), the *Dictionary of Art* (**Reference N31 D48**), and books on monograms and signatures (**Reference N45**).

In working with prints, the researcher needs to be able to identify not only the artist's signature but also any mark that a collector may have added to the print. The definitive source for collectors' designations and print artists' signatures and marks is Lugt, below.

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes : Marques Estampillées et Écrites de Collections Particulières et Publiques, Marques de Marchands, de Monteurs et d'Imprimeurs, Cachets de Vente d'Artistes Décédés, Marques de Graveurs Apposées après le Tirage des Planches, Timbres d'Édition, etc.: avec des Notices Historiques sur les Collectionneurs, les Collections, les Ventes, les Marchands et Éditeurs, etc.* The Hague: M. Nijhoff, 1956.

This important resource reproduces identification marks placed on drawings and prints. Marks are grouped into the following categories: 1) names, inscriptions, and monograms; 2) figures; 3) marks difficult to decipher and Japanese marks; 4) numbers; and 5) specimens of writings. Includes extensive sales information and index to names of collectors, artists, dealers, and publishers.

Clark Reference N5200 A1 L8 Repr

Published print collections

Costume Prints in the British Museum. [microfiche] Bath: Mindata, in association with the Trustees of the British Museum, 1992.

Costume prints from the Department of Prints and Drawings in the British Museum. Fiche are organized by country (English costume, French costume, etc.), with later sections for ecclesiastical costume, theatrical and fancy costume, arms and armour, military uniforms, and musical instruments.

Ground Floor Annex, shelves under windows

Freedberg, David. *Dutch Landscape Prints of the Seventeenth Century.* London: British Museum Publications, 1980.

The vast holdings of the British Museum are used to illustrate the history of the genre of Dutch 17th-century landscape prints. Includes a select bibliography.

Clark Stacks N1042 D8 1980

Griffiths, Anthony, editor. *Landmarks in Print Collecting: Connoisseurs and Donors at the British Museum Since 1753.* London: British Museum Press, 1996.

Exhibition catalog for a British Museum show on the collections of ten collectors over a 250-year period. Introduction on the Department of Prints and Drawings of the British Museum and the history of print collecting. Lengthy essays on each collector/collection as well as commentary on each print.

Clark Stacks N1042 A1 1996

Historical Prints in the British Museum. [microfiche] Bath: Mindata, in association with the Trustees of the British Museum, 1983.

Historical prints from the Department of Prints and Drawings in the British Museum. Two sets of prints: Continental (fiche nos. 1–122) and British (fiche nos. 123–204). Most fiche have brief titles that name an event portrayed in a series. British fiche have the name of the reigning monarch printed on each title strip, and all fiche

titles include the date range of the images contained on it. Each print has the Museum accession number, so that photographic prints or further information may be obtained from the Museum.

Ground Floor Annex, shelves under windows

Sporting Prints in the British Museum. [color microfiche] Surrey: Emmett Publishing, 1993.

Collection of prints that “present a panorama of an important area of British life.” Images are arranged in alphabetical order by original artist, with anonymous works at the end. Each artist’s images are arranged in a subject order. The printed guide can be used to find specific prints. Indexed by artist and engraver.

Ground Floor Annex, shelves below windows

Linzeler, André. *Inventaire du fonds français: graveurs du seizième siècle.*

Clark Stacks N2024 F76 1932

Weigert, Roger-Armand. *Inventaire du fonds français: graveurs du XVII siècle.*

Clark Stacks N2024 F77 1939

Roux, Marcel. *Inventaire du fonds français; graveurs du dix-huitième.*

Clark Stacks N2024 F78 1930

Laran, Jean. *Inventaire du fonds français après 1800.*

Clark Stacks N2024 F79 1930

Hébert, Michèle. *Inventaire des gravures des écoles du Nord: 1440–1550.*

Clark Stacks N2024 A7 1982–83

Bibliothèque Nationale (France). Cabinet des Estampes. Paris: M. Le Garrec, 1930–.

Series of catalogs of the collection of French prints in the Bibliothèque Nationale in Paris, compiled by experts in the period covered. Arranged alphabetically by engraver. Volumes devoted to engravers before 1800 contain full entries on 3,000+ prints by 150 to 200 printmakers. Volumes on engravers after 1800 catalog 20,000 to 30,000 prints by 600+ printmakers in brief, precise entries. Indispensable for research on French prints.

Print Serials

Art on Paper. New York, 1998– .

Clark Stacks N1 P72 Library has vol. 3– (1998-99–)

Artist’s Proof. New York, 1961–72. (Later titled *Print Review*)

Clark Stacks N1 A797 Library has vol. 1–5 (1961–1967)

Il Conoscitore di Stampe. Milan, 1975–1983.

Clark Stacks N1 P71 Library has no. 15-29—no. 60 (1975–1983)

Imprint: Journal of the American Historical Print Collectors’ Society. New York, 1976– .

Clark Stacks N1 I375 Library has vol. 1– (1976–)

Nouvelles de l’Estampes. Paris.

Clark Stacks N2 N6 Library has no. 8-10– (1966–)

Print Collector’s Newsletter. New York, 1970– .

Clark Stacks N1 P72 Library has vol. 1–27, nos. 1, 2 (1970-72–1996)

Print-Collector’s Quarterly. Woodstock, VT, 1911–1950.

Clark Stacks N1 P73 Library has vol. 1–30 (1911–1949-51)

Print Connoisseur, a Quarterly Magazine for the Print Collector. New York, 1920–1932.

Clark Stacks N1 P75 Library has vol. 1–11, no. 3 (1920/21–1931); holdings incomplete

Print Quarterly. London, 1984– .

Clark Stacks N1 P76 Library has vol. 1– (1984–)

Print Review. (Titled *Artist's Proof* 1961–72.) New York, 1973–1985.

Clark Stacks N1 P77 Library has (1973–1985)

Prints. New York, 1930–1938.

Clark Stacks N1 P78 Library has vol. 1-2–vol. 7-8 (1930-32–1936-38)

Electronic Resources

The following databases will help to find articles, dissertations, books, and other materials in art history and history, but also in religion and literature for those who might be working with book illustrations or needing information on literary, folk, biblical, or mythological characters.

[Art Abstracts](#)

[Art Index Retrospective](#)

A good starting point for locating articles in fine arts journals, book reviews, and articles in museum bulletins for any period or genre of art, from classical antiquity to the present. Subjects such as archaeology, architectural history, museum studies, and the decorative arts are also included. *AIR* covers 1929–1984; *AA* covers 1984 to the present; abstracts from 1994 on.

Clark/Williams Electronic Resources

Related print title: *Art Index*. New York: H.W. Wilson, 1929–. (Library has 1929–1984.)

Clark Reference Z3957 A7

[Bibliography of the History of Art](#)

Provides citations and abstracts for materials on European and American art from late antiquity to the present. Indexes journal articles, books, essays, conference proceedings, and exhibition catalogs in the field of art history. Covers mostly visual arts. BHA merges three databases: *Bibliography of the History of Art* (1990 to the present), *International Repertory of the Literature of Art* (1975–1989), and *Repertoire d'Art et d'Archeologie* (1973–1989). To search further back in time or to search in print see the print titles, below.

Clark/Williams Electronic Resources

Bibliography of the History of Art. Santa Monica: J. Paul Getty Trust, Getty Art History Information Program, 1991–. (Library has 1991–1999)

Clark Reference Z5937 B54

International Repertory of the Literature of Art (RILA). New York: College Art Association of America, 1975–1990. (Library has 1973–1989)

Clark Reference Z5937 R5

Repertoire d'Art et d'Archéologie. Paris: Bibliothèque d'art et d'archéologie, 1910–1989. (Library has 1910–1989)

Clark Reference ZN5300 R46

[Dissertation Abstracts](#)

Indexes U.S., Canadian, British, and some European theses and dissertations from academic institutions in North America and Europe from 1861 to the present. Abstracts for dissertations were added to the database in 1980; abstracts for theses in 1988. Dissertations can be an especially rich source for materials on a subject, and they include exhaustive bibliographies. Most dissertations can be obtained through Interlibrary Loan.

Clark/Williams Electronic Resources

[Historical Abstracts](#)

Index to scholarly articles, dissertations, and book reviews in the field of history and culture. Wide-ranging database with powerful, flexible search capabilities. An important source of material on art and art history published in history journals that are not indexed by the art history databases. *HA* covers world history, excluding the United States and Canada, from 1450 to the present.

Clark/Williams Electronic Resources

[Humanities Abstracts](#)

Indexes core scholarly journals from disciplines in the humanities, including archaeology, classical studies, folklore, history, journalism, literature, music, performing arts, philosophy and religion. Coverage is from 1980 to the present. For earlier coverage, consult the print indexes at Sawyer: *Humanities Index* (1974–), *Social Sciences and Humanities Index* (1966–1974), and *International Index* (1907–1965).

Clark/Williams Electronic Resources

[MLA Bibliography](#)

Premier index to journals, monographs, working papers, proceedings, and other publications in the fields of languages, literature, linguistics, theater and film, and folklore. Coverage is from 1963 to the present.

Clark/Williams Electronic Resources

[Religion Database \(ATLA\)](#)

Index to scholarly materials in religion and theology. Indexes journals, multi-author works, and book reviews. Covers such topics as Biblical studies, world religions, church history and religious perspectives on social issues. Coverage is from 1949 to the present.

Clark/Williams Electronic Resources

Internet Resources

[Museum and Library Websites](#)

[The British Museum: Explore/Highlights](#)

Searchable database of the online image collection at the British Museum. Browse the database by cultures, people, places, or materials, or use the search box to search by artist's name, subject, or technique (search "etching" for example). The information that accompanies each work includes robust and scholarly discussion, bibliography, and a thumbnail list of other similar works.

Electronic resource: <http://www.thebritishmuseum.ac.uk/explore/highlights.aspx>

[The British Museum: Search the collections database](#)

Search the museum's collection of 2-dimensional pictorial art. The database includes the newly mounted Prints and Drawings database, which includes about 220,000 records and more than 100,000 images. Users are advised to "use the advanced search page and read the Help screens carefully, as the searching mechanism is quite powerful, and allows you to access the underlying thesauri and authority files."

Electronic resource: http://www.britishmuseum.org/research/search_the_collection_database/advanced_search.aspx

[Connecticut College Wetmore Print Collection](#)

Website created by the Connecticut College Visual Resources Department on the Wetmore Print Collection and the Black Print Collection, which includes original etchings by Rembrandt and woodcuts and engravings by Dürer. Browse the indexes to find images and cataloging information.

Electronic resource: <http://camel2.conncoll.edu/visual/index.html>

[Fine Arts Museums of San Francisco ImageBase](#)

Searchable database of the FAMSF collections, including the Achenbach Foundation for Graphic Arts. Use the Advanced ImageBase Search for more precise searching. Search the website (as opposed to the ImageBase) for "achenbach" to find out about recent exhibitions of material from the Achenbach collection. Click "Collections" and "Works on Paper" to find out more about the Achenbach collection and to see highlights from it.

Electronic resource: <http://www.thinker.org/>

[Hermitage State Museum Digital Collection: Paintings, Prints, and Drawings](#)

Choose "Prints" and browse by artist or by title. Once a work of art is selected, click "Similarity Search" (or scroll to the bottom of the screen) for a drop-down menu that offers various possibilities for searching for other works by the same artist, from the same series/book, from the same region or country, made with the same technique, and of the same theme or genre.

Electronic resource: <http://www.hermitagemuseum.org/fcgi-bin/db2www/browse.mac/category?selLang=English>

[Library of Congress Prints and Photographs Division, Prints and Photographs Online Catalog](#)

Click "Search the Catalog" to get a list of LCPPD collections. From here, click "Fine Prints" (collection #25) to search the collection of almost 112,000 prints from 1450 to 1997 by artists around the world, or use the search box at the top of the screen to search across all collections.

Electronic resource: <http://www.loc.gov/rr/print/catalog.html>

[Louvre: Inventory of the Department of Prints and Drawings](#)

An exhaustive catalogue of the museum's 140,000 works on paper, by some 4,500 artists; it provides access to the drawings, cartoons, pastels, and miniatures listed in the original handwritten inventories of the Cabinet des Dessins of the Musée du Louvre and the Musée d'Orsay. Choose "Oeuvres" and click "Recherche Multicritère" to search by inventory number, artist, school, date, subject, or technique, or in the context of the history of the collection. Information about the artists (in French) is also provided (lives, works, style). Includes images.

Electronic resource: <http://arts-graphiques.louvre.fr/fo/visite?srv=home>

[National Gallery: Search the Collection](#)

Search the National Gallery of Art collection. Click "Expanded Search" to search by artist, title keyword, school, style, and medium. In many cases records include full-screen and/or detail images; in addition, records often provide provenance, inscription, exhibition history, and bibliography.

Electronic resource: <http://www.nga.gov/search/index.shtm>

[Spencer Museum of Art Printroom](#)

Click "Prints from the Collection" to access an index to the SMA's print collection, including works by Cranach, Durer, Holbein, Mantegna, van Leyden, and others. The index can be used to bring up images and limited information on each print.

Electronic resource: <http://www.ku.edu/~sma/prints.html>

General Resources

[ArtCyclopedia](#)

Searchable website with links to information on artists, art movements, works of art, art galleries and sales, and art museums. Search for artists by name or browse by art movement, and click on links to images of works of art on museum websites. Some parts of the database are available only to subscribers; the Clark library does not subscribe.

Electronic resource: <http://www.artcyclopedia.com/>

[Art History Resources on the Web: Prints and Photography](#)

Gateway site; includes links to museum websites and those areas of online websites (such as Michael Greenhalgh's site at the Australian National University and the Web Gallery of Art) having to do with prints.

Electronic resource: <http://witcombe.sbc.edu/ARTHprints.html#prints>

[Bibliography of Print Publishers' Stocklists](#)

A list, compiled by Peter Fuhring of Binghamton University, of publishers and dealers of prints active in Europe and the Americas before 1900, along with the date of publication of their catalogs or stocklists, which are identified only by their dates.

Electronic resource: <http://bingweb.binghamton.edu/~gmckee/Fuhring/List.html>

[Print Council of America](#)

Offers a spare but carefully chosen selection of resources for the study and care of prints, including basic bibliographies on the care of prints, printmaking techniques, researching the authenticity of a print, defining a print, and determining the value of a print, plus general publications and links to online resources. Also houses the "PCA Search Index to Print Catalogues Raisonnés" (annotated above under "Reference Sources on Artists"), the online version of *The Print Council Index to Oeuvre-Catalogues of Prints by European and American Artists* by Timothy A. Riggs, expanded and brought up-to-date by Lauren B. Hewes.

Electronic resource: <http://www.printcouncil.org/index.html>

[PrintsOnWeb.com](#)

Website for Salamon & Co., a print dealer in Italy, so the caveats appropriate to any commercial site apply. Click on "The Museum" for a fun and flashy multimedia history of art in 15 volumes, a section on incisory techniques, and a glossary. The company's catalog is also searchable by subject, artist, and other ways. Fairly detailed information is given for each print.

Electronic resource: <http://www.printsonweb.com/english/>