Monochrome Printmaking
An Introduction to Monochrome Manual Printmaking Techniques
A Selected Bibliography

Compiled by Thea Burns, Helen H. Glaser Conservator for Special Collections in the Harvard College Library, for the program, Identifying Monochrome Printing Processes for Illustrations, held at Harvard on March 24, 2005.

Primary Sources

Anon., *The Complete Aquatinter: being the whole process of etching & aquatinting in aquatinta; the method using the aquafortis, with all the necessary tools, &c...*, London, J.Barfield, (1804).

An early treatise on the subject. Contains 4 original prints illustrating various grounds and processes.


The first treatise on etching and engraving; it was published 200 years after their invention in mid 15th-century Europe.


Illustrated by 10 original specimens of different styles of engraving.


The only early treatise on the subject. Contains over 300 illustrations engraved on wood.


The first separate work in Europe on wood cutting, the oldest graphic process.


Senefelder’s account of his invention, 20 years later. Translated into English as *A Complete Course of Lithography*, London, R. Ackerman, (1819). Within 12 years of the invention of lithography treatises began to be published in Germany and, over the next 40 years, some 50 works explaining the process were published in Western Europe.
Secondary sources


An exhibition catalogue that explores a neglected subject, the role of the 18th-century reproductive engraver, who made prints for private commissions or the book trade. He has often been overlooked as a mechanical or commercial accessory to the great creative printmakers who expressed ideas uniquely in prints.


A comprehensive and generously illustrated handbook which gives the relevant technical terminology in French and German, as well as English.


A basic book for those attempting to identify printmaking processes.


A brief yet comprehensive and satisfying review of a vast subject.


An account of the history of aquatint in France (c.1758-1782) and a survey of its development in Britain (c.1771-1782).


A description of the Gillot process based on the original patent specification (1871) and an early description (1894).


Excellent introduction to the identification of traditional printmaking processes.


Enriches the history of image printmaking by placing the technical procedures into the broader historical context in which printmakers operated.


Situates the rise of wood engraving, circa 1800, in the context of earlier white line engraving and new technological advances, the development of wove paper and the Stanhope iron press.


This book provides an integrated view of the Renaissance print as social and artistic enterprise.

Museum of Modern Art, NYC, *What is a Print?*,

Make your own prints.


Close descriptions of various aquatint grains. Excellent detailed images of grain structures.


In this slim book, Twyman considers the origin, evolving technologies, and multiplication of printed artefacts, eastern and western.


Traces the social, economical, and technical history of the mezzotint, 1642 - 20th century. Contains a vast amount of information. Somewhat frustrating to use because of its distaste for the scholarly apparatus of documentation.


Discusses the phenomenon of printing from stereotype and electrotypic plates in the 19th-century U.S. Well illustrated.