

**NINE EARLY & RARE
WORKS ON LITHOGRAPHY (B-L)**



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March 2019



EARLY MANUAL OF LITHOGRAPHY

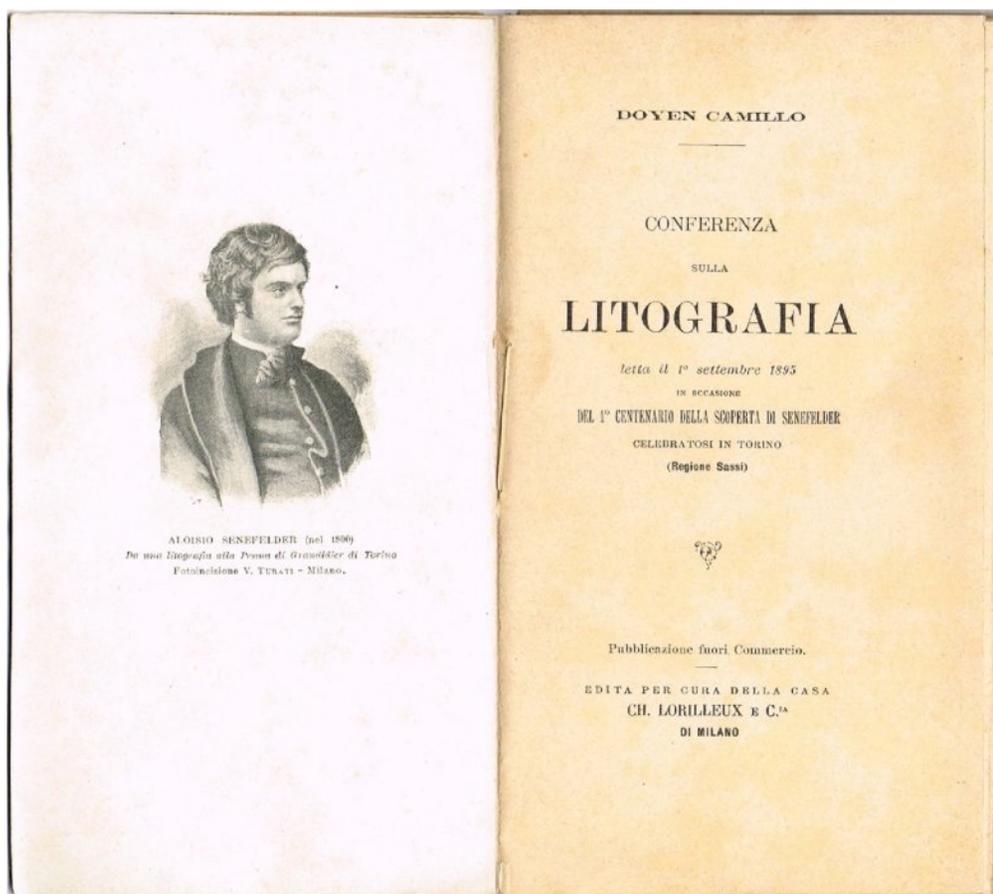
1. BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et d'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies.* Paris: Roret. 1827 \$1250.00

First published also in 1827, but by the author rather than by Roret, and it had ten plates rather than the twelve in this second edition. I like this book and have had a number of copies over the years; there were in fact three issues of this second edition. One had ten plates, another had eleven plates and the copy on offer here has twelve (which is the maximum). This is the ideal copy. Twyman, *Lithography*, p. 264, lists only this edition and states that it went into a German translation in Ulm, 1829. Bigmore & Wyman, I, p. 80, cite only one edition (Troyes, 1834). It was a long popular work and went into several editions in the early 20th century.

Bregeaut was an important writer on lithography and is quoted repeatedly by Twyman, either from this edition or from the later *Nouveau manuel* of 1850. The St. Bride Catalogue, p. 124, lists three editions, the earliest of which is the present. This manual is especially notable for the information it provides on the early years of the Lasteyrie Press in Paris - see Whitehead, *Alois Senefelder* (Phila., Temple U. Press, 1972), p. 22 and no. 59. Parts of this manual were translated into English by Hullmandel and published in 1832.

12mo, orig. printed wrappers, untrimmed. xxxvi+176 pp. with 12 litho plates (6 of which are ganged up, 3 to a leaf, on two folding leaves). Outer margins of last dozen or so leaves have been chewed by insects but in no case does this affect letterpress or plates. Preserved in a custom-made clamshell box.





2. DOYEN, CAMILLO. *Conferenza sulla litografia letta il 1 Settembre 1895 in occasione del 1 centenario della scoperta di Senefelder celebratosi in Torino (Regione Sassi)*. Milano: C. H. Lorilleux & Cie., 1895 \$400.00

The centennial of the invention of lithography (1795/1796) generated several publications. The present pamphlet was produced in Italy; there was a similar exhibition and catalogue held in Paris (*Centenaire de la lithographie. Catalogue officiel de l'exposition: 1795-1895*) and also one in New York: *Catalogue of an exhibition illustrative of a centenary of artistic lithography 1796-1896* (Grolier Club, 1896). Camillo Doyen was himself a lithographer and author of two manuals: *Trattato di litografia* (Torino, 1877) and *Manuale di litografia* (Milano, 1896). The present "Conferenza" is very rare; it is not in OCLC.

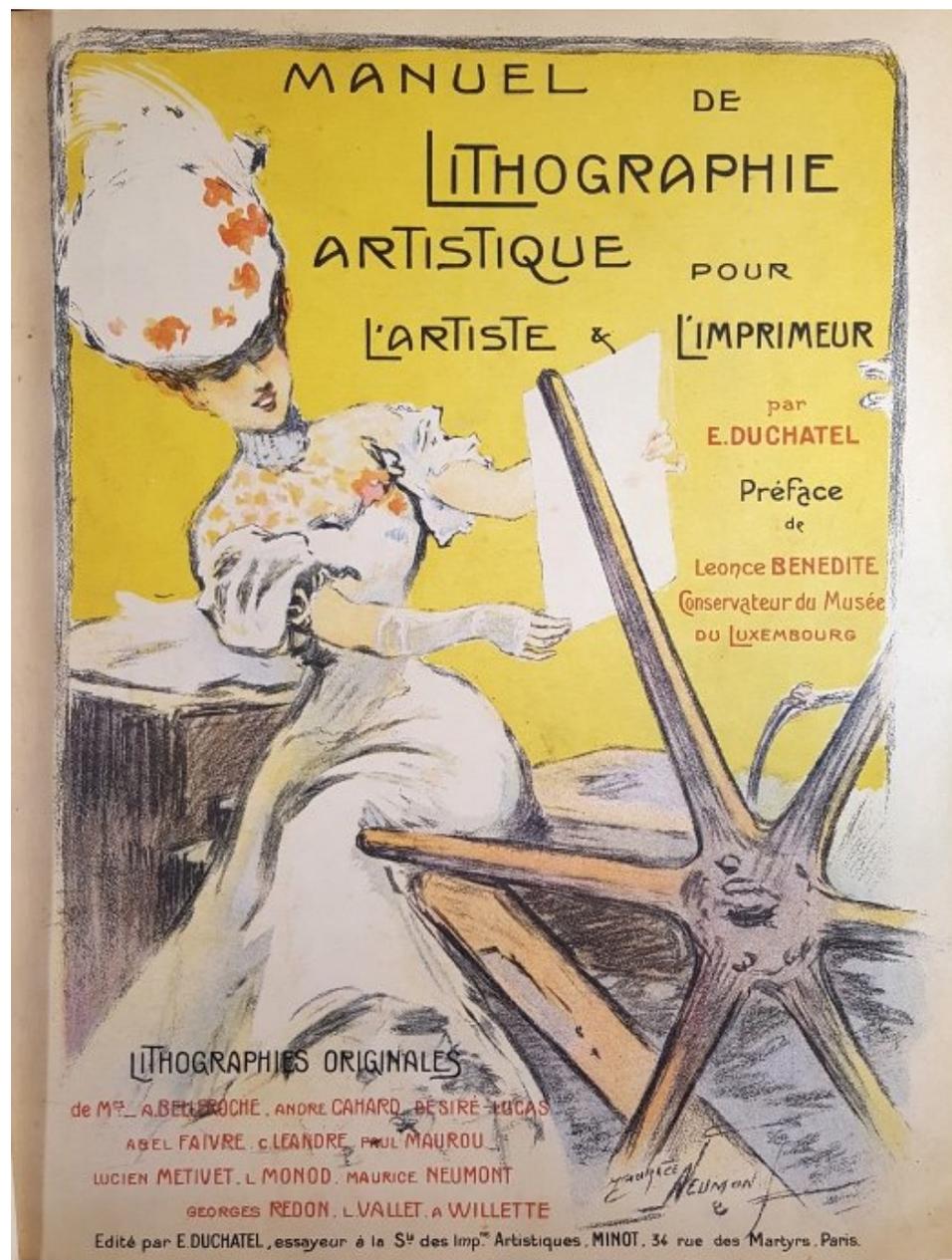
12mo, orig. printed wrappers. 36 pp with litho port. of Senefelder. Wrappers lightly soiled; spine worn, lower half chipped away. Unopened copy.

ARTISTIC LITHOGRAPHY

3. DUCHATEL, E. *Manuel de lithographie artistique pour l'artiste et l'imprimeur*. Paris: Minot, [1907] \$1125.00

A good copy in the original color printed wrappers. Originally published 1893 as *Traité de lithographie artistique*, this is a revised edition with a preface by Leon Bénédite, Conservateur du Musée du Luxembourg. The 1893 work was the first instruction manual on artistic lithography since Englemann's treatise of 1835. This edition is illustrated with lithographs by numerous artists including A. Willette, Paul Mourou, Charles Leandre, Desire-Lucas, Georges Redon, Maurice Neumont, L. Vallet, Andre Cahard, and several others. One section is reserved entirely for color lithography, describing the process in detail and illustrating it step by step with color proofs. The original edition of 1893 was published in 200 copies; this edition was in 500 of which 200 with remarques on papier deluxe and 300 sans remarques on papier du Marais of which this is no. 74. The lithographs are on India paper, mounted. Several good notes on Duchatel are given in P. Cate and S. Hitchings, *The color revolution, color lithography in France, 1890-1900* (Rutgers, N. J., 1978, in passim). The cover of the present work is a great image showing a fashionably dressed woman pulling a print from a lithographic press; it was done by the artist Maurice Neumont, first produced as an ad for a printing firm.

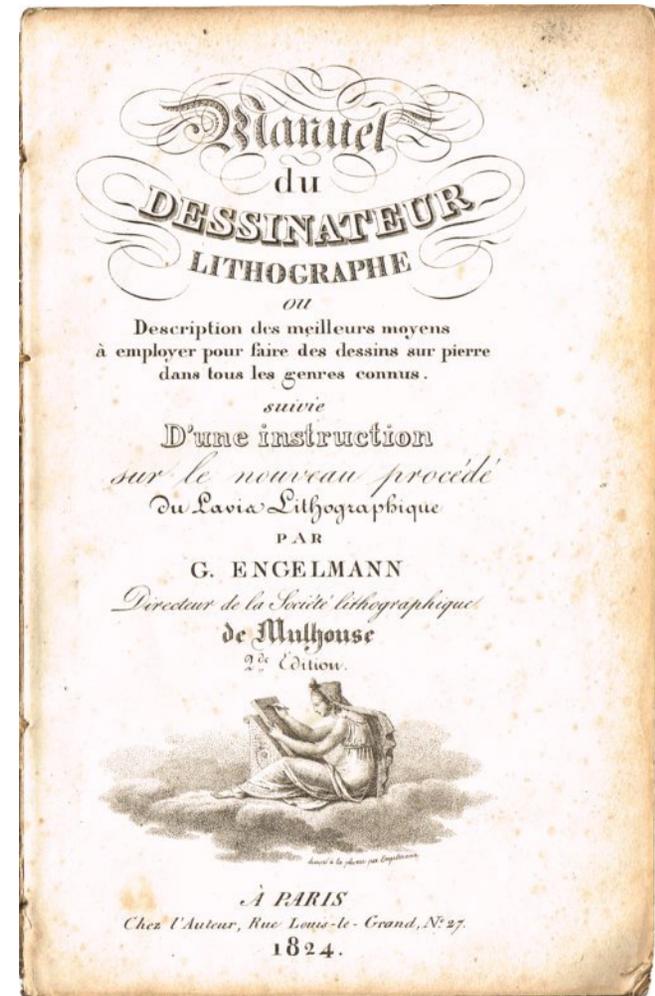
Small folio, cont. half red morocco over original color printed wrappers. (viii)+iv+pp.7-109+(iv) pp. with 12 numbered plates (some on India paper) plus 11 un-numbered plates of which 5 are in color or tint. Hinges worn but holding; internally a clean copy.



ENGELMANN'S MANUAL OF LITHOGRAPHY

4. ENGELMANN, G[ODEFROY]. *Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivi d'une instruction sur le nouveau procédé du Lavis Lithographique. 2de Edition.* Mulhouse & Paris: Engelmann & Cie, 1824 \$1750.00

Originally published 1822, this was one of the two most important lithographic manuals of the 1820s and 30s (the other was Hullmandel's *The art of drawing on stone*, Lond., 1824). Twyman in his *Lithography 1800-1850* devotes pp 114 to 131 to a comparison between the two manuals. He states that both were primarily concerned with producing prints from drawings made by artists (as opposed to drawings for other purposes). Engelmann's aim in writing the book was, he explains in the introduction, to describe 'les moyens le plus faciles, les plus surs et les plus prompts d'exécuter des Dessins sur pierre...' But he takes particular pride in bringing to notice his own discovery of 'lavis' or 'aqua tinta lithographique', which we cannot but feel is partly the reason for publication...The methods described in the two treatises are more or less the same, and the similarities must be considered the result of direct influence rather than just the reflection of common practice...The germ of most of [Hullmandel's] observations can be found in the earlier [Engelmann]. The Engelmann manual saw a second edition in 1824 and a third in 1830. There was a German translation, Berlin, 1833, but there never was an English edition. Of the first edition OCLC locates 12 copies in American libraries; of the second, 10 copies and of the third 3 copies. All of these manuals are rare in the marketplace; only two copies, one



first, one second, appear in the book auction records since 1975 (and one was, not surprisingly, Leonard Schlosser's).

8vo, old but not original paste paper boards (front inner hinge cracked; upper rear hinge slightly cracked). Litho half title, litho t.p., and 90+(iv)+litho list of plates and 13 litho plates (of which 2 fdg and 2 tinted). Plates 1 and 2 with spots of light foxing but a good copy of a rare book.

ZUR IUBELFEYER
NACH FÜNFZIG JAHREN DER
UNVERGÄNGLICHEN ERFINDUNG
DEINER NEVEN KUNST
unsterblicher
SENEFELDER
glücklicher Schöpfer der
LITHOGRAPHIE
dir großmüthigster Freund edelster
ALOY'S
weihet dieß geringe vergängliche Denkmal
AUS WAHRER VEREHRUNG
DEIN TREWESTER FREUND
VND SCHVLER
FERCHL.

HISTORY OF THE EARLIEST YEARS OF LITHOGRAPHY

5. FERCHL, FRANZ MARIA. *Uebersicht der einzig bestehenden, vollständigen Incunabeln-Sammlung der Lithographie und der ubrigen Senefelder'schen Erfindungen, als Metallographie, Papyrographie, Papierstereotypie und Oelgemalde-Druck (ohne Presse); ...vom Sammler und lebenslanglichen Hausfreund ders Erfinders.* Munich: Commission ber V. Montmorillon'schen Kunsthandlung, 1856 \$1250.00

First edition, a very nice copy in the original publisher's gilt stamped binding. There was a second edition, which was essentially unchanged, in 1862. The text is arranged in chronological sections, arranged in ascending years, from to 1821. This work is quoted or referred to twice by Twyman. In discussing the origin of the term "lithography" Twyman quotes Ferchl who claimed that the term was first used by Mitterer in Munich (p. 4, n 6). Twyman cites Ferchl again in the matter of tracing the history of Senefelder's original lithographic press (p. 19, n. 2). At the end of his text Ferchl reproduces 32 early lithographic images on two folding plates. Bigmore & Wyman, p. 215. OCLC locates three copies in America: NYPL, ArtInstChi and MMA.

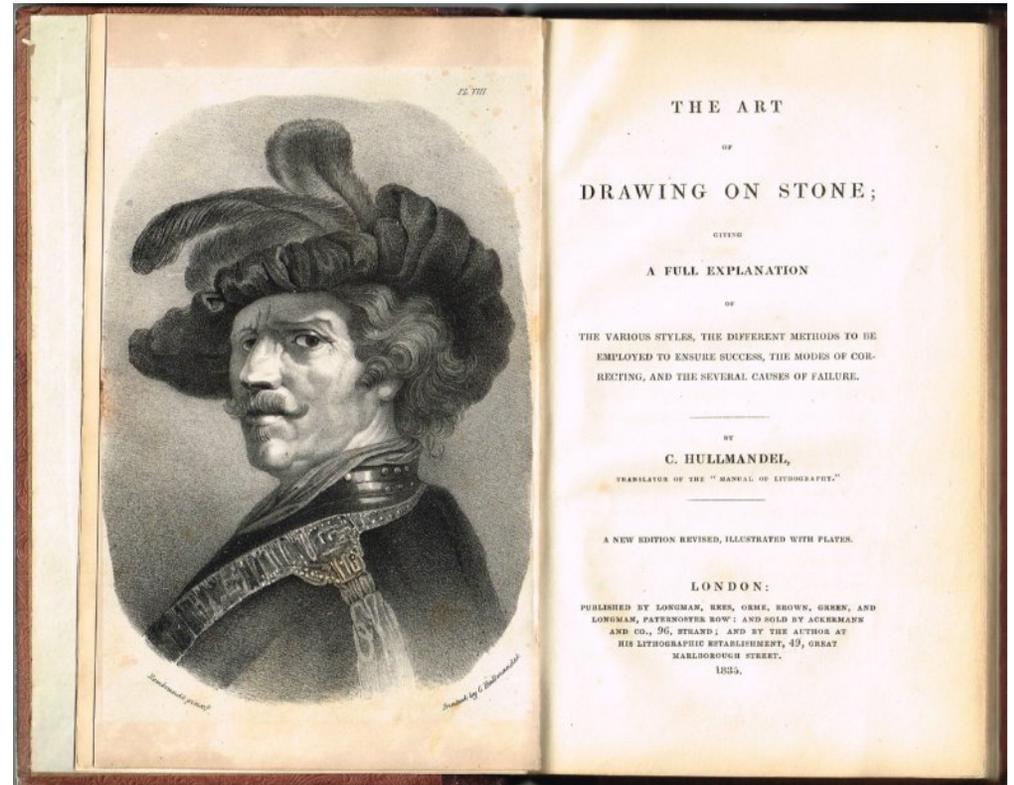
8vo, orig. publisher's dark green cloth, title in gilt on cover. 91 pp with litho frontisp and 2 fdg litho plates. Excellent copy.

“THE MOST IMPORTANT WORK OF ITS KIND”

6. HULLMANDEL, C. *The art of drawing on stone; giving a full explanation of the various styles, the different methods to be employed to insure success, the modes of correcting, and the several causes of failure. A new edition, revised, illustrated with plates.* London: Longman &c., 1835 \$850.00

Originally published 1824 this was “the most important English treatise on lithography to be published in the first half of the 19th century,” and is given a full analysis by Twyman, *Lithography 1800-1850*, pp. 114-31. And Bridson & Wakeman state: “It is his own 1824 manual on lithographic drawing that holds the first place amongst his writings and stands as the most important English treatise on lithography for many years, with further issues appearing in and 1835.” - *Printmaking and picture printing*, p. 128. Hullmandel himself states: “In this edition I have omitted the remarks on one or two modes of drawing that have been found by experience to be either useless or imperfect in themselves, also the illustrations of them, and other superfluous plates”. This is one of the few technical manuals included in the UDel ex-cat *Color printing in the 19th century* (1996), 12. Levis, p. 170. Bigmore and Wyman, p. 349. BridsonWakeman D20.

8vo, orig. patterned cloth sides, expertly respined in calf. xv+79+1 pp. with 9 litho plates of which 2 are on India paper. Plates only are lightly foxed. Art nouveau bookplate of Charles H. Swinstead.



A LATER EXPANDED EDITION OF A STANDARD WORK



IMPRIMÉ SUR LES MACHINES À VAPEUR SYSTÈME DUPUY, PASSAGE DU DÉsir, 3, PARIS.

7. KNECHT, [Ed.]. *Nouveau manuel complet du dessinateur et de l'imprimeur lithographe. Nouvelle édition, entièrement refondue mise au courant de l'industrie actuelle, et augmentée de plusieurs procédés nouveaux concernant la lithographie mécanique, la Chromolithographie, la Lithophotographie, la Zincographie et traitant des papiers de sûreté.* Paris: Roret, 1867 \$1000.00

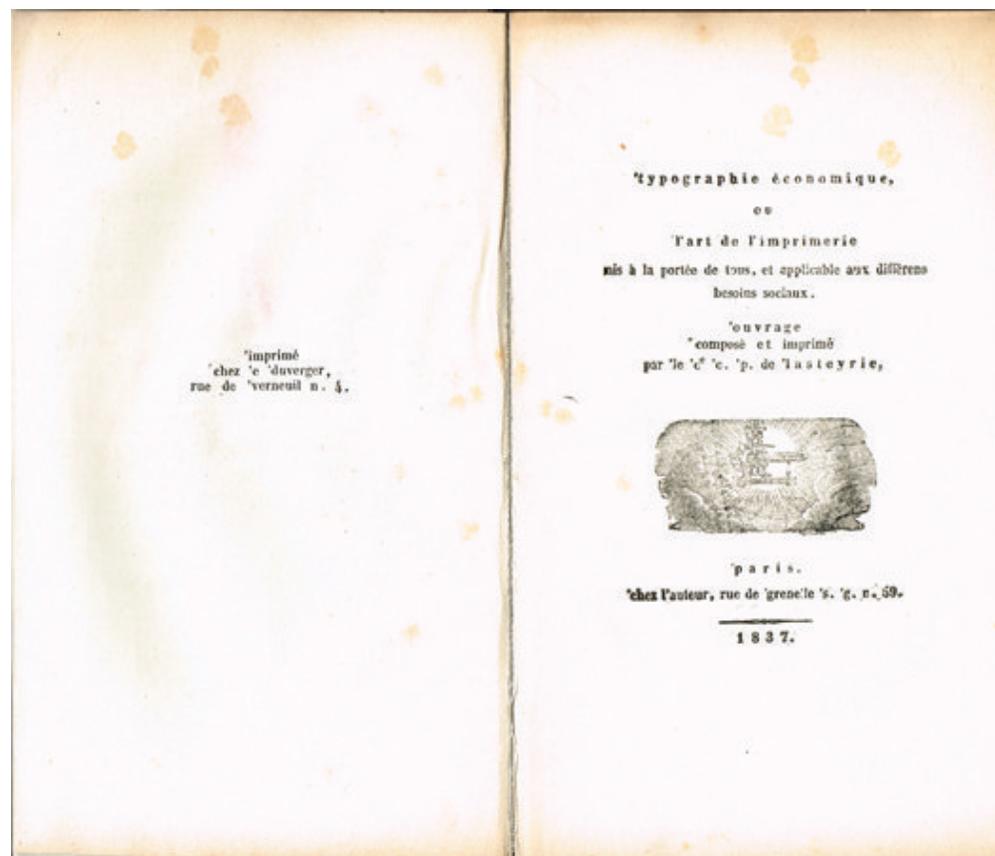
Good complete copy of this rare edition. Knecht was the sole pupil of Senefelder. The present work had its origins in the manual by Bregeaut. That manual was revised and augmented by Knecht and Jules Desportes in 1850 (see Twyman, *Lithography*, p. 264). The present work, while still based on Bregeaut, is largely a new work, completely rewritten and incorporating the subjects listed in the title above. It is listed in Twyman's bibliography, p. 267. The plates are also new and include one chromolithograph (imprimé sur les machines à vapeur système Dupuy, Passage du Desir, 3, Paris). Of this edition OCLC locates 5 copies in USA: NYPL, UCSanta Cruz, Smithsonian, UIll and Yale.

2 vols in one. 12mo, orig. half dark green calf. (iv)+xx+403 pp. Vol II is the separate "atlas" of plates. It has its own t.p., 7 pp and 14 plates, numbered A-G, 1 unnumb col. pl and 6 fdg litho plates. A very good copy.

SELF-PUBLISHING FOR THE POORER CLASSES USING A LITHOGRAPHIC PRESS

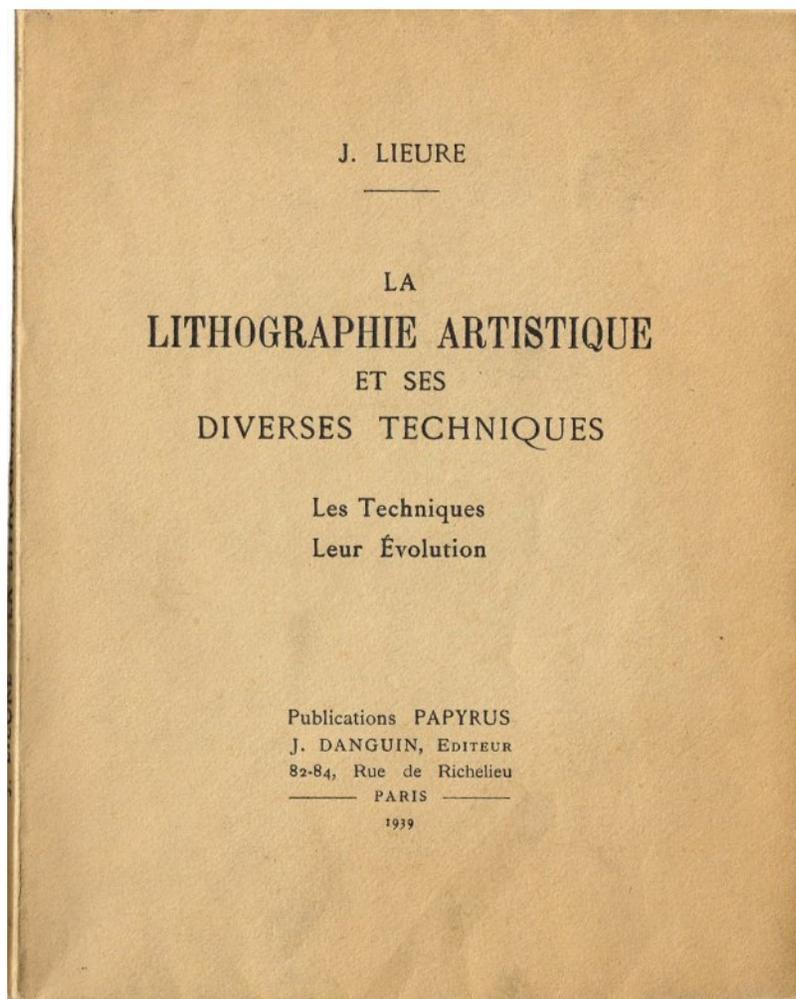
8. LASTEYRIE DU SAILLANT, *Compte CharlesPhilippe, Philibert de. Typographie économique, ou, l'art d'imprimerie mis à la portée de tous, et applicable aux differens besoins sociaux.* Paris: chez l'auteur, 1837 \$1500.00

First edition. Count Lasteyrie (1759-1849) was instrumental in introducing lithography into France. He learned the art from Senefelder himself and he founded one of the first successful lithographic presses in France (see Twyman, *Lithography*, pp. 50-51). Barbier includes the present work with the following note: "An eccentric production advertising a system of printing using only one size of type and no capital letters or other frills, to be reproduced by a stereographic method and thus cheap and easy for all to use. Tools, composition, and presswork by this method are briefly described." - *French letterpress printing*, p. 20. The present work was published late in Lasteyrie's career to demonstrate how the poorer classes could produce books, and was one of the first works to promote self-publishing. What neither Barbier nor Twyman note, however, was that the method advocated here incorporated lithography and two of the plates illustrate lithographic presses. One is a small movable metal press, the other a larger more conventional lithographic press here called a 'presse polytypique' invented by Lasteyrie for various printing purposes. Bigmore & Wyman, I, 422, noting that the author composed and printed this work himself. The plates are of special interest; the first two are lithographs (illustrating presses) drawn and printed by



Racinet, Litho; the third is of undetermined process but appears to be a combination planographic and letterpress (caption states: 'transport sur pierre d'une gravure et d'un texte typographique.') The fourth plate is a copperplate engraving, a portrait of Tissot. OCLC locates six copies in America.

8vo, neatly rebound in old cloth. (iv)+1,1bis,2-59 pp with 4 plates, 2 litho, combination litho & letterpress and 1 engr. Good clean copy.



9. LIEURE, J. *La Lithographie Artistique et ses diverses techniques. Les techniques, leur évolution.* Paris: Publications Papyrus, J. Danguin, Editeur, 1939 \$250.00

First and only edition. The author was a noted collector; the preface was written by Albert Philibert, president of the Association Française des Artistes Lithographes. This is a very extensive and complete technical manual with the following sections in part I: I. Le dessin sur pierre; II. La gravure sur pierre (appelé aussi: Lithographie en creux); III. La lithographie et la couleur; IV. L'Impression; and V. Applications particuliers de la lithographie. The following sections are in part II: I. Les débuts, les incunables; II. La Période Romantique; and III. La seconde moitié du XIXe siècle. Extensively indexed. OCLC locates 8 copies in American libraries but very scarce in the marketplace.

8vo, orig. printed wraps. 104+(iii) pp with 17 full-p. plates, mostly on coated paper.