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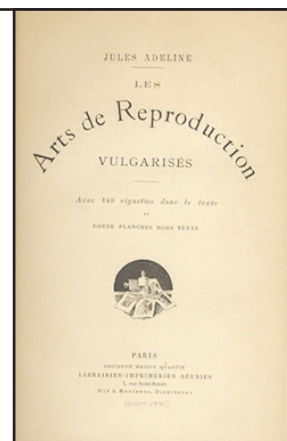
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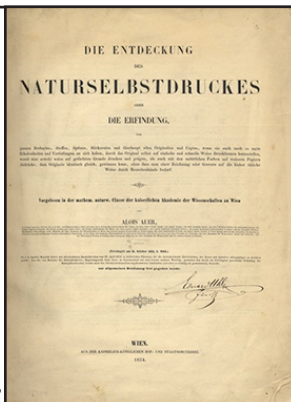
1. Adeline, Jules. **LES ARTS DE REPRODUCTION VULGARISÉS** : Avec 140 vignettes dans le texte, et douze planches hors texte. Paris: Librairies-Imprimeries Réunies, [1894]. First ed. Small 4to., [6], ix, 379 pp., 140 illustrations in text, 12 plates. Later quarter cloth and marbled paper over boards; titled in gilt on the spine. A near fine copy.

\$225.00

This manual describes in great detail, every contemporary printing technique and its variations, both photochemical and hand, on metal, stone, black and white, as well as those in color. When applicable, the chemical formula is included. The vignettes are captioned and serve as details for the procedures; the twelve plates are examples of the major processes, ie, engraving, lithography, photogravure, collotype, chromolithography, etc.



2. Auer, Alois, Ritter von Weisbach. **DIE ENTDECKUNG DES NATURELSELBSTDRECKES, ODER, DIE ERFINDUNG, VON GANZEN HERBARIEN, STOFFEN, SPITZEN, STICKEREIEN UND ÜBERHAUPT ALLEN ORIGINALIEN UND COPIEN** ... Vienna: Kaiserlich-Königlichen Hof- und Staatsdruckerei, 1854. First polyglot edition. Folio, 75 pp., 19 leaves of color plates, facsimiles. Later binding, full calf with gilt spine label. Slight rubbing to cover and binding, a few missing tissue guards, chips from the corners of a few leaves, scattered foxing and soiling, else good to very good copy. Housed in cloth slipcase.



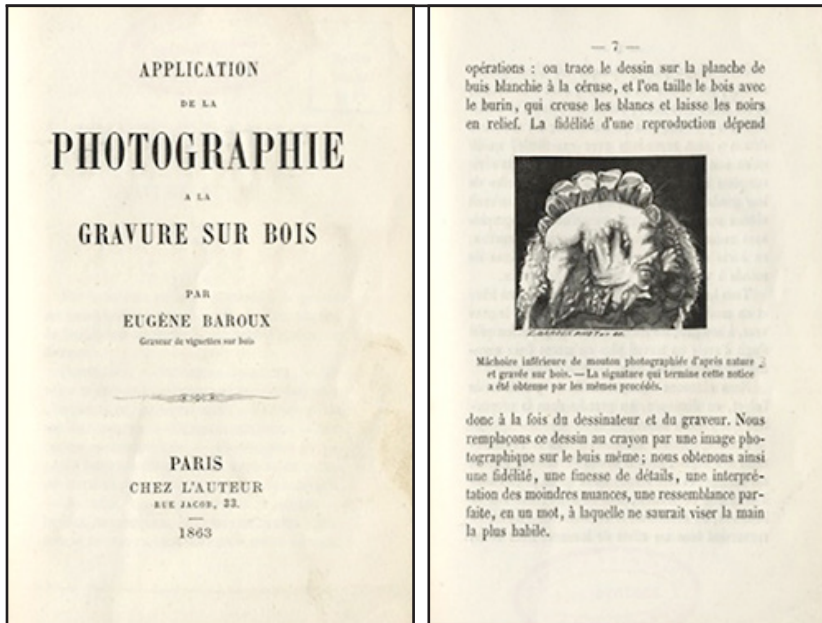
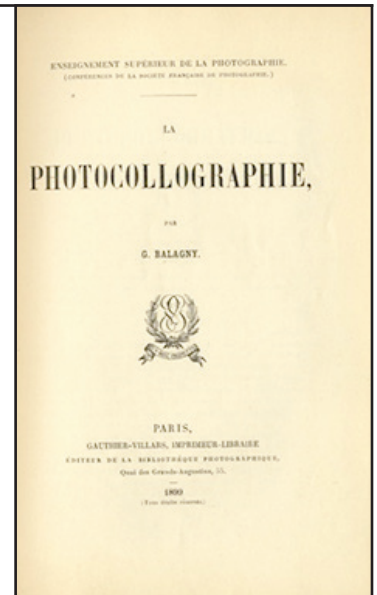
\$3,250.00

Alois Auer, is generally regarded as the man who introduced "nature printing," i.e., the use of actual specimens of an object to act as the printing plate. The objects here are lace, leaves, fossils, flowers, petrified wood, etc. This volume was printed in answer to Henry Bradbury's claim to have invented nature printing before Auer; Bradbury's letters are included in facsimile. Text in German, English, Italian and French. On the title page is the signature of Eduard Uhl (1813-1892), who was mayor of Vienna from 1882 to 1889.

3. Balagny, George. **LA PHOTOCOLLOGRAPHIE.** Paris: Gauthier-Villars, 1899. First ed. 8vo., 28 pp. Printed paper wrappers. Very good and unopened.

\$125.00

Manual for a process commonly referred to as collotype, phototypie, Albertype, etc. It is a planographic printing method that is the earliest form of the photolithographic process, and much improved over the initial invention in 1855 by A. Poitevin. Blind stamped "Hommage" by the publisher. Roosens and Salu #8311. OCLC locates 8 copies, with George Eastman House, Harvard and NYPL as the only holdings in the U.S.



4. Baroux, Eugène. **APPLICATION DE LA PHOTOGRAPHIE À LA GRAVURE SUR BOIS.** Paris: Chez L'Auteur, 1863. First ed. 16mo., 15 pp., 1 illustration. Cloth and marbled boards. Neat library and deaccession stamp. Near fine.

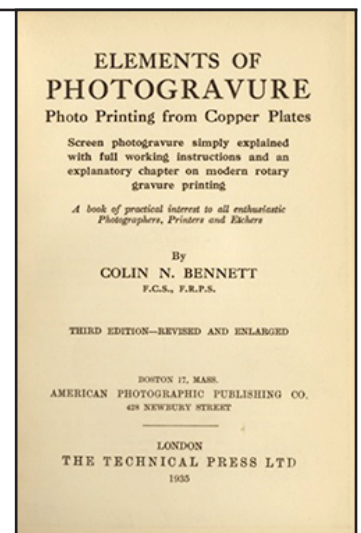
\$425.00

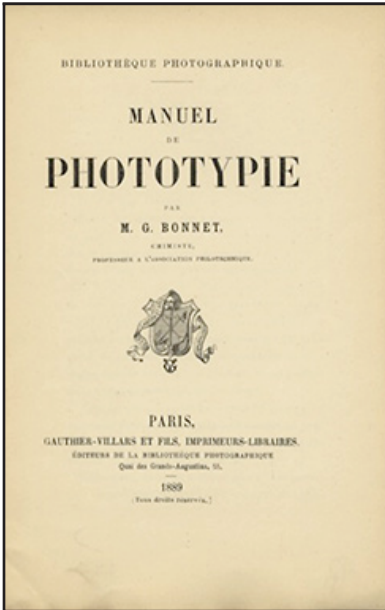
The illustration shows the lower jaw of a sheep which was photographed and then engraved on wood. OCLC locates only four copies; none in North America.

5. Bennett, Colin N. **ELEMENTS OF PHOTOGRAVURE: PHOTO PRINTING FROM COPPER PLATES. SCREEN PHOTOGRAVURE SIMPLY EXPLAINED WITH FULL WORKING INSTRUCTIONS AND AN EXPLANATORY CHAPTER ON MODERN ROTARY GRAVURE PRINTING. A BOOK OF PRACTICAL INTEREST TO ALL ENTHUSIASTIC PHOTOGRAPHERS, PRINTERS AND ETCHERS.** London: The Technical Press Ltd., 1935. Third edition-revised and enlarged. 12mo., viii, 151 pp., color photogravure frontispiece, 3 full-page b&w gravures, 36 figures in text, adverts. Cloth, rear hinge slightly rubbed. Very good.

\$85.00

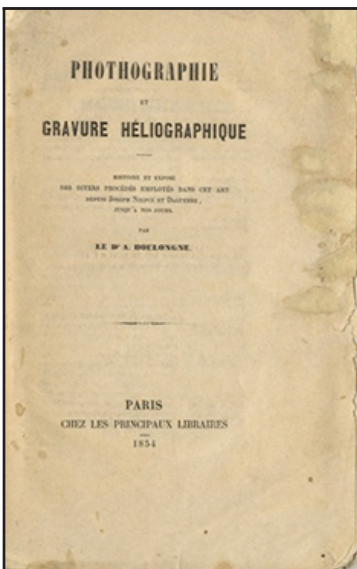
Still regarded as the best working manual of this process.





6. Bonnet, M.G. **MANUEL DE PHOTOTYPIE**. Paris: Gauthier-Villars et Fils, 1889. First ed. Small 8vo., x, 146 pp., illustrated. The printed paper wrappers are chipped at the corners and lacking much of the spine; very slight occasional foxing. A good copy. \$275.00

Phototype was a name formerly given the photolithographic process invented by Poitevin and to a secret process of carbon printing invented by Joubert; it has since been applied to collotype. This volume traces the history and provides a detailed illustrated formulary and procedural manual. Roosens and Salu # 8296



7. Boulongne, A. **PHOTOGRAPHIE (sic) ET GRAVURE HELIOGRAPHIQUE. HISTOIRE ET EXPOSÉ DES DIVERS PROCÉDÉS EMPLOYÉS DANS CET ART DEPUIS JOSEPH NIEPCE ET DAGUERRE, JUSQU'À NOS JOURS PAR DR. A. BOULONGNE**. Paris: Chez les Principaux Libraires, 1854. First separate edition (reprinted from *Moniteur Universel* December 11, 12, and 31, 1853 and January 11, 13 and 23, 1854. . 8vo., 58 [1] pp. The edges of several leaves show moderate staining; in one instance, conservation has been applied to the blank margin, with no loss of text. Later binding of quarter calf with tips, and marbled paper over boards.

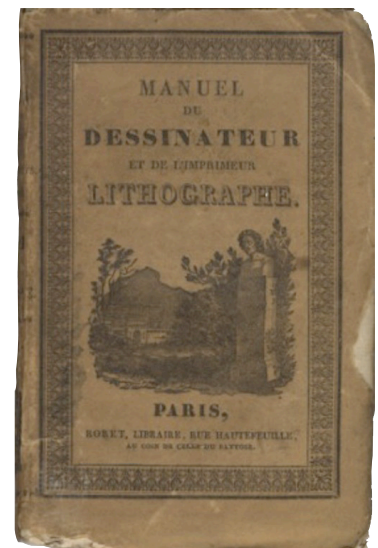
\$3,000.00

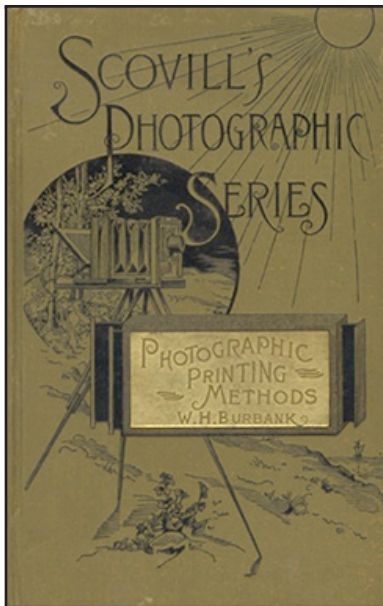
Covers photography on glass (one of the earliest to suggest gelatin negatives), metal, and use of albumen and collodion coatings. Also, describes the photomechanical technique of Niépce, and his association with Daguerre; the processes of Talbot, Bayard and Blanquart-Evrard. are explained and include their chemical formula. OCLC lists only three holdings: George Eastman House, NYPL, and Princeton University. Roosens and Salu #8215, chronologically, the first entry under the heading Photomechanical Printing Systems/ Gravure Printing (Intaglio, Photogravure).

8. Brégeaut, L.-R. **MANUEL COMPLET THÉORIQUE ET PRATIQUE DU DESSINATEUR ET DE L'IMPRIMEUR LITHOGRAPHE**. Paris: Roret, Libraire, 1827. Seconde Édition, revue, corrigée, augmentée, et ornée de douze lithographies. 24mo., (ii) adverts, xxxvi, 176 pp., 12 illustrations (6 of which are on two folding leaves). Illustrated paper wrappers which are lacking a few minor chips. Small stains to the blank margin of several leaves; negligible worm holes at the edges of a few leaves, with no loss of text nor image; light occasional foxing, otherwise very good. Housed in a new custom made cloth and marbled paper over boards clamshell box.

\$850.00

Provides a detailed account on the state of the art with illustrations of apparatus and examples of techniques. This second, revised edition was published in the same year as the first edition.





9. Burbank, Rev. W.H. **PHOTOGRAPHIC PRINTING METHODS: A PRACTICAL GUIDE TO THE PROFESSIONAL AND AMATEUR WORKER.** NY: Scovill Manufacturing Co., 1887. First ed. 8vo., 221 pp., i-xix pp. adverts, errata; frontis, illustrated. Illustrated cloth; Neat ink stamp of the previous owner on the front pastedown. A near fine copy.

\$275.00

A detailed textbook and formulary which includes, iron and uranium compounds, platinotype, carbon printing, opal and porcelain printing, as well as the Ives method for half-tone, photogravure, and various methods for wood and metal engraving using photomechanical processes. Includes an original photogravure, and a bromide print of an old Spanish cottage in Santa Barbara, Ca., by W. D. Holmes. Roosens and Salu #8913,

10. Burton, W(illiam) K. **PRACTICAL GUIDE TO PHOTOGRAPHIC & PHOTO-MECHANICAL PRINTING.** London: Marion and Co., 1892. Second ed., revised and enlarged. 8vo., xvii, 415 pp., text illustrations, plus 46 pp. adverts. Cloth. Occasional pencil underlining and marginalia, else very good.

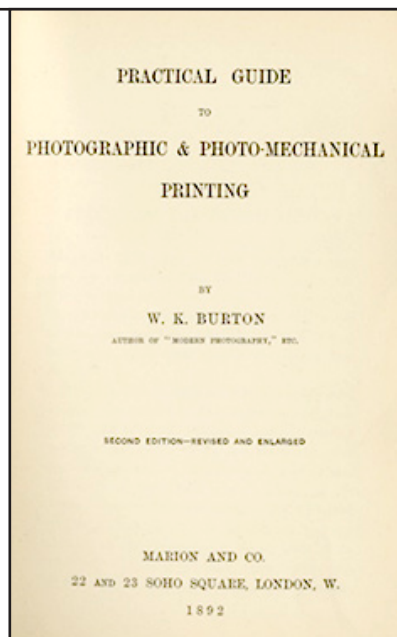
\$150.00

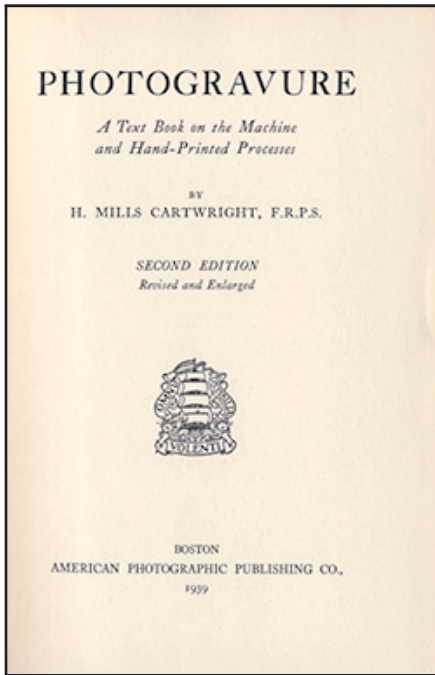
All manner of photographic and photomechanical printing methods are outlined in the historical sketch and explained in detail in the following fifty chapters. The photomechanical processes covered are, Woodburytype, Stanotype, collotype, photolithography, asphalt processes, etching transfers on zinc, half-tone, and intaglio processes including the Talbot-Klic photogravure process.

11. Burton, W(illiam) K. **PRACTICAL GUIDE TO PHOTOGRAPHIC & PHOTO-MECHANICAL PRINTING.** London: Marion and Co., 1887. Facsimile of first edition. 8vo., xiv, 355 pp., text illustrations, plus 111 pp. adverts. Cloth. Fine. (#29354)

\$85.00

All manner of photographic and photomechanical printing methods are outlined in the historical sketch and explained in detail in the following forty-four chapters. The photomechanical processes covered are; Woodburytype, Stanotype, p, collotype, photolithography, asphalt processes, etching transfers on zinc, half-tone, and intaglio processes including the Talbot-Klic photogravure process.





12. Cartwright, H. Mills. **PHOTOGRAVURE: A TEXT BOOK ON THE MACHINE AND HAND-PRINTED PROCESSES.** Boston: American Photographic Publishing Co., 1939. Second edition, revised and enlarged. 8vo., xvii, 202 pp., illustrated. Cloth. Very good.

\$75.00

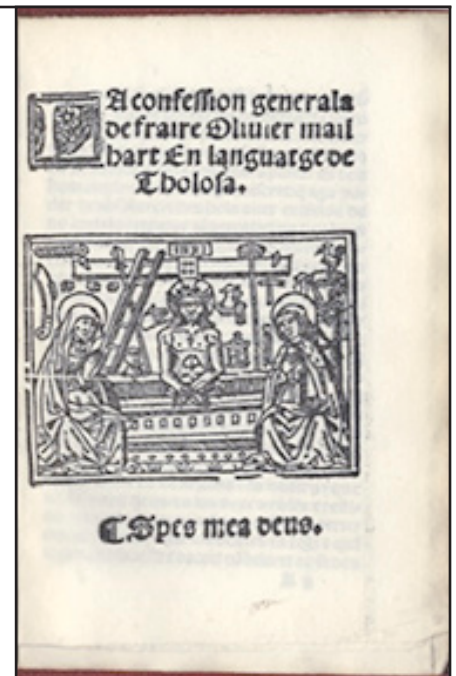
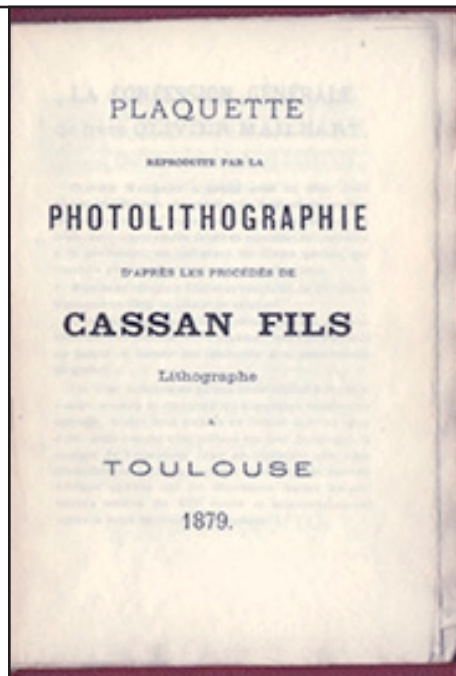
Chapters include the preparations of originals, photographic operations, retouching negatives and positives, carbon resist, etching, machine printing, hand-printed photogravure, four and two color methods. Still the most practical manual for this process.

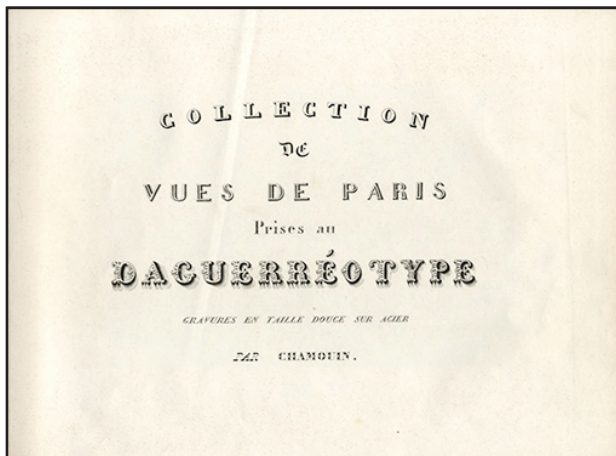
13. Cassan Fils. **PLAQUETTE REPRODUITE PAR LA PHOTOLITHOGRAPHIE, D'APRÈS DE CASSAN FILS LITHOGRAPHE: LA CONFESSION GÉNÉRALE DE FRÈRE OLIVIER MAILHART.** Toulouse: (Cassan Fils), 1879. 16mo., (4) pp., plus 30 pages in facsimile. Cloth. Very good.

\$250.00

A fine example on the quality of photolithography of the period. This is a facsimile of an early sixteenth century text with illustrated title page, "La confession generala de fraire Olivier Maillart en languaige de Tholosa" (sic). OCLC locates only a single copy in France. This copy bears the neat signature of Jacques Boulenger, author, critic and specialist in medieval literature.

The printing house Cassan Fils was one of the largest in Toulouse, and one of the finest in all France in the late nineteenth century. They commissioned several talented artist for posters to advertise themselves, among the most famous were Alphonse Mucha and Arthur Foache.



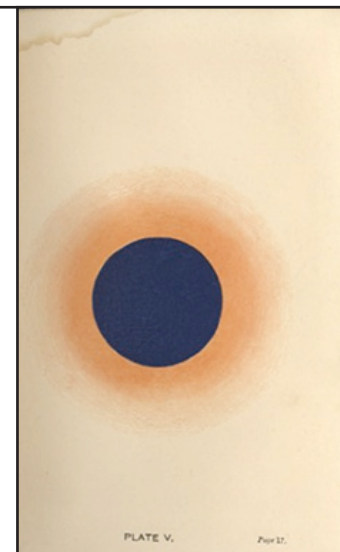
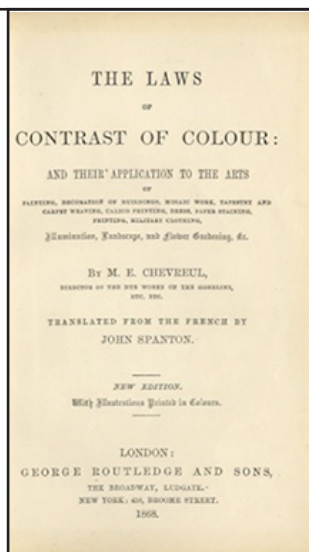
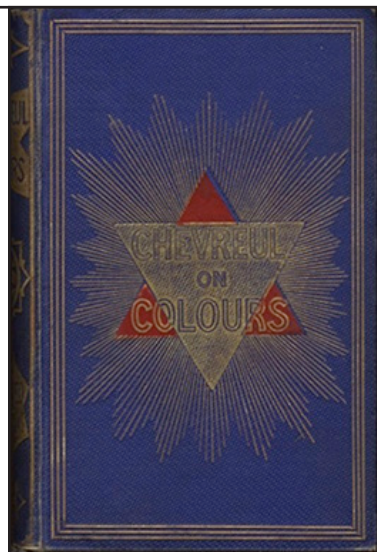


14. (Chamouin, J.B.M.). **COLLECTION DE VUES DE PARIS: PRISES AU DAGUERRÉOTYPE. GRAVURES EN TAILLE DOUCE SUR ACIER. PAR CHAMOUIN.** (Paris: Chamouin), Circa, 1845. First ed. Oblong folio, 25 engraved plates and engraved title. Gilt and blind-embossed boards, backed in calf with gilt tooling. The hinges have been repaired, and several of the blank tissue guards are creased or worn. else a very good copy.

\$750.00

The first books illustrated by photographs used steel engravings based on daguerreotypes. Later editions were printed with additional plates, either 26 or 28 total; the title was similar but mentioned the number of plates. Also, the page size of the later editions was reduced.

15. Chevreul, M.E. (Michel Eugène). **THE LAWS OF CONTRAST OF COLOUR: AND THEIR APPLICATION TO THE ARTS OF PAINTING, DECORATION OF BUILDINGS, MOSAIC WORK, TAPESTRY AND CARPET WEAVING, CALICO PRINTING, DRESS, PAPER STAINING, PRINTING, MILITARY CLOTHING, ILLUMINATION, LANDSCAPE, AND**



FLOWER GARDENING, ETC. Translated from the French by John Spanton. London: George Routledge and Sons, 1868. New Edition, with illustrations printed in colours. 12mo., xvi, 243 pp., 16 full-page color plates (Plate IX as frontispiece) with tissue guards, 1 b&w plate, and 1 diagram with a moveable flap. Publisher's elaborate color illustrated cloth. Spine ends lightly rubbed, faint dampstain to rear along spine, and a small dampstain to top blank edge of first few leaves and oddly, only to the top blank margin of the plates. Very good.

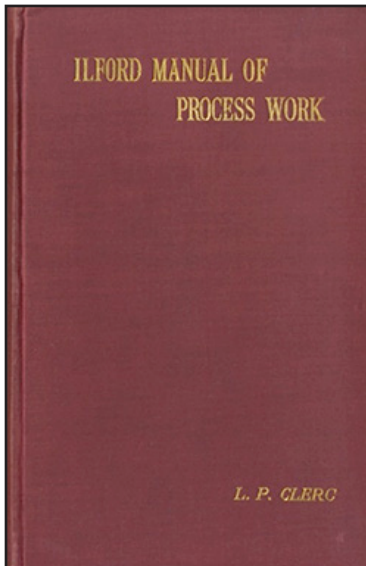
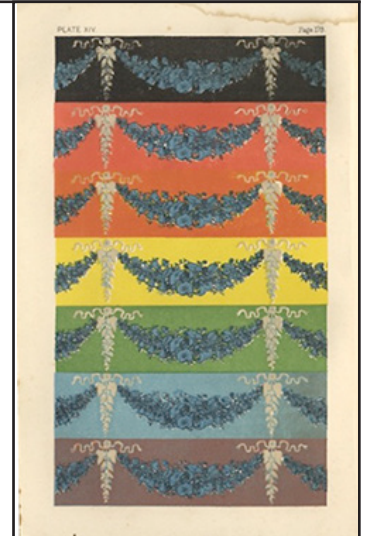
\$175.00

A classic in the field, and one of the most influential treatises on color written during the nineteenth century. The author presents a thorough review of color perception, color printing, the use of color use in architecture, gardening, military clothing, etc. The preface indicates this as the third edition, entirely revised. The color plates were printed by Edmund Evans from woodblocks (the grain is visible under magnification) rather than the often assumed, chromolithographic process.

16. Chevreul, M(ichel) E(ugène). **THE PRINCIPLES OF HARMONY AND CONTRAST OF COLOURS, AND THEIR APPLICATIONS TO THE ARTS: INCLUDING PAINTING, INTERIOR DECORATION, TAPESTRIES, CARPETS, MOSAICS, COLOURED GLAZING, PAPER-STAINING...** Translated from the French by Charles Martel. London: Henry G. Bohn, 1859. Third ed., illustrated. Thick small 8vo., xxvii, 403 [1] pp, 15 color plates (1 folding), diagrams, folding table. Cloth. Moderately rubbed, shallow dampstain along top edge throughout in margin only. A good copy.

\$175.00

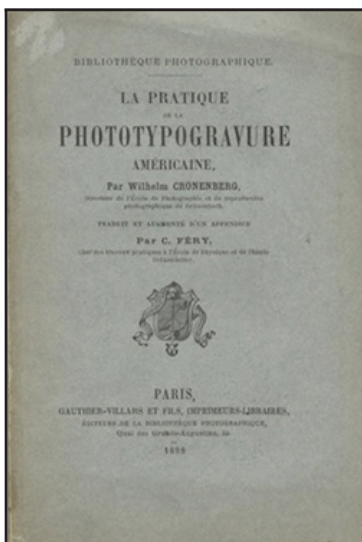
A classic review of color perception in painting, tapestry, stained glass, fabric, gardening, paper, etc. Unlike the 1865 edition with a slightly differing title, translated by John Spanton, the color plates in the 1859 edition are chromolithographs.



17. Clerc, L.P. **THE ILFORD MANUAL OF PROCESS WORK.** London: Ilford, 1926. First English language edition, or second edition. 8vo., x, 251 pp., text illustrations, adverts. Gilt-titled cloth. Very good.

\$45.00

Devoted entirely to graphic arts reproduction processes; line photoengraving, half-tone, photolithography, photogravure, three-colour process, polychromatic half-tone, etc. Translated from the original French edition.



18. Cronenberg, Wilhelm. **LA PRATIQUE DE LA PHOTOTYPOGRAVURE AMÉRICAINNE.** Traduit et augmenté d'un appendice par C. Féry. Paris: Gauthier-Villars et Fils, 1898. First French ed. 12mo., xi, 156 pp., text illustrations, 13 full-page half-tone plates, publisher's adverts. Printed paper wrappers. The top blank corner of the title page is lacking; wholly unopened. Blind-stamped "Hommage." Mild wear to the wrappers; a very good copy.

\$185.00

An excellent review of the various American half-tone, or screened processes with numerous illustrations of apparatus and plates made with different techniques. Wilhelm Cronenberg, established a private boarding school for photographic instruction in 1858, at Schlos Grönenbach, Bavaria. All branches of photography and methods of reproduction were taught, and the school was very successful. In 1895 he published the German edition of this important work on half-tone printing, Roosens and Salu # 8269. This French translation is Roosens and Salu #8240.



19. Dembour, A(drien-Népomucène). **DESCRIPTION D'UN NOUVEAU PROCÉDÉ DE GRAVURE EN RELIEF SUR CUIVRE, DITE ECTYPOGRAPHIE MÉTALLIQUE, INVENTÉ PAR A. DEMBOUR, GRAVEUR ET LITHOGRAPHIE A METZ.** Metz: Imprimerie de S. Lamort, 1835. Revised edition. 4to., 31 pp., plus 8 plates. Contemporary plain tan paper wrappers which show age-toning, staining and wear at the edges with a repair to the spine on the blank verso. The text block and plates are mildly damp stained and show moderate wear and soiling and are partially disbound. Laid in a newly made clamshell box of cloth with a printed paper spine label. A good copy of a rare pamphlet.

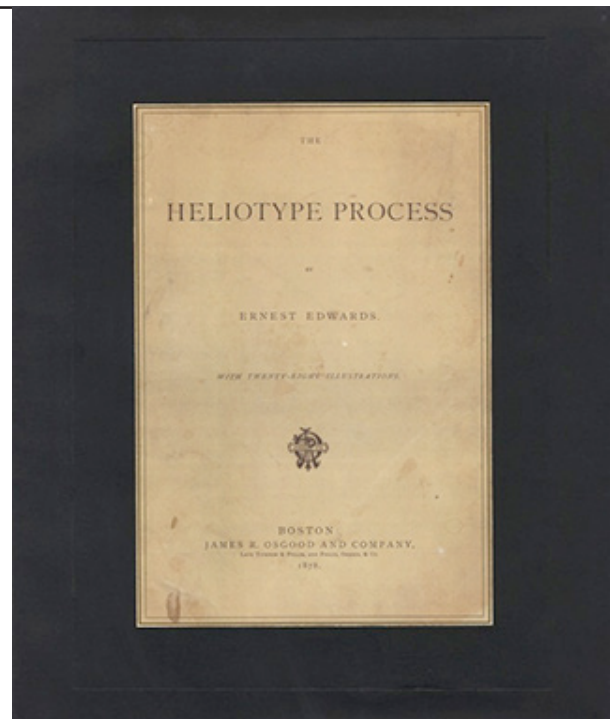
\$1,750.00

“Relief etching on copper, or ecktypography, was the name which A. Dembour, an engraver in Metz (Lorraine), called the relief process invented by him in 1834. He made drawings on copper plates with greasy varnish and etched away the bottom, which was not covered by the varnish. This is perhaps one of the first publications on the so-called relief etching for letter press printing...” Eder’s HISTORY OF PHOTOGRAPHY, 1945. The first edition, 1834, was only 17 pp., with one or more plates. OCLC locates only 2 copies, both in France. OCLC locates only 7 copies of this expanded edition of 1835.

20. Edwards, Ernest . **THE HELIOTYPE PROCESS.** Boston: J.R. Osgood and Co., 1876. First edition, (second issue?). 4to., 19 pp., plus 28 plates. Edge-chipped, damp stained. Newly rebound in paper over boards with facsimile of the front wrapper applied to the upper cover. The original front wrapper that was fragmented is bound in. A correction slip has been pasted in to the list of illustrations. A good copy.

\$500.00

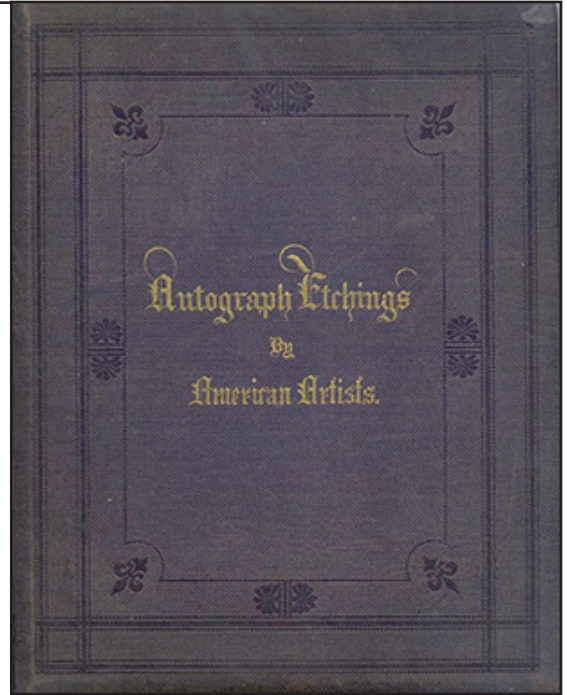
Ernest Edwards invented this form of collotype to compete with the Albertype; in 1872 he produced the first heliotype in the United States. The heliotype plates illustrate the various uses and applications of the process, including a brief history. The front wrapper shows the date of publication as 1878, while the title page shows 1876. No listings were located with the 1878 date. It is assumed that sheets of the first edition were later bound up by the publisher with a date of 1878 on the wrapper.



21. Ehninger, John W., compiler. **AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS, PRODUCED BY A NEW APPLICATION OF PHOTOGRAPHIC ART, UNDER THE SUPERVISION OF JOHN W. EHNINGER. ILLUSTRATED BY SELECTIONS FROM AMERICAN POETS.** NY: W.A. Townsend & Co., 1859. First ed. Folio, (10) pp., with 12 mounted cliché-verre, on albumen paper, each with an accompanying leaf of poetry, and tissue guard; a.e.g. Bound in the publisher's original gilt-titled cloth. Slight chipping at the spine ends and tips, which has been expertly restored. Endpapers have a few spots of soiling. A superior copy. Housed in a newly made clamshell box of cloth with printed labels.

\$5,000.00

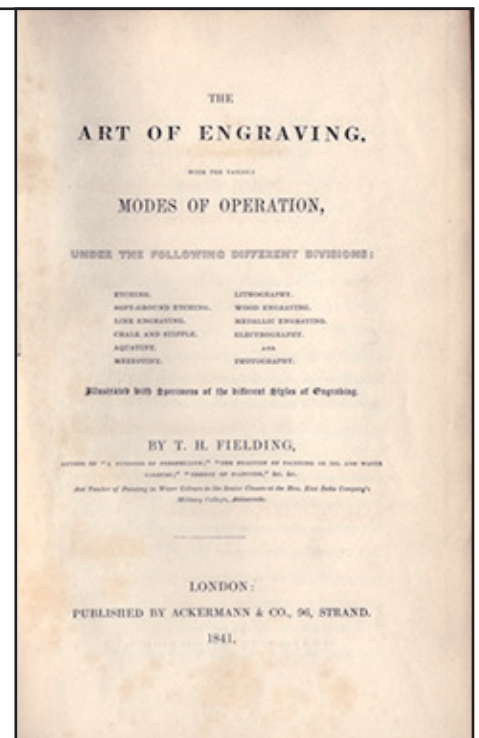
This is the first published collection of American examples of the cliché-verre process; the use of drawing or painting on glass which was then used as a negative to make positive photographic prints. This process was popularized in France by Corot, and later used by other artists including Paul Klee. In the first three pages, the author outlines, in detail, his process, with his own improvements for rendering detail in skies and distant backgrounds. The photographic printing was performed by P.C. Duchochois. Facing each print is a complimentary selection of poetry by F.S. Cozzens, J.G. Whittier, J.R. Lowell, W.C. Bryant, T. Buchanan Read, Bayard Taylor, H.W. Longfellow, et al. The prints are THE POOL by Asher B. Durand; THE PURITAN by Emmanuel Leutze; AUTUMN by J.F. Kensett; NOON by F.O.C. Darley; THE LAKE by J.W. Casilear; THE WIGWAM by Eastman Johnson; SPRING by S.R. Gifford; CHILDHOOD by G.C. Lambdin; WINTER by George Boughton; THE SEA-SHORE by W.P.W. Dana; THE TROPICS by L.R. Mignot, and THE EXILES by J.W. Ehninger.



22. Fielding, T(heodore) H(enry). **THE ART OF ENGRAVING, WITH THE VARIOUS MODES OF OPERATION, UNDER THE FOLLOWING DIFFERENT DIVISIONS: ETCHING, SOFT-GROUND ETCHING, LINE ENGRAVING, CHALK AND STIPPLE, AQUATINT, MEZZOTINT, LITHOGRAPHY, WOOD ENGRAVING, MEDALLIC ENGRAVING, ELECTROGRAPHY, AND PHOTOGRAPHY. ILLUSTRATED WITH SPECIMENS OF THE DIFFERENT STYLES OF ENGRAVING.** London: Ackermann & Co., 1841. First ed. Small 4to., vii, 109 pp., (4), 14 pp. priced adverts, frontispiece, 9 full-page plates. Original blind and gilt-stamped cloth. Two engraved plates have been mounted to the front endpapers. Occasional foxing, extremities rubbed; rebounded with the original spine laid-down; the blank paper plate guards have been removed, otherwise very good. Housed in a new quarter cloth and pastepaper clamshell box.

\$750.00

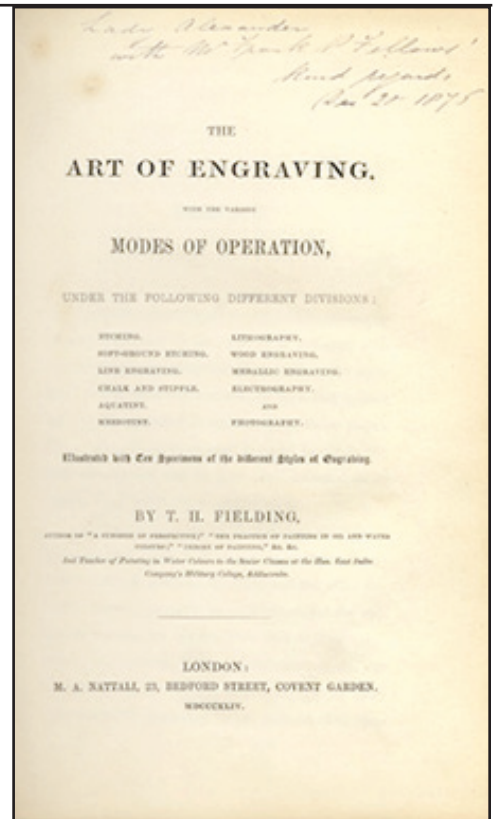
Gernsheim INCUNABULA #652 states, "Contains 'Sketch of the different methods of photogenic drawing', pp. 101-9." This section on photography describes three methods, ostensibly Talbot's, where an image is obtained on paper treated with nitrate or chloride of silver; Niepce's plate preparation with resins, bitumens or essential oils, and Daguerre's.



23. Fielding, T(heodore) H(enry). **THE ART OF ENGRAVING, WITH THE VARIOUS MODES OF OPERATION, UNDER THE FOLLOWING DIFFERENT DIVISIONS: ETCHING, SOFT-GROUND ETCHING, LINE ENGRAVING, CHALK AND STIPPLE, AQUATINT, MEZZOTINT, LITHOGRAPHY, WOOD ENGRAVING, MEDALLIC ENGRAVING, ELECTROGRAPHY, AND PHOTOGRAPHY.** ILLUSTRATED WITH SPECIMENS OF THE DIFFERENT STYLES OF ENGRAVING. London: M.A. Nattali, 1844. Second edition. Small 4to., vii, 109 pp., (4) adverts, 10 full-page plates (including frontispiece), plus (3) pp. adverts. Original blind and gilt-stamped cloth. Previous owner's inscription. Light foxing on the title page, else a near fine copy.

\$750.00

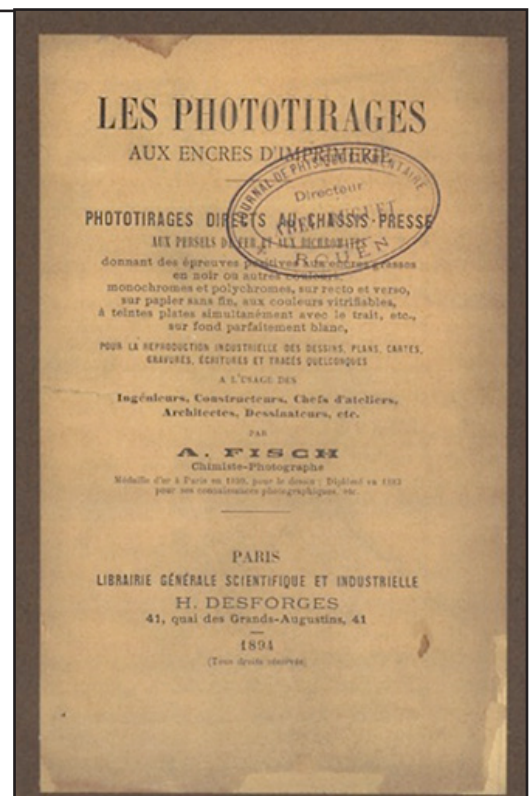
Gernsheim INCUNABULA #652 states, "Contains 'Sketch of the different methods of photogenic drawing', pp. 101-9." This section on photography describes three methods, ostensibly Talbot's, where an image is obtained on paper treated with nitrate or chloride of silver; Niepce's plate preparation with resins, bitumens or essential oils, and Daguerre's. This second edition appears to be from the sheets of the first edition (1841) with a reset publisher. The cloth binding is also a variant of 1841.



24. Fisch, A. **LES PHOTOTIRAGES AUX ENCRE D'IMPRIMERIE. PHOTOTIRAGES DIRECTS AU CHÂSSIS-PRESSE AUX PERSELS DE FER ET AUX BICHROMATES:** Donnant des épreuves positives aux encres grasses en noir ou autres couleurs, monochromes et polychromes, sur recto et verso, sur papier sans fin, aux couleurs vitrifiables, à teintes plates simultanément avec le trait, etc., sur fond parfaitement blanc, pour la reproduction industrielle des dessins, plans, cartes, gravures, écritures et tracés quelconques. Paris: Librairie Générale Scientifique et Industrielle, 1894. First ed. Small 8vo., 86 pp. Printed paper wrappers; edges chipped, old stamps, dampstain at the fore edge, most noticeable on the first and last leaves. Bound in new wrappers with a facsimile of the front wrapper affixed. A fair copy, partially unopened. Housed in a newly made cloth clamshell box with a printed paper label on the spine.

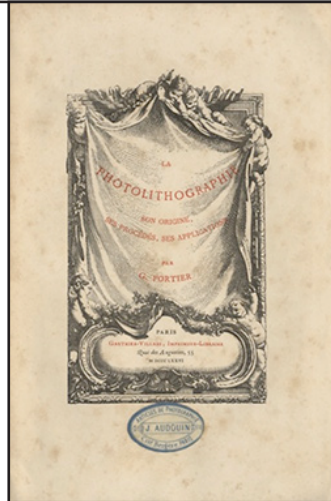
\$150.00

How to obtain ink impressions and other images directly from sensitized coatings. Presentation from the editor. Roosens and Salu #8304.. OCLC locates 8 copies with only 2 in the U.S.

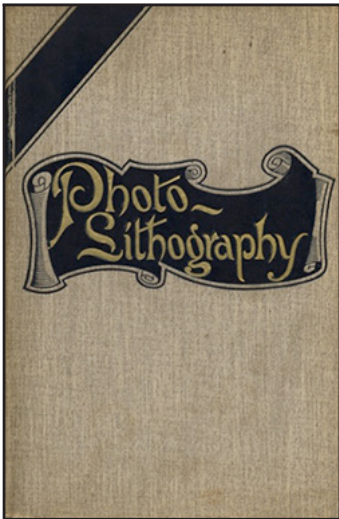


25. Fortier, G. **LA PHOTOLITHOGRAPHIE: SON ORIGINE, SES PROCÉDÉS, SES APPLICATIONS.** Paris: Gauthier-Villars, 1876. First ed. 8vo., 74 pp., plus 2 leaves with 3 plates, 2 of which are in color. Original decorative paper wrappers. Scattered foxing, wrappers creased, slight soil. The title page bears the stamp of the Paris distributor. A good copy. Housed in a new quarter tree calf and cloth clamshell box with morocco label on spine.

\$1,000.00



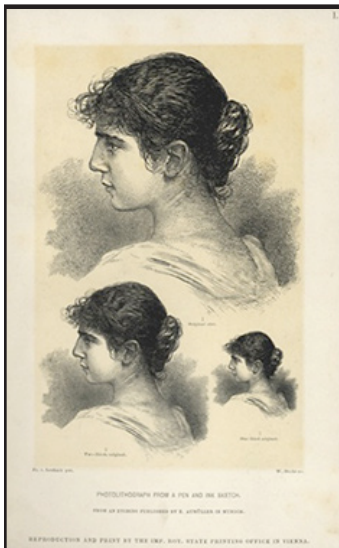
The first part presents a history and describes the first experiments in photolithography. The rest of the book is devoted to processes and formulas. The first plate is a two page photolithographic facsimile of an engraving by Albrecht Dürer; the two color plates are examples of chromolithography. Roosens and Salu #8288. OCLC locates several holdings for the microform and internet resource copies, with only Die Deutsche Nationalbibliothek, Staatsgalerie Stuttgart and Bibliotheque National de France holding original copies.



26. Fritz, Georg. **PHOTO-LITHOGRAPHY.** Translated by E.J. Wall. London: Dawbarn and Ward, 1895. First English ed. 8vo., (ii), 89 [2] pp., illustrations in text, 6 full-page plates, 12 adverts. Decorative cloth. Moderate soiling to cloth, faint foxing to a few leaves. Very good.

\$150.00

A Complete manual of all manner of photolithographic printing process with formulary. The six plates appear at the rear of this manual and include the following: photolithography from a pen and ink sketch, from a copper plate engraving, autotypy from an original drawing, positive print from a pantograph, chromated gelatin negative print from a pantograph, autographic drawing on a blue or ferroprussiate print. There is also an advert for "Angerer Scraper Boards" which has 8 mounted samples of boards with printed line tints, stamped lines, etc. English translation of Roosens and Salu #8305.



27. Fritz, Georg. **PHOTO-LITHOGRAPHY.** Translated by E.J. Wall. London: Dawbarn and Ward, 1895. First English ed. 8vo., (ii), 89 [2] pp., illustrations in text, 6 full-page plates, 12 adverts. Decorative cloth. Moderate soiling to cloth, lower tips rubbed with a slight crease to the rear board. Very good.

\$125.00

A complete manual of all manner of photolithographic printing process with formulary. The six plates appear at the rear of this manual and include the following: photolithography from a pen and ink sketch, from a copper plate engraving, autotypy from an original drawing, positive print from a pantograph, chromated gelatin negative print from a pantograph, autographic drawing on a blue or ferroprussiate print. There is also an advert for "Angerer Scraper Boards" which has 8 mounted samples of boards with printed line tints, stamped lines, etc. English translation of Roosens and Salu #8305.

28. Gamble, Charles W. **MODERN ILLUSTRATION PROCESSES: AN INTRODUCTORY TEXTBOOK FOR ALL STUDENTS OF PRINTING METHODS.** London: Sir Isaac Pitman & Sons, 1933. First ed. 8vo., xv, 388 pp., illustrated. Cloth. Very good

\$50.00

A manual for photomechanical processes, especially for the illustration of books. With chapters on color printing.

MODERN ILLUSTRATION
PROCESSES
AN INTRODUCTORY TEXTBOOK FOR
ALL STUDENTS OF PRINTING METHODS

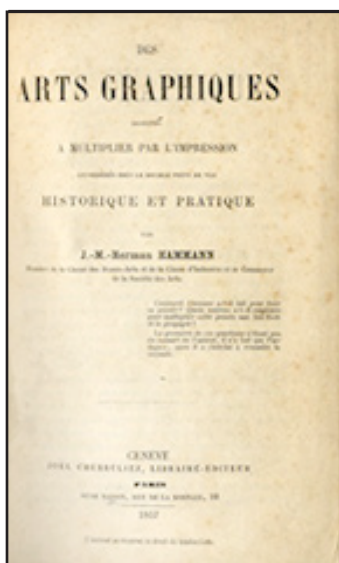
BY
CHARLES W. GAMBLE

G.B.E., M.Sc. Tech.
LATELY HEAD OF THE DEPARTMENT OF PRINTING AND PHOTOGRAPHIC
TECHNOLOGY, IMPERIAL COLLEGE OF TECHNOLOGY, LONDON
FORMERLY PRINCIPAL OF THE L.C.C. SCHOOL OF PHOTO-ENGRAVING
AND LITHOGRAPHY, LONDON



"It is also true that a man sees more of things
themselves when he sees more of their origin
for their origin is a part of them, and indeed
the most important part of them."
G. K. CHESTERTON,
"St. Francis of Assisi."

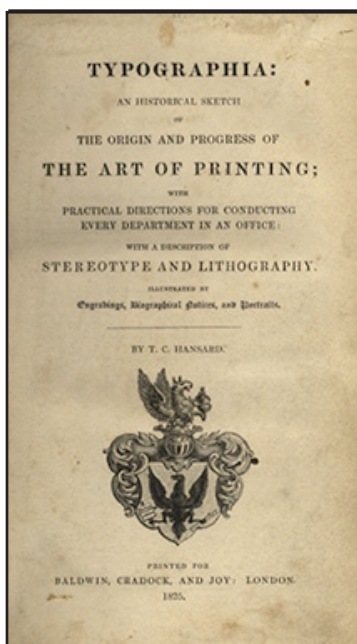
LONDON
SIR ISAAC PITMAN & SONS, LTD.
1933



29. Hammann, J.-M.-Herman (Jean Martin Herman). **DES ARTS GRAPHIQUES DESTINÉS A MULTIPLIER PAR L'IMPRESSION; CONSIDÉRÉS SOUS LE DOUBLE POINT DE VUE HISTORIQUE ET PRATIQUE.** Geneva: Joël Cherbuliez; Paris: Même Maison, 1857. First ed. 12mo., xii, 489 pp. Light scattered foxing, else very good, t.e.g. Newly bound in quarter morocco and marbled paper; gilt-title within raised bands on spine.

\$850.00

Considered one of the best and most comprehensive descriptions of all forms of graphic arts printing to date. It includes descriptions of the heliographic process of Nicéphore Niepce, the Daguerreotype process, through the photolithographic process of Alphonse Poitevin. Not listed in Roosens and Salu. Scarce.



30. Hansard, T.C. (Thomas Curson). **TYPOGRAPHIA: AN HISTORICAL SKETCH OF THE ORIGIN AND PROGRESS OF THE ART OF PRINTING; WITH PRACTICAL DIRECTIONS FOR CONDUCTING EVERY DEPARTMENT IN AN OFFICE: WITH A DESCRIPTION OF STEREOTYPE AND LITHOGRAPHY.** ILLUSTRATED BY ENGRAVINGS, BIOGRAPHICAL NOTICES, AND PORTRAITS. London: Printed for Baldwin, Cradock, and Joy, 1825. First ed. Thick small 4to., xvi, [8], 939 [25] pp., frontispiece, plates (some folding), portraits. Contemporary half calf and marbled boards, gilt title and decorative rules within raised bands along spine, endpapers and edges marbled. A closed tear to first folding leaf has been repaired on the blank verso of the plate with no loss. The title page has some chipping at the gutter and a former owner's signature on the blank reverse of the frontispiece has left a bleed-through impression. There is occasional finger soiling, predominantly to the first and last leaves. A good or better copy.

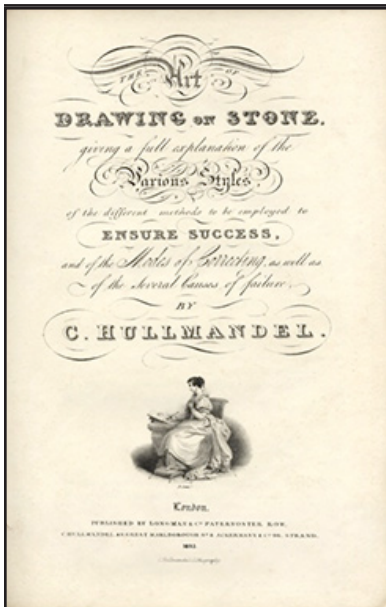
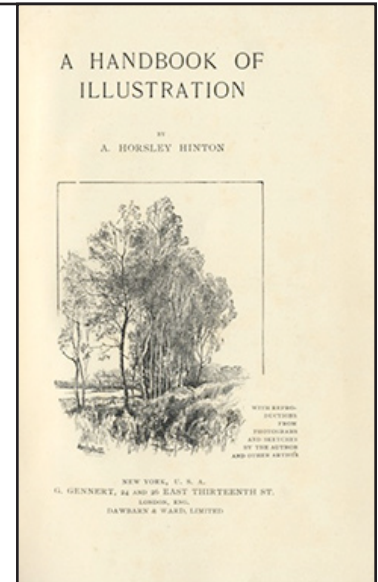
\$750.00

Designed to include all relevant practical instructions for the experienced printer; type founding, papers, presses, inks, accounting practices, prices, stereotyping, lithography and decorative printing. Humorous, excellent illustrations of presses, examples of work, and detailed drawings. Hansard, beginning in 1803, printed the debates of the two British Houses. Subsequently, the daily record of Parliamentary proceedings is now known as Hansard.

31. Hinton, A. Horsley. **HANDBOOK OF ILLUSTRATION**. NY/London: G. Gennert, (1894). First U.S. edition. 8vo., 120 pp., (18) adverts, frontispiece with tissue guard, numerous sketches and photos. Illustrated cloth. The cloth is soiled and rubbed; light foxing to the blank margin of the frontispiece, else a very good copy.

\$100.00

Hinton was the editor of the PHOTOGRAPHIC ART JOURNAL and THE AMATEUR PHOTOGRAPHER. He was an early member of The Linked Ring and the Photographic Salon. The above title is concerned with methods of reproduction, with emphasis on the photomechanical processes. Roosens and Salu #8333.



32. Hullmandel, Charles. **THE ART OF DRAWING ON STONE, GIVING A FULL EXPLANATION OF THE VARIOUS STYLES, OF THE DIFFERENT METHODS EMPLOYED TO ENSURE SUCCESS, AND OF THE MODES OF CORRECTING, AS WELL AS THE SEVERAL CAUSES OF FAILURE**. London: Longman & Co., C. Hullmandel & Ackermann & Co., 1833. Second edition. Small 4to., vii, 92 pp., decorative lithographic title page, plus 19 plates (including frontispiece), map, facsimiles. Contemporary binding of quarter roan with tips, and marbled paper over boards, gilt-titled label on spine. Housed in a custom made calf and cloth clamshell box, with a gilt-decorated label on spine. Slight bump to one board tip; else a near fine copy.

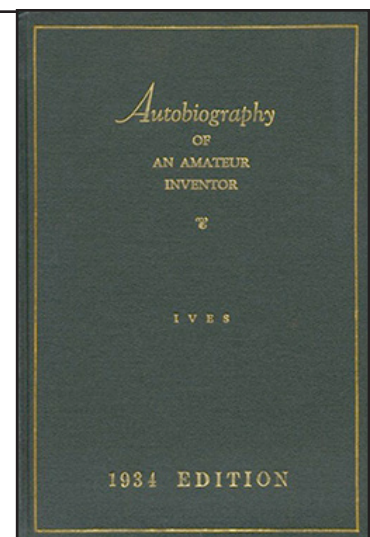
\$1,500.00

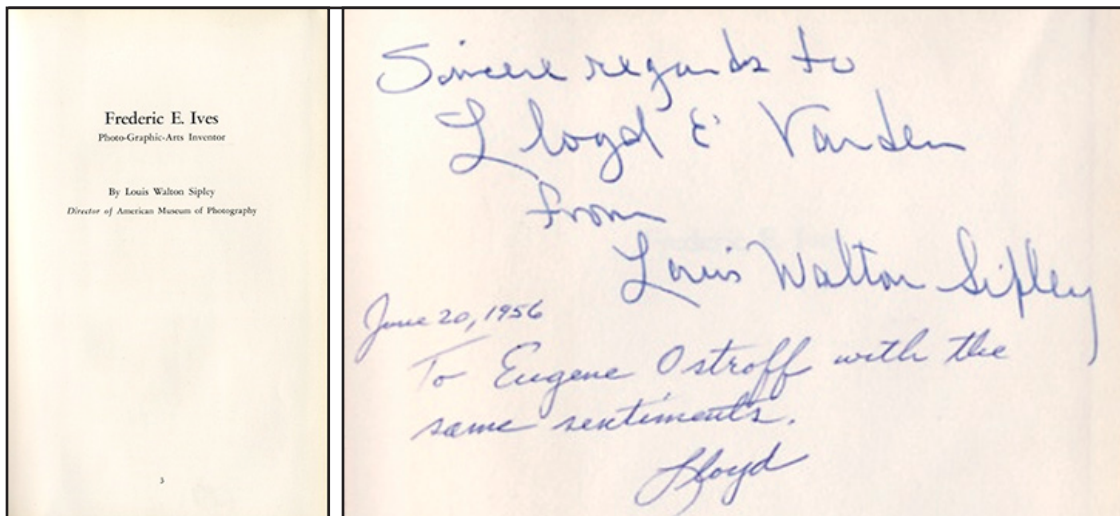
Contains very fine lithographic plates illustrating variant printing techniques, including using two plates. . Excellent descriptions of processes and survey of the field shortly before introduction of photography, and photomechanical methods of reproduction.

33. Ives, Frederic E. **AUTOBIOGRAPHY OF AN AMATEUR INVENTOR**. Philadelphia: Privately Printed, 1934 (1928). (Second edition, enlarged). 8vo., frontispiece portrait, 98 pp., plus (22) pp. addenda, notes. Gilt-titled cloth. Very good.

\$150.00

Ives, 1856-1937, is credited with the invention of the halftone photoengraving process, pioneer work in color photography and color photomechanical reproduction, among other major inventions. OCLC locates only three copies of this enlarged edition.

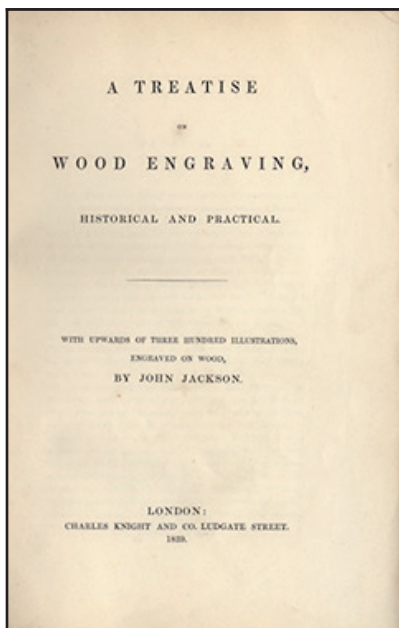




34. [IVES]. Siple, Louis Walton. **FREDERIC E. IVES: PHOTO-GRAPHIC-ARTS INVENTOR.** Philadelphia: American Museum of Photography, 1956. First ed. 8vo., 30 pp., errata slip, b&w and color photos. Gilt-titled cloth. Slight bump to one board tip. Very good.

\$125.00

Ives, 1856-1937, is credited with the invention of the halftone photoengraving process, pioneer work in color photography and color photomechanical reproduction, among other major inventions. Limited to 500 numbered copies. This copy is INSCRIBED by the author to Lloyd Varden; additionally inscribed by Varden to Eugene Ostroff.

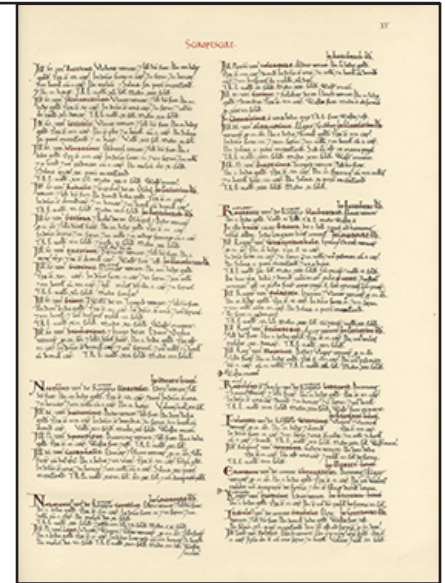


35. Jackson, John. **A TREATISE ON WOOD ENGRAVING, HISTORICAL AND PRACTICAL.** With Upwards of Three Hundred Illustrations, Engraved on Wood. London: Charles Knight and Co., 1839. First ed. 4to., xvi, 748 pp., errata leaf, illustrated largely with b&w engravings and a few printed in colors, t.e.g. Marbled paper over boards with spine and corners in morocco, titled in gilt. The boards are rubbed and the hinges have been expertly repaired; slight bump to the top corner of the first few leaves, else a good or better copy.

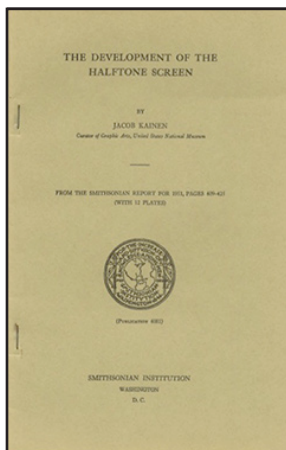
\$325.00

John Jackson is credited as the author although he was largely responsible for the wood engravings while William Andrew Chatto, credited in later editions, wrote much of the text.

36. James, Sir Henry. **DOMESDAY BOOK OR THE GREAT SURVEY OF ENGLAND OF WILLIAM THE CONQUEROR, A.D. MLXXXVI. FACSIMILE OF THE PART RELATING TO SHROPSHIRE.** Photo-Zincographed by Her Majesty's Command at the Ordnance Survey Office, Southampton, Colonel Sir H. James, Director., 1862. First ed. Folio, (vi), 16 pp.; illustration, text in red and black. The original 4 pp. prospectus has been tipped-in following the text. Decoratively blind-embossed cloth with gilt title and emblem, recased with new cloth spine and new endpapers. A very good copy. \$400.00



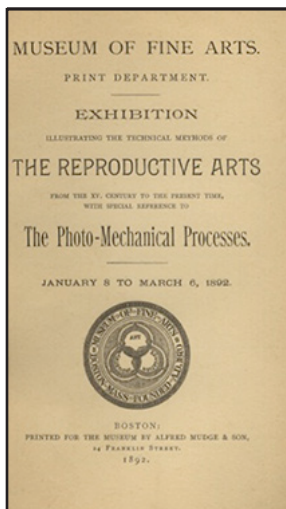
In 1859, Sir Henry James at the Ordnance Survey, Southampton, J.W. Osborne, head of the Government Survey Office in Melbourne and E.I. Asser in the Netherlands are credited with the introduction of photo-planographic printing from zinc plates; James made the first successful attempts on zinc at Southampton, in 1859. It proved to be a quick, cost effective and accurate means of making facsimiles or reductions in scale of official maps. Gernsheim, *THE HISTORY OF PHOTOGRAPHY*, 1685-1914 p. 547 "Besides Ordnance Survey maps, facsimiles of parts of the Domesday Book were published in 1861 (Cornwall) and 1862 (Hampshire). The Ordnance Survey Department also undertook facsimile reproductions for a large number of books..." An important advancement to the field of photomechanical reproduction



37. Kainen, Jacob. **THE DEVELOPMENT OF THE HALFTONE SCREEN.** Washington: Smithsonian Institution, (1952). 8vo., p. 409-425, illustrations. Stapled printed paper wrappers. Near fine.

\$25.00

Off-printed from the Smithsonian report for 1951, pages 409-425 (with 12 plates). Originally published by R.R. Donnelly & Sons Co., Chicago as a brochure entitled "The Halftone Screen." The half-tone screen was used by William Henry Fox Talbot, Alphonse Poitevin, Frederick von Egloffstein, Karl Klic and Frederic. E. Ives, in photolithography and photogravure.



38. Koehler, S.R. **EXHIBITION ILLUSTRATING THE TECHNICAL METHODS OF THE REPRODUCTIVE ARTS FROM THE XV. CENTURY TO THE PRESENT TIME, WITH SPECIAL REFERENCE TO THE PHOTO-MECHANICAL PROCESSES. JANUARY 8 TO MARCH 6, 1892.** Boston: Printed for the Museum by Alfred Mudge & Son, 1892. First ed. 12mo., xi, 98 pp. Printed paper wrappers. The wraps are brittle, with some chipping and tears to the rear wrapper; the spine has been conserved. Good in a newly made clamshell box of cloth and decorative paste paper.

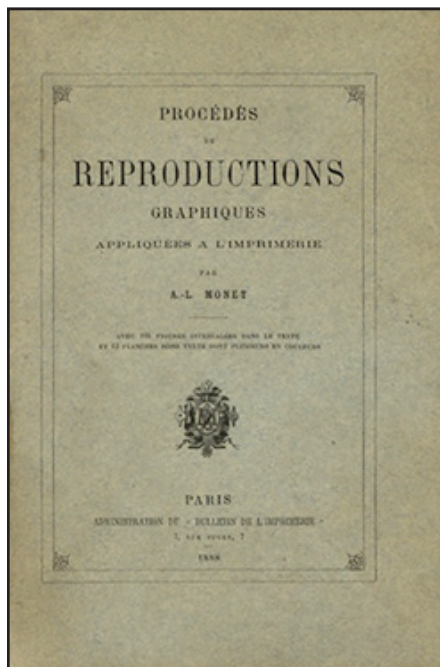
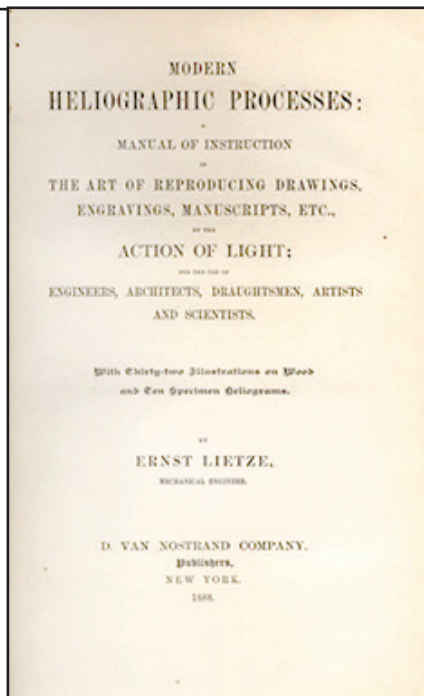
\$300.00

A most important exhibition.

39. Lietze, Ernst. **MODERN HELIOGRAPHIC PROCESSES: A MANUAL OF INSTRUCTION IN THE ART OF REPRODUCING DRAWINGS, ENGRAVINGS, MANUSCRIPTS, ETC., BY THE ACTION OF LIGHT; FOR THE USE OF ENGINEERS, ARCHITECTS, DRAUGHTSMEN, ARTISTS AND SCIENTISTS.** NY: D. Van Nostrand, 1888. First ed. Small 4to., viii, 143 pp., 4 pp. adverts.; 10 tipped-in "specimen heliograms" and 32 illustrations in text. Cloth, with moderate wear at the spine ends. A few scattered stains, else very good copy.

\$600.00

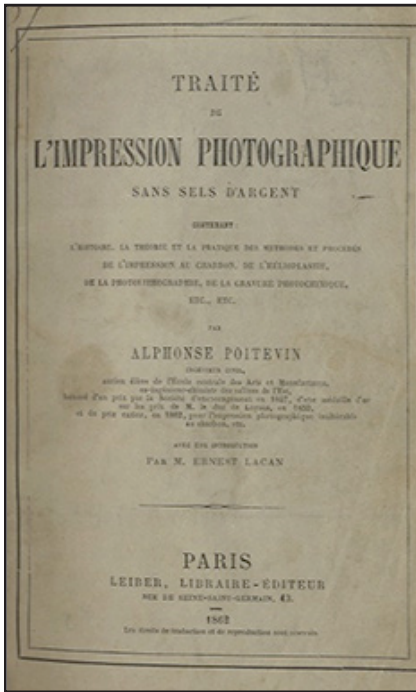
Although the title implies that this manual was designed for use in methods of reproduction, which is true, it also is a formulary of great value to the contemporary photographer interested in reproducing the processes used in the nineteenth century. Included are Talbot's Calotype, various silver salt processes, iron salts, blue prints, direct positive prints, platinum, uranium, gum, gelatin, carbon, etc. Complete instructions needed to sensitize, develop, tone and wash. With 10 mounted examples of uranium, blue prints, negative blue print, and various silver prints. Limited to 1000 copies.



40. Monet, A.-L. (Adolphe-Lucien). **PROCÉDÉS DE REPRODUCTIONS GRAPHIQUES APPLIQUÉE À L'IMPRIMERIE.** Paris: Administration du "Bulletin de l'imprimerie", 1888. First ed. 8vo., ix, 343 pp., 6 plates, text illustrations, adverts. Printed paper wrappers, with a short chip lacking at the base of the spine. Near fine.

\$500.00

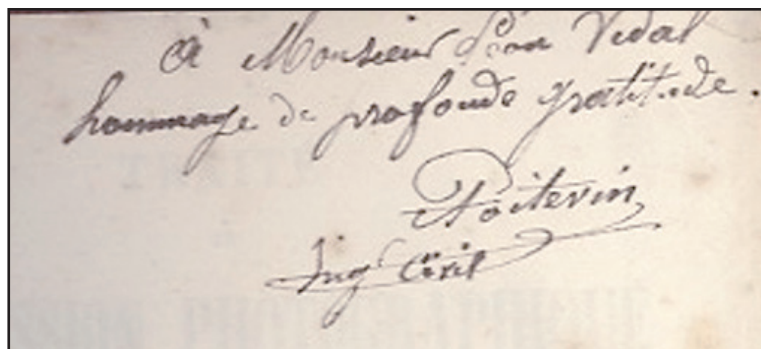
A review of printing techniques, including stereotype, electro-galvanography, photogravure, phototypie, photochromie, and typochromie. More than a hundred illustrations detailing processes, with six plates from a variety of processes, including progressive and full color; photoglyptique (photogravure) and phototypique (photolithography). An authoritative compendium of the processes in use at this time. Roosens and Salu #8177. Nadeau, Encyclopedia of Printing, Photographic and Photomechanical Processes, cccxiv and p. 377

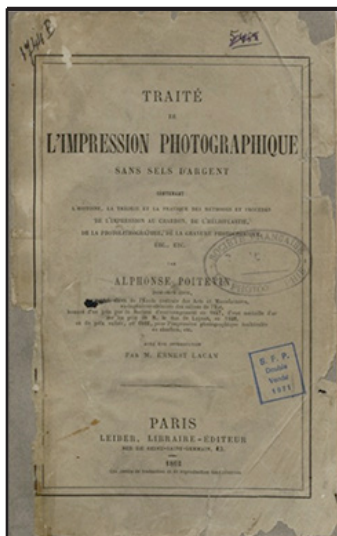


41. Poitevin, Alphonse. **TRAITÉ DE L'IMPRESSION PHOTOGRAPHIQUE SANS SELS D'ARGENT CONTENANT: L'HISTOIRE, LA THÉORIE ET LA PRATIQUE DES MÉTHODES ET PROCÉDÉS DE L'IMPRESSION AU CHARBON, DE L'HÉLIOPLASTIE, DE LA PHOTOLITHOGRAPHIE, DE LA GRAVURE PHOTOCHIMIQUE, ETC., ETC.** Paris: Leiber, 1862. First edition. 8vo., iv, 182 pp., 2 leaves with photomechanical etchings, 1 leaf with b&w carbon photograph, 1 illustration in text. Contemporary binding, quarter red morocco with tips, marbled paper over boards, top edge gilt. Original paper wrappers bound-in. A few spots of foxing, else a near fine copy.

\$4,000.00

Alphonse Louis Poitevin (1819-1882) was trained as a chemical engineer. After the early discoveries of Daguerre and Talbot, he became interested in photography, and experimented with using daguerreotype plates for the production of printing plates. His experiments led to a method of photomechanical engraving on silver or gold coated metal plates. His experiments with the action of light on bichromated gelatin were the bases for carbon printing and photolithography. His contributions to the development of photomechanical processes made him one of the outstanding inventors of the nineteenth century. This copy bears a SIGNED presentation "A Monsieur Léon Vidal, hommage de profonde gratitude, Poitevin." Vidal experimented with carbon processes and chromolithography during the period that this book was published, and in 1877 he invented a process for photographing in natural colors. In 1883, Léon Vidal, edited and augmented a second edition of this title. The carbon photographic print is of three seated men; Poitevin is one of them, and unique to this copy. Roosens & Salu #8164. OCLC locates on 5 copies, none in North America.





42. Poitevin, Alphonse. **TRAITÉ DE L'IMPRESSION PHOTOGRAPHIQUE SANS SELS D'ARGENT CONTENANT: L'HISTOIRE, LA THÉORIE ET LA PRATIQUE DES MÉTHODES ET PROCÉDÉS DE L'IMPRESSION AU CHARBON, DE L'HÉLIOPLASTIE, DE LA PHOTOLITHOGRAPHIE, DE LA GRAVURE PHOTOCHIMIQUE, ETC., ETC.** Paris: Leiber, 1862. First edition. 8vo., iv, 182 pp., 2 leaves with photomechanical etchings, lacking the b&w carbon photograph, illustrations in text. The fragments of the original paper wrappers have been conserved on archival paper. Occasional foxing, ex-library stamps and marks, a good copy. Housed in a new custom made cloth and decorative paper clamshell box.

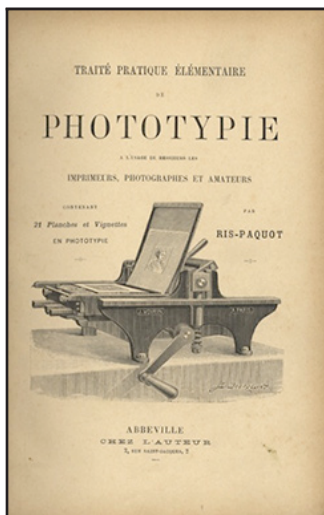
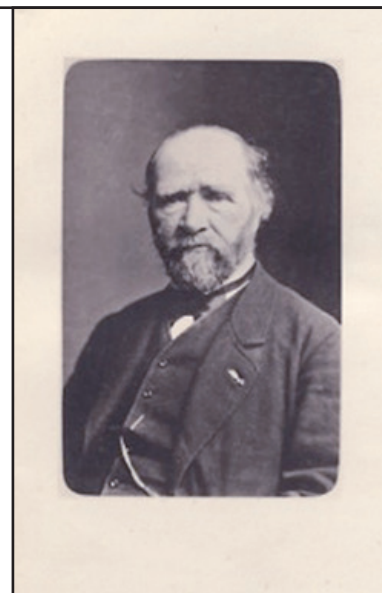
\$1,500.00

One of the etchings in this copy differs from our other copy. Formerly, this volume was in the collection of the library of the Société Française de Photographie, and bears their deaccessions stamp. OCLC locates only 5 copies, none in North America.

43. Poitevin, Alphonse. **TRAITÉ DES IMPRESSION PHOTOGRAPHIQUES. SUIVI D'APPENDICES RELATIFS AUX PROCÉDÉS DE PHOTOGRAPHIE NÉGATIVE ET POSITIVE SUR GÉLATINE; D'HÉLIOGRAVURE, D'HÉLIOPLASTIE, DE PHOTOGLITHOGRAPHIE, DE PHOTOTYPIE, DE TIRAGE AU CHARBON, D'IMPRESSION AUX SELS DE FER, ETC., par M. Léon Vidal.** Paris: Gauthier-Villars, 1883. Second ed. 8vo., xiv, 280 pp., photo frontispiece with tissue guard. Half leather and marbled boards, gilt-title and decorative bands on spine. Occasional foxing, with a faint dampstain at the top blank margin at the gutter, ex-library stamps, rubbed, else good.

\$750.00

This is the second edition of Poitevin's 1862 work with a similar title. In this current edition, Léon Vidal has made corrections to the text and has added an appendix to each chapter, bringing up to date the advances that others had made to Poitevin's process. The copy of Albert Londe, with his name in gilt on lower spine. Formerly, this volume was in the collection of the library of the Société Française de Photographie, and bears their deaccessions stamp. Roosens and Salu #8164. OCLC locates only 8 copies with none in North America.



44. Ris-Paquot, (Oscar Edmond). **TRAITÉ PRATIQUE ÉLÉMENTAIRE DE PHOTOTYPIE À L'USAGE DE MESSIEURS LES IMPRIMEURS, PHOTOGRAPHES ET AMATEURS, CONTENANT 21 PLANCHES ET VIGNETTES EN PHOTOTYPIE.** Abbeville: L'Auteur, n.d. (189?). First ed. 8vo., xii, 252 pp., 21 plates (including one mounted photo, and two transparencies, one of which is negative). Quarter calf and paper over boards. The arrangement of plates is confusing as some are mounted upside down and they are not placed consecutively; a few of the plates have crinkled due to the glue used for mounting. Slight bump at the lower tip. Text shows age toning. A very

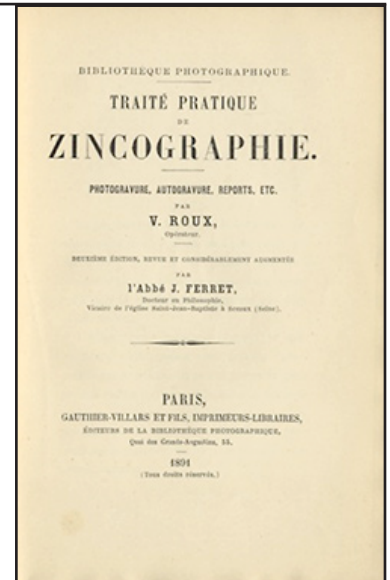
\$600.00

An excellent manual of "phototypie", more commonly known as the collotype technique, with original examples tipped-in. Rare, with OCLC locating only four copies,

45. Roux, V(ictor). **TRAITÉ PRATIQUE DE ZINCOGRAPHIE**. Paris : Gauthier-Villars et Fils, 1891. Second ed., revised and enlarged (by l'abbé J. Ferret). Small 8vo., vi, 48 pp., plus 12 pp. catalogue of books, and 4 pp. adverts. Printed paper wrappers. Sticker removed from front wrapper, else very good.

\$250.00

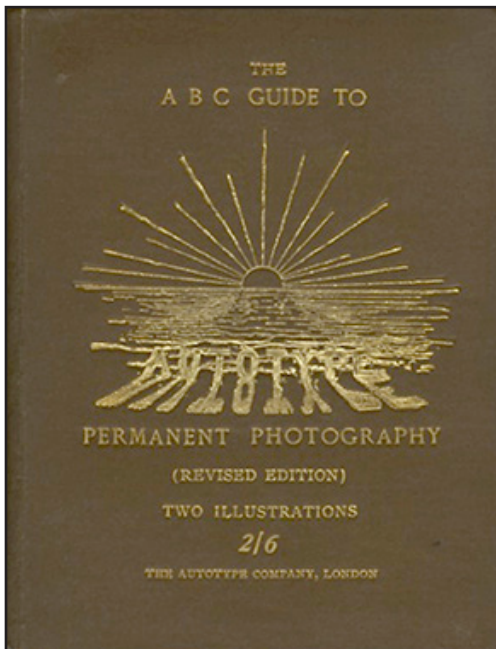
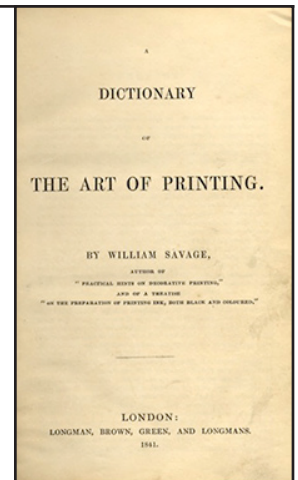
The use of zinc plates in the intaglio processes of photogravure, autogravure, galvanography, etc. are described. Roosens and Salu #8231.



46. Savage, William. **A DICTIONARY OF THE ART OF PRINTING**. London: Longman, Brown, Green, and Longmans, 1841. First ed. Thick 8vo., viii, 815, [1] pp., illustrations, tables, forms. Contemporary half calf and marbled boards, raised bands on spine with gilt decoration, marbled endpapers and edges. Slight crease to the blank margin of the first few leaves. Cracks to the hinges expertly repaired with no loss. Slight bump to the upper tip. A very good copy.

\$300.00

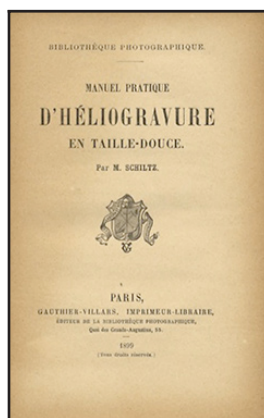
An important reference for the art of printing and history.



47. Sawyer, J. R. **THE "A.B.C." GUIDE TO THE MAKING OF AUTOTYPE PRINTS IN PERMANENT PIGMENTS**. London: The Autotype Co., 1899. Fifth ed. . 12mo., xii, 104 pp., frontispiece, folding plate, 24 pp. adverts, errata, t.e.g. A very good copy in publisher's cloth with a gilt-embossed pictorial front cover.

\$250.00

A manual for this popular photo-pigment printing process, showing the latest advances and formulas. The errata slip, dated October, 1901, states the discovery of prolonged life for sensitive tissue. The illustrations include an original autotype frontispiece, "Sleepy Hollow", by Lt.-Col. J. Gale, and a folding autotype showing the process.



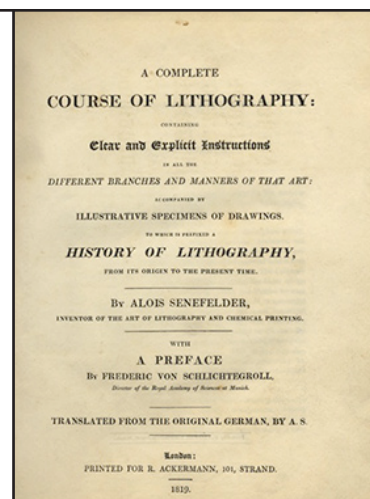
48. Schiltz, M. **MANUEL PRATIQUE D'HÉLIOGRAVURE EN TAILLE-DOUCE**. Paris: Gauthier-Villars, 1899. First ed. Small 8vo., 76 pp. Printed paper wrappers. Sticker removed from cover, edges chipped, covers beginning to detach, signatures loosened. A fair copy.

\$50.00

A manual of photogravure process.

49. Senefelder, Alois. **A COMPLETE COURSE OF LITHOGRAPHY: CONTAINING CLEAR AND EXPLICIT INSTRUCTIONS IN ALL THE DIFFERENT BRANCHES AND MANNERS OF THAT ART: ACCOMPANIED BY ILLUSTRATIVE SPECIMENS OF DRAWINGS. TO WHICH IS PREFIXED A HISTORY OF LITHOGRAPHY, FROM ITS ORIGIN TO THE PRESENT TIME.** With a preface by Frederic von Schlichtegroll; translated from the original German by A.S. London: R. Ackermann, 1819. First English ed. 4to., xxviii, [ii], 342 [2] pp., 14 plates (1 folding), including color frontispiece, portraits, facsimiles. Half calf with cloth, morocco spine label; new endpapers. The copy of a contemporary letterpress printer, with his name written in ink on the first page of the second part; and his handwritten notes on two pages, small child-like sketches and flourishes on several pages, occasional underlining. Also, showing inky finger smudges on a number of leaves. The folding plate has a closed tear; some scattered foxing, else good.

\$1,850.00

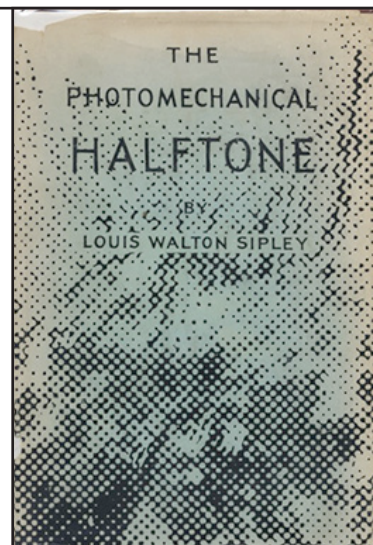


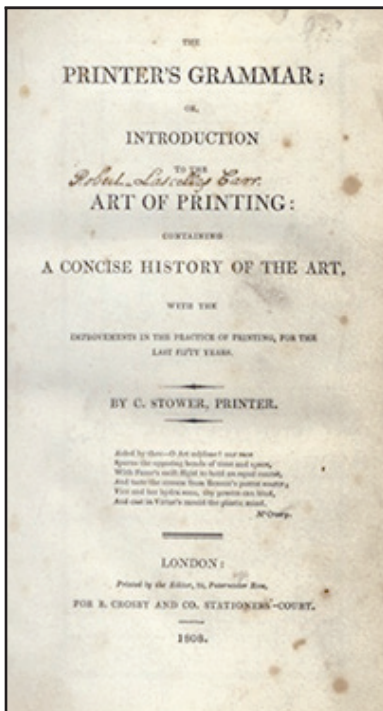
The first book published in England on lithography, which was first published in Germany, 1818. PART FIRST: HISTORY OF THE ART OF LITHOGRAPHY and then, PART II: ART OF LITHOGRAPHY, CONTAINING INSTRUCTIONS IN THE DIFFERENT BRANCHES AND MANNERS ... A technical manual describing apparatus, papers, colors, chemicals, presses, etc., in detail. This outstanding work was the preeminent treatise on lithography for many years.

50. Siple, Louis Walton. **THE PHOTOMECHANICAL HALFTONE**. Philadelphia: American Museum of Photography, 1958. First ed. 8vo., 62 pp., b&w and color plates. A very good copy in a chipped and worn dw that is lacking a large piece from the rear panel.

\$200.00

An historical survey of this graphic arts process, starting with Niépce's first experiments in lithography through the color halftone. Useful chronology and list of references. INSCRIBED by the author to Jacob Kainen (1909-2001), American painter, curator of Graphic Arts at the Smithsonian, curator of the department of Prints and Drawings at the Smithsonian's National Collection of Fine Arts, and author of several books on the graphic arts. Roosens and Salu #8279.





51. Stower, C. (Caleb). **THE PRINTER'S GRAMMAR; OR, INTRODUCTION TO THE ART OF PRINTING: CONTAINING A CONCISE HISTORY OF THE ART, WITH THE IMPROVEMENTS IN THE PRACTICE OF PRINTING, FOR THE LAST FIFTY YEARS.** London: Printed by the editor for B. Crosby and Co., 1808. First ed. 8vo., xviii, 505, 506*-507* (sic), 506-530 [48] pp. frontispiece, illustrations, plates (1 folding) folding tables. Following the title page is a tipped-in plate showing the layout of the type case, which has a few closed tears, and tipped to the terminal leaf is a double page price list for various size printing presses, and all related materials and equipment, "Printed at the Islington Printing office, by W. Hughes". Newly rebacked in calf with morocco label on spine within raised bands and cloth boards. Scattered foxing, else very good.

\$750.00

An early English manual for printers; includes illustrations of typography, and printing equipment.



52. Tissier, Louis. **TISSIEROGRAPHIE. GRAVURE EN RELIEF SUR PIERRE LITHOGRAPHIQUE.** INVENTÉE EN 1839 PAR LOUIS TISSIER, ANCIEN PRÉPARATEUR DES COURS DE CHIMIE DE LA VILLE DE LYON, HONORE D'UNE MEDAILLE À LA DERNIÈRE EXPOSITION DES PRODUITS DE L'INDUSTRIE. (Paris: Typographie Lacrampe et Comp., 1841). Folio, frontispiece, 2 pp. text, 26 plate, printed recto only, intermittently numbered 4 - 31, (2) pp. text. Original printed wrappers which were trimmed, with no loss of text or image, and mounted contemporaneously to the binding which appears to be of 1840's. Calf-backed marbled paper over boards, titled in gilt on the spine. Scattered foxing and soiling. A good copy.

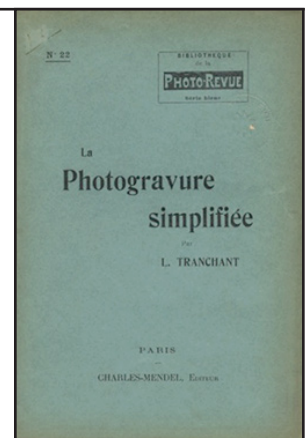
\$2,000.00

A compilation of illustrations printed by a technique of stone-engraving by the French chemist Louis Tissier. This title is rare with OCLC locating only 4 copies, 2 at the British Library, the Bibliotheque National de France, and BM - Lyon. Tissier published a similar and more common work entitled, HISTORIQUE DE LA GRAVURE. TYPOGRAPHIQUE SUR PIERRE ET DE LA TISSIEROGRAPHIE (Paris: L'auteur, 1843) with 19 pages.

53. Tranchant, L. **PHOTOGRAVURE SIMPLIFIÉE.** Paris: Charles-Mendel, (1911). First ed. Small 8vo., 45, [2] pp., illustrations in text, plus 16 pp. adverts. Printed paper wrappers, which show light tanning at the edges. A very good, unopened copy.

\$75.00

"Hommage de l'Editeur" stamp on the title page. Roosens and Salu #8246. OCLC locates only 3 copies with none in North America.

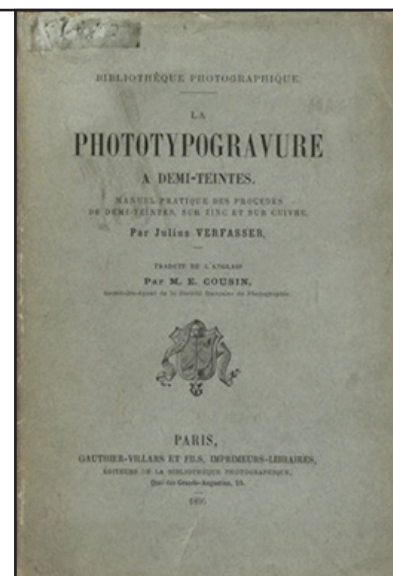


54. Verfassers, Julius. **PHOTOTYPOGRAVURE A DEMI-TEINTES. MANUEL PRATIQUE DES PROCÉDÉS DE DEMI-TEINTES, SUR ZINC ET SUR CUIVRE.**

Translated from the English by M.E. Cousin. Paris: Gauthier-Villars et Fils, 1895. First French edition. Small 8vo., vi, 100 pp., 12 adverts, frontispiece with tissue guard, 2 plates with tissue guards, text-illustrations. The printed paper wrappers are moderately worn, with a short closed tear to front wrapper and first two pages. Very good, unopened.

\$85.00

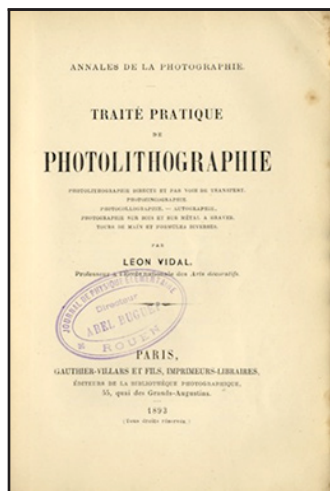
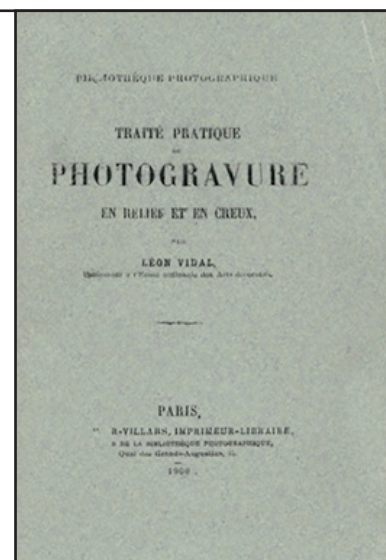
This manual describes the half-tone process on zinc and steel. Roosens and Salu #8268 for all editions.



55. Vidal, Léon. **TRAITÉ PRATIQUE DE PHOTOGRAVURE EN RELIEF ET EN CREUX.** Paris: Gauthier-Villars, 1900. First ed. Small 8vo., xvii, 445 pp., 65 illustrations in text. New facsimile paper wrappers with fragments of original wrappers bound-in; first few leaves chipped at corners, with no loss of text. A good, and unopened copy.

\$150.00

Léon Vidal (1834-1906) was head of the Association of Musée des Photographies Documentaires, which he founded, and a professor of photography at the École des Arts Decoratifs. A survey of various methods of photomechanical reproduction, including formulary and methodology. Roosens and Salu #8191.



56. Vidal, Léon. **TRAITÉ PRATIQUE DE PHOTOLITHOGRAPHIE. PHOTOLITHOGRAPHIE DIRECTE ET PAR VOIE DE TRANSFERT. PHOTOZINCOGRAPHIE. PHOTOCOLLOGRAPHIE. AUTOGRAPHIE. PHOTOGRAPHIE SUR BOIS ET SUR MÉTAL À GRAVER. TOURS DE MAIN ET FORMULES DIVERSES.** Paris: Gauthier-Villars et Fils, 1893. First ed. Small 8vo., xviii, 419 pp., frontispiece with tissue guard as plate 1: photocollographic; plate 2: photozincograph with tissue guard; plate 3: contains three mounted paper specimens, lined, grained and smooth; illustrations in text. Printed paper wrappers. Owner stamps on cover and title page and label on cover; moderate chipping wear to wrappers and upper tip of the first few leaves. A good copy.

\$375.00

This provides an excellent survey of the various methods used in photolithography, with illustrations. Léon Vidal (1834-1906) was head of the Association of Musée des Photographies Documentaires, which he founded, and a professor of photography at the École des Arts Decoratifs. In 1883, Vidal corrected and enlarged Alphonse Poitevin's 1862 TRAITÉ DE L'IMPRESSION PHOTOGRAPHIQUE SANS SELS D'ARGENT CONTENANT: L'HISTOIRE, LA THÉORIE

ET LA PRATIQUE DES MÉTHODES ET PROCÉDÉS DE L'IMPRESSION AU CHARBON, DE L'HÉLIOPLASTIE, DE LA PHOTOLITHOGRAPHIE, DE LA GRAVURE PHOTOCHIMIQUE, ETC., ETC., adding an appendix to each chapter, bringing up to date the advances that others had made to Poitevin's process. Roosens and Salu #8303.

57. Westreenen van Tiellandt, (Willem Hendrik Jacob), Baron de. **VERSLAG DER NASPOORINGEN, OMTRENT DE OORSPRONKELIJKE UITVINDING EN HET VROEGSTE GEBRUIK DER STEREOTYPISCHE DRUKWIJZE, GEDAAN, OP UITNOODIGING VAN HET GOUVERNEMENT / RAPPORT SUR LES RECHERCHES, RELATIVES A L'INVENTION PREMIÈRE ET A L'USAGE LE PLUS ANCIEN DE L'IMPRIMERIE STÉRÉOTYPE.** 's Gravenhage: Ter Algemeene lands drukkerij, 1833. First ed. 8vo., 61 pp., plus 4 plates (3 folding). Diced paper over boards, decorated with gilt, a.e.g. Ink owner's stamp on the blank verso to the title page. Lacking a tiny chip from the top of the spine, with very light rubbing at the bottom of the spine and tips. Near fine.

\$500.00

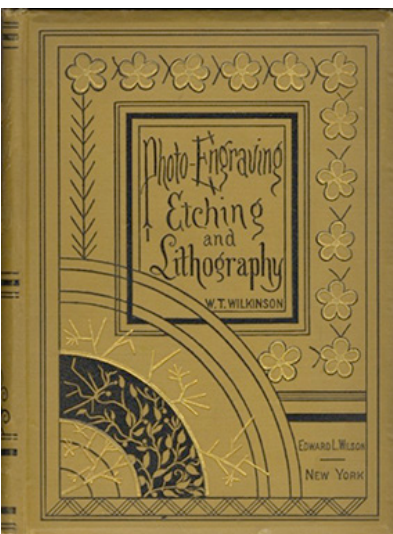
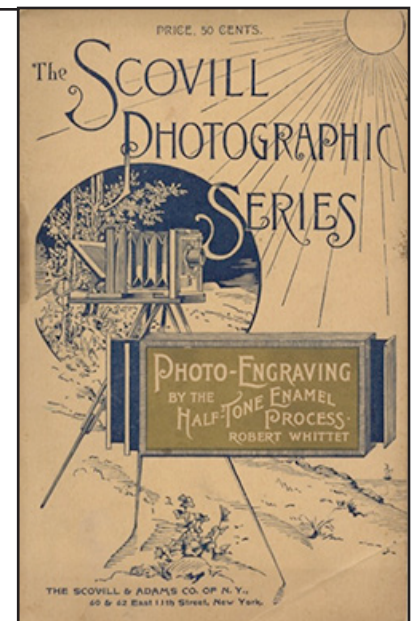
The Dutch and French titles appear on opposite pages. Provides a history of the invention of stereotyping and an attempt to establish the priorities and contributions to the Low Countries. The author claims the invention of the stereotype for Johan Müller, pastor, of Leyden. Müller's son Willem printed several bibles and testaments from plates of types 1708 and 1716. Containing the first full and authoritative account of the Muller stereotyping process, the earliest known (save the doubtful claim of Valleyre); preceding Ged's experiments by a comfortable margin. The text appears in Dutch and French on facing pages.



58. Whittet, Robert. **PHOTO-ENGRAVING BY THE HALF-TONE ENAMEL PROCESS.** Edited by A. C. Lamoutte. NY: Scovill & Adams Co., 1895. First ed. 8vo., (iv) adverts., frontis, 65 pp., (7) adverts. Illustrated stiff wrappers, printed in blue and gold. Minor wear and soiling to the wrappers, else a very good copy.

\$225.00

The half-tone process, which allowed for a full range of tones from solid black to bright white through the use of a screen that broke the original image into dots or lines, was first used by William Henry Fox Talbot in 1852. By the late 1870's, advancements allowed for half-tone printing in newspapers and magazines. F.E. Ives, of Philadelphia made a half-tone screen that broke the image into faint dots that gave the printed image to appearance of continuous tone. The enamel process, detailed in this book, was first developed by Ives in 1888 and refined by Whittet and other practitioners; enameling refers to the copper plate that is coated with a dichromate solution suspended in a fish glue, often with albumen added. Variations of this half-tone process were commonly used until the 1950's when lithographic methods were improved and employed. Simultaneously issued in both cloth and wrapper editions. OCLC locates only six copies.



59. Wilkinson, W.T. **PHOTO-ENGRAVING, PHOTO-ETCHING AND PHOTO-LITHOGRAPHY IN LINE AND HALF-TONE; ALSO, COLLOTYPE AND HELIOTYPE** Revised and enlarged by Edward L. Wilson. NY: Edward L. Wilson, 1888. American (third) ed. 8vo., xvi, 201 pp., frontispiece with tissue guard, b&w photographs, 1 full-page plate made by the "Universal Copying Machine," adverts. Cloth illustrated in black and gilt. Lightly edge-rubbed, else very good.

\$250.00

A first and second edition of the original title by W.T. Wilkinson were published in London, 1886 and 1887. In 1888, Edward L. Wilson corrected, revised and enlarged the work of Wilkinson and published this, the First American edition, or what he graciously called the American (third) Edition.

A practical manual with emphasis upon using "proper appliances." It includes a step-by-step procedural and formulary. The Universal Copying Machine was a process by which one could trace over a photograph with ink, place it in the transfer solution, dry it and then lay it written side down upon a polished plate, and run it through the press (the Copying Machine) - the rest of the process becomes rather complicated with inks and special washing solutions.