

EIGHT EARLY & RARE  
WORKS ON LITHOGRAPHY (M-W)



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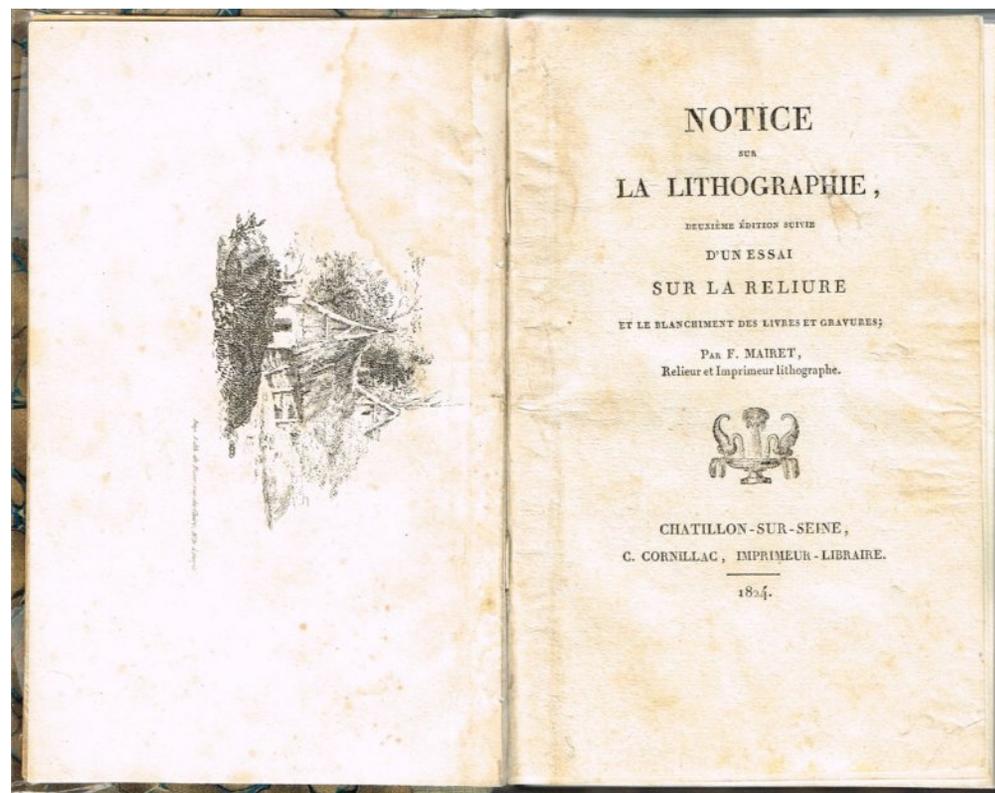
April 2019



## THE FIRST PROFESSIONAL LITHOGRAPHIC PRINTER TO WRITE A BOOK ABOUT THE PROCESS

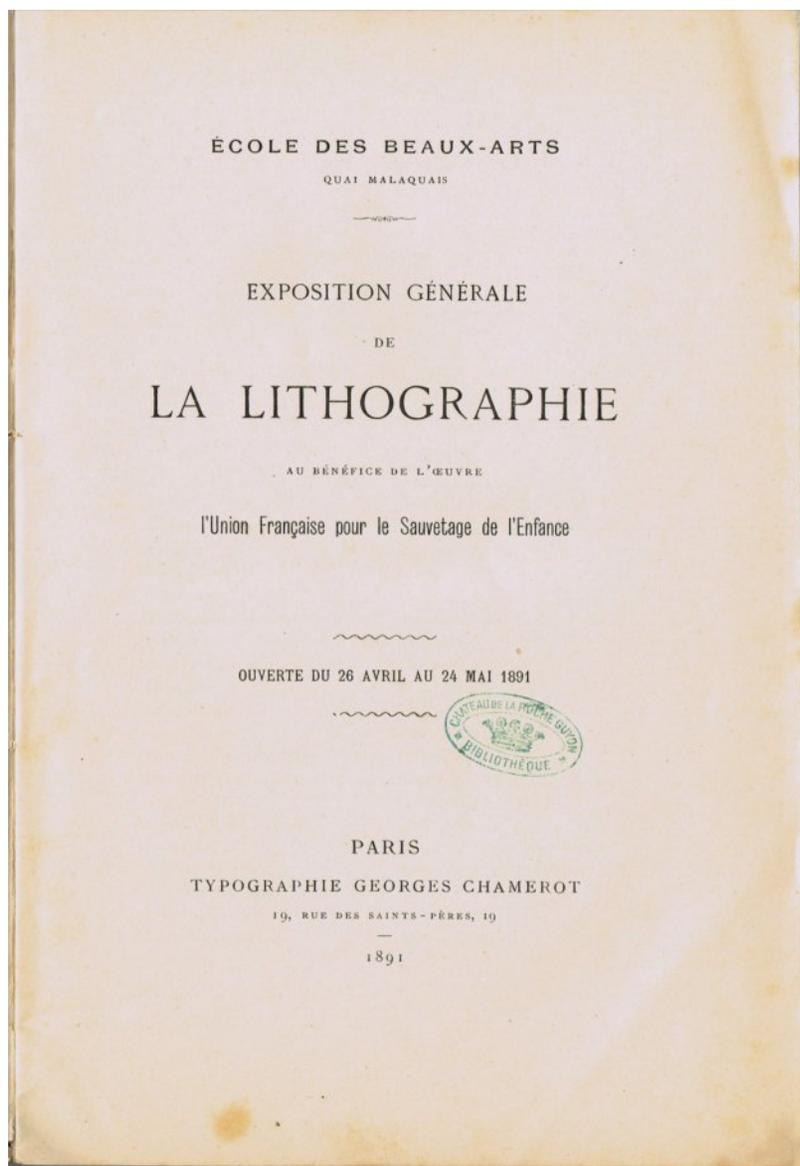
10. MAIRET, F. *Notice sur la lithographie, deuxième édition édition suivi d'un essai sur la reliure et le blanchiment des livres et gravures.* Chatillon-sur-Seine: C. Cornillac, ImprimeurLibraire, 1824 \$950.00

Originally published January 1818. Mairet was described by Peignot as a 'marchand papetier, relieur distingué' who was responsible for setting up the second lithographic press at Dijon. Twyman points out Mairet was therefore the first professional lithographic printer to write a book about the process. Peignot states that Mairet's book was a tremendous success as soon as it was published. "The treatise is divided into three parts; the first deals with the theory of lithography; the second with the preparation of the materials and with the various ways of drawing on stone, and the third with the methods of printing and the presses used. Mairet describes three ways of making lithographs - using crayon, ink, or a method he calls 'dessin à la pointe' and he explains in particular some of the precautions to be taken when working. There is no mention anywhere of using the stone as a substitute for copper by engraving into it with the burin and printing it intaglio. By omitting this method, which has been described in all the earlier accounts of lithography, Mairet's treatise is considerably simplified and the basic principles of the process are more clearly seen...Mairet's book seems to have had an immediate success. In the following year it was translated into German, and a second French edition was published in 1824." - Twyman, *Lithography*, pp. 93-4. This edition was the first to include the *Essai*



*sur reliure* which is also an important work in its own right; Pollard & Potter, *Early bookbinding manuals*, 52.

12mo, later marbled sides, grey linen spine, dark green morocco lettering piece. 228 pp. with frontisp and 4 lithographic plates (all of which illustrate the section on lithography) plus 1 engraved plate of a lithographic press. Frontisp with a light old water stain; t.p. backed; gutter margins of both of these leaves reinforced with old paper tape (not scotch tape). The first part (lithography, pages 1-68 with the plates) is quite complete. The second part (reliure) has two signatures of text in facsimile. Priced accordingly.



11. PARIS. ÉCOLE DES BEAUX-ARTS. *Exposition générale de la lithographie au bénéfice de l'oeuvre L'Union Française pour le Sauvetage de l'Enfance*. Paris: Typographie Georges Chamerot, 1891 \$275.00

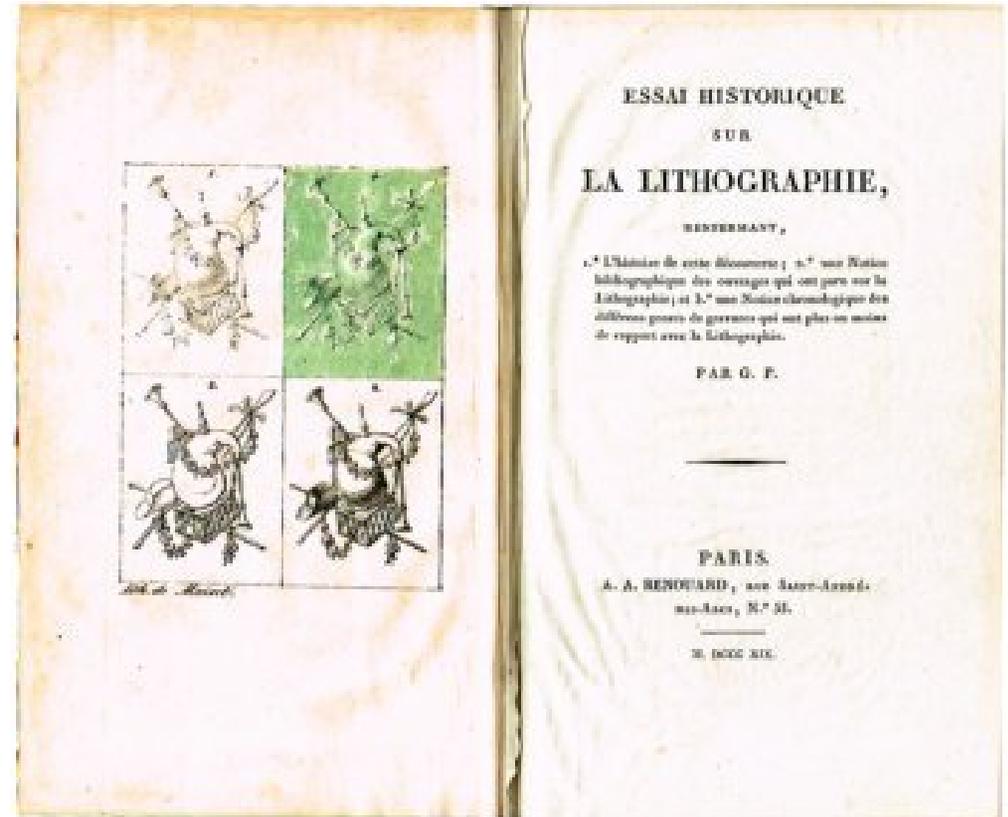
This was a massive exhibition, 1000 items. The introduction was written by the noted scholar Henri Beraldi. Includes some early examples, lots of prints by obscure artists and many by famous ones, e. g. Horace Vernet, J. B. Isabey, Gericault, Bonington, Goya, Ingres, Delacroix, Achille Deveria, Eugene Isabey, Daumier, Gavarni, etc. etc. Listed in the bibliography to Twyman, *Lithography 1800-1850*, p. 273. Listed also in Grolier Club, *Artistic lithography* (1896), p. 15.

8vo, orig. printed stiff wraps. xvi+59 pp.

## “THE EARLIEST FORMAL BIBLIOGRAPHY OF THE WRITINGS ON LITHOGRAPHY”

12. P[EIGNOT], G[ABRIEL]. *Essai historique sur la lithographie, renfermant, 1. L'histoire de cette découverte; 2. une Notice bibliographique des ouvrages qui ont paru sur la Lithographie; 3. une Notice chronologique des différens genres de gravures qui ont plus ou moins de rapport avec la Lithographie.* Paris: A. A. Renouard, 1819  
\$3500.00

First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*. Twyman states: “The source for many of these early notices is a bibliography compiled by the well-known French bibliophile Gabriel Peignot, as part of his own historical survey of lithography.” He further states: “Peignot, in his account of the literature of lithography, even questions the validity of a statement by Thiébaud de Berneaud (*Annuaire de l'Industrie Française*, Paris, 1811, pp. 194-8) to the effect that lithography was introduced into France in 1802. ‘Il me semble’, writes Peignot, ‘d’après les divers auteurs que j’ai consultés, que ce n’est qu’en 1807 que la Lithographie a été portée a Paris par M. André d’Offenbach.’” (Twyman, p. 41). This title was included in the 1972 Temple University exhibition *Aloys Senefelder 1771-1834*: “The Peignot (item 57) was the earliest formal bibliography of the writings on lithography. It contained one illustration, the frontispiece, by Mairet, showing a crayon lithograph, pen lithograph, stone engraving (dessin a la pointe), and tinted lithograph.” Bigmore & Wyman II, p. 150, with the note ‘250 copies printed.’ It is scarce in the marketplace; I have owned one other copy in the past 51 years.



8vo, modern tan paper boards, leather title label on upper cover. 60+1 pp with 1 litho plate. Excellent copy.

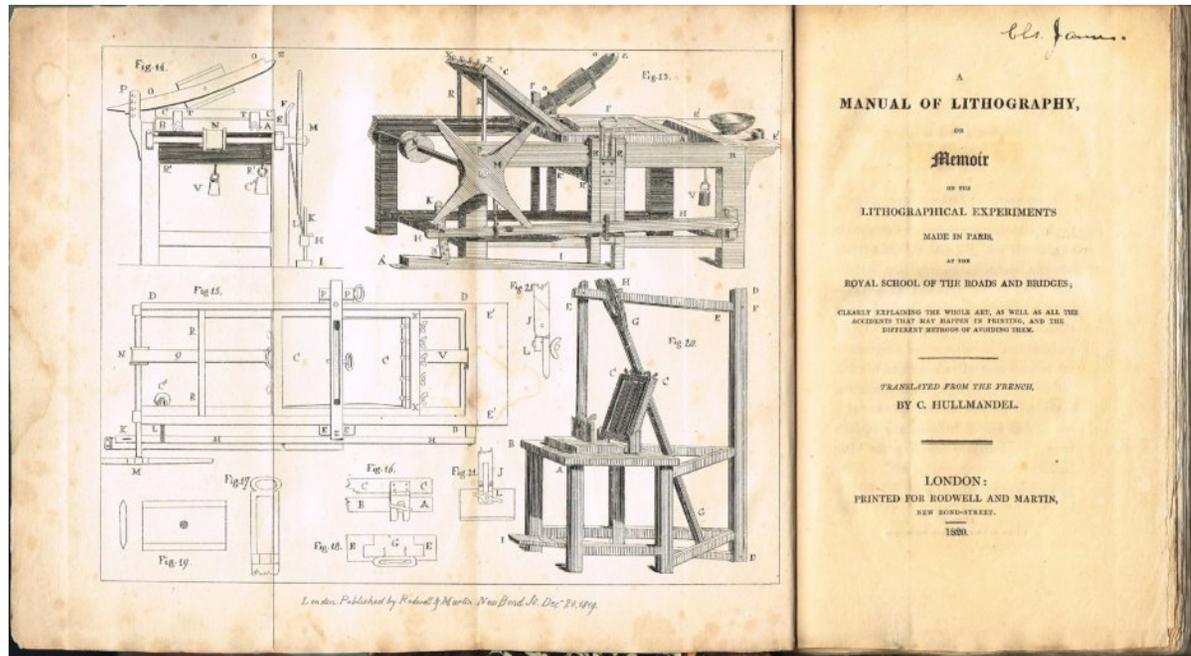
## “A KEY WORK OF LITHOGRAPHIC LITERATURE”

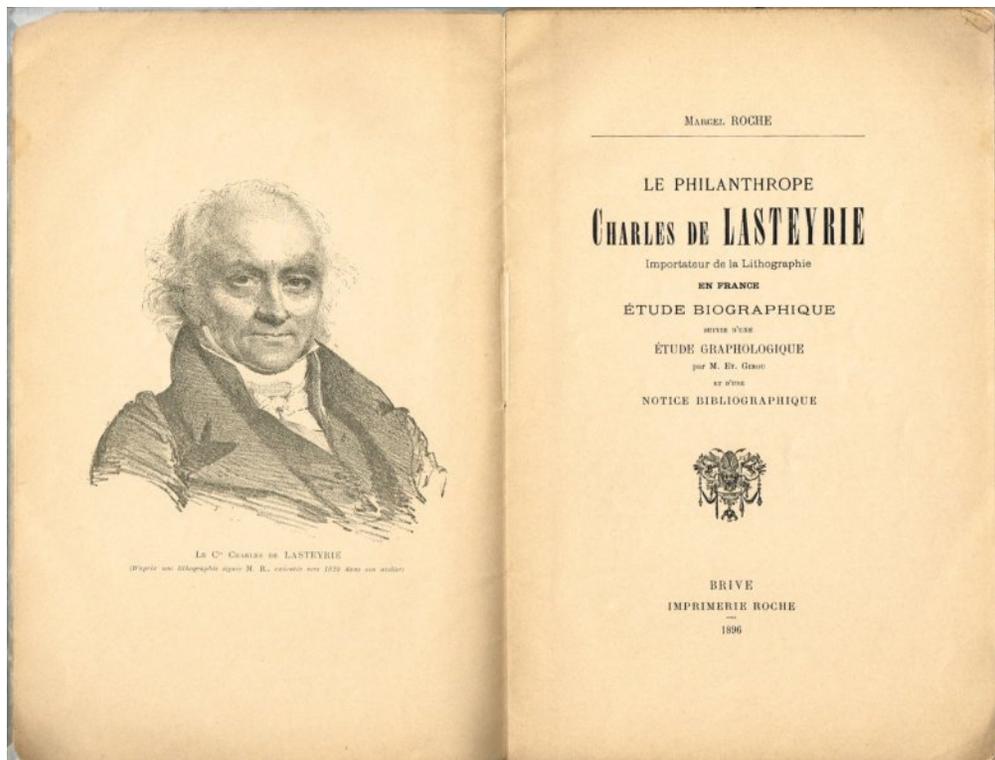
13. [RAUCOURT DE CHARLEVILLE, (Antoine)]. *A manual of lithography, or memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges. Translated from the French by C. Hullmandel.* London: Rodwell & Martin, 1820 \$1150.00

Originally published in Paris in 1819, this first English edition appeared one year later. This was the second major manual of lithography in English. “Whilst Senefelder described all the technicalities of lithography it was Hullmandel who was to prove the greatest influence in establishing the process as a successful illustration medium in England. A skilled lithographic printer and a

tireless worker in the improvement of both the artistic and presswork components of the process, his writings occupy a key place in the English lithographic literature. In 1820 he translated Raucourt de Charleville’s useful manual.” - Bridson & Wakeman, p. 128 and D14. Bigmore & Wyman II, p. 240. Twyman, *Lithography*, pp. 110-114 and 269 giving a good discussion of the work. The two lithographic plates illustrate presses and other appliances. This first English edition is harder to find than the first French.

8vo, recent marbled sides, calf spine and corners. xix+138+2 pp with 2 fdg. litho plates. Untrimmed copy.





“ONE OF THE MOST PERSISTENT  
IN HIS ATTEMPTS TO GET  
LITHOGRAPHY ESTABLISHED IN  
FRANCE”

14. ROCHE, MARCEL. *Le Philanthrope Charles de Lasteyrie, Importateur de la Lithographie en France. Etude biographique, suivie d'une etude graphologique..et d'une notice bibliographique.* Brive: Imprimerie Roche, 1896 \$300.00

Michael Tywman writes: “C. P. de Lasteyrie (1759-1849) had taken an interest in lithography almost from the beginning and was one of the most persistent in his attempts to get it established in France...” - *Lithography 1800-1850*, pp. 50-52 and *in passim*. Rare; not in OCLC. This an author’s inscribed presentation copy.

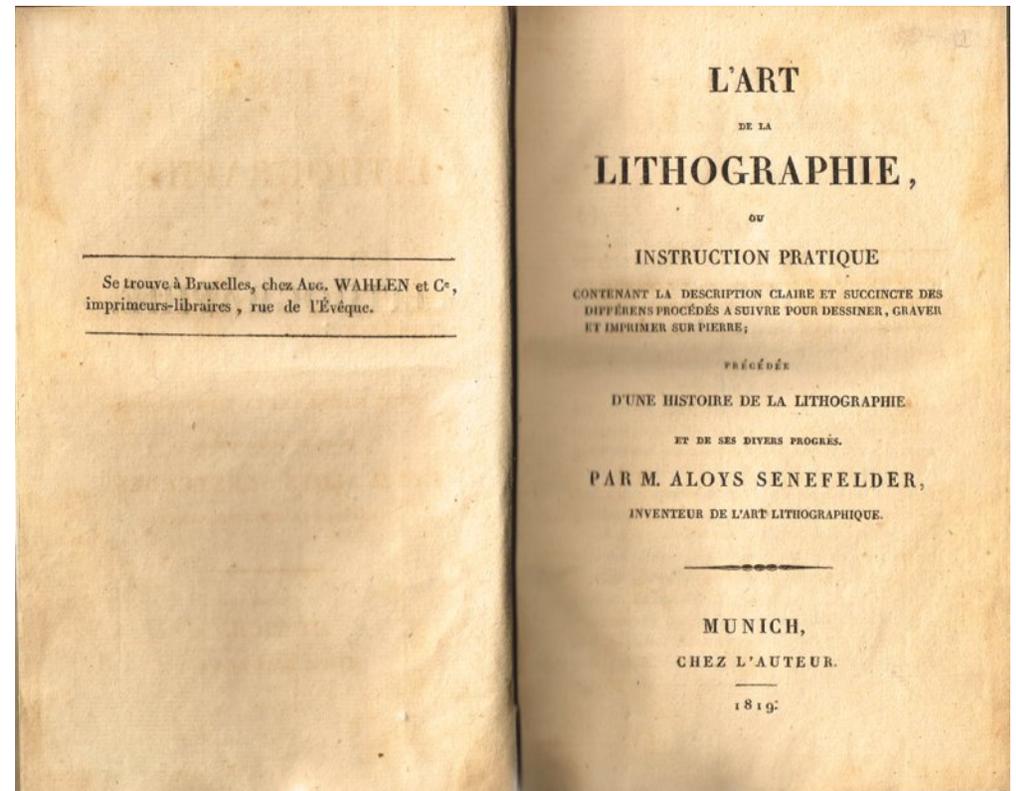
8vo, orig. printed wraps. 54 pp with portrait & 3 full-p. illus.

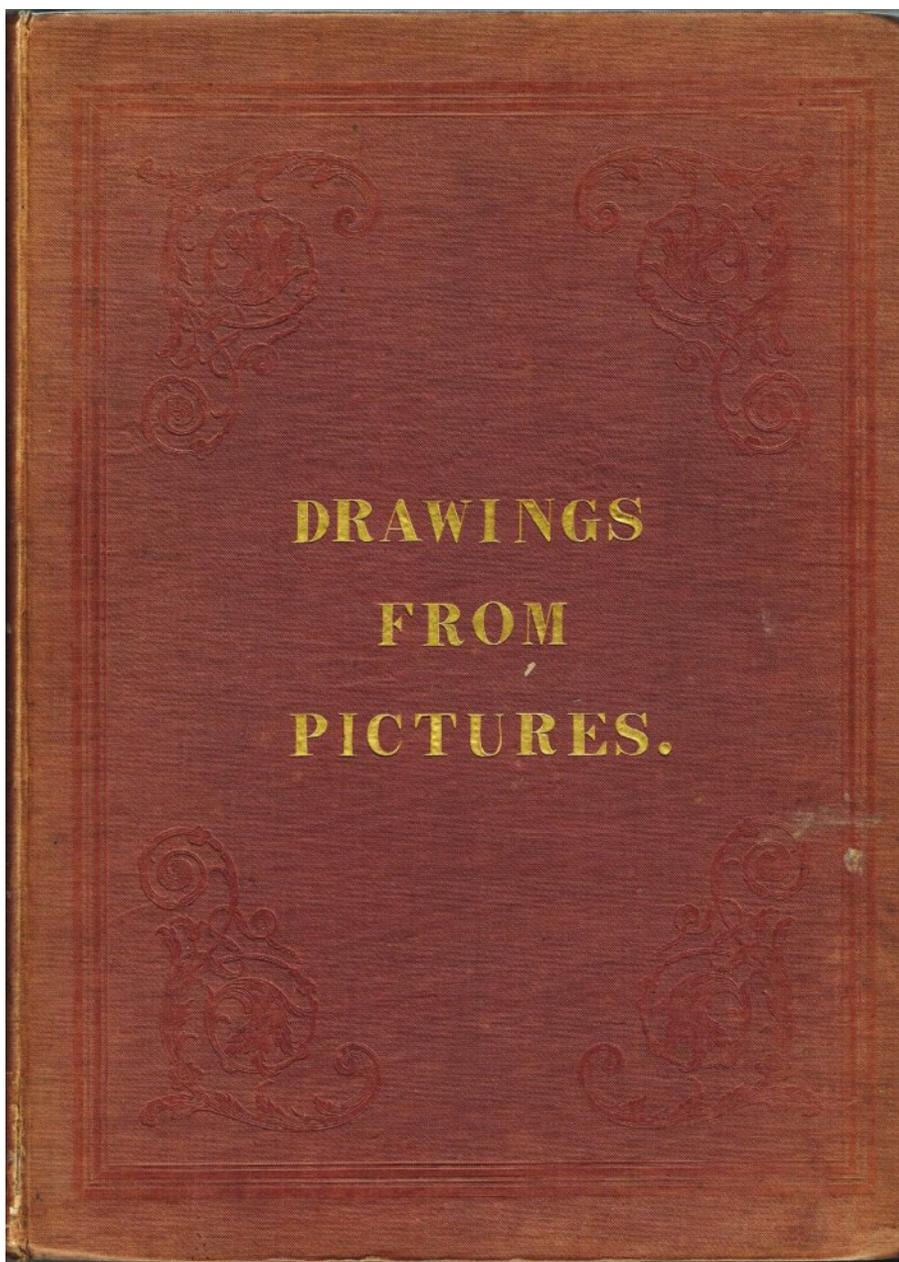
## EARLY EDITION OF THE SENEFELDER TREATISE, IN FRENCH, AND PUBLISHED IN MUNICH, “CHEZ L’AUTEUR”

15. SENEFELDER, ALOIS. *L’art de la Lithographie, ou instruction pratique contenant la description claire et succincte des differens procedes a suivre pour dessiner, graver, et imprimeur sur pierre...*  
Munich, chez l’auteur, 1819 \$1400.00

Fine copy in the original binding. The bibliography of this work is complicated. According to Michael Twyman, the book was written and published at the urging of Friedrich von Schlichtegroll, a friend of the author. It was first published in Munich and Vienna in 1818 with the title *Vollstandiges Lehrbuch der Steindruckerey* and with a preface by Schlichtegroll. “The book itself was not illustrated, but appeared with a supplement of twenty plates showing the various manners of lithography. It is some indication of the need for this manual that within a year of publication translations appeared in both England and France. Both were published in 1819, the French edition with the title *L’Art de la Lithographie* and the English translation with the title *A Complete course of Lithography.*” - *Lithography 1800-1850*, pp. 97-98. But the present “Munich chez l’auteur” edition is not mentioned by Twyman in either of his two bibliographies. OCLC locates two copies in America: Columbia & Balt. Mus. of Art Liby. The present copy is in very nice condition and complete with the folding litho plate showing a lithographic press.

8vo, orig. marbled paper sides (worn and rubbed) with polished calf spine and corners and label (perhaps a Spanish binding). (vi)+230 pp with 1 fdg litho plate.





## COPIES FOR PRIVATE CIRCULATION

16. [TURNER, DAWSON]. *Outlines in Lithography, from a small collection of pictures. For Private Circulation.* Yarmouth, \$1300.00

First edition. An illustrated descriptive catalogue of Dawson Turner's own collection of pictures. The volume opens with a printed dedicatory letter to his son Gurney Turner (1813-1848). The fifty-one lithographic plates, outline copies of the pictures in Dawson Turner's own house, are the work of his daughters Mary Anne and Hannah Sarah; the descriptions of the pictures are by his wife; the somewhat discursive commentaries are by himself. But some of them have footnotes or brief commentaries at the end and a few of these discuss provenance. The plates were printed by Graf of London. The collection included works by Giovanni Bellini, Jan Brueghel, Augustino and Annibale Carracci, Cuyp, Hobbema, Greuze, Thomas Phillips, Gaspard Poussin, Rubens, Jan Steen, David Teniers the Younger, Leonardo da Vinci, Richard Wilson, John Crome and others. This work, due to the medium of its plates, occupies an interesting place in the history of the illustrated art book. Chronologically lithography comes between the earlier processes of engraving and the later photographically-based processes. This is a complex subject but an introductory essay on it is found in A. J. Hamber, "*A Higher Branch of the Art*" *photographing the Fine Arts in England 1839-1880* (1996), pp. 38-46. OCLC locates six copies in American libraries.

Folio (15 ¼ x 11 ¼"), orig. cloth, title blocked in gilt on upper cover; gilt spine. (iv)+94+(iv) pp. with 51 litho plates. Light foxing on some plates; a very few heavily so. But a nice copy.

## ETCHING AND LITHOGRAPHY COMBINED

17. WILLIAMSON, JOHN. *Ferns of Kentucky with sixty full-page etchings and six wood cuts drawn by the author illustrating structure, fertilization, classification, genera and species.* Louisville, Kentucky: John P. Morton & Co., 1878 \$350.00

First edition of a little-known and fascinating book, especially for the plates, of which the author states: "The illustrations are etched on metal plates, afterwards transferred to lithographic stone, thus enabling the work to be published at a much cheaper price than if the copies were printed direct from the plates. They were printed by the Louisville Lithographic Company, who are to be thanked for the interest they have taken in the matter, in getting clear and sharp impressions, in every respect as well done as if they had been printed direct." The plates have a curious look, highly linear, as if drawn with an etching needle (which they were) but curiously "flat" as if printed on a lithographic press (which they were). The author did another work entitled *Fern etchings* in (see Eliz. Woodburn, *Fortieth Anniversary Catalogue* (1986) no. 39. Jackson, *Guide to the Lit of botany*, p. 363.

8vo, orig. publisher's green cloth. 154+(1) pp. with 60 etched plates and wood-cut illus. Light wear to head and tail of spine.

