

**THE DAVID A. HANSON COLLECTION
OF
THE HISTORY
OF PHOTOMECHANICAL PRINTING**

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Photography is currently undergoing a major evolutionary change: the age of electronic imaging is upon us, and conventional photographic processes are being replaced by digital prints. The digital photographic process, interestingly, is similar in nature to what is known as the "Graphic Arts", or printing in ink. The history of photographs that are produced in printer inks, without silver-based methods, plays an important role in the history of photography, but few have paid sufficient attention to this subject.

When Julian Van Haaften assembled her 1977 bibliography of photographically-illustrated books in the New York Public Library, it was necessary for her to wander the stacks and pull likely candidates off the shelves, to see what they might contain. This remains the best way to locate examples in the field of photomechanical illustration. The present collection represents over 25 years of such searching, and is probably the most extensive and comprehensive collection of such material. This catalogue covers close to 1,000 items, and is fully annotated to show the importance of the individual entries.

The present collection spans the history of photomechanical printing from the first heliographic etching in 1826, through the perfection of three-color printing at the beginning of the twentieth century. It focuses on all aspects of photographic images produced in printer's ink. All the major printing methods are represented: intaglio (photogravures, heliogravures, photogalvanography, photo-electric engraving, photoglyphic engraving, rotogravure), planotype (photolithography, Albortype, heliotype, artotype, phototype), and relief (half-tone, random dot, line screen half-tone, mezzotype).

It is comprehensive in its coverage of inventors and practitioners, not only in terms of inclusion, but also for completeness. For Edward Bierstadt, there are examples of all of his work, from the founding of the Photoplate Printing Company in New York around 1871 through his experimental color printing carried out shortly before his death in 1906. For Ernest Edwards, there appears his earliest photographic work through his last work in three-color collotypes. Likewise found here is John Carbutt's work, from his founding of the American Photo-Relief Printing Company, through Woodburtype and heliographs, up through his perfection of the dry-plate process. The work of Frederick Wilhelm von Egloffstein is traced, starting with his production of the earliest known half-tone in a screen process, from 1866. And in the case of certain firms, such as the Forbes Company, the coverage is likewise exhaustive. Major inventors, for whom there are significant examples, include Joseph Albert, Eduard Asser, Edouard Baldus, James A. Cutting and Lodowick Bradford, Duncan C. Dallas, Garnier & Salmon, Gillot, Jakob Husnik, Frederick Ives, Col. Sir Henry James, Karl Klic, William Kurtz, William Augustus Leggo, Lemerrier, the Levy Brothers, Marechal & Motay, John Moss, Charles Nègre, Nicéphore Niépce, Niépce de St. Victor, J. Obernetter, Orell Füssli, John Osborne, Charles-Guillaume Petit, Emile Placet, Alphonse Poitevin, Paul Pretsch, Thomas-Casimir Regnault, G. N. Scamoni, William Henry Fox Talbot, and many others.

The subject matter represented is particularly rich in American material, where the emphasis is on what was then new. Town view-books depict local architecture, street scenes, and all manner of public and private aspects of daily life, as evidenced in the autoglyph books, such as *Picturesque Holyoke* [ca. 1885], produced by W. P. Allen and other printers out of Gardner, Massachusetts. Manufacturer catalogue and medical reports are just two types of primary source material represented in the collection, and include reports on the Baldwin Locomotive Works and surveys

by Henry Fox on various diseases. The images and accompanying textual material provide primary documentation on the westward expansion of American life, and here is found a rare set of Albertypes by William Henry Jackson. Numerous European examples round out the collection, and include the monumental survey by Blanquart-Evrard on photography and photomechanical illustration, from 1870, and the noteworthy photolithographs of Simoneau and Toovey in *Spa et ses environs* (1863).

The close relationships and counter-influences that photographic images printed in ink had with silver-based photographic images are fully represented in the collection. There are examples of the ways in which various photomechanical processes manipulate photographic images to result in the complete transformation of the photographic image: the crudeness of the photolithographs of A. A. Turner, for example, exhibit a personality not found in the photographs from which they were made, and from our perspective appear closer to pop art imagery.

During the 19th and early 20th centuries, conventional photography evolved and transformed through interactions with contemporary photomechanical processes. In the present day and into the foreseeable future, a similar transformation is occurring with photography and digital printing. The present collection provides the material for studying the important milestones in the earlier revolution, and documents how the process of change occurred. As such, it provides full details of a visual transformation.

David A. Hanson
May 10, 2000

1779:1

Sheet of UNITED STATES PAPER CURRENCY. United States, 1779.

4 bills, uncut, that are in the denominations of Seventy, Five, Two and One dollars. The face is printed in two colors and has separate designs in each medallion. The verso has Leaf prints against stretched gauze backgrounds (nature prints). 8 1/8" x 6 7/8" single sheet printed both sides. Nature Prints, produced from imbedding the leaves and gauze in a material and then making stereotypes from them, invented by Benjamin Franklin, printed by Hall and Sellers, Philadelphia. *Franklin first used this process in Poor Richards Almanac for 1838. He kept this procedure a secret, never publishing anything about it. In 1964 it was brought to light in an article on it in the Numismatist.*

1790:1

Chretien, Gilles-Louis (inventor)

1 **Physionotrace** of a man, executed by Fouquet and Chretien, "Dess. p. Fouquet. gr. p. Chretien inv. du physionotrace. Cloitre, St honore en 1790." The physionotrace was an early precursor to the camera, using a pantograph to trace the features which were recorded onto a plate by an etching needle. This thus yielded a plate that could be printed from. *This physionotrace, executed by the inventor and his most frequent collaborator, is a good example of this early pre-photographic intaglio printing method and an example of one of the methods used to mechanically transpose the image to a printing plate.*

1826:1

Niépcé, Joseph Nicéphore

1 **Heliograph** of the Cardinal D'Amboise from the engraving by Isaac Biot. This heliographic engraving print was included in 20 copies of the deluxe 50-copy edition of LA PHOTOGRAPHE by Blanquart-Evrard in 1870; the current example is contained in copy number 18 (listed below as 1870:3). *This is the most important extant photomechanical print. There survive a few prints of this image from the time of the execution of the plate, in 1826, as well as two or three that were struck in 1869. There are three plates bearing variations of this image: to date no one has studied the inprints of these different plates.*

1830:1

Hall, Captain Basil Hall, R.N.

FORTY ETCHINGS FROM SKETCHES MADE WITH THE CAMERA LUCIDA, IN NORTH AMERICA, IN 1827 AND 1828. Fourth Edition. Cadell & Co., Edinburgh; Simpkin & Marshall, and Moon, Boys & Graves, London, 1830. 4to, unpagged.

40 Etchings from Camera Lucida drawings, 2 to a page. Plates 7 & 8 are in facsimile. *This book is the only example of the use of the camera lucida in the United States; Frederick Catherwood later used it in the Yucatan. This tool, which supposedly drove Henry Fox Talbot to invent photography, was rather difficult to use and was nothing like a camera. The idea of it was to superimpose an Aerial image onto the drawing paper when the user's eye was properly positioned to the prism.*

1837:1

Berres, Dr. Joseph

ANATOMIE DER MIKROSKOPISCHEN GEBILDE DES MENSCHLICHES FORPERS / ANATOMIA PARTIUM MICROSCOPICARUM CORPORIS HUMANI, Gedruckt und in Commission bei Carl Gerold, Wjen, 1837 (1836-42). Folio, 8 Parts (of 12). Original parts in wrappers with the plates for each. A total of 16 of the 24 plates: engravings and lithographs from drawings from the microscope by Joseph Berres. *Joseph Berres, a Professor of Anatomy in Vienna, was the first person to publish a booklet with photographic plates, his Phototyp nach der*

Erfindung des Professor Berres in Wien (Vienna, 1840). Berres devised a method of etching daguerreian plates and printing directly from them. The present book is his most important publication, dealing with human anatomy, principally the blood vessel system. Eder states that Berres did all of the drawing himself. He was in the midst of this publication when the daguerreotype was announced in 1839 and he immediately began experiments with it. By April of 1840 he had succeeded in producing a plate and print from a microscopic specimen of a plant. He completed this book by 1842, but never produced etched daguerreian plates after his first tentative steps in 1840. See the MONTHLY CHRONICLE, 1840, below for a complete English translation of his writings.

1838:1

Collas, Achille, engraver.

THE AUTHORS OF ENGLAND. plus MEMORIAL OF FACTS CONNECTED WITH THE HISTORY OF MEDALLIC ENGRAVING AND THE PROCESS OF M. COLLAS by Vincent Nolte. Charles Tilt, London, England, 1838. 4to, 91, +12 pages, +16 plates.

16 plates of Medallion Engravings, 1 Title page, 14 Portraits with decorative borders and 1 demonstration plate. In the memorial section Joseph Saxton and his ruling machine are discussed in relation to the Bate's patent. *The ruling machine is one of the more interesting pre-photographic methods yielding a remarkable image, in detail and dimensionality, much like a photograph. Since the ruling can easily exceed 300 lines to the inch the image takes on an amazing realism. Joseph Saxton used his ruling machine in Philadelphia to produce the earliest book in America to be illustrated from a photographic image. Collas, who invented the machine in France waged a war with Bate and the rather pointed and humorous illustration to the memorial section is his answer to a challenge by Bate to make a mathematically accurate engraving from his machine. The various images of Ariadne show what can be done to distort the image of the original medal.*

• 1839:1

THE MECHANIC AND CHEMIST. A MAGAZINE OF THE ARTS AND SCIENCES, Vol. IV. 1839. G. Berger, London. 8vo, 398 pp.

Three major illustrations and articles: April 13; May 18; May 25. 2 Wood engravings demonstrating the negative and the positive on April 13; 1 Photogenic drawing on the block of insect wings May 18; Cliché Vera transferred to the block "Photogenic Printing," May 25. Numerous articles on the Daguerreotype and Photogenic Drawing. *This little penny magazine published three of the earliest attempts at illustrating the principles and results of the photographic process. The negative-positive example of April 13, is the first pictorial example of the concept. The facsimile of the photogenic drawing is the second published after THE MIRROR. The example of "Photogenic Printing" is the first published example from a cliché verre created on glass and printed directly on the block.*

• 1839:2

THE MIRROR OF LITERATURE, AMUSEMENT AND INSTRUCTION volume XXXIII, 1839. J. Limberd, London, 1839. 12mo, 422 pp.

1 Facsimile of a Photogenic Drawing of ferns (done on the block) as the plate to the April 20, issue. The plate is printed in Rust to imitate the photogenic drawing. An article serialized by Dr. Golding Bird "A Treatise on Photogenic Drawing" reprinted from the MAGAZINE OF NATURAL HISTORY: pp. 243-44. An article titled "The New Art - Photography" pp. 262-63, 281-83, 317-18, includes on page 317 an explanation of doing a photogenic drawing on boxwood for the engraver. Also mention of Niépce and how to see his plates in London. *The facsimile of the photogenic drawing done directly from an exposure on the block is the first photographic image published. The finished example is printed directly from the block in a reddish brown to*

match the color of Talbot's first salt print photographs.

• 1840:1

Baxter, George

THE MOUNTAIN STREAM, INDIANS REPOSING. George Baxter, London, [ca. 1840].

Image size 14 1/2" X 10 3/4"

1 Baxter Print from art. Pencil annotation on mount states the image was printed from 11 blocks. *George Baxter invented and patented a process to print in color from a single engraving which was then overprinted from wood blocks in color. He eventually patented a method to use a photographic print as an underlayer.*

1840:2

THE MONTHLY CHRONICLE, OF EVENTS, DISCOVERIES, IMPROVEMENTS AND OPINIONS, ETC. volume I. Samuel N. Dickinson, Boston, 1840. 8vo, 588 pp.

pp. 552-557 is titled "Printing From Daguerreotype Plates", and consists of a reprint of two articles and a letter by Dr. Joseph Berres detailing his method of printing from daguerreotype plates. *This collection of articles represents a thorough explanation and history of his process as translated from Austrian journals, plus a letter from Berres to an un-named English magazine. The letter is an English translation of the three pages of text that accompany Berres' pamphlet from 1840, the earliest photographically printed book in the world, of which there are only two known copies (Rijksmuseum, and Graphische Lehr- und Versuchsanstalt, Vienna). The present collection of his writings is the only complete source of information on him and the history of his involvement in photographic printing.*

1841:1

Mason, Jemima M., Publisher.

THE FOREIGN QUARTERLY REVIEW. Vol. XXVII, April and July 1841. American Edition. 8vo, 284 pp.

Article "Engraving - Ancient and Modern.- Part II," pp. 40-54 includes engravings, mezzotint, Senefelder, and, most importantly, a discussion of how EXCURSIONS DAGUERRIENES plates were executed. *This article describes the working method that the engravers used to transfer the daguerreian image to the plate. There also is a discussion of Edward Palmer's (the inventor of Glyphography) work in electrotyping.*

1841:2

MONUMENTS OF WASHINGTON'S PATRIOTISM: CONTAINING A FAC-SIMILE OF HIS PUBLIC ACCOUNTS, KEPT DURING THE REVOLUTIONARY WAR; ETC. Trustees of Washington's Manual Labor School and Male Orphan Asylum, Washington. 1841, 3rd ed. Folio, 104 pages.

A Facsimile copy of Washington's account book in Lithography, + Lithographic views of his estate and a portrait of him. 6 lithographs, 1 engraving, lithographic copy of account book and litho copies of Revolutionary paper currency. *The backs of this currency use images of leaf impressions and gauze impressions to create an anti-forging image. Remarkable because of its closeness to Talbot's first use of gauze, in 1852, to create a screen to hold the ink in producing images in tone. This process was an invention of Benjamin Franklin in 1837. Secondly the lithographs have been executed by Philip Haas, who became one of America's earliest daguerreotypists.*

1841:3

Niépce, Isadore.

HISTORIQUE DE LA DECOUVERTE IMPROPREMENT NOMEE DAGUERREOTYPE

PRECEDE D'UNE NOTICE SUR SON VERITABLE INVENTEUR FEU M. JOSEPH-NICÉPHORE NIÉPCE, DE CHALONE-SUR-SAONE. Arno Press, New York, 1979: reprint of the Librairie Astier, Paris, 1841 edition. 8vo, 72 pp.

Isadore's defense of his father's work and his claim that Daguerre did not deserve the credit he received.

1842:1

Davis, Daniel, Jr.

DAVIS'S MANUAL OF MAGNETISM. with a description of the electrotpe process. + A CATALOGUE OF PHILOSOPHICAL, ASTRONOMICAL, CHEMICAL AND ELECTRICAL APPARATUS, .. BY JOSEPH M. WRIGHTMAN. Published by Daniel Davis, Jr., Magnetical Instrument Maker, No. 11 Cornhill, Boston, 1842. 8vo, 218 pages, + ii Davis ads., + 70 pages, Wrightman's catalogue.

The book contains a full description of the electrotpe process, critical to many subsequent photomechanical patents and methods. The catalogue contains optical materials such as magic lanterns, slides, and lists of camera obscura, and is typical of the offerings of philosophical instrument dealers at this time, who were the main suppliers to photographers.

1 plate with two engravings: the first is from the original engraved plate, the second from an electrotpe made from it. *The electrotpe process was important in photomechanical printing in that it was first used to copy daguerreotypes and was also used in experiments as a printing surface. Eventually Paul Pretsch used it with his photo-galvano-graphic process, and it was used continuously thereafter as a device to duplicate surfaces for printing in practically all the relief processes and some intaglio.*

1842:2

Eckfeldt, Jacob R. and Du Bois, William E.

A MANUAL OF GOLD AND SILVER COINS OF ALL NATIONS, STRUCK WITHIN THE PAST CENTURY. Assay Office of the Mint, Philadelphia, 1842. 4to, 220 pages, + Frontispiece & 16 plates

1 Medal Engraving from a daguerreotype, by Joseph Saxton, of the front of the Mint, using a medal ruling machine, to copy a relief executed by Christian Gobrecht from the daguerreotype. Description page 189. 16 plates of coins ruled directly from electrotypes of them. *This book is considered the first publication from a daguerreotype in the United States. A remarkable example of this little used process and of major importance in the history of photography and photomechanical printing in the United States. Joseph Saxton not only produced the oldest extant daguerreotype now in the United States, but also invented the modification to the ruling machine used for this publication.*

1842:3

Francis, C.

THE DICTIONARY OF THE ARTS, SCIENCES AND MANUFACTURES ILLUSTRATED WITH ELEVEN HUNDRED ENGRAVINGS. W. Brittain, London, 1842. 8vo, unpagged. Many optical devices explained and illustrated, many printing presses illustrated, and the daguerreotype and the photogenic drawing described.

1, 100 Woodengravings, 1 being a **Photogenic** drawing engraved directly from the photogenic drawing created on the block. The drawing is of lace and is rather crude. There is also a medallion engraved border on the title page. *This is one of the few early publications to use a photogenic drawing, on the block, as a means of producing a printing surface. It wasn't until the 1850s, with use of photographic negatives printed on the block, that this system was perfected.*

• 1842:4

THE UNITED STATES MAGAZINE AND DEMOCRATIC REVIEW. volume XI, NO. 1, August, 1842. 8vo, pages 113-222.

1 Steel Engraving "Engraved from a daguerreotype Miniature by A.L. Dick" of a portrait of T. W. Dorr. First engraving in the Democratic Review from a daguerreotype. See the POPULAR CATALOGUE OF THE NATIONAL INSTITUTE (below) for more on Dick and the difficulties of being a professional engraver. *This plate is the earliest example of an image from a daguerreotype in a periodical thus far found in the United States.*

• 1843:1

Agnew, John Holmes, Editor

THE ECLECTIC MUSEUM OF FOREIGN LITERATURE, SCIENCE AND ART. Vol. III of the United Series. (Loose Plates) E. Littell, New York & Philadelphia, 1843. 8vo, Title page and 4 mezzotint engravings.

4 Mezzotint engravings by John Sartain, America's most important mezzotint engraver, from art including "The Rabbit on the Wall" after a painting by David Wilkie, of a shadow puppet show. *In his lifetime John Sartain was considered the greatest mezzotint artist in the United States, and is still considered so. These loose plates demonstrate quite clearly his mastery of this medium and the inclusion of the shadow puppet makes for an interesting optical connection.*

1843:2

THE MIRROR OF LITERATURE, AMUSEMENT, AND INSTRUCTION NEW SERIES volume IV, 1843. John Mortimer, London, 1843. 12mo, 8 + 436 + 4 pp.

8 Illustrations in **Glyphography**: the frontispiece to the volume and 7 illustrations in the supplement. After the September 30 issue many drawings are by glyphography. A supplement titled "NOTES ON GLYPHOGRAPHY" is inserted at the beginning of the volume. A discussion of Edward Palmer's process of Glyphography appears in the article "GATEWAY OF LAMBETH PALACE" (page 213). After this issue the magazine's illustrations are apparently in this process. *Palmer's method seems to have had little commercialization. This and the reference to it in L'ILLUSTRE are the only examples we know of his process, outside of his own publication.*

1844:1

Palmer, Edward

GLYPHOGRAPHY; OR, ENGRAVED DRAWING, FOR PRINTING AT THE TYPE PRESS AFTER THE MANNER OF WOODCUTS. ETC. Edward Palmer's Patent, 103 Newgate Street, London, [ca. 1844]. 8vo, 16, 21 plates, xvii-xxiv.

Description of Palmer's method of electrotyping art and specimen plates. This method of drawing directly on the plate through a substance that would later form a deep relief to be electrotyped from is also one of the early non-photographic methods that predate photomechanical processes.

21 plates of electrotypes + illustrations in the text and testimonials. *This bibliography notes a number of treatises and publications that show the variety of experimental copying methods predating photomechanical methods that were explored in the nineteenth century.*

• 1845:1

Chamouin

COLLECTION DE VUES DE PARIS PRISES AU DAGUERREOTYPE, GRAVURES EN TAILLE DOUCE SUR ACIER PAR CHAMOUIIN, [Paris]: Chamouin, [ca. 1845]. 4to, Oblong, title page and 25 plates.

25 steel engravings for which daguerreotypes were used as references, of views in Paris. Chamouin, Rue de la Harpe, 29 (2 plates marked Chamouin sculpt., the rest Chamouin direct.) *This publication is referred to in histories of photography and many writers refer to its*

relationship to the eventual use of actual silver based prints for book illustration shortly thereafter.

1845:2

Doney, T. (Engraver)

AMERICAN REVIEW. Loose Plates from numerous issues, Jan., 1845 to Nov., 1847, + others not identified. 8vo, 10 mezzotints.

10 Mezzotint engravings from Daguerreotype portraits, Clay, etc. Thomas Doney, engraver. Anthony, Edwards & Co., New York, and Anthony, Clark & Co. *Thomas Doney, a transplanted Frenchman was a superb translator of the daguerreian image to the steel plate. His mezzotints are virtually the best in the United States. He moved to Illinois about 1851 and produced only one plate, of Lincoln, afterwards.*

1845:3

T. W. DORR (Lithograph from a daguerreotype issued loose) Lith. & Pub. by J. Baillie 118 Nassau St., New York, [ca. 1845]. 11 1/2" X 8 1/2"

1 Lithograph, hand tinted or Chromo in color, from a daguerreotype portrait of Dorr. *Plates from daguerreotypes before 1850 are quite uncommon and show the diverse methods of copying used as well as the artistic and technical accomplishments of various artists.*

• 1846:1

THE ART-UNION, MONTHLY JOURNAL OF THE FINE ARTS AND THE ARTS, DECORATIVE AND ORNAMENTAL, volume 8, 1846. Printed by Palmer and Clayton, London, 1846. 4to, 338 + cxlviii, pp. There are two articles on the Talbotype: "The Talbotype - Sun-Pictures," June 1 and "The Application of the Talbotype," July 1.

1 Talbotype (Salt Print) of a building opposite page 143. Also 2 Medal Ruling (Anaglyptograph) illustrations, 1 Lithograph printed by Bertauts, Paris, + numerous other plates. *The first use of a silver-based photographic print in a periodical. It was necessary to make over 5,000 prints for this publication and because fixing and especially washing was little understood, most of the prints faded within months of publication. Talbot himself believed that the true value of the photograph would ultimately be achieved when it could be printed in ink, as was the text. This publication is also of importance because it gives examples of the Bate's ruling machine in operation, and it gives an example of a lithograph by Bertauts, who having his shop near Piatlat, made him the printer of most of Piatlat's photolithographs in the late 1860s.*

1846:2

PASTORS OF THE COLLEGIATE REFORMED DUTCH CHURCH. Loose plate. Anthony, Clark & Co. 247 Broadway, New York 1846. 20 1/2" X 17 1/2" loose plate.

1 Lithograph from daguerreotypes of four pastors of the church. G. W. Endicott Lith. N.Y. "on stone by C. Parsons." E. Anthony and Clark National Miniature Gallery, New York. *George Endicott was one of America's premier lithographers and an early experimenter with the daguerreotype. Edward Anthony was later to form the most important photographic supply business in the United States*

• 1846:3

Walker, Jonathan

THE BRANDED HAND; TRIAL AND IMPRISONMENT OF JONATHAN WALKER, AT PENSACOLA, FLORIDA, etc. Published at the Anti-Slavery Office, Boston. 1846 edition (1845). 12mo, 126 pages, + frontispiece

1 Woodcut from a daguerreotype of Walker's hand inset in the title page. 1 Steel Engraving of

Walker, by J. Andrews, both Southworth and Hawes Studio, Boston. *Very interesting and early example of a daguerreotype used to comment journalistically and now seen as graphically striking as well. Southworth and Hawes were later to work enthusiastically with engravers and created a special rectilinear lens for such work, (see the MASSACHUSETTS REGISTER FOR 1852 below).*

• 1847:1

COL. W. W. SEATON MAYOR OF WASHINGTON. (loose plate as issued?), John Plumbe, Philadelphia (unmarked), [ca. 1847]

1 Plumbeotype (Lithograph) "from life" of a portrait of Seaton: Image 3 1/2"x 4 3/4" on paper 4 1/2"x 6 1/4" (trimmed?). Plumbe made very few of these lithographic copies of daguerreotypes. Plumbe's advertising methods for this product make it unusual and uniquely American. *John Plumbe claimed that these prints were directly transferred from the pictures that he had taken: they appear to be relatively crude copies, but Plumbe's entrepreneurial spirit made him try anything to get noticed. These prints remain one of the most elusive objects to find in American photographic print history.*

1848:1

Chez J. Dubochet et Cie, Editeurs

L'ILLUSTRATION JOURNAL UNIVERSEL, tome X, Sept.-Dec. 1847 & Jan., Feb., 1848. Chez J. Dubochet et Cie, Paris, 1847:8. Folio, 420 pp

Illustrated newspaper, with description of two processes, one by M. le baron de Corvin and one by M. Jobin (glyphographie) on page 320, with an illustration by each (Jan. 15, 1848). These two methods, that resemble Palmer's in England, are again important to note as precursors to photomechanical printing. Article on page 326 (Jan.22), PHOTOGRAPHIE SUR PAPIER, is mostly about Bayard.

3 Glyphography illustrations from art on pps. 320, 361, and 416. 1 Illustration by Corvin from art, page 320. photo ads by Lerebours et Secretan, Charles Chevalier, M. Maucombe, + ad for Excursions Daguerriennes (p. 225). *This enormously popular news magazine's interest in these methods shows that there was enthusiasm for practices that would quickly and mechanically transfer images from one medium to another.*

1848:2

Keith, Alexander

EVIDENCE OF THE TRUTH OF CHRISTIAN RELIGION. 36TH ED. Edinburgh, 1848. 12mo. Engravings are from Daguerreotypes taken by George S. Keith taken in 1844 on a trip with his father to the Holy Land. (Keith was the brother of Dr. Thomas Keith [cf. Hans Kraus, Jr., Sun Pictures, volume 6]).

18 Engravings (of which there are 17 loose in this collection) 3 are from art and 15 are from daguerreotypes of landscapes in the Holy Land. Engravers are W. Forrest (5) and W. Miller (10). *A good example of an early British translation of daguerreian images into engravings.*

1848:3

Stephens, John L.

INCIDENTS OF TRAVEL IN YUCATAN, 2 Volumes. Harper and Brothers for Henry Bill, New York, 1848 (1843) 8vo., 2 Volumes, 459 and 478 pages, +120 plates

120 Steel engravings after Camera Lucida and Daguerreotype images. See Vol. I page 175 for a discussion. John L. Stephens and Doctor Cabot took the daguerreotypes, and the engraver, Frederick Catherwood, used the Camera Lucida. *Probably the earliest use in the United States of daguerreotypes in archaeological research and travel to be translated into engravings for book illustration. Both the camera lucida and the daguerreotype were taken but upon arriving in the*

Yucatan, Catherwood discovered the problems of photographing under extremes of sun and shade and so abandoned the process, leaving the instrument to Stephens and Doctor Cabot.

1848:4

JOHN C. WARREN, E. PROFESSOR OF ANATOMY AND SURGERY IN THE UNIVERSITY OF CAMBRIDGE. (loose plate) V. F. Harrison, 27 South 8th St., Philadelphia, 1848. 5" X 4" plate.

1 Mezzotint Engraving from a daguerreotype of Warren. Engraved by T.B. Welch, photographed by John A. Whipple, Boston. *A very interesting large paper pull of an intaglio engraving.*

1849:1

Snelling, Henry Hunt

THE HISTORY AND PRACTICE OF THE ART OF PHOTOGRAPHY. With a new introduction by Beaumont Newhall., Morgan & Morgan, Hastings on Hudson, 1970; reprint of the New York, 1849 edition. 12mo, 139 pages, viii.

Early history of the medium in the United States, with a short summary on etching daguerreotypes pages 83-85. Snelling, as publisher of the most beautifully illustrated photographic magazine in the United States, THE PHOTOGRAPHIC AND FINE ART JOURNAL, was instrumental in displaying the earliest examples of photomechanical printing done in America.

1849:2

Taber, C. & A.

THE NEW BEDFORD DIRECTORY, CONTAINING THE CITY REGISTER, A GENERAL DIRECTORY OF THE CITIZENS, AND A SPECIAL DIRECTORY OF TRADES, PROFESSIONS, &C. C. & A. Taber, New Bedford, Massachusetts, 1849. 12mo, 194 pp. (some leaves missing at end of this copy)

Listed in Citizens directory: "Henry Bierstadt, cooper, w. for Ichabod Chase & Co. h. 58 Ray." Also four daguerreotypists: Charles Fales, Charles Hawes, Morris Smith & William J. Spooner. (Edward Bierstadt was born 1824, and died 1906) This directory shows Edward's family's home address as well as his father's occupation. Albert Bierstadt worked with Peter Fales on lantern shows (see Wright, "Partners in the Business of Art:"). This directory shows Peter as a sign painter; Charles Fales, the daguerreotypist, has an ad on page 177. *The Bierstadt family's importance to American art and to American photomechanical history cannot be overestimated. Edward, when the brothers left their photographic business in New Bedford, purchased the American rights to the Albertype and made it his career to be one of the prime printers, exponents, and experimenters in this field, up until his death in 1906.*

1850:1

JAMES ARCHBALD, CIVIL ENGINEER (loose plate), Lithograph by Frances D'Avignon, 362(?) Broadway, New York, [ca. 1850]. 11 3/8" X 9 1/2"

1 Lithograph from a daguerreotype of Archbald. Frances D'Avignon, artist and lithographer, Marous Root, New York Daguerreotypist. *D'Avignon, a French artist who produced a remarkable, but small, body of work after photographs, was said to produce stones so difficult to print that his finest work was printed by himself.*

• 1850:2

Cheney, I. and L. W., engravers

OUTLINES AND SKETCHES BY WASHINGTON ALLSTON. Steven H. Perkins, Boston, 1850. Folio oblong(16'X21 1/2") Title page engraving, description page, +18 plates

18 Engravings and 2 Lithographs from photographs of outlines and sketches by Allston. Largest

plate 12 1/2" X 16 1/2". I. and L. W. Cheney engraved directly on plates daguerreotyped by Southworth and Hawes, both of Boston. *Josiah Hawes, of the firm Southworth and Hawes, Boston, used a special rectilinear lens of his own design to photograph the art which the Chaney's engraved over. These plates must have been some the largest ever done for publication, being well over double-whole plat--Southworth and Hawes excelled at such sizes.*

1850:3

Tappan and Bradford, Lithographer.

1 Lithograph (Chine Collee) Portrait of JAMES PHILLIPS by Tappan & Bradford, Boston, [ca. 1850]. *Lodowick Bradford was a Boston lithographer who went on to invent a photolithographic process patented in 1858. This fine example of his work shows his skill as a lithographer.*

1851:1

Cist, Charles

SKETCHES AND STATISTICS OF CINCINNATI IN 1851, Wm. H. Moore & Co., Cincinnati, 1851. 8vo, 363 pages.

17 plates; 2 Engravings from art, 3 Lithographs from art, 12 Engravings (line and mezzotint) from daguerreotype portraits. Various engravers; T. Doney, Ritchie, Sartain, etc., Photographers include, McClees and German, Carter and Lippencot, Hawkins, and Plumbe. *A good example to compare the work and styles of some of America's best portrait engravers.*

1851:2

LA LUMIERE: REVUE D'ART PHOTOGRAPHIE (1851-1860). 2 Volumes. Jeanne Laffitte, Marseilles, 1995. Folio, Vol. I, 154 + 210 + 210 + 213 + 190. Vol. II, 206 + 210 + 210 + 210 + 210 + Index.

Reprint of the first ten years of this important journal, which is an enormous resource on early French photomechanical reproduction, particularly around 1854 and 1855. Published in an edition of 300 copies. Reproductions of a number of early photomechanical plates by Gillot, Dumont, Riffaut, Nègre, Baldus. *To study the early history of photomechanical printing it is necessary to study the accounts published here--the discussion of the earliest work in heliogravure by Niépce D'Saint Victor, Baldus, Nègre, and the printers Riffaut and Lemaitre.*

Accompanied by

LA LUMIERE, JOURNAL DE LA PHOTOGRAPHIE: INDEX, 1851-1867. Editions Du Palmier en Zinc, Paris, 1989. 4to, 102 pp.

Index to names listed in LA LUMIERE.

1851:3

Snelling, Henry Hunt, editor

THE PHOTOGRAPHIC ART JOURNAL. volume 1, Nos. 1-6. W.B. Smith, New York, 1851. 8vo, 380 pages, +6 plates.

6 Lithograph illustrations from daguerreotypes of Mathew Brady, M. M. Laurence, Gabriel Harrison, August Morand, George S. Cook, and Luther H. Hale, all daguerreian artists. 4 plates by D'Avignon, 2 by Sarony and Major, both New York artists. *One of the most beautifully illustrated magazines published from daguerreian portraits. This first volume contains an astonishing selection of self-portraits by America's pre-eminent daguerreotypists, as translated in lithograph by the best artists working in this field. This full leather presentation bound volume was the personal copy of one of Americas great daguerreotypists and the founder of the most important photographic materials dealership in the United States, Edward Anthony.*

1852:1

Adams, George, editor

MASSACHUSETTS REGISTER: A STATE RECORD FOR THE YEAR 1852, containing a Business Directory of the State, with a variety of useful information. serial #LXXXVI. George Adams, Boston, 1852. 8vo, 336 pages, +56 pages of ads. *Page. 327-28 contain a comprehensive article (over three thousand words) by Albert Southworth about the Southworth and Hawes business, which discusses, among other things, the making of daguerreotypes for engravers and the creation of the firm's special rectilinear lens, the one no doubt used for the Washington Allston book (see 1850, above). This publication also lists Massachusetts daguerreotypists by county.*

• 1852:2

GLEASON'S PICTORIAL DRAWING ROOM COMPANION, volume II. F. Gleason, Boston, 1852. Folio, 416 pages. Volume from January 3 to June 26, 1852.

Wood engravings throughout, some from daguerreotypes. 1 of the ruins of the fire at the Tremont Temple by John Whipple, page 256; 2 from daguerreotypes by Southworth and Hawes; and 1 of a portrait of the daguerreotypists, the Meade Brothers. This publication championed the use of photographic images in the service of news. *This news magazine was modeled on the very successful LONDON ILLUSTRATED NEWS, and the extensive use of the daguerreotype as a model for the engraver was important as photography played a larger and larger role in reporting news. The wood engraver who Gleason employed later created his own magazine, FRANK LESLIE'S ILLUSTRATED PAPER (see 1856:4).*

• 1852:3

WILLIAM R. KING Democratic Candidate for Vice President of the United States (Loose Print), N. Currier, 152 Nassau St. Cor. of Spruce, New York, 1852. 17 7/8"x 13 1/2"

1 Lithograph with colors from a Daguerreotype by Brady of William R. King. *Currier and later Currier and Ives were the preeminent publishers of prints for decoration in the home and they helped shape the expectations and the tastes of Americans in art and in sentiment. They produced many pictures, such as this one, on Americans important in the public eye.*

1853:1

Greely, Horace

ART AND INDUSTRY AS REPRESENTED IN THE EXHIBITION AT THE CRYSTAL PALACE NEW YORK - 1853-4, etc. Redfield, New York, 1853. 12mo, 386 pages.

Chapter XVII DAGUERREOTYPES, pages 171-77. Remarks on the display of Fitzgibbons which includes electrotypes from daguerreotypes and notes that printing plates can be made from them that result in prints resembling mezzotints. *It is interesting that Greely draws attention to the fact that these plates can be used to print from. These are very likely Tithonotypes which were developed by John W. Draper. A copy can be made of a daguerreotype by electroplating copper on it's surface and when done correctly the electrotpe will pop free, revealing an image in the copper exactly like the daguerreotype from which it was made. One is left to wonder if some of the pictures we see today with such wonderful verisimilitude, like Doney's mezzotints, might not be some mixture of the photomechanical and the hand drawn.*

1853:2

L'ILLUSTRATION, JOURNAL UNIVERSEL. tome XXII, July-December, 1853, France, 1853. Folio, 456 pp.

article "DES DERNIERS PROGRES DE LA PHOTOGRAPHIE, DANS SES APPLICATIONS A L'ART DE LA GRAVURE", by A. J. Du Pays, on Niépce de St. Victor's Heliogravure process and Firmin Gillot's paniconography process. 5 Paniconographie: 4 maps, 1 art illustration.

Gillot's first process "Gillotage" is here displayed. *This method eventually became one of the standard ways to etch relief plates. It is commonly written that the process of gillotage was developed about 1863, but the earlier date as written by Duchocois (THE PHOTOGRAPHIC TIMES 1890) seems likelier.*

1854:1

Jones, A. D.

THE ILLUSTRATED AMERICAN BIOGRAPHY, etc. volume II (a volume issued annually). Emerson & Co., New York, 1854. 4to, 512 pages.

An advertiser, with every other page a set of ads. 5 photographic ads by Brady, Gurney, Fredericks, Southworth and Hawes and Scovill. Engravers' ads by N. Orr and Frank Leslie. Wood engravings, many from daguerreotypes. Many were previously issued in THE PHRENOLOGICAL JOURNAL. *The advertisements in this book are exceptional in their use of illustration and are a wonderful reference to the wide range of engraving used at this time, as well as a typographical treasure.*

1854:2

Miller, Hugh.

MY SCHOOLS AND SCHOOLMASTERS; OR, THE STORY OF MY EDUCATION. AN AUTOBIOGRAPHY, Gould and Lincoln, Boston, 1854. 8vo., 537 pp.

1 Mezzotint Engraving from "a Talbotype" of Hugh Miller. Photograph by Hill and Adamson (uncredited), engraved by John Sartain. *Contains reference to being copied from a Talbotype: it is unusual to find this, especially in the United States. This illustration is from one of Hill and Adamson's earliest photographs, dating from 1843. Miller killed himself in 1856.*

1854:3

Nègre, Charles

CHARLES NÈGRE, TREIZE HELIOGRAVURES 1854-1857. NOTE HISTORIQUE PAR ANDRE JAMMES, Saint-Pres, Geuève, Issued in an edition of 110 with 100 for sale, 1982. Folio, 34"x27." Booklet with historical note and notes to the plates, 17 pages.

13 Heliogravures from 1854-1857, re-struck in 1982. 2 Large plates 800 X 600 mm, 11 with varying sizes which average 300 X 200mm. 1 Etching by Nègre (plate from ca. 1844) laid into booklet. *This large folio restrike of these important early Nègre plates has been entered here under the date of the plates, rather than the date of printing. The 2 plates of Chartres are some of the largest photogravures ever made and represent the zenith of Nègre's achievement.*

1854:4

Silliman, Prof. B. Jr., & Goodrich, C. R., Esq.

THE WORLD OF SCIENCE, ART, AND INDUSTRY ILLUSTRATED FROM EXAMPLES IN THE NEW-YORK EXHIBITION, 1853-54. G. P. Putnam and Company, New York, 1854. Folio, 208 pages.

500 illustrations, most copied from daguerreotypes made specifically for this project. *Probably the most extensive use of the daguerreotype, for reference, translated into engravings in the United States. The model for this was the English publication for the 1851 Crystal Palace that used the same method of reproducing from daguerreotypes taken especially for that publication.*

1855:1

Hunter, Alfred, Publisher.

A POPULAR CATALOGUE OF THE EXTRAORDINARY CURIOSITIES IN THE NATIONAL INSTITUTE, ARRANGED IN THE BUILDING BELONGING TO THE PATENT OFFICE. Alfred Hunter, Washington, second edition, 1855. 8vo, 70 pages.

Pgs. 61/2, "Engraving by Dick, of the Last Supper, ..It occupied three years in the etching and cutting,.. The price of so much application and excellence was, unfortunately, the loss of eyesight to the artist." See DEMOCRATIC REVIEW, August, 1842. *When you look at engravers manuals and you see the magnifiers, the light intensifiers, and other equipment, you realize the extreme difficulty under which these artisans worked.*

1855:2

Niépce De Saint-Victor, Claude Marie François

RECHERCHES PHOTOGRAPHIQUES. Photographie sur Verre, Heliographie, Gravure Heliographique, - Notes et Procédés Divers. Arno Press, New York, 1979, reprint of the Alexis Gaudin et Frère, Paris, 1855 edition. 8vo, 140 pages.

Niépce de Saint-Victor's process of Heliogravure explained in detail. 1 Gravure Heliographique of Niépce de Saint-Victor as frontispiece printed by A. Riffaut (reproduced in reprint as half-tone). *Working with his uncle's original use of bitumen of judea, Niépce De Saint-Victor created a workable intaglio printing system of a quality that is much higher than the histories indicate.*

• 1856:1

Brialmont, A.

HISTOIRE DU DUC DE WELLINGTON, Three volumes. Tardieu & Tanera, Paris; Guyot & Stapleaux, Bruxelles, 1856:57, 8vo, 486 pgs., 492 pages, & 437 pages.

7 Heliographie plates from art (3 in volume I, 2 each in volume II & III). These heliographic plates, direct from art, include paintings, two of them by Paul Delaroche. All are heavily retouched with areas showing the heliographic process clearly without hand work. These are the Heliographie (Photogravure) method of Ahel Niépce de Saint-Victor, with the plates by A. Riffaut, printing by Sarazin, Paris. *These six examples were executed by Riffaut, who produced practically all of the work in Niépce de Saint-Victor's process.*

1856:2

HARPER'S NEW MONTHLY MAGAZINE Vol. XIII, No. LXXVI, September, 1856. 8vo, pages 433 - 442. Article "On The Application of Photography to Printing."

Article discusses use of Photography in John W. Draper's HUMAN PHYSIOLOGY, newly published by Harper's with nearly 300 wood engravings. 26 Wood engravings excerpted from HUMAN PHYSIOLOGY, from photomicrographs (?) and reductions from European books. By this point Harper's is using electrotypes in printing their magazine. *This publication represents the beginning of the use of photography to copy, reduce, or enlarge existing materials for large dissemination. This publication was the first to use photographic copying and reproduction on a large scale in the United States. The article discusses this in depth.*

1856:3

Labarte, Jules

RECHERCHES SU LA PEINTURE EN EMAIL DANS L'ANTIQUITE ET AU MOYEN AGE. Librairie Archeologique de Victor Dibron, Paris, 1856 (December). 4to, 239 pp.

1 Photolithographie (folding) from line art, 8 Chromolithographs from art. All of the prints were executed by Lemercier. *This is a rare example of Lemercier's first photolithographic method, first revealed in 1852. This process, created along with Davanne, Bareswil and Lerebours, utilized a sensitized asphaltum which was hardened by light. Very few prints are known to exist using this method during the 1850s. Generally it has been supposed that Lemercier didn't attempt to commercialize the process, but this plate gives clear indication that many more are yet to be found. Lemercier gave up this process when he purchased the rights in 1857 to Poitevin's system that used potassium dichromate and albumen because it was soluble in water. If one compares the chromolithographs here to the Bedford below (1856:7) one can quickly to see the*

photographic qualities referred to.

1856:4

Leslie, Frank, editor

FRANK LESLIE'S ILLUSTRATED PAPER, volume I, December 15, 1855 to June 7, 1856. Frank Leslie, New York, 1856. Folio, 416 pages.

Woodcuts, many from daguerreotypes, ambrotypes and photographs. Many by Mathew Brady, New York. *Frank Leslie became one of America's most important periodical publishers and at this time was making the change from successful wood engraver to publisher.*

1856:5

LIFE OF COL. FREMONT, Greeley & M'Elrath, New York, 1856, 8vo, pamphlet, 32 pp.

1 Wood engraving of a portrait of Fremont, 2 Wood engravings from scenes of his life. *The portrait may be the one Horgan mentions as being the first in a daily paper (cf. GRAPHIC ARTS & CRAFTS YEARBOOK 1908, p. 230; 1908:1). This short biography of John Fremont, might have been created to help his run for the presidency. A short memoir by Carvalho is included.*

• 1856:6

Pretsch, Paul

1 Photogalvanograph (from the original 4) "YORK MINISTER (From Lendall)" image 8 1/2" X 7" print dated October, 1856. Photographed by Roger Fenton.

From PHOTOGRAPHIC ART TREASURES; Nature and Art Illustrated by Art and Nature. Part 1, December, 1856. Patent Photo-Galvano-Graphie Company, Islington, England, 1856. Folio, 22" X 15" (page size). *Paul Pretsch's process was the first to be systematically commercialized and it lasted only one year. These plates are extremely important in the development of the intaglio method; the intaglio plate was produced by electrotype from a reticulated glue original.*

1856:7

Robinson, I. C. (Descriptive notices)

THE TREASURY OF ORNAMENTAL ART. Illustrations of objects of Art and Vertu. Photographed from the originals and drawn on stone by F. BEDFORD. Day & Son, Lithographers to the Queen, London, 1856 (n.d.). 8vo.

Copies were to contain 72 plates. 32 Lithographs in color of objects and silks. *Many of the plates have clear indications of truthful photographic rendering (Photolithography?). In comparing these with the standard drawn chromolithographs in the series they are too perfect with too clear a photographic verisimilitude. Compared to the Lemerier plates in the Labarte Enamel book (1856:3), they are much more photographic. Day and Son start producing a periodical in photolithography in 1866 (NATURE AND ART, 1866:2.) Also by this date Herman Halluer had published his method of photolithography and Macpherson had lectured on his in Scotland and England.*

• 1856:8

Van Moekhoven, D.

TRAITE GENERAL DE PHOTOGRAPHIE, etc. Deuxième édition, considerablement augmentée, avec quatre planches et une gravure heliographique. A. Gaudin et Frere, Editeurs, Paris, Bruxelles, 1856. 8vo, 400 pp. Livre VI GRAVURE HELIOGRAPHIQUE, covers the processes of Fiseau, Beuvière, Talbot, Niépce, Niépce de St. Victor et Lemaitre. St. Victor's Memoire's of 23 May, 1853, 2 October, 1854, and 12 March 1855, are published complete.

1 Gravure Heliographique (Photogravure) by Charles Nègre, titled "Paris en Miniature, Hotel de Cluny" from a photograph. This is an example of the Gravure Heliographique (Photogravure) method of Niépce de St. Victor as modified by Charles Nègre. 4 Engravings of Photographic

equipment, etc. The plate was made before November, 1854. *This example of Nègre's early work shows superbly both its abilities and its faults. These early plates are extremely rare as are all of Nègre's work. The chapter on the processes is very informative, being written at the same time they were being developed.*

1857:1

AMERICAN PHRENOLOGICAL JOURNAL, volume XXV Jan.-June 1857; volume XXVI July-Dec. 1857, Fowler and Wells, No. 306 Broadway, New York, 1857. 4to, 144 pages, + 128 pages. (Bound with volumes for 1856 and 1858)

Numerous wood engravings from ambrotypes and photographs. In December, 1857 issue, page 113 appears first "photograph on wood from life by Price's Patent Process." Price's Patent Process of photography on wood invented by Robert Price, and engraved by the patent holders: Brightly, Waters & Co., 90 Fulton St., New York. Many woodcuts are from Brady ambrotypes. *This is the first published example of Price's method, after this the Phrenological Journal used a number of such illustrations in 1858.*

1857:2

CATALOGUES DES EXPOSITIONS ORGANISEES PAR LA SOCIETE FRANCAISE DE PHOTOGRAPHIE 1857-1876. Jean Michel Place, Paris, 1985 reprint of the Paris, 1857:1876 editions. 8vo. 30, 64, 51, 43, 28, 46, 26, 32, 23, 52 pages.

Exhibition catalogues, with 55 photomechanical printers represented: N. Niépce, Fizeau, Hurliman, Lemaitre, Dufresne, Lemercier, Nègre, Poitevin, Riffaut, Pretsch, Asser, Garnier & Salmon, Pouncy, Niépce De Saint-Victor, Simonau et Toovey, Baudran et De La Blanchère, Gamier, Lafolie, Marie, Morvan, Placet, Regnault, Mante, Marechal, Tessie Du Motay, Amand-Durand, Arosa et Cie, Baldus, Drivet, Edwards, Goupil et Cie, Loewe, Pinel Peschardiere, Albert, Szajnok Talbot, Dumas, Fortier, Geymet et Alker, Johnson, Lefman et Lourdel, Strumper et Cie, Autotype Co., Fleury-Hermagis, Franz, Motteroz, Gillot, Jacobi, Nunes, Quinsac, Relvas, Vidal, Direction Generale Des Travaux, Lisbonne. Various countries represented, some show more than one date, more than one process. *An important research tool, for these catalogues identify the individuals and firms showing in those years and give a general description of what they were exhibiting.*

1857:3

Morel, B. A., Le Docteur

TRAITE DES DEGENERESCENCES PHYSIQUES, INTELLECTUELLES ET MORALES DE L'ESPECE HUMAINE, ETC. (ATLAS volume) Chez J.B. Bailliere, Libraire de L'Academie Imperiale de Medecine, Paris (London, New York), 1857. 4to, wrappers, 23 pages, +12 plates.

12 plates; Lithographs of striking portraits of inmates of the mental institutions, mostly from art but plates XI and XII are hand copied lithographs from photographs of 8 people who suffer from cretinism and other severe mental problems. The plates are by Levelle del. et lith., Lith. Bequet freres. The photographs are by "M. Baillarger, medecin de l'hospice de la Salpetriere". *A very fine example of hand drawn lithographs after photographs. In comparing the lithographs from life and the lithographs from photos one can readily see the more faithful translation when the artist has the ability to copy from the photograph. Another important detail this book provides is that the photography at the hospice at Salpetriere started long before Frizot indicates in his recent history of photography (New History of Photography, p. 261).*

1858:1

THE AMERICAN PHRENOLOGICAL JOURNAL. volume XXVII Jan. - June, 1858, volume XXVIII July-December, 1858. Fowler and Wells, No. 308 Broadway, New York, 1858. 4to, 96 pages, +96 pages.

12 Price's Patent Process of photography on wood illustrations, 1 a portrait of Price, 1 of Brightly the woodengraver, and 1 of Mathew Brady included in the 12; all are Price's Patent Process of photography on wood, the engravers are Brightly, Waters & Co., 90 Fulton Street, New York. Biography of Robert Price, pages 23-25. Also there is a biography of Joseph Brightly the engraver who purchased the patent rights to Price's method, on pages 25-26. *Price's method was the first actively used in the United States; to have his biography and his portrait in his own process makes this an important document in the evolution of process engraving.*

1858:2

Bradford, Lodowick H.

1 Photolithograph (chine colle) of a Portrait of L. H. Bradford, the inventor of this photolithographic process. The portrait of Bradford is possibly a self-portrait and may have been one of his in-camera studies. Single sheet, from Snelling, H. H., editor, THE PHOTOGRAPHIC AND FINE ART JOURNAL, Vol. V, No. IV, April, 1858. *This important image is the second photolithograph published in the United States. The first was published one month earlier in the same magazine and was a portrait of James A. Cutting who was Bradford's partner in this photolithographic patent. Both images were to appear simultaneously, but Bradford's was not completed in time.*

1858:3

Carvalho, S. N., Artist to the Expedition

INCIDENTS OF TRAVEL AND ADVENTURE IN THE FAR WEST; WITH COL. FREMONT'S LAST EXPEDITION ACROSS THE ROCKY MOUNTAINS: etc. Derby and Jackson, New York, 1858. 8vo, 250, + 130 pages, + 4 pages ads.

Carvalho's account of Fremont's expedition with information on von Egloffstein as topographical engineer to the expedition. 1 Wood engraving from art titled: PRAIRIE ON FIRE. *This book marks the first reference in the United States to Frederick Wilhelm von Egloffstein, who played an important role in a number of western expeditions in the late 1850s, for the final report of which he did maps as well as illustrations. These trips may have helped him formulate his ideas regarding the half-tone and it may have been that he learned photography from Carvalho. This copy is inscribed by Carvalho's eldest grandson: "To Uncle Jack & Aunt Susie from The Authors Eldest Grandson Jules C. Marshuetz, Nov. 19 / 98."*

1858:4

Crookes, William, Editor

THE PHOTOGRAPHIC NEWS, Vol. I, No. 10, November 12, 1858. Cassell, Petter, and Galpin, London, 1858 (Nov. 12). 4to, pp. 109-120.

1 (of 7, one in each copy) Photoglyphic Engraving, Palace of the Duc de Montpensier, Seville. The other subjects were: Bridge over the Moldau, Prague; Congress of Deputies, Madrid; Court of the Alhambra, Granada; Palace of the Duc de Montpensier, Seville; The new Louve, Paris; The Institute of France; & The Gate of the Cathedral of San Gregorio Valladolid. MM. Clouzard and Soulier, France were the photographers. The Photoglyphic Engravings (Photogravure) were executed by the inventor William Henry Fox Talbot, England, and Mr. Brooker, of Margaret-street, Cavendish-square printed the plates. On page 109 is found, the article explaining why 7 separate subjects were used and some general information on the plates. *This is the important first publication of an example of Talbot's second patented method of intaglio etching and printing. Talbot switched from steel to copper for this patent because the new method of acierage, or steel facing of the plate was introduced by Jobert in this year. This was the seed for the eventual development of a commercially successful method of photogravure in 1879 by Karl Klic.*

The present collection has a representative group of 18 volumes of this periodical. Some of these volumes are discussed individually below. The set comprises Vol. I, Vol. IV 1860 (1/2 year). V,

VI, VII (1/2 year), VIII, IX, X, XI, XII, XIII, XIV, XIV (1/2 year) 1871, Vol. XXIX (1885) - Vol. XXXIII (1889).

1858:5

Cutting and Turner

Quarter Plate Ambrotype of two women, in a snap lock case.

James A. Cutting and Austin A. Turner were partners in a photographic gallery in Boston from 1856 to ca. 1859. It was while with Cutting that the American Photolithographic patent was awarded to the Boston lithographer Lodowick H. Bradford and Cutting. Turner later became the first important producer of photolithographs in the United States.

1858:6

Egloffstein, F. W.

VIEW SHOWING THE FORMATION OF THE CANON OF GRAND RIVER. Loose plate from: Survey for Railroad to the Pacific Near the 41st Parallel by Lieut. E.G. Beckwith, Vol. II, 1854. Government Printing Office, Washington, [ca. 1858]. image 5 7/8" X 8 3/4." Tinted Lithograph from art. Lith. of Sarony, Major & Knapp, N.Y. Sketch by F. W. Egloffstein, one of the sketches he made when he joined the Beckwith expedition after recovering in Utah after his trip with Fremont.

1858:7

THE FALLS OF NIAGARA, T. Nelson & Sons, London, Edinburgh & New York, 1858. 12mo, 64 pages.

12 Oil Color engravings from photographs and drawings by Washington Friend. *Thomas Nelson created a significant tourist business in the United States, England, and the continent with these souvenir books. Many are listed as being from photographs.*

1858:8

Pokoruy, Alois

UBER DIE NERVATION DER PFLANZENBLATTER, MIT RESONDERER BEREUCKSICHTIGUNG DER OSTERREICHISCHEN CUPULIFEREN. MIT 59 FIGUREN IN NATURSELBSTDRUCK, Aus der Kaiserlich-Koniglichen hof- und- Staatsdruckerei, Wien, 1858. 4to, 32 pp.

59 Nature Prints of leaves. *The nature print is usually associated with the formed bas-relief print, invented and produced by Alois Auer. This present form, also by Auer, is not mentioned in conjunction with this process but really is more important from a historical viewpoint because it is compatible with type. The detail is extremely fine, and the prints look like photograms.*

1858:9

Snelling, Henry Hunt, editor

THE PHOTOGRAPHIC AND FINE ART JOURNAL, NEW SERIES volume V, NO. XI, OLD SERIES volume XI, NOVEMBER, 1858. Snelling, New York, 1858 (Nov.). Folio, pages 321 to 352, original wrappers.

1 Photolithograph from a photomicrograph by Cutting and Turner, Boston.

This single issue contains much information on photomechanical processes including patent specifications for Cutting and Bradford photolithography, Talbot photoglyptic engraving, Poitevin photolithography, Pouncy photolithography, etc. *This complete issue is notable not only for the early photolithograph but also because it is unbound and untrimmed. The series of articles on other early processes are important publications in America because many are the first concerning the various patents discussed.*

1858:10

Turner, A. A.

1 Photolithograph of a group of ornamental ironwork placed on the ground against a white background. The photolithograph is by Cutting and Turner of Boston. This was one of two photolithographs that appeared in:

Snelling, H. H.

THE PHOTOGRAPHIC AND FINE ART JOURNAL, Vol. V, No. 12, December, 1858. *This is one of only eight such images to appear in publications in this first year of the patent. A. A. Turner, who was Cutting's partner, became America's premier printer of photolithographs until the Civil War put an end to his production. Bradford himself produced very little and Dean's MEDULA OBLONGATA of 1864 seems to be the only major example.*

1858:11

Wilkie, Frank B.

DAVENPORT PAST AND PRESENT. Luse, Lane & Co., Davenport, Iowa, 1858. 8vo, 334 pages.

8 Steel engravings, oval, from portrait photographs. 5 Lithographs, with tint, from art, 7 Woodcuts from drawings. Steel engravings: engraved and printed by Alfred Jones, NY, photographs by Adams, Davenport. *This book makes an interesting comparison volume to others produced earlier from daguerreotypes. This book has the appearance of being from photographs and the nature of the framing draws attention to this.*

1859:1

ANNUAL REPORT OF THE BOARD OF REGENTS OF THE SMITHSONIAN INSTITUTION, etc. for 1858. William S. Harris, Printer, Washington, 1859. 8vo, 448 pages.

Pages 372 to 415 "Report of Recent Progress in Physics" by Dr. Joh. Muller, Univ. of Freiburg, with additions by George C. Schaeffer. Pages 392-407 contain article on history of electrotype including electro-etching of daguerreotypes. *The article discusses the use of electrotypes by Harper's magazine for whole issues by 1854, and mentions that Fizeau plates would bear only 30 to 40 impressions.*

1859:2

CHURCH AND GRAVEYARD, Loose plate, France. Ch. Chardin, Paris, [ca. 1850s]. Possibly a plate by Placet made ca. 1859.

1 Plate "Heliographie" 2 1/2" X 2 3/4", of a Church and graveyard. After the "Heliographie" something is scratched off. "Imp. Ch. Chardin aine, Paris." *This print bears a very strong resemblance to Placet's first attempts, and is a very early and unusual French example. The small size coupled with the coarseness of the grain and the emphasis on the linearity in the photograph make for a striking early print.*

1859:3

Heider, Gustav, Dr.

JAHRBUCH DER K.K. CENTRAL-COMMISSION ZUR ERFORSCHUNG UND ERHALTUNG DER BAUDENKAMLE. III BAND. Wien, 1859. 4to, 289 pages, +XXXII plates, + 10 plates in the text.

32 Photolithographs of art (designs of leaded and stained glass windows) with at least two colors added. Photolithographs executed by the d.k.k. Hof. u. Staatsdruckerei, Wien, using Karl Von Geissendorf's method which was the Lemerier asphaltum method (cf. Eder, History of Photography, p. 611). *These early publications allow the student first hand examination of early and rare methods. This book is not listed in Heidtman's volume on German photo production.*

1859:4

Langenheim, Lloyd & Co.

Group of Photolithographic stereos, trimmed and mounted on card. These are titled STEREO HISTORY, in paper label on back. A large group of stereo cards were issued by The American Stereoscopic Co., Langenheim, Lloyd & Co., Philadelphia, [ca.1859-1860]. They are on a standard stereo mount and are photolithographic copies of European glass stereoscopic views of the world. Isaac Rehn of Philadelphia created these cards, as stated in Osborne's handwriting on a card in the Osborne Collection, Graphic Arts Division, Museum of American History, Smithsonian Institution. *These early photolithographs by Rehn are some of the only work extant by him as a photolithographer. He appears to have used the Bradford and Cutting patent, as he was a partner with Cutting years earlier and he exhibited work in 1858 in Philadelphia.*

1859:5

Prang & Mayer

MOUNT VERNON SUPERIOR COTTON (Paper Label), [ca. 1850s]. 5"x7"

Label for cotton packaging of the type normally done in Boston for mill goods. 1 Lithographed portrait, in line, of Hon'r Ed. Everett, of Massachusetts. Probably from a daguerreotype: Sonthworth and Hawes did a similar image about this time. Lithograph printed in Black and Gold. KING'S HANDBOOK OF BOSTON, pp. 305-307 states Prang was born in Breslau, Prussia, March 12, 1824, came to the United States in 1850, set up a lithograph firm with a partner and went on his own in 1860. *Prang became America's preeminent chromolithographer during the last decades of the nineteenth century. His company did very little direct photographic work though a few examples exist of collotype printing by the firm which they called "Albert-typo."*

1859:6

Pretsch, Paul

1 Photogalvanograph, "I Pays" from a photograph by O. G. Rejlander. This Photogalvanograph (Photogravure), was made by Paul Pretsch, from a negative by O. G. Rejlander. From the PHOTOGRAPHIC JOURNAL, London, England, September, 1859. *This lovely example of Pretsch's work was an attempt after the collapse of his company, to bring an example to a wider audience. It was accompanied by an article on Pretsch and the process.*

1859:7

Richards, Frederick DeBourg

1 Plain Salted Paper Print from a glass negative of a Marine Painting by E. Moran, 4"x 6 3/8" on studio mount 9 1/2" X 11 1/2" by Frederick DeBourg Richards, Photographer, 515 Chestnut St. Philadelphia, [ca. 1859]. *This quaint example is included to show how art work was disseminated prior to photomechanical printing using the photographic print. One of the major hurdles was not overcome until the 1890s when panchromatic emulsions were first perfected so that the colors translated correctly when rendered in tone. Edward Moran was the brother of Thomas, the painter and John the photographer. He was famous in his own right as a marine painter.*

1859:8 *ustin*

Turner, A. A.

SUNNYSIDE. RESIDENCE OF THE LATE WASHINGTON IRVING, ESQ. Gonpil & Co. M. Knoedler, Successor, 365 & 772 Broadway, New York, 1859. 14 1/2" X 10 3/4" image size.

1 loose plate as published. 1 Photolithograph from a photograph of Sunnyside. A. A. Turner, New York or Boston, the photographer and photolithographer. *The first published plate by Turner after leaving his partnership with James Cutting. This plate can bear either a New York or a Boston address so it is difficult to know where it was executed. Also this predates VILLAS ON THE HUDSON by one year and this view of Sunnyside differs from the one in VILLAS, though the*

image size is the same as the ones for that volume.

1859:9

Wells, David A. (Editor)

ANNUAL OF SCIENTIFIC DISCOVERY: OR, YEAR BOOK OF FACTS IN SCIENCE AND ART FOR 1859, Gould and Lincoln, Boston, 1859. 12mo, 410 pp. Discussion of Talbot, Bradford and Cutting patents, as well as the closing of the Photo-Galvano-graphie Co. Pages 146, 149-51.

1860:1

Bryant, William Cullen

WASHINGTON IRVING, G. P. Putnam, New York 1860. 8vo, 113, +63 pages.

10 Photographic Plain Salt Paper Prints from art and photographs; eight called for on the title page. 2 of the pictures are by A. A. Turner, one of Sunnyside, Irving's home is close to that of Turner's photolithograph. Turner also photographed Irving's grave for this book, the other copy photographs are uncredited but may also be by him. *Turner, in his role as a professional photographer, executed a number of projects, especially for Appleton, where he was the head of their photographic department in 1860.*

1860:2

CHEVET DE NOTRE-DAME, PARIS (loose stereo card), France, [ca. 1860]

1 **Photolithograph**, on clay coated stock, a photographic view of Notre-Dame. *This early and unusual example of this process has no maker's mark.*

1860:3

Collins, Perry McDonough

A VOYAGE DOWN THE AMOOR: WITH A LAND JOURNEY THROUGH SIBERIA, D. Appleton and Company, New York, 1860. 8vo, 390 pages.

4 **Photolithographs** from art by A. A. Turner, New York. A travel book of trip on Amoor river in China. *Turner produced only a handful of examples, this is one of two books known that he illustrated with photolithographs.*

1860:4

Turner, A. A.

A VOYAGE TO EUROPE [THE LAND OF BURNS ?], D. Appleton & Co., New York, [ca. 1860], 12mo, folding case with stereo viewer built in and 12 stereo views.

12 stereo **photolithographs** of views of Scotland, base with two colors and varnish. A. A. Turner was the photolithographer. *This group of stereo packets, issued by D. Appleton, are the most remarkable of all of Turner's output. The use of color, the varied tonal renditions, the variety of subject matter make these sets of stereos the finest examples of photolithography in America. At this point they still remain unexplored so the total number of sets remains a mystery.*

1860:5

Turner, A. A.

THE MOTOSCOPE WITH ONE DOZEN VIEWS. Price 62 Cents, THE FIGURES IN MOTION, D. Appleton & Co., New York, [ca. 1860], Folding packet with stereo viewer.

Stereo viewer (with folding packet, missing on this) with a device that blocks one eye at a time so that the stereos in different positions would appear to move.

1 **Photolithograph** (of 12) of a Fiddler who turns his head and bows the violin. *This Motoscope is the only one this collector has ever seen or heard about. Only the ad for the device has ever been noted and no stereo history source has ever indicated the existence of one. Even in this form it is the rarest of Turner's output for Appleton.*

1860:6

Turner, A. A.

THE STEREOSCOPE FOR THE MILLION, with one dozen views, No. 1, McAllister & Brother, Philadelphia. McAllister, was an optical firm that marketed this set which was usually marketed by D. Appleton, [ca. 1860]. 12mo, folding packet with built in stereo viewer and 12 views.

12 stereo **photolithographs** with color overlays, from photographs of Niagara and the Great Eastern steam ship. *This series of Niagara views may be by Turner but since most are copies it is doubtful. Cartes de Visite by Turner for Appleton have various Niagara views that are similar.*

1860:7

Turner, A. A.

THE STEREOSCOPE FOR THE MILLION WITH ONE DOZEN VIEWS HIGHLY COLORED. No. 2, D. Appleton, New York, [ca. 1860]

Stereo viewer with folding packet. Packet has a different method of folding than others and different interior label: "The Production of the Series of Stereoscopic Views now offered at this extremely low price is effected through the aid of an important improvement, only recently perfected."

12 stereo **photolithographs** with multiple registered colors on stiff white card. Genre scenes, farm scenes, two Japanese Ambassadors, Skeleton scene, Deck of steamer Niagara. Most copied from European views. A. A. Turner was the photolithographer. *Another example of Turner's output and this time from a series of wonderful genre scenes as well as Japanese Ambassadors to America, etc. The coloring on this set is especially beautiful.*

1860:8

Turner, A. A.

THE VOYAGE TO EUROPE, NO. 2. 12 views of Queen Victoria's Residences, D. Appleton & Co., New York, [ca. 1860], folding case with stereo viewer built in and 12 views.

12 stereo **photolithographs** of royal palaces, photolitho base plus two colors and varnish. A. A. Turner, 555 Broadway (appears on cover). *Many of the sets are not listed on the small advertisement that appears with each group.*

1860:9

Turner, A. A.

A group of photolithographic stereos from a variety of locations, Egypt, Paris, Spain, Baalbec, etc. that were issued loose and also in other bound sets. Some are not tinted and are interesting comparisons to other tinted ones issued.

1860:10

Turner, A. A.

Small cartes de visite album with 6 carte views of Niagara Falls issued by D. Appleton with Turner listed as the photographer, as usual. Also 3 Portrait cartes with Appleton's logo and Turner's name, as usual. The album also contains two portrait cartes from New Orleans, where Turner settled just before he died. 1 carte bears the logo of Anderson and Turner and is an image of a returned Confederate soldier. This carte also has a revenue stamp. The second carte bears the logo of Turner's last company "The New Orleans Photographic Gallery." *The two images from Turner's last businesses in New Orleans before he died are important artifacts of the career of this interesting man. The landscape cartes may eventually tie themselves to the Stereoscope for the Millions No. 1, however only one of the cartes may match, but others in the series might appear and link the two.*

1860:11

Zuchold, Ernst Amandus

BIBLIOTHECA PHOTOGRAPHICA. Ikaros Forlag, Oslo, 1977 reprint of the Leipzig, 1860 edition. 12mo, wrappers, 28 pages.

Early bibliography of books published about photography and allied sciences before 1860. Limited references to photomechanical printing.

1861:1

Ives, Joseph C.

REPORT UPON THE COLORADO RIVER OF THE WEST, EXPLORED IN 1857 and 1858 by LIEUTENANT JOSEPH C. IVES, Corps. of Topographical Engineers. House of Representatives Doc. 90, 36th Congress 1st Session. Government Printing Office, Washington, 1861. 4to, 149, +30, +6, +31, +1, +2 maps, 1 profile, 12 Litho. and engraved views, 7 Lithos. of Indian portraits, 41 wood.

The two engraved maps by F. W. Egloffstein are in a new manner for 1861 and are fully described in Appendix D. The maps were mled by Samuel Sartain. All illustrations are from drawings except plate I which is drawn from a photograph by Lieut. Ives. Many drawings, and two engraved maps, are by Egloffstein. *These maps demonstrate the idea of lighting objects from the side and showing the variations of tone through the use of ruled lines---very possibly where Egloffstein first got his idea for his half-tone patent.*

1861:2

Reiber, Emile (Directeur)

L'ART POUR TOUS, ENCYCLOPEDIE DE L'ART INDUSTRIEL ET DECORATIF, Vol. I - VI (1861 - 1867), A. Morel et Cie, Paris. Folio.

Plates 12, (Antefixe) and 24 (Portrait) in volume I are notable. The Antefixe, possibly photomechanical, is art that is in three tones using a single line, thin for light, thicker for gray and very thick for black. The portrait bears an inscription "Neographie Comte" which is not listed in any histories and therefore cannot at present be ascribed to photomechanics. *This periodical of plates is very interesting for its early use of new photomechanical processes. Each of the six volumes has plates of historical note.*

Vol. II, 1862, Plate 58, page 231 is a Grained Half-tone from a self portrait by Hans Holbein. "H. Holbein., executed in coloured chalks His own portrait.. and the facsimile of which we give here with all the perfection our new typographic process admit of." *The Half-tone plates in the 1864 volume are claimed by Marbot (Une Invention, catalogue item no. 289, page 83) to be by Garnier and Salmon's 1853 process.*

Vol. III, 1863 contains plates inscribed "Procede Dulos" and "Procede APT" neither of which are in the histories and might be photomechanical in nature.

Vol. IV, 1864 contains four Plates of Grained Half-tones from photographs, No. 104, No. 109, No. 111, and No. 129. *These relief half-tones are claimed by Marbot to be by Garnier and Salmon's process.*

Vol. V, 1865-66 contains two Heliogravures by A. Duraud. No. 139 (Sept. 1865) would be the earliest noted by this process. No. 150 (March 1866) is the other Durand plate in the volume. *It is commonly held that A. Durand did not begin his business until 1866.*

Vol. VI, 1867 is noted below and contains a Poitevin Photolithograph by Lemer cier.

1861:3

Snowdon, James Ross

A DESCRIPTION OF THE MEDALS OF WASHINGTON; OF NATIONAL AND MISCELLANEOUS MEDALS; AND OF OTHER OBJECTS OF INTEREST IN THE MUSEUM OF THE MINT, J.B. Lippincott & Co., Philadelphia, 1861. 8va, 203 pp.

21 Plates, including the half-title, of analglyphic engravings from medals, 77 specimens in all. Analglyphic engraving, using Saxton's machine at the United States Mint. "Engraved from the Medal by the Analglyptographic process by J. W. Steel." *Another of the few books illustrated with this remarkable copying method. No other process exhibits such a "photographic" presence as this one. Unfortunately only an object in relief would be suitable for this method.*

1862:1

Beule, M.

L'ACROPOLE D'ATHENES, Nouvelle edition, Firmin Didot Freres, Fils et cie, Paris, 1862.

12mo, 400 pp., 5 plates.

5 Engraved plates (Three folding) one from a scene, the others of plans and elevations. The Engraver is A. F. Lemaitre, Paris. *Augustin François Lemaitre (1797 - 1870) was the engraver that helped Niecephore Niépce with the Cardinal D'Anboise plate as well as other early heliogravures in 1826. He also collaborated with Niépce D' Saint Victor on his Heliographie patents of 1853-56. This group of 5 plates represents his engraving skills.*

1862:2

Chamay, Desire

"Calendrier Aztec, A. Mexico", a photograph of the giant Aztec caleudar printed by photolithography by Lemer cier, "Lithophoto Lemer cier Rue de Seine 57 Paris." Plate 1 from: CITES ET RUINES AMERICAINES; MITLA, PALENQUE, IZMAL, CHICHEN-ITZA, UXMALL, Gide, Paris, 1862. (The full publication, in folio, contains 47 plates, comprised of 45 Albumen Photographs of ruins and 2 Photolithographs from photographs). *This large print is a very early example of Lemer cier's use of the Poitevin patent.*

1862:3

Marquier, L.

Seated 1/2 length portrait of a man, PHOTOLITHOGRAPHIE Executée par L. MARQUIER, Paris, France, 1862. loose print, 8 1/2" x 5 1/2". Photolithography by L. Marquier, Paris, and the print made by Marie, 61 F. St. Denis, Paris. The Bibliothèque nationale in Paris has an identical print with following caption: "Photographie sur pierre faite a Paris par Louis Marquier, 12 aout 1862. Lith. Marie 61 fg Saint Denis, Paris". *Marquier's process never reached commercial application. A very rare print illustrating the nature of the process. Marie, the printer, eventually also applied for the Duc de Luynes prize but was rejected because he simply used this process or a variant of it in his application.*

1862:4

Scott, Captain A. De C.

ON PHOTO-ZINCOGRAPHY AND OTHER PHOTOGRAPHIC PROCESSES EMPLOYED AT THE ORDNANCE SURVEY OFFICE, SOUTHAMPTON. Under the direction of Colonel Sir Henry James, Longman, Green, Longman, Roberts and Green, London, 1862. Folio, V, + 16 pages, + 12 plates. A description and history of Photozincography as practiced at the Ordnance survey.

12 Photo-Zincographs after maps and art. This first edition is one of the earliest full treatises with multiple examples showing the wide range of uses of the process. No other patentee at this time produced a comparable treatise.

1863:1

Dallas, Duncan C.

TRANSACTIONS OF THE HISTORIC SOCIETY OF LANCASHIRE AND CHESHIRE. New Series, Vol. III, Adam Holden, Liverpool, 1863. 8vo, 267 pp.

pp.256-57 at the meeting of May 14, 1863, Mr.J.A Forest read: AN ACCOUNT OF THE EARLIEST SUCCESSFUL EXPERIMENTS MADE IN ENGLAND IN PRODUCING, BY THEIR OWN LIGHT, PHOTOGRAMS OF THE MOON AND OTHER HEAVENLY BODIES. 1 Dallas Photoelectric Engraving of "The Moon" taken Sept. 1854. Messrs. John Hartup and J. A. Forrest, were the photographers. *Duncan Dallas was the plant superintendent for the Photo-Galvano-Graphic company and he left under less than friendly circumstances. From that day he claimed that it was he that actually got Pretsch's process to work and there was always a bitter fight in the press over his representations. Dallas began to make photoelectric engravings in about 1864 and a few are known.*

1863:2

Smyth, Charles Piazzzi

ASTRONOMICAL OBSERVATIONS MADE AT THE ROYAL OBSERVATORY, EDINBURGH. volume XII. FOR 1855-59, Published by Order of her Majesty's Government, Edinburgh, 1863. 4to, ix, 575 pp., +5 plates.

Pages, vii and viii, discuss Fox Talbot's contribution of a photoglyphic engraving for Plate 5 (a second exposure of the same view at Teneriffe as plate 1).

5 Plates; 4 Albumen prints and 1 **Photoglyphic engraving** of photographic views at Teneriffe of the edge of the crater. William Henry Fox Talbot made the steel plate, and 500 impressions were made from it. Negatives were made by Piazzzi Smyth in 1856. *This publication is one of only three or four that were ever illustrated by Talbot utilizing his photoglyphic process.*

1863:3

SPA ET SES ENVIRONS, PHOTOLITHGRAPHIES PAR SIMONAU & TOOVEY D'APRES LE PROCÉDE DE Mr. ASSER. G. Engel, Spa, [ca. 1863]. Folio.

13 **Photolithographs** from photographs of scenes of the town. Most have registered tint plates and are chine colleé. Simonau and Toovey produced the plates from Asser's patent process. *An extremely important and early example of Asser's patent for photolithographic transfer. Simonau and Toovey were the photographers that used this method, and this is considered their earliest example. The 13 images reveal odd relationships between the print and the photograph characterizing these earliest of attempts.*

1864:1

Dallas, Duncan

FATHER GAVAZZI (loose plate) a **Photoelectric Engraving** - Dallas process from a photograph of Father Gavazzi. Removed from the Illustrated News of the World, The London Joint Newspaper Company Limited. 199 Strand & 122 Regent Street, London, [ca. 1864]. Image 8 1/4"x 6 1/4," Plate trimmed at bottom. Other plates in same batch have the following on the bottom: THE DRAWING ROOM PORTRAIT GALLERY OF EMINENT PERSONAGES Presented with the Illustrated News of the World. The London Joint Stock Newspaper Company Limited. Duncan C. Dallas, 125 Fleet Street, London, created the plate and H. N. King, Bath, was the photographer. *This large plate by Dallas is one of the finest examples produced by this process, the example in the PHOTOGRAPHIC NEWS having more contrast and appearing less finished. The image bears a very strong resemblance in its coarse grain structure to Pretsch prints.*

1864:2

Dallas, Duncan C., Simpson, G. Warton, Editor.

PHOTOGRAPHIC NEWS, Vol. VIII, No. 278, January 1, 1864. Thomas Piper, 32, Paternoster Road, London, 1864 (Jan. 1), 4to, pp. 1-12.

On page one is the article titled OUR PHOTO-ELECTRIC ENGRAVING. Has a brief

description of the process utilizing a combination of aquatint and galvanography. From the description nothing is certain. Describes most of Pretsch's plates as being retouched.

1 **Photo-Electric Engraving** from a photograph titled **BANQUETING HALL, KENILWORTH**. "Untouched by the Graver." Photo-Electric Engraving, Dallas Process, Duncan C. Dallas, 108 Fleet St., London, Francis Bedford, was the photographer. *This print by Dallas is the one usually referred to in the histories of photomechanical printing because of his extremely limited use of the process.*

1864:3

Dean, John, M.D.

THE GRAY SUBSTANCE OF THE MEDULLA OBLONGATA AND TRAPEZIUM. in **SMITHSONIAN CONTRIBUTIONS TO KNOWLEDGE**, volume XVI. Smithsonian, Washington, 1864. 4to, Medulla article 75 pages, + 16 plates. Medulla article is one of a number in this volume, accepted for publication Aug., 1863, published February, 1864.

9 **Photolithographis** with 36 Photomicrographs of specimens by **Lodowick Bradford**, Boston. *Lodowick H. Bradford, who invented this photolithographic process, produced very few examples of it. This book is the only one currently known to have been produced by him. The execution and printing of these plates shows the high degree of quality that this process can produce.*

1864:4

2 loose plates: "FRANÇOIS PILATRE DE ROZIER", and the second is of a balloon ascension with no title. Both are from art. **PHOTO-ZINCOGRAPHED**. Ordnance Survey Office, Southampton, 1864. Page size 12 1/2" X 9 1/4". The work was done "under the supervision of Capt. H. Hellcat Jones RE" Ordnance Survey Office, Southampton. *These plates are likely to be from the book **ASTRA CASTRA EXPERIMENTS AND ADVENTURES IN THE AIR** by C.H. Turner, published by Chapman & Hall, London, 1865 with 38 plates.*

1864:5

Jephson, J. M., Rev.

SHAKESPERE: HIS BIRTHPLACE, HOME, GRAVE. A PILGRIMAGE TO STRATFORD-ON-AVON IN THE AUTUMN OF 1863. WITH PHOTOGRAPHIC ILLUSTRATIONS BY ERNEST EDWARDS, Lovell Reeve & Co., London, 1864. 12mo, 203 pp.

15 Albumen print photographs of scenes around Stratford. *This book is one of the three editions of this title. It is one of the first books published with photographs by Ernest Edwards, who was to invent the Heliotype process.*

1864:6

Labarte, Jules

HISTOIRE DES ARTS INDUSTRIELS AU MOYEN AGE ET A L'EPOQUE DE LA RENAISSANCE. Ve A. Morel & Cie, Libraire-Editeurs, Paris, 1864/66. Folio 6 volumes (4 text, 2 plates). First edition, the second edition added plates in Heliogravure by Dujardin which were originally Photolithographs by Lemer cier in Poitevin's Process, 150 Plates.

A selection of 31 plates, most also in the second edition, all **Photolithographs**, "**Procede Poitevin**", many of them are Heliogravures in the second edition, all were printed by Lemer cier. *This selection of plates, from the first edition, is a good companion piece to the second edition because identical negatives can be compared in two very beautiful and different processes. Some of the plates present here are not in the second edition and the use of colors and glazing is also interesting to note.*

1864:7

PHANTOM FLOWERS, A TREATISE ON THE ART OF PRODUCING SKELETON

LEAVES, J.E. Tilton and Company, Boston, 1864. 96 pp.

6 Plates (Nature Prints?) of skeletonized leaves. *Whether these are actually nature prints is difficult to say. The process is unrecorded in this form in the United States and no printer is identified here. They do bear a strong resemblance to the 1858 nature prints in the Pokorny pamphlet (see above, under 1858). Under 60X magnification these prints are indistinguishable from the Pokorny nature prints.*

1864:8

Regnault, T. C.

ROBES DE INTERIEUR ET DE TRAVAIL & CEREMONIES ET DE FETES, A PARIS RUE DU VIEUX COLOMBIER. FLORELLA REGNAULT. (Proof print on light paper for a business card). Paris, [ca. 1864], 16mo, 3 1/2"x4 3/4"

1 **Photogravure** of a portrait (heavily retouched) inside an engraved oval and a fully engraved card for Florella Regnault. Engraving size 1 7/8"x 3" face 1/2"x1/4".

Sylvie Aubenas of the Bibliothèque nationale confirms that this is the Regnault who submitted to the Duc de Luynes. (LA LUMIERE index refers to a T.E. REGNAULT & Luyne's Prize refers only to M. Regnault), T. C. Regnault, 2 Rue Louvois, Paris. *Virtually no known prints exist by Regnault and this example, from his wife's calling card, here in a proof print, is an unusual and important historical document. As one can see from the above dimensions of the actual photomechanical image (1/2" X 1/4"), it is very difficult to get any idea whether this process was workable. Also the image has much hand work in lines on it making it even more difficult to assess.*

1864:9

Root, Marcus Aurelius

THE CAMERA AND THE PENCIL OR THE HELIOGRAPHIC ART. Helios, Pawlet, Vermont, 1971 reprint of the 1864 edition. With a new Introduction by Beaumont Newhall. 8vo, 9 pages, xviii, 456 pages.

History of photography in United States. Discussion of Anthony's plate "Clay's Farewell," page 362. Isaac Rehn and photolithography pages 373/4. A. A. Turner mention page 382. Three half-tone copies of original steel engravings of portraits of Draper, Morse and Daniel Webster, a specimen of portraiture engraved, as well as a woodcut based on Saxton's first daguerreotype. *This is the book that establishes A. A. Turner as a manager of Appleton's photography department.*

1865:1

Guillemin, Amedee

LE CIEL, NOTIONS D'ASTRONOMIE A L'USAGE DES GENS DU MONDE ET DE LA JEUNESSE. (Deuxième Edition) Librairie De L. Hachette Et Cie, Paris, 1865. 8vo, 626 pages.

J. W. Spoor used this book to copy numerous plates from for his ELECTRO ASTRONOMICAL ATLAS, Albany, 1874. *What is fascinating to note is how Spoor in his 1874 book enlarged enormously some of the small cuts in this book, producing images, that might easily be passed off as early photographs through a telescope!*

1866:1

Brothers A. (Alfred). Simpson, G. Warton, Editor

CELESTIAL PHOTOGRAPHY in THE PHOTOGRAPHIC NEWS Vol. X, No. 383, January 5, 1866 and No. 384, January 12, 1866, Thomas Piper, London, 1866. 4to, pp. 8-10 and 18-20, + 1 plate.

1 **Photolithograph** from line art of a telescope with a plate holder, produced by A. Brothers, Manchester, England. Brothers, besides being a well known printer, authored an important book

on the processes.

1866:2

Day & Son (Publishers and Printers)

NATURE AND ART Volumes I & II (June, 1866 to June 1867). Day & Son, "Limited," London, 1866-7. 4to, 252 pp., and 196 pp.

Vol. I, 36 (38) Plates. Vol. II, 32 Plates, Listed as being "Chromo- and Photo- Lithographs, Etc." *This is the first periodical encountered that calls attention to the use of photolithographs. Day and Son were not as adept in their work as others, such as Lemercier in Paris. However, the few photolithographs found in these volumes are haunting and pictorially striking. This stands as the one periodical after Pretsch and before Edwards in the recognized use of photo-process plates in England. Only the French periodical LE BIBLIOPHILE [ca. 1868] comes to mind as another*

1866:3

Echeverria, M. Gonzales, M.D.

REFLEX PARALYSIS: ITS PATHOLOGICAL ANATOMY, AND RELATION TO THE SYMPATHETIC NERVOUS SYSTEM. Bailliere Brothers, New York, 1866. 8vo, 80 + 8 pp.

2 **Heliographic Engraving** plates with 4 illustrations (3 from art, 1 from a photomicrograph) of cell structure and spinal chord. Frederick Wilhelm von Egloffstein, 164 Broadway, N.Y. produced the plates before the Heliographic Engraving Company was formed. *This is the earliest published example in a book of von Egloffstein's half-tone process. In fact it is the earliest known half-tone in a line screen process. The photographic plate is very interesting because of the use of a crossline pattern unique to this book.*

1866:4

Simpson, G. Warton, Editor

MESSRS. BULLOCK BROTHERS' PROCESS OF LITHO-PHOTOGRAPHY in THE PHOTOGRAPHIC NEWS Vol. X, No. 398, April 20, 1866. Thomas Piper, London, 1866. 4to, pp. 181-3, +1 folding plate.

1 Fold-out **Photolithograph**, of a woodland scene. **Bullock Brothers** system of photolithographic transfers from previously grained transfer paper. "Litho-photograph" by the Bullock Brothers, Leamington; Major Griesley, was the photographer. *The Bullock brothers patent was one of the earliest to make reference to the use of dots and lines. Very few of their prints are known and this one is the one usually cited.*

1866:5

Simpson, G. Warton, Editor

OUR PRESENTATION PRINT - WOODBURY'S PROCESS in THE PHOTOGRAPHIC NEWS Vol. X, No. 386, January 26, 1866. Thomas Piper, London, 1866. 4to, pp. 37-8, +1 plate.

1 **Woodburytype** illustration from a photograph "A Mountain-Dew Girl: Killarney" by H.P. Robinson. This is Woodbury's first published example, still considered experimental. Woodbury pulled about 560 prints every six and one-half hours. *The Woodburytype was considered the photomechanical process that most perfectly copied the qualities of the silver print. The process was used extensively in England and in Europe. It was introduced into the United States with much fanfare, but within a few short years was abandoned, partially because the climate of Philadelphia, where it was practiced, was not appropriate.*

1866:6

Talbot / Soulier

THE CHURCH OF ST. MAURICE AT VIENNE IN FRANCE, a **Photoglyphic Engraving**, image 7 3/4" X 5 1/4", plate mark 10" X 8", Loose plate, H. F. Talbot, Photo-soulspsit, July 12,

1866.

This is one of Talbot's last three plates in this process. Charles Soulier, France, was the photographer. *This large plate was never "published" as such and exists only as proofs. The printing plates are owned by the British Museum and were exhibited, along with the three pictures, at one of the photomechanical exhibits at the turn of the century.*

1866:7

"TRANSFERING PHOTOGRAPHS TO METAL FOR PRINTING." Article from POPULAR SCIENCE REVIEW, February, 1866. 8vo, page 260 (loose).

Discussion of the Woodburytype.

1867:1

Beers, F. W.

ATLAS OF NEW YORK AND VICINITY, etc., F. W. Beers, A. D. Ellis & G.G. Soule, New York, 1867. Folio, maps, +5 plates.

5 plates with 14 **Heliographic engravings**, 12 illustrations from art and 2 from photographs. Number of plates vary from copy to copy. These plates were created by Frederick W. von Egloffstein's, Heliographic Eng. Co., 135 West 25th St., NY. George Rockwood, N.Y., is credited as the photographer on the two photographs. *These are the largest plates by von Egloffstein commonly found. They represent the peak of his business, which lasted apparently only two years. Very few publications exist with this special half-tone method. This collection has most of the representative plates currently known to exist. The present copy has only the von Egloffstein plates laid into the original boards, with the title page, and none of the maps.*

1867:2

Fouque, Victor (Epstean, Edward translator)

THE TRUTH CONCERNING THE INVENTION OF PHOTOGRAPHY. NICÉPHORE NIÉPCE HIS LIFE, LETTERS AND WORKS, Library of Authors and the Academy of Booklovers, Paris. (Tennant and Ward, New York), Arno Press, New York, 1973 of the 1935 translation of the 1867 original. 8vo, 163 pages. *Using Niépce's letters, Fouque discusses Niépce's various processes in some detail. One of the few Niépce biographies available.*

1867:3

IN MEMORIAM. PROFESSOR JOHN ADDISON PORTER, Printed at the Riverside Press, Cambridge, 1867. 8vo, 90 pages.

1 Carbon print portrait of Addison from a photograph. *A very early use of carbon printing in the United States, predating The American Carbon Manual by Edward Wilson, 1868, and the 1870 examples by Allen and Rowell of Boston.*

1867:4

Naphegyi, Gabor

THE LORD'S PRAYER IN FIFTY-FOUR LANGUAGES, J.N. Lake, New York, 1867. Single plate 19"x 25 1/2".

1 **Heliographic engraving** of the Lord's Prayer printed in 54 languages with map and partial half-tone border. Frederick W. Von Egloffstein's company, the Heliographic Engraving Co., 133 & 135 West 25th St., N.Y. produced the plate and printed it. *This extremely rare print, not known in any public collection (including the Smithsonian), is the largest so far discovered. It demonstrates the process both in line and in half-tone and shows the level of accomplishment that von Egloffstein was able to achieve.*

1867:5

Nègre, Charles

2 Heliogravures "CATHEDRALE DE CHARTRES PORCHE MERIDIONAL - DETAILS. XIII SIECLE," on one plate (number xv). 1 of miters and the other of hands and books. From: MONOGRAPHIE DE LA CATHEDRALE DE CHARTRES PUBLIEE PAR LES SOINS DU MINISTRE DE L'INSTRUCTION PUBLIQUE. Imprimerie Imperial, Paris, 1867. Atlas. This is 1 of the two plates by Nègre in this book, two of the plates were commissioned in 1855. The negatives date from ca. 1854 and ca. 1857. "Gravure Heliographique sur acier procede Charles Nègre Imp. Ch. Chardon aine, Paris" *These two heliogravures of Nègre are part of his second published work (outside of LA LUMIERE), both represented here. His was a commanding and rich process, which he alone attempted to master.*

1867:6

Sauvageot, Claude (Directeur)

L'ART POUR TOUS, ENCYCLOPEDIA DE L'ART INDUSTRIEL ET DECORATIF, Sixieme Annee 1866-1867, A. Morel, Libraire - Editeur, Paris, 1866/67. Folio, V, 168-724.

1 Poitevin **Photolithograph** of a shield (same as one in ARTS INDUSTRIAL DE MOYEN AGE except much larger and on green paper. Printed by Lemer cier. *This extra large plate is nice for comparison with the same image published in 1864/66 in Labartes' book in the same process (1864:6) and then again in the 1872 edition (1872:9), where it is reproduced as a Dujardin Heliogravure.*

1868:1

Atlantic Works

THE BABCOCK & WILCOX'S PATENT STATIONARY STEAM ENGINE ILLUSTRATED, AND ITS SUPERIORITY AND ECONOMY DEMONSTRATED. O'Sullivan, McBride & Marrat, Printers, New York, 1868. 12mo, 32 pp., +1, +3, +3 plates.

Original pamphlet with added plates and testimonials, one dated Jan. 1870 and the other Feb. 1870. Wrappers and possibly one print missing from copy.

3 **Heliographic Engraving** Half-tone Illustrations, 2 of photographs of the Atlantic Works Building, and a stranded ship, the third from art. Baron Von Egloffstein's Heliographic Engraving Co., (not identified, see the book WOODEN SHIPS SUPERSEDED BY IRON, where these plates first appeared.) *One of a handful of publications where von Egloffstein's half-tones appeared. These show remarkable work in the way half-tone screens were manipulated and overlapped to try to define areas and most clearly present the photographic image. The exterior view of the Atlantic Works building is notable in this regard.*

1868:2

CATALOGUE OF THE MAPS, PLANS, AND OTHER PUBLICATIONS OF THE ORDNANCE AND GEOLOGICAL SURVEYS OF SCOTLAND. W. & A. K. Johnston, 4 St. Andrew Square, Edinburgh, 1868. 8vo, 9 pages. Catalogue which includes publications of the Ordnance Survey of England. Lists Photo-Zincograph items such as Doomsday Book, National Manuscripts of England, Ordnance Survey of Jerusalem (38 sheets of Photo-Zincographs of Photographs, etc.) *This small offprint serves as a catalogue of the survey's photozincographic output and is of use in helping to track this elusive subject.*

1868:3

Piallat

FREDERICK LEMAITRE (loose plate from) ALBUM THEATRAL PHOTOLITHOGRAPHIQUE (Systeme PIALLAT) Paris, 1868. Folio sheet 13 1/4" X 9 1/4", Full Length portrait of Lemaitre in Costume, very much reworked by hand. **Photolithography** by

Piallat, and printed by Bertauts, Paris (signed in ink and dated 1868 as a proof). [Sylvie Aubenas states that Bertauts' signature has to do with the Depot Legal and is #4161]. The Bibliotheque nationale, Paris, has four plates from this series, three of Lemaître and one of Boutin (another actor), all by Carjat. Bertauts did all of Piallat's prints, their shops were next to each other, Piallat at 49 Rue Rodieu and Bertauts at 47. *This plate, by Piallat's photolithographic process is extremely rare. Early plates by these experimental methods are found in very few public collections and are not easily found in the market. One need only look to the auction records to see how few have ever been offered.*

1868:4

Potvin, Charles

L'ART FLAMAND. Librairie Internationale, Paris. A. Lacroix, Verboeckhoven et C*, Editeurs, A Bruxelles, Leipzig et livourne, 1868. 8vo, 289 pages.

11 plates, 10 **Photolithographs**, **Procédés Asser et Toovey**, from paintings (or monochromatic studies) in tone, some with tint plates, most Chine Collee. With poems on paintings by: Gallait, Leys, Wiertz, Simonis, Pauwels, Madou, Stevens, Dillens, Verboeckhoven, Roffiaen. *A good example of Asser's process and one of only about 5 books published using it. This group of plates shows the extensive hand etching that needed to be done on the stone to give any sense of tonal variation to the plate.*

1868:5

Prime, W. C. (editor)

THE LITTLE PASSION. A COMPLETE SET OF THE THIRTY-SEVEN WOOD-CUTS OF ALBERT DURER REPRODUCED IN FAC-SIMILE. J. W. Bouton, New York, 1868. 8vo., folded sheet, 4pp. A Prospectus for a book publication, describing the new method of reproduction. Limited to 500 copies. \$10 for regular binding and \$17.50 for full morocco. September, 1868.

1 **Photo-electrotype** from a Durer wood-cut by the New York Lithographing, Engraving, and Printing Co., 16 & 18 Park Street, New York. *This prospectus gives the printing run and cost of this publication.*

1868:6

Prime, W. C. (editor)

PASSIO CHRISTI. THE LITTLE PASSION OF ALBERT DURER REPRODUCED IN FAC-SIMILE. J. W. Bouton, New York, 1868. 4to, 28 pp., + 37 Plates.

37 **Photolithographic** illustrations from Durer wood-cuts, + numerous Photo-electrotypes from other wood-cuts in the text. New York Lithographing, Engraving and Printing Co., 16 & 18 Park Place, New York produced the plates. *One of very few photolithographic productions in the United States prior to 1870. By this point Osborne had moved from England and set up shop in New York, but it is notable that he wasn't the only producer in these early years.*

1868:7

PUTNAM'S MAGAZINE: ORIGINAL PAPERS ON LITERATURE, SCIENCE, ART, AND NATIONAL INTERESTS. NEW SERIES, volume I. G. P. Putnam & Son, New York, 1868 Jan.-June. 8vo, 776 pages.

1 **Photolithograph** of a drawing of "General Grant" opposite page 114, January 1868. *".. one of the first-fruits of a new process in photography.." created by J. W. Osborue, at his American Photo-Lithographic Co., New York. An early example from Osborne's establishment in the United States. His company came to do much work for the Patent Office. This method was considered the most important commercialization of photolithography in line.*

1869:1

Albert, Joseph. Simpson, G. Warton, Editor

THE PHOTOGRAPHIC NEWS, Vol. XIII, No. 577, September 24, 1869. "Our Presentation Print by Herr Albert's New Process." Piper & Carter, London, 1869 (Sept. 24). 4to, pp. 455-466.

1 Alhertype (mounted) illustration from a portrait photograph of a woman. Article describes briefly Albert's process "The minute details of the process, upon which much of success depends, still remain the secret of Herr Albert." *The earliest published Alhertype in the English world. This example sets the stage for a revolution to come because this system and its cousins, the heliotype and Lichtdruck, come to dominate the use of photomechanics during the next decade, until the half-tone revolution swept in during the late 1880s.*

1869:2

Allen, Joseph

GENEOLOGICAL SKETCHES OF THE ALLEN FAMILY OF MEDFIELD; etc. Nichols and Noyes, Boston, 1869. 8vo, 88 pages, +2 plates

2 Heliographic engravings from photographs of portraits. Plates by Frederick W. Von Egloffstein's Heliographic Engraving and Printing Co., 135 W. 25th St., NY. *One of the few books found containing von Egloffstein half-tones. This book is interesting because the two examples are done using different screen lines per inch, showing a remarkable difference in final outcome.*

1869:3

Baldus, E.

PALAIS DU LOUVRE ET DES TUILERIES MOTIFS DE DECORATION INTERIEURE ET EXTERIEURE TIRES DES CONSTRUCTIONS EXECUTEES AU NOUVEAU LOUVRE ET AU PALAIS DES TUILERIES SOUS LA DIRECTION DE M. LEFUEL ARCHITECTE DE L'EMPEREUR, REPRODUITS PAR LE PROCÉDÉS PERFECTIONNÉS DE L'HELIOGRAVURE DE E. BALDUS. 4 parts of a total of 9, in original wrappers: 2 Interior & 2 Exterior (the first two of each). Title on paper wrappers. J. Baudrey, Libraire-Editeur, Paris (paper label pasted on), 1869. Folio, Wrappers, Title page +25 +25 +20 +20 plates.

90 Heliogravure Plates from photographs of architectural details. Some of the plates are marked "imp. Delatre." *This group, of the first two parts of the interiors and exteriors, shows how beautiful his process was. It was at this time that Baldus gave up photography to devote himself to his photogravure business. This title is rarely found in its original wrappers, which bear an advertisement of his other books of art reproductions on their back covers. This book was produced in two editions, the second in 1872. Baldus went on to produce three more large books before he died in bankruptcy.*

1869:4

Drivet et Cie

ARC DE TRIOMPHE DU CARROUSEL (loose plate), Imprime par Alfred Chardon, Je, 3 Rue Racine, Paris, [ca. 1869]. image 8 3/4"x 11"

1 Half-tone, Heliogravure illustration from a photograph of the Arc de Triomphe du Carrousel in Paris. Cross-lined screen forming dots, "Drivet et Cie, Heliog. Imprimie par Alfred Chardon." *Drivet is not one of the early practitioners usually discussed. Waterhouse mentions him in his essays in the Photographic News, and displayed one of his prints at the Victoria and Albert. Samuel Wagstaff had a Drivet print in his photomechanical exhibit at the Grolier Club, and Andre Jammes exhibited a Drivet at his Intaglio exhibit in Switzerland. Placet argued that Drivet's random dot process was a copy of his own. This is a wonderful intaglio half-tone in a large size, a very fine early print.*

1869:5

Figuier, Louis

LES MERVEILLES DE LA SCIENCE OU DESCRIPTION POPULAIRE DES INVENTIONS MODERNES. Vol. 3 pp 1-188, "La Photographie", pp 189-208, "Le Stereoscope" Furnc, Jouvet et Cie, Paris, 1861/69. 4to, 752 pp.

Chapter VIII on Poitevin and his early heliographic work in line. Chapter XIX on Heliogravure, including, Donne, Fizeau, Niépce De Saint-Victor, Baldus, Nègre, Poitevin, Garnier, Tessie Du Motay, Drivet, Asser, Woodbury, Hurliman.

2 Gravure Heliographique in Line by Poitevin, 6 Procède Heliographique en relief by Baldus, 1 Heliographique from nature in relief by Garnier (p. 141). Drivet's method explained pp. 137/8. Tessie explained pp 138/9. *The Garnier half-tone is one of very few published in the world prior to 1870: only von Egloffstein, Leggo and Carlman made any commercial attempts. Figuiet discusses at length the Exposition of 1867 in this section of the work.*

1869:6

James, Col. Sir Henry

NOTES ON THE GREAT PYRAMID OF EGYPT AND THE CUBITS USED IN ITS DESIGN, printed by Thomas G. Gutch, Southampton, 1869. 4to, 11 pp., +6 Plates, +iv catalogue. Catalogue of books issued by the Survey including photo-zincographs

6 Plates, 4 Photozincographs of photographs, 2 diagrams. Photos are: "NILOMETER AT CAIRO for measuring the height of the water in the Nile, THE GREAT PYRAMID AND SPHYNX, THE SPHYNX AND SECOND PYRAMID, and NORTH EAST ANGLE OF THE GREAT PYRAMID." Printed by the Ordnance Survey Dept., Southampton. Sgt. McDonald has been suggested as the photographer, probably based on the fact that he was part of the survey in Jerusalem that helped on this project. *There are three photo-zincographic books generally found with photographic images: the second edition of ON PHOTO-ZINCOGRAPHY, 1863; NETLEY ABBEY and this book. This process was little used because it was only done by a government printing concern and therefore limited to products of the Survey. Usually photolithography in England is discussed only in terms of John Pouncy and the Survey Office. As can be seen by other books in this bibliography more was done with this process than has normally been assumed.*

1869:7

Shackleford, H.K. Esq.

THE KNIGHT'S ARMOR; a History of the Early Origin of the Order of Knights of Pythias J. H. Benham & Son Printers, New Haven, Conn., 1869. 8vo, 227 pages, +2 plates.

2 Heliographic engravings from photographs of portraits. Plates by Frederick W. Von Egloffstein's Heliographic Engraving Co. (uncredited). *This is one of the few examples of von Egloffstein's work: this attribution is based on the fact that only von Egloffstein was working in this half-tone method at this time. These plates are considerably different in finished "look" from the previous example. In truth, almost every von Egloffstein print is singular.*

1869:8

Worthen, W.E., Editor

APPLETON'S CYCLOPEDIA OF DRAWING, etc. D. Appleton and Co., New and Enlarged Edition, New York, 1869. 4to, 496 pages.

1 Collotype of a drawing identified as plate XCVIII. 4 Photolithographs from art. Instructional manual in a wide area of technical illustration. This copy was purchased in 1875, indicating that the collotype frontispiece was probably made later than the publishing date. Osborne's company printed the photolithographs (American Photo-Lith Co., New York (Osborne's Process)). Plate LXXVII made by Photo-Eng. Co., N.Y., who started in business in 1872, under that name. *The*

publication date of some books can have a frontispiece or other plate that seems extremely early for the method; further research usually proves that the books are later printings, and this is the case in the present instance.

1870:1

Albert, Joseph. Simpson, G; Warton, Editor

THE PHOTOGRAPHIC NEWS, Vol. XIV, No. 616, June 24, 1870. "Our Presentation Print - Albert-type." Piper & Carter, London, 1870 (June 24), 4to, pp. 289-300.

1 **Albertype** (Albert-type) illustration from a photograph of the interior of Albert's printing establishment. The description of the Albertype was based on a pamphlet by Herr Leontytsch on "Albert-type." *This image is one of the few extant that shows the interior of a printing establishment. The viewer can see the presses, inking rollers, prints currently being worked on and all in the most exquisite detail. Joseph Albert was the first to invent a collotype system of printing where more than just a few hundred prints might be run from a single plate. In his process up to 1500 prints could be struck from a single gelatin plate.*

1870:2

Bennett, H. H.

Collection of twenty items related to his photographic publishing. H. H. Bennett, Kilbourne City, 1870-1908. The group includes the following:

1 Cabinet Card self portrait; 9 small albumen silver prints (loose) miniature prints from large panoramas, half-stereos; 5 large stereo views (1 not published) 1 "top of Fort Rider" used in Photolitho souvenir, 1 used in THE DELLS OF THE WISCONSIN 1879; 3 standard stereo views 1 used in the above, 1 early self portrait at Echo Point; 2 large unpublished stereo views, 1 at home at a popcorn party, and the other aboard a special rail car for photographing for the book PEN AND CAMERA; 4 Colored half-tone post cards ca. 1907; 1 half-tone post card 1898; 1 Studio post card with half-tone ca. 1900, 1 Gelatin Bromide post card, 1 32mo souvenir pamphlet with half-tones THE DELLS, prepared for the Hotel Crandall which was owned by Bennett's relatives; 1 small Gelatin Bromide print on card; 1 18X22 Albumen Silver print of Mineral Springs at Bethesda in Wisconsin. Bennett was one of a handful of local photographers who also turned to publishing souvenir books and guides---the best known of whom is Seneca Ray Stoddard in the Adirondaks. Bennett, though more modest in output, was aesthetically the equal of Stoddard. Comparing these two is of special interest in discovering the types of publications that each utilized. This collection includes a wide range of publications by both of these men.

1870:3

Blanquart-Evrard

LA PHOTOGRAPHIE SES ORIGINES, SES PROGRES, SES TRANSFORMATIONS. Copy number 18 of a numbered edition of 50. Blanquart-Evrard, Lille. "IMPRIMERIE L. DANIEL, LILLE", 1870. 4to, 66pp.

Seminal discussion of photomechanical printing and photographic illustration. This copy has 20 plates: 3 Salt Prints (La Parnasse, Raphaël; Le Concert de Famille; Le Kaire, planche 7), 1 Heliogravure of Cardinal Amboise by Joseph Niépore Niépce, 1 Photolithograph of sculpture, Procédé Poitevin, 2 Photolithographs from art, Znrcher process, 1 Albumen print from Art, 1 Garnier Photogravure of a Crystal Palace interior (stereo), 1 Heliogravure by Baldus from Art, 1 Photogravure from sculpture by Dujardin Freres, 1 Garnier Heliogravure in relief from handwriting, 1 Photogravure in relief "Vue De Baptistere Louis XIII" a grained Half-tone by Garnier, printed by Dujardin, 1 Photogravure in relief "Plafond Du Louvre" in line by Garnier, printed by Dujardin, 1 Carbo print of a photo portrait by Edwards & Kidd, London, 1 Woodburytype by Goupil from art "Le Voeu", 1 Heliogravure "Cathedrale De Reims, Statues De La Visitation" by Placet, printed by Chatain, 1 Woodburytype by Braun from a photograph, 1

Carbon print by Braun from a photograph "Costume Suisse", 1 Carbon print of a woman's portrait by Marion, Paris. *Each copy of this book appears to have been assembled from prints on hand and a group of representative photomechanical plates. Not all of the plates are in each copy: the Dujardin in this copy, for instance, is uncommon. The Cardinal D'Amboise print from Niépce's original plate was only included in 20 copies, according to Isabel Jammes in her book on Blanquart-Evrard. The text of this treatise was the earliest to explore the importance that these new processes would eventually have in printing and publishing. Blanquart-Evrard clearly understood that the ink-based image would eventually completely replace the silver based print in publishing. This volume is the single most important book in any collection of photomechanical printing.*

1870:4

Echeverria, M. Gonzales, M.D.

ON EPILEPSY: ANATOMO-PATHOLOGICAL AND CLINICAL NOTES, William Wood & Co., New York, 1870. 8vo, 386 pp.

10 Plates; 4 Chromolithographs of color drawings, 6 Half-tones from microscopic drawings. Heliographic Engraving and Printing Co., 135 West 25 St. New York and Ch., Fr., Muller, Carlsruhe. *This is the second title by Echeverria illustrated by von Egloffstein. In this example all of the plates are from drawings, probably because the photomicrograph in Echeverria's other book was of such a poor quality. These plates are marked in a different manner than other Heliographic plates in that they are all signed, "Ad.nat.cop." and one specifically states, "from a drawing by The Egloffstein Patent."*

1870:5

Irving, Washington

RIP VAN WINKLE. A LEGEND OF THE KAATSKILL MOUNTAINS. ILLUSTRATED WITH ORIGINAL DESIGNS BY EMINENT ARTISTS AND PHOTOGRAPHS IN CARBON OF JEFFERSON AS RIP VAN WINKLE, BY SARONY. G. P. Putnam and Sons (this edition is printed for Henry L. Hinton), New York, 1870. 8vo, 32 pages.

4 carbon prints from Sarony photographs of Jefferson, the plates vary from copy to copy.

Accompanied by:

Irving, Washington

RIP VAN WINKLE. A LEGEND OF THE KAATSKILL MOUNTAINS. ILLUSTRATED WITH ORIGINAL DESIGNS BY EMINENT ARTISTS AND PHOTOGRAPHS IN CARBON OF JEFFERSON AS RIP VAN WINKLE, BY SARONY. G. P. Putnam and Sons (this edition is printed for Henry L. Hinton), New York, 1870. 8vo, 32 pages.

4 carbon prints from Sarony photographs of Jefferson, one of the carbon prints is unmounted and one of the photographs is from a different negative.

These show, how in a single publication, varying plates may be inserted into copies. Also the one unmounted carbon print gives the student an idea of the paper weight and curl factors connected with this print medium.

1870:6

Parton, James

SKETCHES OF MEN OF PROGRESS. New York and Hartford Publishing Co., Greer & Co., Cincinnati, 1870/71. 8vo, 736 pages, +58 plates.

57 Steel Engravings by various artists, many from photographs. 1 Heliographic engraving from a photographic portrait of James W. Gerard. Half-tone by Frederik W. Von Egloffstein's Heliographic Engrav. & Print. Co. 135 West 25th St., N.Y. *It is interesting that out of 58 portraits only one would be done in a photomechanical process. Breaking new ground was probably not*

easy: entrenched notions of the proper way to do portrait engravings and possibly the cost prohibition of the new process kept people from trying it. Here one can readily see how the photographic image compares to a number of professionally done engravings and how it is similar yet radically different. By 1870 von Egloffstein's company appears to have been out of business, as no plates have surfaced with a later date.

1870:7

Pumpelly, Raphael

ACROSS AMERICA AND ASIA, Leypold and Holt, New York, 1870. 8vo, Pictorial Cover, 454 pp.

1 Photolithograph from a photograph of a statue, the Daibutz, in Japan, 4 Photolithographs from Japanese woodcuts with two additional colors. The book is larger than subsequent editions, Photolithographs of art are here done with two added color tints, and the photolithograph of "Daibutz" is less coarse and contrasty than later printings. *The quality of the printing of this photolithograph shows how it had evolved into a very satisfying process. Unfortunately other easier and better processes were just then being introduced in Europe that would replace these exquisite early methods. In the Graphic Arts Division of the Smithsonian there is a print by Bien where John Osborne has written that Bien "nominally" adopted the photolithographic process of John Moran of Jersey City, New Jersey.*

1870:8

SCENERIES OF THE HUDSON, Charles Frey, sole agent, Philadelphia. from Philip Froy & Co's Art Repository, Frankford on Main, [ca. 1870s]. 16mo, boards with accordion fold interior.

14 Photolithographic illustrations on 12 Plates of Hudson River Scenes, all heavily retouched. Transparent inks, two colors of ink. "12 Copyright Photographs transferred on to stone by a new process rendering them permanent." also "Inventors of Photographic Print and Original makers of "souvenirs" of all frequented and interesting Cities and Countries of the World." *There were a number of competing process printers in the production of pictorial souvenirs. This bibliography lists representative examples by many of them, NELSON, FREY, and GLASER being the most prominent. These prints vary in their impression of being "Photographic," these Frey photolithographs being some of the best.*

1871:1

Agassiz, Alexander

APPLICATION OF PHOTOGRAPHY TO ILLUSTRATIONS OF NATURAL HISTORY. WITH TWO FIGURES PRINTED BY THE ALBERT AND WOODBURY PROCESSES, Bulletin of the Zoological Museum, Cambridge, 1871. 8vo, single folded sheet, + 2 plates.

1 Woodburytype of a sea urchin, 1 Albert type of a sea urchin. The text is a discussion of new photomechanical processes as they relate to illustrations of natural history. The Woodburytype is by the American Photo-Relief Printing Co., Philadelphia. (John Carbutt supt.), and the Albert type is by the Photo-Plate Printing Co., N.Y. (Edward Bierstadt Supt.). *This publication is the first in the United States to display two of the first really successful process printing methods. The two pictures are very early examples by both Carbutt and Bierstadt. Agassiz likened the Woodburytype to a silver print in that it was mounted and exhibited the gloss and contrast of one; he remarked that the albertype looked much like a lithograph in that it was not mounted, but printed directly on the paper, and that it had a dull finish as a lithograph would have.*

1871:2

ART PICTORIAL AND INDUSTRIAL an Illustrated magazine. Vol. II, July to December, 1871, Sampson, Low, Marston, Low, and Searle, London, 1871. Folio, 138 pages.

24 Heliotypes, 9 from photographs of sculpture or architecture, the remaining from art. Edwards

and Kidd, then The Heliotype Company Limited, 219 Regent Street, London. These executed all of the plates. Also there is a short article on the formation of the Heliotype Company. *This publication was the earliest one in England to showcase the efforts of Ernest Edwards. This is actually the third volume because the magazine changed its name after the first abortive attempt in 1870. These large Heliotypes from art and photographs are beautiful examples of how perfect this process can be, the architectural prints being particularly striking.*

1871:3

M. Baird and Co.

BALDWIN LOCOMOTIVE WORKS ILLUSTRATED CATALOGUE OF LOCOMOTIVES, Press of J.B. Lippincott & Co. Philadelphia, [ca. 1871/72/73]. 4to, 134 pages, + 16 plates.

16 Woodburytypes (uncredited) of photographs of locomotives. Reference to this work is made in THE PHOTOGRAPHIC WORLD, volume 1, no. 1, January 1871. American Photo-Relief Printing Co., Philadelphia. John Carbutt Supt. (Uncredited). *Mention of this publication is made in the PHOTOGRAPHIC WORLD (1871:11), but because of the problems at Carbutt's plant this catalogue was not issued until later. It is one of a handful of publications that Carbutt did before he closed his Woodburytype business sometime around 1876 due to slow acceptance and enormous problems with the process in Philadelphia, where the climate was not suitable for its working.*

1871:4

Brandt, Dr. Alexander

UBER FOSSILE MEDUSEN, Memoires de L'Academie Imperiale Des Sciences De St.-Petersbourg, VII Serie, Tome XVI, No. 11, 1871. Folio, 28 pages, 2 plates.

2 plates, one a lithograph and the other a Photolithograph. The photolithograph is by the Photolithographisches Institute v. Fr. Manecke in Leipzig. *There are no references to Manecke in Eder, Vogel, or other common sources. Heidtman cites his name once. Clearly there were many small workshops utilizing these early processes and examples of their work are wonderful to find.*

1871:5

FIRST ANNUAL REPORT OF THE BOARD OF COMMISSIONERS OF THE DEPARTMENT OF PUBLIC PARKS FOR THE YEAR ENDING MAY 1, 1871. William C. Bryant & Co., New York, 1871. 8vo, 427 pages. Public works report, illustrated.

5 Albumen prints from photographs of park scenes and statuary. 3 Collotypes from photographs of park scenery. The printing company is unidentified, George Rockwood did the photographs and at this time purchased the Rye patent rights in the United States. *This publication is one of the earliest to appear in collotype in the United States---it is earlier than any published by Bierstadt (except for the Agassiz, 1871:1) and is the same date as the Rehn below (1871:7). Rockwood purchased the patent issued to Rye, as did the Autotype Co. in England.*

1871:6

Hamerton, Philip George, Editor

THE PORTFOLIO an Artistic Periodical, Seeley, Jackson, and Halliday, London. Vol. II, 1871. Folio, 196 pages, + 41 plates.

42 plates with a mixture of carbon prints, Woodburytypes, photolithographs, etchings, 1 collotype, most after art. The Collotype is of "West Portal of the Church of St. Riquier." Monthly art periodical covering issues of the day. Photographic related articles were Autotype article and "Some New Methods of Printing" by G. Warton Simpson which details the Autotype Co. purchasing the rights to the Gemosser (Rye) patent. *The exquisite example of the Gemosser patent in this volume shows how each of the primary German inventors worked out very viable*

approaches. The other prints by the Woodbury method and by carbon printing are stunning examples also. Most of the images are from art and have been carefully toned to match the look of the originals, the Blake and Michaelangelo being fine examples.

1871:7

Henderson, William M.

WATER WORKS FOR THE PEOPLE, William M. Henderson, Hydraulic Engineer, Philadelphia, [ca. 1871]. 8vo, Wrappers, Frontis, I, 18, +2 plates.

1 Collotype illustration from a photograph of a pumping engine, 2 Photolithographs (?) from patent drawings. First leaf is an appeal to the public not to buy engines from a rival whose circular is dated March 5th, 1871: this reference is used for the date of the print frontispiece. The collotype is by Rehn & Dickes, 125 South 4th Street, Philadelphia. *Issac Rehn is a mysterious figure in photomechanical printing. He exhibited and produced a limited number of photolithographs ca. 1858-9, and his name appears here, on this collotype, yet virtually no other work appears in major photomechanical collections. He was an accomplished Philadelphia photographer, so it would seem that if he engaged in business steadily his work should appear more frequently. One possibility is that he engaged primarily in the production of labels and other such printed items, which was the stock and trade of many collotypists as well as lithographers, and his name is therefore little seen.*

1871:8

MRS. CHARLES MOULTON'S SONGS, G. D. Russell & Co., Boston, 1871. Sheet music.

1 Collotype from a drawing of Mrs. Moulton. The collotype is marked "E. Bierstadt's Photo-plate printing." The lettering is marked "W. F. Walker Engr." *This is one of only three prints so far recorded by Bierstadt in 1871: one of the others is 1871:1, above, and the second is another piece of sheet music from G. D. Russell.*

1871:9

Platt, A. H., MD

THE PICTORIAL FAMILY REGISTER OF HUSBAND, WIFE, AND CHILDREN, George Maclean, Philadelphia, 1871. 8vo, unpagged.

1 Woodburytype from an engraving. This Woodburytype is dated in the first year of production by the American Photo Relief Printing Co., Philadelphia. *The Woodburytype that serves as the frontispiece to this volume is one of only two or three clearly dated to the first year of production by Carbutt. His hydraulic press from France failed almost immediately at the start of 1871 and it wasn't until late in the summer that a replacement manufactured by Hoe had been installed.*

1871:10

Pumpelly, Raphael

ACROSS AMERICA AND ASIA, NOTES OF A FIVE YEARS JOURNEY AROUND THE WORLD AND OF RESIDENCE IN ARIZONA, JAPAN AND CHINA. (5th Edition), Leypold & Holt, New York, 1871 (1870), 8vo, 445 pp.

1 Photolithograph with tint of DAIBUTZ the Bronze Statue of Buddha at Kamakura. J. Bien, New York, executed the photolithograph. *The photolithograph in this later edition is not as smoothly graded in tone as the first edition. Also, the Japanese woodcuts are not tinted as in the first edition.*

1871:11

Wilson, Edward L. (Editor)

THE PHOTOGRAPHIC WORLD, an illustrated Monthly, Vol.1, No. 1, January, 1871. (Also includes THE PHOTOGRAPHIC TIMES, Vol. I, No. 1, Jan. 1871) Issue in original wrappers.

Benerman and Wilson, Philadelphia, 1871. 8vo, 32 pp., +ads (9 pp., +ads).

Article "Our Picture and the Manner in Which it was Made," pp. 17-20. This is a detailed description of the workings of the American Photo-Relief Printing Company, John Carbutt, Supt. 1 Woodburytype of George W. Childs (not bound into this copy). *The article detailing the workings of the American Photo-Relief Printing Company is one of the few that allows a reader to explore the workings of one of these early printing establishments. A number of projects are mentioned as being underway, among them one in the present collection---the Baldwin Locomotive Catalogue that was completed sometime ca. 1872.*

1872:1

ART PICTORIAL AND INDUSTRIAL, Vol. III, January to June, 1872, Sampson Low, Marston, Low, and Searle, London, 1872. Folio, 92 pages.

30 Heliotypes, 5 from sculpture, jewelry, and one from a photograph by Julia Margaret Cameron with an article about her work including a notice about how difficult it was to find a negative that would print as a Heliotype. The prints by the Heliotype Company Limited, 219 Regent Street, London. *This second volume of ART includes the first published example of Julia Margaret Cameron. The workers at the Heliotype Co. were not happy with Cameron's amateurish exposure and processing; they were not used to matching their heliotype to an imprecisely focused and finished silver print.*

1872:2

Carlton

THE GREAT BOSTON FIRE BY CARLETON ILLUSTRATED BY ALBERT TYPE PRINTING CO. 22 Tremont St. Boston. (Stamped into cover with Printing Co., in boldest type). Title page missing, 1872. 8vo. Publishers dummy for book, includes Carlton's pamphlet glued in on each page, + new ad, pages including full page for Albert Type Printing Co. of Boston. This copy marked as owned by "Geo. R. Taber, Harris Street, Waltham". Taber was the agent for company.

24 Albertypes, 1 from art, 23 from photographs of the Boston Fire of 1872. Albert-Type Printing Co. of Boston, 22 Tremont St. Rights to the process purchased from E. Bierstadt, New York. James W. Black, (marked in image area) was the photographer. Black was a consultant to the company. *This collector knows of only two printed examples by this company. One was a small pamphlet on animal husbandry with a frontispiece by them and the other is this dunmy for a publication that was never completed. There also exists a small pamphlet from 1872 that promotes this company but it contains no images. The book SARATOGA ILLUSTRATED has a print by a company that it claims failed to complete its obligations. Also Vol.II of MEN OF PROGRESS is illustrated with Albert-types and may be by this company. It might be possible that the Albert-type Co. in Boston was the company and it went out of business, or possibly it somehow merged with the Forbes Co., because Forbes began Albertype production in 1876.*

1872:3

Chaffers, William

THE KERAMIC GALLERY CONTAINING SEVERAL HUNDRED ILLUSTRATIONS OF RARE CURIOUS AND CHOICE EXAMPLES OF POTTERY AND PORCELAIN FROM THE EARLIEST TIMES TO THE BEGINNING OF THE PRESENT CENTURY. In Four Volumes, Chapman & Hall, London, 1872. 12mo, Title page and plates.

Vol. III, Plates LCCCVI to CLII, Woodburytypes of still lifes of pottery. *An interesting publication because of the enormous number of prints that are in the four volumes. This kind of print run would have been nearly impossible with silver based prints.*

1872:4

Dearborn, R.F.

SARATOGA ILLUSTRATED, The Northern News Company, Troy, N.Y. 1872. 12mo, 126 pages, +2 ads., +10 color lithographs, + engravings in text, + 1 Photo-plate. Author's intro: "The Failure of an engraving company to fulfill their agreement has delayed the issue of the work and prevented the insertion of several other engravings." Title page states that the book will be illustrated with: "Steel engravings, Photo-plates and Woodcuts."

1 Collotype from a photograph "South Broadway in 1872." Bierstadt referred to his early work as Photo-plates as did the Boston Albert-type Co., both in existence in 1871/72. Also Actinic Engraving Co. plates from art. 1872 is the earliest year in the United States for collotype prints to appear with any regularity and at this point there are few. This book is interesting because of the use of the term "photo-plate." As stated above only two companies are known to have used the term and there is no indication in Bierstadt's business that he was having troubles. Also John Moss's method of photoengraving in line had been introduced and the Actinic Engraving Co. was the first to utilize it. The company was only in business for a year or two so few examples appear with their imprint.

1872:5

Flagg, Wilson

THE WOODS AND BY-WAYS OF NEW ENGLAND, James R. Osgood and Company, Boston, 1872. 8vo, 442 pages.

22 Heliotype illustrations from photographs of scenery. Ernest Edwards, England, moved to the United States when Osgood bought the Heliotype rights in fall of 1872. James R. Osgood, one of Boston's most respected publishers, saw the Heliotype process in England during the summer of 1872, bought the American rights and induced the inventor, Ernest Edwards, to come to America and set up business in Boston. Edwards arrived in the fall of 1872 and apparently produced this book before the Christmas season because it still bore an 1872 copyright. The plates vary from somewhat rough to nearly perfect. No other publication has appeared with Heliotypes bearing a publication date of 1872 in the United States..

1872:6

FORBES LITHOGRAPH COMPANY, BOSTON. Group of correspondence from and to, with examples of work; 60 pieces, 1872-1885. Letters to Forbes Co. from various cloth mills for labels, also correspondence concerning electrotypes and wood engraving. A group of samples and a Letter from a Lithographic artist (L. W. Kipp, New York & N.J.). Some samples of lithographic work, and electrotypes (?), including rough proofs identifying the zinc plates and stones that the designs are on. Samples of Forbes stationary are included. Very little direct correspondence exists from printing companies, so even though this material is related to Forbes primary business of yard goods labels, and engravings from photographs it is still of great value. Also the label proofs and stone identification provide an immediate awareness of the workings of a company.

1872:7

Hayden, F. V.

SIXTH ANNUAL REPORT OF THE UNITED STATES GEOLOGICAL SURVEY OF THE TERRITORIES, EMBRACING PORTIONS OF MONTANA, IDAHO, WYOMING, AND UTAH; BEING A REPORT OF PROGRESS OF THE EXPLORATIONS FOR THE YEAR 1872. Government Printing Office, Washington, 1872. 8vo, 844 pages.

On page 6: "Volume IV .. Part I will contain about one hundred illustrations, printed by the Albertype process from photographic negatives taken by Mr. Jackson." This piece of ephemera clearly explains the presence of the few loose albertype albums of Yellowstone views by Jackson (1874:7).

1872:8

Hayes, Isaac I., MD

THE LAND OF DESOLATION: Being a Personal Narrative of Observation and Adventure in Greenland. Harper & Brothers Publishers, New York, 1872. 12mo, 357 pages.
Wood engravings from photographs taken on William Bradford's 1869 trip on the Panther to Greenland. The narrative also covers the photographic work of Dunmore and Critcherton on this trip. *This small volume is a nice example of the use of engravings from photographs.*

1872:9

Labarte, Jules

HISTOIRE DES ARTS INDUSTRIELS AU MOYEN AGE ET A L'EPOQUE DE LA RENAISSANCE. DEUXIÈME EDITION, 3 volumes, Ve A. Morel & Cie, Libraires-Editeurs, Paris, 1872-1875. Folio, vii+445; iv+461, iv+544.

79 plates; 19 Photolithographs (17 Poitevin process, 2 Photolitho Lemerrier), 11 Dujardin Photogravures, 4 unmarked plates that appear photomechanical, plus lithographs. From page vii of the preface, second edition: "L'editeur a donc du refaire 38 planches sur les anciens dessins ou clichés, et, grâce à l'usage des Procédés heliographiques, Procédés qui n'existaient pas lors de la publication de la première édition, ..." *This second edition of the Labarte HISTOIRE DES ARTS, serves as a wonderful example for comparison of early Dujardin photogravures (Garnier process) and the original photolithographs in the first edition. The striking chromolithographs are executed with such beauty and perfection it is hard to believe that our color reproductions are improvements over these amazing examples. That few examples of Poitevin process prints exist seems to indicate that they were a small part of Lemerrier's business.*

1872:10

Lanman, Charles, editor

THE JAPANESE IN AMERICA, University Publishing Company, New York, 1872. 8vo, 352 pages.

3 Collotypes from photographs of Japanese representatives in the United States. *This volume, another of the few from 1872, does not identify the printer, but shows that a number of people are starting to see the advantages of this method of photographic reproduction.*

1872:11

Luzerne, Frank

THE LOST CITY! DRAMA OF THE FIRE-FIEND' OR CHICAGO, AS IT WAS, AND AS IT IS! ETC., Wells & Company, 432 Broome Street, New York, 1872. 8vo, 316 pages.
Chicago fire, with many illustrations. Numerous plates from art engraved by the Actinic Engraving Co., Moss Process. *This book, along with SARATOGA ILLUSTRATED, remains one of the few so far discovered to have been produced by the Actinic Company using Moss's method. These are some of the earliest photo-engravings done in the United States.*

1872:12

Martin, John Hill

HISTORICAL SKETCH OF BETHLEHEM IN PENNSYLVANIA, With Some Account of the Moravian Church, John L. Pile, Philadelphia, 1872. 8vo, 191 pages.

1 Collotype of a photographic Portrait of the Author. Signed and dated 1872. *Another, of the handful of 1872 books, and again not identified as to the producer, however this plate bears a strong physical resemblance to the New York Park report above (1871:5).*

1872:13

Moran, John

1 Woodburytype "A Glimpse on the Schuylkill, From Laurel Hill Cemetery" from a photograph by John Moran. The Woodburytype is by John Carbutt (not credited). From: Wilson, Edward, editor, THE PHILADELPHIA PHOTOGRAPHER, APRIL, 1872 (Philadelphia: Edward L. Wilson, 1872). 8vo. *This Woodburytype was credited to Carbutt in the next issue of the magazine, Wilson wanting to show his readers how close the Woodburytype copied the qualities of the silver print.*

1872:14

Murphy, Rev. Thomas

ONE HUNDRED YEARS OF THE PRESBYTERIAN CHURCH OF FRANKFORD. Published by the Church, Philadelphia, 1872. 8vo, 167 pages.

2 Woodbnrytypes from photographs of the outside of the church by American Photo-Relief Printing Co., Philadelphia. John Carbutt supt. *This church history is a good example of the kinds of projects Carbutt was executing during the first two years of Woodburytype production. The only very large contract the company was ever to have was the MEDICAL AND SURGICAL HISTORY OF THE WAR OF THE REBELLION which can be found in this collection (1876:10).*

1872:15

Parker, John Henry

Letters dated May 10, 1872 and February 20, 1875, sent from Rome.

1872 letter: "With this I send you all that is in my power to send, that is the letter press of my Chapter on the subject complete, and as many plates as I have been able to get ready. With the latter I am not quite satisfied. They are perfectly accurate and have not been touched by hand, and may therefore be considered as historical evidence of the periods to these paintings belong, but they are not so neat and nice looking as the English race like to see the plates of a book. They are marvelously cheap and I hope to make up by quantity of facts for what is wanting in neatness and appearance." Parker's books are illustrated with Dujardin photogravures. *These letters from Parker to a book purchaser are revealing because of the reference that the plates produced by Dujardin are so remarkably cheap. In fact the plates in Parker's many books by Dujardin are not the company's highest quality and must have been produced quickly and not to the standards that are exhibited in the Labarte or the Blanquart-Evrard books.*

1872:16

Perkins, Eli

SARATOGA 1901. Illustrated by Arthur Lumley, Sheldon and Co., New York, 1872. 8vo, 250 pages.

200 drawings by Arthur Lumley, the entire book, text and illustrations, is Photolithographically produced. The title page refers to them as Photo-Etchings, all by William Augustus Leggo, Leggo & Co., Photo-Steam-Lith., Montreal, Canada. *Leggo's primary business in Canada was the production of the newspaper the ILLUSTRATED CANADIAN NEWS which he printed from late 1869 through this year. Leggo moved to New York in 1873 to start the New York DAILY GRAPHIC. This book, entirely produced by photolithography is a marvelous example of the wedding of text and illustration.*

1872:17

Wilson, Edward L., Editor

THE PHILADELPHIA PHOTOGRAPHER Vol. IX, No. 3, July, 1872. Benerman & Wilson, Philadelphia, 1872. 8vo, pages 241-272, + ads.

1 Collotype of a portrait of a woman. Plate marked "Photolithograph." A Collotype by J.

Obernetter, Munich. *This example of Obernetter's collotype method is a good example and can be used to compare with the other early examples by his contemporary collotype practioners.*

1873:1

E. & H. T. Anthony & Co.

ANTHONY'S PHOTOGRAPHIC BULLETIN, July, 1873, Vol. 4, No. 7. E. & H. T. Anthony & Co., New York, 1873 (July), 8vo, pages 193-224, + 35 pages of ads.

Notice on page 221 that Ernest Edwards would demonstrate the Heliotype process at the annual meeting of the National Photographic Association to be held in Buffalo, N.Y. starting July 15, 1873.

1873:2

Darwin, Charles

THE EXPRESSION OF THE EMOTIONS IN MAN AND ANIMALS. D. Appleton & Co., New York, 1873. 8vo, 374 pages.

7 Heliotype illustrations with 30 photographic images. The American edition with plates printed in England. *This is the American edition of what is considered the first Heliotype book published in England. The plates were clearly sent over from England as they match the first English edition, strange because the second English edition was published the same year as the first and bears Arabic numerals.*

1873:3

HARRISON MILLARD'S LAIESI SONGS, G. D. Russell & Company, Boston, 1873. Folio, Sheet music. Two separate songs of Millards.

Collotype of a portrait of Millard, by Gurney and Son, New York, for the song "When the tide comes in."

Another Collotype of a portrait of Millard, by Gurney and Son, New York, different from the above, for the song "Weeping." *The covers of sheet music seem an ideal use for photographic reproduction, yet few seem to have been done. It is also interesting that more than one portrait would be used.*

1873:4

Henry, J. T.

THE EARLY AND LATER HISTORY OF PETROLEUM. WITH AUTHENTIC FACTS IN REGARD TO ITS DEVELOPMENT IN WESTERN PENNSYLVANIA, Jas. B. Rogers Co. Printers, Philadelphia, 1873. 8vo, 607 pages.

28 Woodburytype illustrations from photographs, the frontispiece is of early wells and the remainder are portraits. American Photo-Relief Printing Co., Philadelphia. John Carbutt supt. did the prints. *The large frontispiece photograph by Mather is one of the early images of the oil region. The portraits are also of many of the earliest oil pioneers. This particular copy has some images with frilling (the separation of the gelatin image from its support, in flakes), a problem that plagued Carbutt because of the climate in Philadelphia. This book is also considered one of the most important historical texts on the earliest oil development in the United States and the persons that were first involved.*

1873:5

Higginson, Thomas Wentworth

OLDPORT DAYS, With Ten Heliotype Illustrations, From Views taken in Newport, R.I., expressly for this work James R. Osgood and Company, Boston, 1873. 8vo, 268 pages.

10 Heliotype illustrations from photographs around Newport. *This second book by the Heliotype process in the United States shows that the plant had developed the ability to produce excellent*

results. One of the reasons that so few books appear during the first year of Heliotype production might be because Osgood was preparing to print the Gray Collection of engravings from Harvard, a project that was to be an important art historical and educational project in the United States.

1873:6

Marshall, William E.

A PHRENOLOGIST AMONGST THE TODAS, etc. "Permanent illustrations by the Autotype Process" Longmans, Green, and Co., London, 1873. 8vo, 271 pages.

26 Collotypes, 16 from photographs of scenery and people of the Todas. Printed by the Autotype Co., London. Bourne and Shepard, Simla and Nicholas and Curths of Madras were the photographers. *A striking book of early anthropological images of the Toda and a good example of the Autotype Company's use of collotype (Rye patent). The people being photographed against a grided background are particularly interesting.*

1873:7

MEN OF PROGRESS. CONTAINING SKETCHES OF PROMINENT AMERICANS OF THE PRESENT CENTURY, BY EMINENT AUTHORS. BEAUTIFULLY ILLUSTRATED WITH STEEL PORTRAITS AND ALBERT-TYPES BY THE FINEST ENGRAVERS IN AMERICA. VOLUME II. L.N.Y. & H. Publishing Co., New York. "For sale by the news companies." [ca. 1873]. 8vo, unpagged.

3 Albert-type illustrations from portrait photographs and 1 Steel Engraving of a portrait. The text is a series of biographies of business men and politicians. This copy contains only four plates, no others were bound in. *The three albert-type plates are not identified. Both the Boston Albert-type Co. and Edward Bierstadt are known to have hyphenated albert-type. See Hitchcock's GEOLOGY OF NEW HAMPSHIRE, 1874, for plates by Bierstadt with the hyphen.*

1873:8

THIRD ANNUAL REPORT OF THE DEPARTMENT OF PUBLIC WORKS OF THE CITY OF NEW YORK. Martin B. Brown, Printer and Stationer, New York, 1873. 8vo, 385 pages.

3 Collotypes "Rockwood Process" of views of scenery. 1 Photo-Lithograph of a map by Rockwood. *One of only a few examples that are signed by Rockwood before he sold his rights to James R. Osgood and stopped production. (Note the confusing 1887 production of "Rookwood Auto-types", 1887:8).*

1873:9

Walzl, Richard (Publisher)

THE PHOTOGRAPHER'S FRIEND. May, 1873, Vol. III no. 3, Richard Walzl, 46 North Charles Street, Baltimore, 1873. 8vo, wrappers, pp 65-96. +ads.

Ad for Excelsior Magic Lantern Slides by the American Photo-Relief Printing Company 1002 Arch St. Philadelphia. A testimonial by Henry Morton of Steven's Institute of Technology is included. Price is \$1.00 each or \$9.00 per dozen Woodburytype slides. Plus 1 Albumen print of a studio scene titled "The Young Amateurs" by F. A. Wendroth, Philadelphia. *Woodburytype lantern slides were said to be far superior to ordinary silver based slides.*

1873:10

Wilson, Edward L., editor

THE PHILADELPHIA PHOTOGRAPHER, Vol. X, No. 116, August, 1873, Benerman & Wilson, Philadelphia, 1873 (August) 8vo, pages 225-256.

2 Heliotype illustrations from frescoes by Correggio as engraved by Toschi of Cherubs and angels. Two articles: "Photo-Meechanical Printing, Historical" page 241-44, and "Our Picture;

Description of the Heliotype Process." page 253-4. *This example, printed by Edwards, was the professional photographic community's introduction to the process in an American journal.*

1874:1

B.Y.M.C.A. BAZAAR OF THE NATIONS. REPORTS AND ACKNOWLEDGEMENTS. Boston, 1873/74. 12mo, 64 pages.

9 Heliotype illustrations from photographs of tableaux of national costumes at the Bazaar. "Special acknowledgment is due to Messrs. J. R. Osgood & Co., for a liberal contribution toward the cost of the heliotype illustrations of this report, which are specimens of a new and valuable application of the photographic art; .." page 61. *The images include a group of lovely Heliotype of grouped tableaux of people from Europe in native costumes.*

1874:2

Chambers, Brother & Co.

CHAMBERS, BROTHER & CO.'S CATALOGUE AND PRICE LIST OF BOOK-FOLDING MACHINES, J.B. Lippincott & Co. Printers, Philadelphia, 1874. 8vo, 42 pages.

10 Photographic illustrations, 1 albumen print, 9 Woodburytypes of the plant, steam engine, and book and newspaper folding machines by the American Photo-Relief Printing Co., Philadelphia. John Carbutt, supt. *This catalogue is one of three in this bibliography printed using Woodburytype illustrations. These machines are for the book production business and are striking examples of this kind of work. Interestingly, there are extremely few photographically illustrated catalogues extant; even though the Woodburytype was little used in this country, the present collection contains three such examples. A companion to this catalogue is one printed by Carbutt, where he used a collotype method he called "Heliograph." Many of the images from this catalogue are duplicated in the other, so one may compare processes.*

1874:3

Drake, James Adams

HISTORIC FIELDS AND MANSIONS OF MIDDLESEX, James R. Osgood and Company, Boston, 1874. 8vo, 442 pages.

21 Heliotype illustrations, 1 map and 20 photographs of scenery. *This is the third Heliotype book published in the United States by Osgood.*

1874:4

Heller and Brightly

REMARKS ON ENGINEERS' SURVEYING INSTRUMENTS BY HELLER AND BRIGHTLY. Heller and Brightly, Philadelphia, 1874. 8vo, Wrappers, 48pgs.

2 Woodburytype illustrations from photographs of instruments by the American Photo-Relief Printing Co., Philadelphia. John Carbutt, supt. *The two Woodburytypes in this catalogue are perfect examples of the best of industrial photography.*

1874:5

Hitchcock, C.H.

THE GEOLOGY OF NEW HAMPSHIRE. Volumes 1 & 2 of 3. Edson C. Eastman, Concord, 1874/77/78. 8vo, 667 pp.

Vol. I, 21 Heliotype Plates, some with multiple images from photographs in the White Mountains, + 3 Albert-type Plates from drawings.

Vol. II, 13 Heliotype Plates, some with multiple images from photographs in the White Mountains.

This book is the earliest publication of a scientific nature in Heliotype and it is noteworthy that Hitchcock chose this process. Hitchcock had previously published a book on fossils illustrated

with Albumen prints and so realized the importance of photographic illustrations. It is also of interest for the 3 Albert-type illustrations from art that were printed by Bierstadt. To date these are the only ones known by Bierstadt where the word Albert-type is hyphenated.

1874:6

Jackson, John P.

ALBUM OF THE PASSION-PLAY AT OBER-AMMERGAU, BEING SIXTY PHOTOGRAPHS OF THE SCENES AND TABLEAUX OF THE PASSION-PLAY, TAKEN BY COMMAND OF HIS MAJESTY KING LUDWIG II., OF BAVARIA BY THE COURT-PHOTOGRAPHER ALBERT, OF MUNICH; etc. Joseph Albert, Munich and London, 1874. Folio, 196 pp.

19 Heliotypes (Albertypes?) of drawings by Eliza Greator, 60 Albumen photographs of the play by Joseph Albert. Jackson petitioned the King to allow him to order 200 sets of these photographs for this edition. *This deluxe album, produced by the inventor of the albertype, shows examples both of his photomechanical work and his photographic work for the king of Bavaria. The collotypes are very lovely drawings of the town and landscape around Ober-Ammergau. They were first published by Albert in 1872 and again here in this volume. The Sixty albumen prints show all the principle tableaux of the Passion Play. Many of the images are extraordinary examples of rustic theater design and an insight into the look of mystery plays. The Old Testament tableaux vivants are particularly striking.*

1874:7

Jackson, William Henry

ALBERTTYPES (label on cover of album).

Folio, oblong disbound album, 55 Albertype plates of views taken in Yellowstone in 1871.

This was to have been Volume IV of the Hayden Survey volumes. The project was burned in a fire at Bierstadt's, in 1874. At least three other copies of this set exist: one at the Denver Public Library (34 plates), one at the National Museum in Washington and one sold at the Metropolitan Auctions in New York in 1995. All are incomplete, with varying numbers of plates. Page 8 of the Hayden Survey Annual Report for 1873 states; "Volume IV, Part I will contain about one hundred illustrations, printed by the Albertype process from photographic negatives taken by Mr. Jackson." Plates by E. Bierstadt, N.Y. The Photo-Plate Printing Co. was the name used on stationary throughout Bierstadt's whole career but generally not indicated in actual published work. *In a letter William Henry Jackson sent to Robert S. Ellison in 1924, now in the collection of the Denver Public Library, Jackson said that he believed a few incomplete sets may have been put together for private distribution after the fire destroyed Bierstadt's shop. Edward's brother, the painter Albert Bierstadt, had been instrumental in finding this job for Edward. After this disaster Edward rarely, if ever, had further work for the U.S. government. These large and beautiful plates, from Jackson's first trip to Yellowstone would have made the single most important collotype book of the 1870s in the United States.*

1874:8

Lowell, James Russell

THE COURTIN', James R. Osgood and Company, Boston. (Copyright limitation 1873), 1874. 8vo, unpagged,

7 Heliotype illustrations from silhouettes by Winslow Homer. One of these plates also in THE HELIOTYPE PROCESS, 1876. Winslow Homer illustrated only two books. One of the plates in this volume is used as an illustration to Osgood's HELIOTYPE book that was prepared for the World's Fair in Philadelphia in 1876.

1874:9

A MEMORIAL OF CHARLES SUMNER Commonwealth of Massachusetts, Boston, 1874. 4to, 316 pages.

1 Carbon print of a photographic portrait of Sumner by Allen and Rowell, Boston. *This carbon print by Allen and Rowell is one of only a few that are identified as being by this firm.*

1874:10

A MEMORIAL OF CHARLES SUMNER FROM THE CITY OF BOSTON, Printed by Order of the City Council, Boston, 1874. 8vo, 162 pp.

1 Heliotype portrait of Charles Sumner. Printed by James R. Osgood and Co., Boston from a negative by G.K. Warren, Boston. *An early example of a memorial volume illustrated with a collotype print.*

1874:11

Nelson, E. Amherst, Mass., special retail agent for Amherst

CATALOGUE OF HELIOTYPE ENGRAVINGS OF CLASSICAL AND POPULAR SUBJECTS. Price, one dollar each. Published by James R. Osgood & Co., Cathedral Building, Winthrop Square, Boston. James R. Osgood, Boston, [ca. 1874]. 4to, single folded sheet printed three sides. "Any of the Heliotypes will be sold separately, and sent postpaid on receipt of price; or they may be ordered from our Special Retail Agents in the different cities."

1874:12

OBITUARY ADDRESSES AND PROCEEDINGS OF THE BAR ON THE OCCASSION OF THE DEATH OF ABRAHAM O. ZABRISKIE, LL.D., etc. Printed by John H. Lyon, Jersey City, New Jersey, 1874. 8vo, 80 pages.

1 Collotype of a photographic portrait of Zabriskie and in blind stamp below the plate: "Rockwood's Photo Engraving Proceess, N.Y." *This collotype by Rockwood, is one of three this writer has been able to identify.*

1874:13

Parker, John Henry

THE ARCHAEOLOGY OF ROME, Vol. I text and Vol. 1 plates, James Parker and Co., Oxford, 1874. 8vo., 2 volumes, 3 parts individually paged, + addenda in text volume
55 Photogravure plates by Dujardin, Paris, with 88 illustrations from photographs, many are two to a plate. +Albumen prints after art, +Salt (?) prints after art. *This volume contained the Parker letters above. The Dujardin heliogravures are quite coarse, but illustrate the presence of photomechanical prints that differs strikingly from photographic prints.*

1874:14

Parton, James

FANNY FERN. A Memorial Volume. G. W. Carleton, New York. "Copyright entered 1873," 1874. 8vo, 501 pages.

1 Albertype of a portrait of Fanny Fern, with a decorative border as part of the plate. "Bierstadt's Albertype, N.Y." in the plate. *Only the second example published in a book of Bierstadt's work. It could be that the Jackson project for the government was occupying the shop, but collotypists also produced considerable work in handbills, flyers, labels, etc., and therefore book illustration was seen as a very minor part of their operations.*

1874:15

Photo Engraving Co., New York, Photo Engraving Co., New York, 1874. 8vo, 16 pp. wrappers. On the front page it states: "We take pleasure in presenting for your examination our third

publication illustrative of Photo Engraving." Laid in is a quote on Letterhead for an engraving the size of the one in Scientific American, priced at \$7.50 with drawing or \$4 if drawing is furnished. 25 Photo Engravings from photographs, drawings, and maps. Photo Engraving Co., 62 Courtland St., New York. *This third catalogue by Moss's method is a very early example, and with the quote for work laid in it helps identify the actual cost of having this kind of work done.*

1874:16

PROCEEDINGS AT THE LAYING OF THE CORNER STONE OF THE NEW PUBLIC BUILDINGS ON PENN SQUARE IN THE CITY OF PHILADELPHIA, JULY 4, 1874; ETC. Printed for the Commissioners, Philadelphia, 1874. 8vo, 60pages.

2 Photo-Electrotypes of Architectural drawings, 4 Photo-Zincographs of floor plans, 10 Photolithographs of plaster models of architectural ornaments. Photo-Electrographs and Photo-Zincographs credited to F. A. Wendroth & Co., 1328 Chestnut St., Philadelphia. *This book establishes Wendroth's work as a photomechanical printer as well as a professional photographer. The photolithographs in this example are typical of the retouched work that appear in many government reports during this time.*

1874:17

Ruskin, John

ARATRA PENTELICI. SIX LECTURES ON THE ELEMENTS OF SCULPTURE. John Wiley & Son, New York, 1874. 8vo, 181 pp.

6 Collotypes on glazed paper, 1 Albumen print, from photographs of coins. Also 1 chromolithograph and 1 mezzotint. This copy is missing many of the original 31 plates: that they were never bound indicates that the firm was running short on their first print run of these pictures. It includes 6 of the collotypes produced for the 1872 American edition. These plates are direct copies of the Heliotypes in the English first edition. *Why John Wiley & Son didn't import the heliotypes in the first place, as Appleton did for Darwin's EXPRESSION OF EMOTIONS, is a mystery. These collotypes bear a strong resemblance to Rockwood's work. When magnified 60X the pattern and crazing of the ink looks very similar. Also the paper is glossed with some sort of liquid glaze. No printer is identified in either the 1872 American or in this edition.*

1874:18

Spoor, J. W., Rev., A.M.

ELECTRO ASTRONOMICAL ATLAS, DESIGNED FOR SCHOOLS, ACADEMIES AND LADIE'S SEMINARIES, WITH EXPLANATORY NOTES, QUESTIONS AND ANSWERS. Weed, Parsons and Company, Albany, New York, 1874. 4to, 96 pages.

20 plates, 3 colored. 16 Photolithographs from art, copied and enlarged from: Amedee Guillemin's LE CIEL, Paris, 1864 (Deuxième Edition), or other edition of same. In some instances the enlargement is so extreme the images are distorted in odd ways. *The images of the solar system's other planets, particularly Uranus and Jupiter, have been copied from minute illustrations from LE CIEL (1865:1) and because of this the grain pattern of the original art work has been so magnified that these images take on a surreal quality.*

1874:19

Stork, T., D.D.

AFTERNOON. J.B. Lippincott & Co., Philadelphia, 1874. 8vo, 360 pages.

1 Woodburytype portrait of Stork as frontispiece American Photo-Relief Printing Co., Philadelphia. John Carhutt, supt. *One of the few American photographic frontispieces using the Woodburytype.*

1874:20

SOUVENIR OF NIAGARA FALLS, Brundage and Tugbe, N.P., 1874. 32mo, accordion fold interior.

16 mounted circular Collotypes of Niagara scenery, some clearly from photographs, others from art. Each image mounted within gold borders. Ph. Frey & Co., stamped on back cover. *It is interesting to see Frey's name associated with a collotype production. These mounted and glazed pictures are an unusual treatment.*

1874:21

WASHINGTON'S RECEPTION ON THE BRIDGE AT TRENTON, 1789 TRENTON, N.J. FEBRUARY 25TH AND 26TH 1874, small Broadside, 8"x10"

1 Woodburytype from an engraving, [American Photo-Relief Printing Co., Philadelphia. John Carbutt, supt.] Photo stated on mount to be by Bell. *This broadside is a unique example of the kind of ephemera that could be produced in rather large quantities quickly for special events. This work is clearly by Carbutt because it would not have been sent to Europe for printing.*

1875:1

THE AMERICAN CYCLOPEDIA, Vol. XI MAG-MOT. 1875 edition. D. Appleton and Co., New York, 1875. 8vo, 871 pages.

2 Leggotype Half-tone (1st patent) from photographs of the moon. Reference made to these was made in THE DAILY GRAPHIC of Thursday April 8, 1875 where they are printed photolithographically, on page 286. This volume contains the only Half-tones published in the entire set. William Augustus Leggo, and The Graphic Co., produced the original cuts. *One of the earliest uses of relief half-tone in the United States, this example may be preceded only by Leggo's first work in Canada. Both of these illustrations use random dot pattern half-tones, which Leggo rarely produced.*

1875:2

ASSOCIATION BELGE DE PHOTOGRAPHIE SOUS LE PROTECTORAT DU ROI, BULLETIN, 2me, ANNE; 1875-1876. - Vol.II Secretariat-General, Bruxelles, 1875-6. 8vo, 451 pp.

12 Plates, One each by different methods and printers. 1 Photogravure, Goupil, Paris. 1 "Pantotypie" Thiel anie et Cie, Paris. 1 "Heliotype" MM Geymet, Paris. 1 Carbon, Braun, Dornach. 1 Woodburytype, Walter Woodbury, England. 1 Photolithographie, Alker ad Chotteau, Bruxelles. 1 Heliotype by steam press, MM Brauneck & Maire, Mayence. 1 Albumen. 1 Heliographie, Maison Ad. Franz, Vienna. 1 Woodburytype, Braun, Doruaoh. 1 Heliotype, M. Creifelds, Cologne, 1 "Aubeldruck" MM Aubel et Kaiser, Cologne. *This volume is remarkable because so many different procedures are showcased. Many of the examples are from art, but to see how each translates the line and the tone is a wonderful education.*

1875:3

Bonnemaïson, The Chevalier F.,

A SERIES OF STUDIES DESIGNED AND ENGRAVED AFTER FIVE PAINTINGS BY RAPHAEL. American Edition reproduced by the Heliotype Process. James R. Osgood and Company, Boston, 1875. Folio, 59 pages, +24 plates.

24 Heliotype illustrations from engravings after paintings and details. "The reproductions in this edition have been made by the HELIOTYPE PROCESS; and the prints are about one-third the size of the original engravings." *This example, one of many produced at this time by Osgood, shows the company's interest in disseminating art reproductions on a large scale. This folio volume is typical of the Gray Collection work as well as the numerous other art volumes to have come out of the Heliotype shop in the 70s.*

1875:4

Burnett, John. Wilson, Edward editor of reprint

BURNETT ON COMPOSITION (on cover) PRACTICAL HINTS ON COMPOSITION IN PAINTING (on title page), Benerman & Wilson, Philadelphia, 1875. 8vo, 31 pages.

Photolithographie facsimile of the original 1822 edition. Title page states: "PHOTOLITHOGRAPHIC REPRODUCTION from original work. By J. Carbutt, Sup't. Am. Photo-Relief Printing Co. American Photo-Relief Printing Co., Philadelphia. John Carbutt Supt." On each plate "J. Carbutt, photo-lith. 24th & Green St., Phila." *When Carbutt's production of Woodburytypes slowed just before the Centennial, and before he took a job at the fair, he began to produce photolithographs. This example is the only one thus far found outside of a single plate in the Philadelphia Photographer in the same year. He attempted only one more photomechanical method before his discovery of the perfect dry plate negative, which changed his fortunes.*

1875:5

Clark, J. A., editor

THE WYOMING VALLEY, UPPER WATERS OF THE SUSQUEHANNA, AND THE LACKAWANNA COAL-REGION, INCLUDING VIEWS OF THE NATURAL SCENERY OF NORTHERN PENN, etc. Photographically illustrated. J. A. Clark, Scranton, Pennsylvania, 1875. 4to, 236 pages.

26 plates with 31 photographs, 24 plates of Albumen silver prints, 2 plates of Woodburytypes. Photographs of scenery, and 4 after art. Woodburytypes from scenery. Woodburytypes by the American Photo-Relief Printing Co., Philadelphia. John Carbutt, supt. *This book was produced by subscription and apparently was intended to include more parts. Most of the plates are albumen except for two, of the coal regions near Scranton, Pa., which are the Woodburytypes.*

1875:6

Coolidge, George A., compiler

BROCHURE OF BUNKER HILL with Heliotype Views. Revised edition with account of the Centennial. James R. Osgood and Company, Boston, 1875. 12mo, oblong, Printed paper wrappers, 38 pages, + 5 pages of ads.

10 Heliotype plates, 5 Autographic Heliotypes, 11 Heliotype Relief plates. From photographs, art, documents, signatures, etc. Autographic Heliotypes, Heliotype Relief Plates by James R. Osgood and Company, 131 Franklin St., Boston. *Interesting in the number of processes that Edwards had spun off from the Heliotype, basically line work either planographic or relief. This little souvenir was originally published one year earlier and may be one of the earliest of this type of work.*

1875:7

Deutsch, Dr. Solomon

BIBLICAL HISTORY IN BIBLICAL LANGUAGE. The Case, Lockwood, and Brainard Co., Hartford, Conn., 1886 (1875). 8vo, 371 pp.

22 Levy Type plates, 2 maps (one folding), the rest from art. The Levy Types were produced by the Levy Type Photo Eng. Co. Baltimore. *This book is the first publication by the Levys using their newly patented photoengraving process in 1875. The book used the same electrotypes for all 12 editions until 1902, (see Levy Brothers, PORTRAIT IN HALFTONE, below, under Later References). The Levy brothers, Louis and Max, were extremely important in the history of photomechanical printing in the United States because Max eventually perfected the creation of the half-tone line screen used by most engravers. Levy's screen was so good that they were sold throughout the world.*

1875:8

Flagg, Wilson

THE BIRDS AND SEASONS OF NEW ENGLAND. James R. Osgood and Company, Boston, 1875. 8vo, 457 pages.

12 **Heliotype** illustrations from photographs of scenery. *The second Flagg book to include Heliotypes and still one of the earliest productions in book illustration by the company.*

1875:9

Gilbert, G.K., A.M.

REPORT UPON GEOGRAPHICAL AND GEOLOGICAL EXPLORATIONS AND SURVEYS WEST OF THE ONE HUNDRETH MERIDIAN, etc., volume III GEOLOGY. (Wheeler Surveys) Government Printing Office, Washington, 1875. 4to, 681 pages, + 14 plates.

7 **Photolithographs** from photographs (5) and maps (2), 6 **Heliotypes** from photographs of scenery and rock specimens. Heliotypes by James R. Osgood and Company, Boston; Photolithographs by The Graphic Company, New York. *At this time Osgood started to develop government contracts and from now on a good part of his production in books came from these contracts. These photographs by Timothy O'Sullivan are striking and one or two are well known.*

1875:10

THE HARVARD BOOK. 2 volumes. Welch, Bigelow and Company, Cambridge, Mass., 1875.

Folio, Vol. I. 347 pages, Vol. II. 447 pages.

Vol. I, 90 **Heliotypes**, 33 views and 57 portraits from photographs. Vol. II, 50 **Heliotypes** from photographs of views. James R. Osgood and Company, Boston produced the **Heliotypes**. *A major production by Osgood and a lavish one as well. Probably one of the first photomechanical coffee table books, and nearly a coffee table itself.*

1875:11

Massachusetts Normal Art School

THE ANTEFIX PAPERS. Papers on Art Educational Subjects, read at the weekly meetings of the Massachusetts Art Teachers Association, etc. Printed for private circulation, Boston, 1875. 8vo, 239 pages, ads, + 3 plates.

3 **Heliotype** illustrations after drawings. The note on page 239 details the plates and the chapter on "The Application of Photography to Engraving." pgs. 162-7, quotes Ernest Edwards. The plates are by James R. Osgood and Company, Boston. *This group of lectures, before the Art Teachers Association, points to the value of these methods for the dissemination of knowledge. The photomechanical revolution was truly the single most important contribution since the invention of moveable type.*

1875:12

PARIS THEATRE No. 119, September 1, 1875, Eug. Paz, Redacteur en Chef, A. Godement, Administrateur, Bureaux 23 Passage Verdeau, Paris, 1875. Folio, unpagged single issue.

1 **Woodburytype (Photoglypty)** from a photographic portrait of Isabelle Persoons. Lemerrier et Cie, Paris, produced the plate and Mulnier was the photographer. *Lemerrier as well as Goupil purchased the rights to the Woodburytype in France. This example is typical of the prodigious output of these companies in Europe. It is striking to see the small portrait, so perfectly rendered, against the field of type; unfortunately, each print had to be mounted.*

1875:13

PICTORIAL GUIDE BOOK WATKINS AND HAVANA GLENS, Edward and Charles Bierstadt, New York and Niagara Falls, 1875. 12mo, 36 pages, +24 plates.

24 Albertype illustrations from photographs of the two Glens. On the title page, "Illustrated with Photographs in Printing-ink by the Albertype Process." *This small guide book - souvenir may or may not have been produced after the fire swept the Bierstadt establishment; however, very few copies of this book or the first printing of the White Mountains stereo book survive.*

1875:14

Vacano, Emile Mario

DER ROMAN DER ADELINA PATTI. MIT FEDERZEICHUNGEN VON KARL KLIC. Klic & Spiker, Wien, 1875. 8vo, Veneer wood covers, 84 pp., + Klic and Spiker ad.

1 Crayon Portrait Lithograph of Patti, 49 drawings both full page and vignettes all drawn by Karl Klie. This book was published by Klic and his brother-in-law during the time they published the magazine for bachelors. Klic started this business ca. 1875. He joined the Photographic Society in 1873 to find a way to better reproduce his drawings. *Klic was eventually the inventor of a photogravure method that was less difficult to use than the ones then available. It soon became the standard method, even though it was never patented and was only available privately until books describing it were produced in the late 1880s.*

1875:15

Vogel, Herman

THE CHEMISTRY OF LIGHT AND PHOTOGRAPHY. The International Scientific Series Vol. XIV, D. Appleton and Company, New York, 1875. 8vo., 288 pp.

6 Plates: 1 Woodburytype of the moon, 2 Lichtpaus specimens on 1 plate, 1 Scamoni Relief Heliogravure, 1 Scamoni Intaglio Heliogravure, 2 Glazed Obernetter Collotypes on 1 plate, 1 Photolithograph of a map by S.H. Parkins. The plates are printed by the Woodburytype Permanent Photographic Printing Co., London; Obernetter, Munich; Scamoni, St. Petersburg. *This American edition, appearing one year after the first German, contains basically the same plates except for the photolithograph of a map. Important here are the two examples by Scamoni.*

1876:1

THE CENTENNIAL CELEBRATIONS OF THE CITY OF NEWTON. Published by order of the City Council, Newton, Massachusetts, 1876. 8vo, 167 pages.

13 Collotype illustrations, 3 after art, 10 from photographs. *This book is typical of the town histories produced more commonly in the 1880s, this one being a particularly early example. No printer is identified, which is unusual for this early date.*

1876:2

CENTENNIAL EXHIBITION PHILADELPHIA MDCCCLXXVI (on cover), Philip Frey & Cos, Art Repository, 1876. 16mo, accordion fold. "12 Copyright Photographs transferred on to stone by the New German Process rendering Photographs permanent."

12 Photolithographs from art. *These pictures strongly differ from photographie images, and are typical of both the Frey and Glaser prints that began to appear in the United States at this time.*

1876:3

Curtis, Benjamin Robbins

DOTTINGS AROUND THE CIRCLE. 2nd Edition. James R. Osgood and Company, Boston, 1876. 8vo, 329 pages, + 12 plates.

12 Heliotype illustrations from photographs gathered around the world. *A very good example of an illustrated travel book published in the United States from photographs purchased along the way. The frontispiece is by Watkins and some of the inside images are by Thomson.*

1876:4

Edwards, Ernest

THE HELIOTYPE PROCESS, James R. Osgood and Company, Boston, 1876. 4to, 19 pages, + 28 plates.

History and description of the process as well as a short list of publications of the Gray Collection of engravings from Harvard. 28 Heliotype illustrations from a number of methods, each designed to highlight various applications of the process; engravings, drawings, paintings, maps, etc. 5 plates are directly from photographs. *This book was prepared in conjunction with Osgood's display at the Centennial in Philadelphia. All of the plates are from prior publications and Edwards wrote the description of the process. This is one of the most lavish presentations executed by a printing firm as a form of advertisement and only Osgood would have such funds available. This book is one of the most significant photomechanical display books in the United States in the nineteenth century.*

1876:5

Etting, Frank M.

AN HISTORICAL ACCOUNT OF THE OLD STATE HOUSE OF PENNSYLVANIA. NOW KNOWN AS THE HALL OF INDEPENDENCE. James R. Osgood and Company, Boston, 1876. 8vo, 204 pages.

28 Heliotype illustrations, some folding, with 29 images after art, documents, and 11 from photographs. *It is possible that this heliotype production was to serve also as a special book for the Centennial. It contains illustrations from many different sources related to the building as well as exterior and interior views of how the halls were laid out for exhibition.*

1876:6

FRANK LESLIE'S POPULAR MONTHLY. Vol. I - January to June, 1876. Frank Leslie's Publishing House, New York, 1876. 8vo, 768 pp.

1 Photolithograph, with tint, "Commodore Cornelius Vanderbilt at Home" Plate for May issue. "Photograph taken expressly for this Magazine by our Photographer." *This stunning photograph is printed in black and tan and must be one of the earliest attempts to print a photograph in a large circulation magazine (in the tens of thousands). Leslie was a famous engraver and he tried many new things throughout his long career in publishing. This is a wonderful early attempt at photography for a mass market.*

1876:7

INTERNATIONAL EXHIBITION, 1876. OFFICIAL CATALOGUE. Complete in one volume. John R. Nagle & Co., Philadelphia, 1876. 8vo, unpagged.

In various sections photographers and photomechanical exhibitions are listed. Among the exhibitors of note are Heliotype Printing Co., E. Bierstadt, Rockwood, The Graphic Co., and the Leggo Brothers. *An important list of the various firms displaying at the Centennial. The firms are the first serious photomechanical printers in this country. Von Egloffstein exhibited a photo-sculpture of the Rock Island Arsenal in the Army Department.*

1876:8

THE MAGNETIC SPECTRUM in SCIENTIFIC AMERICAN, Vol. XXXIV, No. 16, April 15, 1876, Muun & Co., New York, 1876 (April 15). Folio, pp. 239-254.

1 Photoengraving direct from a Magnetic Spectrum on Glass, p. 244. "The engraving herewith was made directly from a plate prepared by Professor Mayer." *An example of the production of a relief printing plate directly from an original negative. The magnetic spectrum being only in line made this engraving possible. The cuts in the SCIENTIFIC AMERICAN were usually the work of the PHOTO-ENGRAVING COMPANY, under the superintendship of John Moss.*

1876:9

Newhall, James R.

CENTENNIAL MEMORIAL OF LYNN, ESSEX COUNTY, MASSACHUSETTS. EMBRACING AN HISTORICAL SKETCH, 1629-1876, By Order of the City Council, Lynn, 1876. 8vo, 204 pages.

8 **Albertype** illustrations from photographs of the town, 16 lithographs drawn from portrait photographs, 1 lithograph from art, 1 woodcut. Both Albetypes and lithographs by Forbes, Boston; Collins of Lynn is credited on 7 Albetypes as the photographer. *This is the first book to come to light with a Forbes imprint. Forbes, during the 80s, became one of the major printers of collotypes, while also conducting its lithography business.*

1876:10

Otis, George A.

THE MEDICAL AND SURGICAL HISTORY OF THE WAR OF THE REBELLION. PART II, volume 1. SURGICAL HISTORY, First Issue Government Printing Office, Washington, 1876. 4to, 1,024 pages.

15 **Woodburytypes** from photographs of specimens and photomicrographs. 1 **Heliotype**, 7 Lithographs, 3 Photolithographs (?) and Chromolithographs. American Photo-Relief Printing Co., 1002 Arch St. Phila. John Carbutt, supt. did the Woodburytypes; James R. Osgood, Boston did the heliotypes and J. Bien, New York did the lithography. A. J. Ward and William Bell were the photographers. *Three volumes of this set were illustrated with Woodburytypes for the first issue. This was the first volume issued, the others following. Reference is made in the first medical volume that the idea of using Woodburytypes came from Alexander Agassiz and his use of them). This group of volumes represents the largest use of Woodburytypes in the United States, and probably is what kept Carbutt solvent.*

1876:11

SCIENTIFIC AMERICAN, Vol. XXXIV No. 15, April 8, 1876. Munn & Co., New York, 1876. Folio, pp.223-238.

1 **Leggotype** illustration from art titled A BENGAL TIGER ATTACKED BY A CROCODILE. page 231. Produced by William A. Leggo, Leggo Bros & Co, Photo Eng., N.Y. *The Leggo brothers at this time had left the DAILY GRAPHIC and had started a business under their own name near their old offices.*

1876:12

SCIENTIFIC AMERICAN, Vol. XXXIV, No. February 12, 1876. Munn & Co., New York. Folio.

1 **Leggotype** from art titled THE OSPREY AND ITS PREY. Leggotype by William A. Leggo, Leggo Bros & Co., Photo Eng., N.Y.

1876:13

SCIENTIFIC AMERICAN, Vol. XXXV, No. 5, July 29, 1876. Munn & Co., New York. Folio, pp. 63-78.

1 **Leggotype** illustration from art titled THE SIESTA of a sleeping leopard. page 71. Leggotype by William A. Leggo, Leggo Bros & Co., Photo Eng., N.Y.

1876:14

SCIENTIFIC AMERICAN, May 13, 1876, Vol. XXXIV, No. 16. Munn & Co., New York. Folio. 2 plates after art are marked Leggo Brothers & Co. Photo Eng. N.Y. 2 **Half-tone** illustrations from photographs of the lunar surface. The Half-tones are single line and resemble Leggo

Granulated Photographs. *These line screen half-tones predate any others published in the United States and are over four years earlier than Ives' first published examples. They also appear two years earlier than Ives' experiments at Cornell. These are not signed by Leggo, but since other illustrations on the same page and in the same article are by him, these are most likely by him as well. A singular and important historical example.*

1876:15

Shaler, N. S., Director

MEMOIRS OF THE GEOLOGICAL SURVEY OF KENTUCKY, volume I, University Press, Cambridge, 1876. 4to, vi, 44, 31 pgs. Two publications, ON THE FOSSIL BRACHIOPODS OF THE OHIO VALLEY by N. S. Shaler, and ON THE PREHISTORIC REMAINS OF KENTUCKY by Lucien Carr and N. S. Shaler, each with seven plates.

7 Plates of **Albertypes** of fossils, 7 Plates of **Heliotypes** of Indian Artifacts, arrow heads, ax heads, etc. E. Bierstadt, New York did the albertypes and James R. Osgood, Boston (unidentified except under each plate "Heliotype") did the heliotypes. *Of the two sets of plates here the Bierstadt is the rarer, because by this time Heliotypes are starting to appear in many local, state and national governmental publications. Bierstadt's Albertypes are extremely fine grain examples with lovely background tints in soft reddish and beige tones.*

1876:16

Stillman, W. J., editor

POETIC LOCALITIES OF CAMBRIDGE, James R. Osgood and Company, Boston, 1876. 8vo, 41 pages.

12 **Heliotype** illustrations from photographs of scenery around Cambridge, Mass. (Some copies have different masking of one or two images, perhaps indicating a second, undated printing.) *The noted painter and photographer William Stillman's only book illustrated with collotypes. His photographs prefigure images by such masters as Emerson and Strand.*

1876:17

UNION SQUARE THEATRE SOUVENIR OF THE ONE HUNDRETH PERFORMANCE OF ROSE MICHEL Monday Evening Feb., 28th, 1876, New York. 12mo, 104 pages.

Photolithographically produced book, text and illustrations, all from art. Produced by The Graphic Co., New York "Photo-Litho." *The Graphic Company, Leggo's operation here in the United States until 1876, did many commercial jobs besides printing the influential DAILY GRAPHIC.*

1876:18

Winlock, Joseph

ASTRONOMICAL ENGRAVINGS: ILLUSTRATION SOLAR PHENOMENA (AND) OF THE MOON, PLANETS, ETC. (together) Prepared at the Astronomical Observatory of Harvard College, Press of John Wilson and Son, Cambridge, Massachusetts, 1876 (both). folio, 8 pages and 7 pages text, 35, + 4 loose plates.

1 **Woodburytype** from a drawing "Central Part of the Nebula in Orion", the rest are lithographs from drawings and photographs (possibly photolithographs from photographs?). American Photo-Relief Printing Co., Philadelphia. John Carhntt, supt. (attrib.). *This is an 8x10 Woodburytype, generally the largest practicable with the presses then available. Even though this is unsigned it is most likely an American print.*

1877:1

AN ACCOUNT OF THE DESTRUCTION BY FIRE OF THE NORTH AND WEST HALLS OF THE MODEL ROOM IN THE UNITED STATES PATENT OFFICE BUILDING ON THE

24TH OF SEPTEMBER, 1877, etc., Washington, 1877 (Oct. 23). 8vo, 36 pages.

2 Half-tones (planographic) from photographs of the U.S. Patent Office Building. Clear dot pattern from a cross-line screen, or a single line crossed during exposure. + numerous line photolithographs. Helio-type Printing Co., Boston (half-tones). N. Peter, Washington (photolithographs). Smithsonian copy is identical (1917 date of inclusion in collection). *A remarkable book because it contains two signed lithographic half-tones in line. This extremely early date is mystifying because no work should exist before 1881. It is this collector's belief that since line screen half-tone methods had been discussed since the 1860s there were more being made than present histories can identify. This is not likely to be a later reprint; no documentation exists in references except to this present issue.*

1877:2

MONTREAL, W. Drysdale and Co., Montreal, 1877. 16mo, oblong, fold out illustrations, +12 pages of text.

17 Photolithograph illustrations from photographs of scenery around Montreal. (Heavily retouched). Louis Glaser's process. A. Wittemann, New York as sole agent. *A good example of Glaser's work and the start of Wittemann's business that was later to become one of the largest producers of collotype view books in the United States. Glaser had started in Germany during the 1860s and appears to have started a trans-Atlantic business at this time.*

1878:1

THE BOSTON HERALD AND ITS HISTORY, Boston, 1878. 8vo, 93 pages.

7 Helio-type plates with 10 illustrations, 1 from art and 9 from photographs of the exterior and interior offices and rooms of the paper. Helio-type Printing Co., Boston, did the plates. *A very nice self-published piece by the newspaper with excellent views of the various interiors including offices, the printing rooms and the newsboy's room.*

1878:2

GEMS OF AMERICAN SCENERY, consisting of Stereoscopic Views among the WHITE MOUNTAINS, Harroun & Bierstadt, New York, 1878. 8vo, 95 pages.

24 Albertypes from stereographic photographs of the White Mountains. 1 Albertype (oval) of a woman holding the book-viewer for use. 1 Albertype (?) of a map of the White Mountains. "Illustrations by the Albertype Process. Bierstadt Patent, March 21, 1876" Harroun & Bierstadt, N.Y. Stereoscopic viewer attached to front cover on a flap. Copies can also state on the title page that the images are Artotypes--the book remains otherwise identical. *This book was originally produced in 1875, but this is the more common edition. An advertising broadside existing for this book gives the impression that this was meant as the first of a series of such books, probably to be published at the cost of the photographer who might commission one. No other publications appeared under the title GEMS OF AMERICAN SCENERY.*

1878:3

Nares, Capt. Sir G.S.

NARRATIVE OF A VOYAGE TO THE POLAR SEA DURING 1875-6 IN H.M. SHIPS 'ALERT' AND 'DISCOVERY' IN TWO VOLUMES, Sampson Low, Marston, Searle and Rivington, London, 1878. 8vo, two volumes, 395 and 378 pages.

6 Woodburytype illustrations from photographs, 5 photoengravings from photographs. F. Mitchell and George White were the photographers to the expedition. *The six Woodburytypes in these two volumes are remarkable photographs of the high Arctic and are some of the earliest expedition photographs published.*

1878:4

Proctor, Richard A.

THE MOON: HER MOTIONS, ASPECT, SCENERY, AND PHYSICAL CONDITION. D. Appleton and Co., New York. American Edition (2nd edition), 1878. 8vo, 314 pages.
2 Collotypes from photographs of the moon. 1 Half-tone from a photograph of a plaster model. Half-tone by H. Alard sc., published by Longmans & Co., London. Photographed by Rutherford for the Lunar Views, Nasmyth for the plaster model. *Of the plates in this book, the half-tone is the most interesting historically because this same plate was in the 1873 issue of the book. The two collotype plates are beautiful examples and look much like other plates executed by the Autotype Co., though no printer is identified.*

1878:5

Richardson, Charles F., and Clark, Henry A.

THE COLLEGE BOOK, Houghton, Osgood and Co., Boston, 1878. 4to, 394 pp.
61 Heliotype illustrations from photographs of college campuses. Plates by the Heliotype Printing Co., Boston. *Here we see that Osgood has split off the Heliotype operation into its own branch, apparently so that the publishing arm could siphon off monies from the Heliotype business, by this time a major source of income. This aspect of the business is discussed below in the Osgood biography (listed under Later References).*

1878:6

Ruskin, John

ARATRA PENTELICI. SIX LECTURES ON THE ELEMENTS OF SCULPTURE. John Wiley and Sons, New York, 1878. 8vo. 181 pp.
31 Plates; 1 chromolithograph, 1 copy of a mezzotint, 29 Albertype illustrations from photographs of coins and building details. This edition appears to be a copy of the English 1872. Rather than copying from silver based prints, Bierstadt seems to have copied directly from the Heliotypes. Harroun and Bierstadt, New York, executed the Albertypes. *This very uncommon printing by Bierstadt shows a respectful translation of the original Heliotypes but still does not match the subtlety of the first English edition. Why he was left to copy either the English edition, or possibly the first American, is odd, but probably not uncommon in the printing business.*

1878:7

Tissandier, Gaston.

A HISTORY AND HANDBOOK OF PHOTOGRAPHY. English edition edited by John Thomson, with an Appendix by the late Henry Fox Talbot. Second and Revised edition. Sampson Low, Marston, Searle, and Rivington, London, 1878. 8vo, 400 pages, +18 pages of ads.
8 Plates, + plates in text. 1 Woodburytype, 1 Heliographic engraving from art, 1 Lichtdruck, 1 Photogravure, 2 Permanent Ink Photographs, 2 Photoglyphic engravings, +examples of Heliogravure in the text. Plates by Strumper and Co., J. Leitch, A. Pumphrey, Fox Talbot, Amand-Durand. A general history of heliography with selected plates as specimens. Ads for A. Pumphrey, Photomechanical printer, Woodbury Permanent Photographic Printing Co., and Joseph Albert, Munich. *The wealth of illustrations makes this a very important book. Two photoglyphic engravings by Talbot which represent one of only about four publications with these prints; the Pumphrey plates with his detailed ad help pinpoint the prices charged for collotype printing at this time; the very unusual Amand-Durand relief heliographs of diatoms, a type of printing not usually associated with this firm; and the photogravure by Leitch, who used Garnier's method in England. These coupled with Talbot's and his son's texts regarding photography and photoglyphic engraving, make this a most important work.*

1878:8

VIEWS IN THE WHITE MOUNTAINS, C. R. Chisholm and Brothers, Portland, Me., 1878. 12mo, 20 pages, + 12 plates.

12 Heliotype illustrations from photographs of White Mountain scenery. First publication in this series, no stars. The process is Heliotype (not credited, all subsequent Chisholm "White Mountains" refer to plates as "Heliotypes"). *This small publication was the first of what is one of the best groups of heliotype books published. After this first attempt, Chisholm Brothers, who had the monopoly of selling in train stations and on board trains in the area, created a suite of White Mountains books that ran to three sets of books each in three different sizes, plus two compendium volumes in two size; a large group of these books is collected together below (1879:11-19).*

1879:1

ANNUAL REPORT OF THE COMMISSIONER OF AGRICULTURE FOR THE YEAR 1878. Government Printing Office, Washington, 1879. 8vo, 608 pages.

8 Half-tone (with color overprinting) illustrations from photographs of tissue samples. 5 plates with 11 Half-tone illustrations from photomicrographs. All plates are titled "Lithoeaustie," by A. Hoen & Co., Baltimore. *Remarkable line screen half-tones printed before 1880. A. Hoen was one of the largest printers of lithographs in the United States and did much work for the government.*

1879:2

Chambers, Brother & Co.

CHAMBERS, BROTHER & CO.'S COMPLETE CATALOGUE AND PRICE-LIST OF BOOK AND NEWSPAPER FOLDING-MACHINES, AND OTHER PRINTERS' AND BINDERS' MACHINERY, J.B. Lippincott & Co., Philadelphia, 1879. 8vo, 80 pages.

8 Heliographs (collotypes) of the building, folding machines, 2 plates of medals, 1 a diploma. These prints use John Carbutt's own process name in the argument with the Artotype Co. J. Carbutt, Philadelphia, produced these prints for this catalogue of newspaper and binders machines, many which duplicate the 1874 catalogue. *In 1878 the Artotype Company was formed to market the Obernetter patent in the United States. Edward Wilson opposed this company and its patent sales and somehow John Carbutt was enlisted to take on students to teach a rival and supposedly unrestricted method called the "Heliograph." Carbutt published one Heliograph in the Philadelphia Photographer and ran ads in a couple of issues. Within a few months, he stopped his production and signed a contract with the Artotype people for their process. This example is the only one known to have been done by Carbutt in the heliograph process, and is therefore extremely rare and important in American photomechanical history. The prints are also interesting to compare to the 1874 Chambers catalogue (1874:2).*

1879:3

Donan, P.

THE DELLS OF THE WISCONSIN, Rollins Publishing Co., Chicago, 1879. 8vo, paper wrappers, 24 pages, + 8 pages of ads.

18 Woodcuts from photographs of the Wisconsin Dells. These are from photographs by H. H. Bennett, Kilbourn City (Wisconsin Dells). Pages 7 & 8 have a piece on Bennett. *A typical early souvenir outside of the east and interesting because eventually Bennett became somewhat like Seneca Ray Stoddard in publishing his own view books. In the Bennett collection above (1870:2) are stereo views that were used as the models for woodengravings in this booklet.*

1879:4

Houel, M.

CATALOGUE DES PIECES DU MUSEE DUPUYTREN, ATLAS DU TOME QUATRIEME,

Paul Dupont and G. Masson editors, Libraire de L'Academie du Medecine, Paris, 1879. 8vo, Printed paper over boards, Title page, +19 plates.

19 Collotypes of medical specimens. Under each plate, "Phototypie, 15 quai Voltaire, Paris." "planches reproduites d'apres le procede d'impression photographique de Thiel aine." Pierre Petit, Paris, was the photographer. *Thiel is an interesting and little-known producer of collotypes and photolithographs: his name is not recorded in most histories.*

1879:5

Hubbard, Lucius L.

SUMMER VACATIONS AT MOOSEHEAD LAKE AND VICINITY, A. Williams and Co., Boston, 1879. 12mo, 145 pages.

20 Albertype illustrations from photographs of scenery. The plates are by the Forhes Albertype Co., Boston, and the photographs are by A.L. Hinds, Benton Falls, Maine and Vose and Paul, Skowhegan, Maine. *One of the best early illustrated souvenir travel books published in America. The albertypes by Forbes in this little volume are at times simply beyond compare.*

1879:6

Levytype Co.

THE THEATERS AND PUBLIC HALL OF PHILADELPHIA ILLUSTRATED WITH LEVYTYPE DIAGRAMS OF RESERVED SEATS. Levytype Co. Publishers and Engravers, Philadelphia, 1879. 12mo, wrappers, 48 pp.

17 Levytype plates of seating diagrams, as well as levytype photoengravings of drawings of the buildings. *The Levys moved their operation from Baltimore to Philadelphia in 1876, and, when settled, started to publish as well as create photoengravings. One of their earliest publications is the 1877 edition of this little pamphlet (see Levy Brothers, PORTRAIT IN HALFTONE, under Later References below).*

1879:7

A MEMORIAL OF CALEB CUSHING, Published by the Order of the City Council, Newburyport, 1879. 8vo, 178 pages.

1 Carbon print by Allen and Rowell, Boston, photographic portrait of Cushing.

1879:8

PHOTOGRAPHIC VIEWS OF LYNN, 1879 (stamped in cover), 1879. 4to, cloth covered box made to look like a book, title on cover, plates laid in.

23 (of ?) Collotype illustrations, mounted on cards with decorative borders, of photographs in and around Lynn. The photographer C.E. Cook's name is stamped below each print. *The production on this set seems to indicate the use of the Artotype patent because many that utilized it early on mounted the plates using rounded corners and also glazed the pictures so they would look closer to albumen prints. The card stock used here also points to the Lithotype Company, which had locations in Gardner Mass., and in New York City.*

1879:9

Ruskin, John

MODERN PAINTERS. 4 (of 5) Volumes, John Wiley & Sons, New York, 1879. 8vo, 4 Volumes.

87 Collotype illustrations from art, copied from the English edition. Many are marked "Artotype" some are by the Heliotype Printing Co. The two printers were Harroun & Bierstadt, New York; Heliotype Printing Company, Boston. *Examples of how the processes were becoming used in art publication where the original, published elsewhere, could be photographically copied and then reproduced.*

1879:10

Sweetser, M. F.

PICTURESQUE MAINE, Chisholm Brothers, Portland, Me., 1879. 12mo, 38 pages, +16 plates. 16 Collotype plates from photographs of Maine towns and scenery. All other Chisholm books in this and the White Mountain series are illustrated with Heliotypes. *Besides the White Mountains, this travel volume and SUMMER DAYS DOWN EAST, are beautifully illustrated with views from all over the state of Maine. This book exists in three forms, this first small example, then in 1880 in two examples with slightly different plates (1880:30 & 1880:31).*

1879:11

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (no stars), Chisholm Brothers, Portland, 1879. 8vo, unpagged. Compendium volume with plates from each of the other 1, 2, and 3 star editions. (For an explication of the different publications, and how they can be identified by the stars on their covers, see David Tatham, "Moses Foster Sweetser's VIEWS IN THE WHITE MOUNTAINS," in HISTORICAL NEW HAMPSHIRE, Vol. XXXVI, Nos. 2&3, Summer/Fall 1981, pp. 119-48). 16 Heliotype illustrations from photographs in the White Mountains. May be an edition with 13 plates (or variants). Plates are in Heliotype; Preface states: "... printed by the heliotype proecess..". *The following group of volumes---an impressive ten out of a possible set of twelve---, represents one of the most important Heliotype groups from the entire publishing run of the Heliotype Co. The pictures, particularly in the Folio sizes, are exceptionally beautiful.*

1879:12

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (no stars), Chisholm Brothers, Portland, Me., 1879. Folio, unpagged. Compendium volume utilizing views from all three of the editions of the book. 22 Heliotype illustrations from photographs in the White Mountains. In 1880 Chisholm advertised this volume with 23 plates. *This is by far the most lavish of all the White Mountains books. All in the folio size are extremely scarce, none more so than this compendium volume.*

1879:13

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (1 star), Chisholm Brothers, Portland, 1879. 12mo, unpagged. P&O railroad route through Crawford Notch to Fabyau's. 12 Heliotype illustrations, Heliotype Printing Company, Boston (uncredited), from photographs in the White Mountains

1879:14

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (1 star), Chisholm Brothers, Portland, Me., 1879. 8vo, unpagged. P&O railroad route through Crawford Notch to Fabyan's. 12 Heliotypes from photographs in the White Mountains

1879:15

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (1 star), Chisholm Brothers, Portland Me., 1879. Folio, unpagged. P&O railroad route through Crawford Notch to Fabyau's. 10 Heliotypes from photographs in the White Mountains.

1879:16

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (2 stars), Chisholm Brothers, Portland, 1879. 12mo, unpagcd. Franconia Notch including Bethlehem.

12 **Heliotype** illustrations from photographs of White Mountains.

1879:17

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (2 stars), Chisholm Brothers, Portland, Me., 1879. 8vo, unpagcd. Franconia Notch including Bethlehem.

12 **Heliotype** illustrations from photographs in the White Mountains.

1879:18

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (3 stars), Chisholm Brothers, Portland, Me., 1879. 8vo, unpagcd. Pinkham Notch from the Glen to Glen Ellis Falls.

12 **Heliotype** illustrations from photographs in the White Mountains.

1879:19

Sweetser, M. F.

VIEWS IN THE WHITE MOUNTAINS (3 stars), Chisholm Brothers, Portland, Me., 1879. Folio, unpagcd. Pinkham Notch from the Glen to Glen Ellis Falls.

12 **Heliotype** illustrations from photographs in the White Mountains.

1879:20

THE THEATRE A MONTHLY REVIEW AND MAGAZINE. Vol. II - New Series, February to July, 1879, Wyman & Sons, London, 1879. 8vo, 410 pp.

12 **Woodburytype** illustrations from photographs of actors. The photographs by Lock and Whitfield, London for 10, and, Melandri, Paris, for 2 of Sarah Bernhardt. *The two Sarah Bernhardt plates are exquisite photographs and the one of her in pants, in her sculpture studio, with a self-portrait bust is remarkable.*

1879:21

Woodward, Joseph Janvier

THE MEDICAL AND SURGICAL HISTORY OF THE WAR OF THE REBELLION. PART II, volume 1. MEDICAL HISTORY, Second Medical volume First issue. Government Printing Office, Washington, 1879. 4to, 869 pages.

21 **Woodburytypes** from photographs of specimens and photomicrographs. 4 **Heliotypes** from photos of specimens, 4 Engravings of Photomicrographs, 10 Chromolithographs of medical specimens. American Photo-Relief Printing Co., Phila. 1002 Arch St. and 624 North 24th St. John Carbutt, supt. executed the Woodburytypes and James R. Osgood, Boston produced the heliotypes. The photographs are by Joseph Woodward - photomicrographs, and A. J. Ward - tissue samples. *As Carbutt's business lessened he was forced to move. Here one can see the two addresses.*

1880:1

ALBUM OF PENNSYLVANIA R.R. SCENERY, Wittemann Brothers, New York, 1880. 16mo, oblong, fold out illustrations, +4 pages ad for Wittemann view books and list of titles.

12 **Photolithographic** plates from photographs of scenery, some two to a leaf. (Heavily retouched), Louis Glaser's Process. *This album contains a catalogue of the available titles currently in the series and is a useful tool to the historian.*

1880:2

ANTHONY'S PHOTOGRAPHIC BULLETIN, Vol. 11, No. 6, June 1880. E. & H. T. Anthony & Co., New York, 1880. 8vo, pages 160-192, + ads.

1 **Artotype** (mounted) of a photograph of a man holding a prize bull. Plate by Harroun and Bierstadt, New York, from a negative by F.O. Hills, Wolcottville, Ct. *A very nice example of Harroun and Bierstadt's work in ANTHONY'S. They produced all of the frontispieces for the magazine for 2 years.*

1880:3

ATHOL ILLUSTRATED, Lithotype Printing Co., Gardner, Massachusetts, [ca. 1880]. 8vo, oblong, title page, +22 plates. This copy disbound and damaged.

22 **Lithotype** illustrations from photographs of the town. Mounted and glazed. **Artotype** patent purchased 1878 by W. H. Cowee, a local photographer. *The Lithotype view books with, or without incunated prints, are the finest town view books published in the United States.*

1880:4

Baker, William J.

Advertising card: THE TIMES PRINTING COMPANY, 196 TO 202 MAIN ST., BUFFALO, N.Y., BOOK AND JOB PRINTERS, etc., [ca. 1880s]. 3"x4 1/2" card on soft stock.

1 **Artotype** from a photograph of the front of the Times building, photographed and artotyped by William J. Baker, Buffalo, New York, one of the 1878 patent purchasers. *An unusual advertising piece by another of the Artotype patent right purchasers.*

1880:5

Bierstadt, E.

57. NED BUNTLINE'S HOME "EAGLES NEST," EAGLE LAKE, ADIRONDACKS, N.Y., E. Bierstadt, Artotype Printing Works, New York, [ca. 1880s]. Large Cabinet Card with mounted artotype. On back of card: "E. Bierstadt, Artotype Printing Works, Established in 1870, 58 & 60 Reade St., New York. This picture is printed in permanent ink and will never fade."

1 **Artotype**, mounted on cabinet card of photograph of Buntline's house. *This set of views by Bierstadt is a mystery. Only two of this set have surfaced and the size of the mount is an unusually large one.*

1880:6

Brooks, Charles T.

WILLIAM ELLERY CHANNING: A CENTENNIAL MEMORY, Roberts Brothers, Boston, 1880. 12mo, 259 pp.

9 Plates, 1 Collotype from a painting, 4 Line from art, 4 **Artotype** from photographs. J. A. Williams, Newport, R.I., photographer and printer. *Williams, one of the local photographers to sign up with the Artotype Co., produced almost no artotypes. This is the only book to have prints by him. This edition must have been small because most copies of this title do not have the 4 artotype plates.*

1880:7

Cercle de la Librairie

CERCLE DE LA LIBRAIRIE, PREMIERE EXPOSITION, JUIN 1880, PARIS, Cercle de la Librairie, 117 Boulevard Saint-Germain, Paris, 1880. 8vo, 88 pages, +112 pages. 1st Part is a retrospective of French Typography, 2nd Part is the Modern part listing all the Companies participating as well as their principle partners, date of starting in business and medals won, some are photomechanical printing firms; Charles Chardin, Gillot, Firmin-Didot, Goupil, Motteroz, and

Quantin. No plates, 112 pages of ads for French firms in the printing trades, as well as some photomechanical advertisements: Goupil, Lemercier, Motteroz, Quantin, etc. *This first catalogue of the Cercle is useful because of the information regarding some of the important photomechanical printers in Paris; ownership, dates, location as examples. Also the ads are extremely informative about Lemercier and Goupil in particular.*

1880:8

Dutton, C.E., Captain of Ordnance, U.S.A.

REPORT ON THE GEOLOGY OF THE HIGH PLATEAUS OF UTAH Government Printing Office, Washington, 1880. 4to, 307 pages.

11 Heliotype illustrations from photographs of Western scenery, one plate is folding. The Heliotype Printing Co. Boston, executed the plates from photographs by John K. Hillers, (uncredited.) *By this date the Heliotype Printing Co. has grown to be the most important photomechanical printer in the United States. The sheer volume of production outstrips their nearest competitor. This volume of landscapes shows the company at its best. The quality of work is second to none.*

1880:9

EAST HAMPTON ILLUSTRATED, No title page, [ca. 1880s]. Folio, Title stamped on cover of portfolio, Index and 32 plates.

32 Lithotype illustrations from photographs of town and Williston Seminary. Plates by the Lithotype Printing Co., 114 Nassau St., N.Y. (stamped below each print.), A. G. Bushnell, Cowee's partner, in N.Y. *A second publication in this format was SPRINGFIELD ILLUSTRATED. It had a "preface" page dated 1882 which described the publication as being on a subscription basis. A facsimile of that preface is laid in this copy. The prints are stunning, with very wide margins and with tissue sheets attached to each print. The Lithotype Co., has printed its name on each picture.*

1880:10

FRAMINGHAM CENTRE ILLUSTRATED, Lithotype Printing Company, 114 Nassau St., New York, [ca. 1880]. 8vo, oblong, title page and plates.

14 mounted Lithotype (Collotype) plates of photographs of the town. The New York Lithotype Company was run by A. G. Bushnell, who was previously a printer in Gardner Mass. and was Cowee's partner. *The New York and Gardner Lithotype books are identical in production except that the covers are different.*

1880:11

Gardner, James T.

SPECIAL REPORT OF THE NEW YORK SURVEY ON THE PRESERVATION OF THE SCENERY OF NIAGARA FALLS, AND FOURTH ANNUAL REPORT ON THE TRIANGULATION OF THE STATE FOR THE YEAR 1879, Charles Van Benthuyzen and Sons, Albany, 1880. 8vo, 96 pages, plates and maps.

9 mounted Heliotype illustrations from photographs of the Falls and surroundings. Plates by the Heliotype Printing Company, Boston, from photographs by George Barker. *This volume is the only one that has appeared, from all the Heliotype Printing Co. materials that have mounted and glazed prints. This style of printing was promoted by the Artotype Co. in 1878-9 and since the Heliotype Company received its patent rights in an exchange, this may be an example of the use of the Artotype patent.*

1880:12

THE HALF CENTURY JUBILEE OF GRACE CHURCH PROVIDENCE, R.I., Sidney S. Rider,

Providence, 1880. 8vo, 104 pages. Page 2, "... was nearly ready for publication in December last, when the fire in Boston which destroyed the Heliotype Printing Co., burned all the Portraits which had been printed for it, and all the negatives and engravings .."

11 Heliotype illustrations, 2 after art, 1 view, and 8 portraits. *Interesting example because of its reference to the second great Boston fire. This one destroyed the Heliotype Co. An advertising flyer in this collection tells the story.*

1880:13

Harroun & Bierstadt

ARTOTYPES ARE PHOTOGRAPHS IN PRINTING-INK. Harroun & Bierstadt, New York, 1880. 12mo, single folded sheet. Advertising pamphlet for the Artotype.

2 Artotype illustrations, 1 a portrait and 1 a collage of many photographic images. By Harroun & Bierstadt, 58 & 60 Reade St., NYC. *This rare little folded announcement is one of the uncommon ephemeral pieces that flesh out the history of an enterprise.*

1880:14

THE HELIOTYPE PRINTING CO. STARTING ANEW AFTER THE GREAT FIRE, From the Boston Journal, Jan. 17, 1880 Compliments of Heliotype Printing Company, [ca. 1880]. 8vo, 3 page flyer (single folded sheet).

Flyer, important for the historical and technical information it contains about the history and operations of the company. *A very important piece of ephemera describing in detail what was contained in the company when the fire destroyed it.*

1880:15

HOLLISTON ILLUSTRATED, Lithotype Printing Co., New York, [ca. 1880s]. 8vo, oblong, title page, +25 plates.

25 Lithotype illustrations from photographs. Each print is glazed and mounted as a photograph. +1 Lithotype of a family in front of a house, laid in. *Sometimes these family pictures are in copies and this may be how they were marketed, selling by subscription and including in the purchase a custom print for the subscriber.*

1880:16

IN MEMORIAM. JOHN P. JACKSON, JR., N.P. (New Jersey), [ca. 1880]. 8vo, 74 pages.

1 Artotype portrait of Jackson. Circular blindstamp in lower right corner of image, "Artotype by Harroun and Bierstadt." *This blind stamp of Harroun and Bierstadt is quite interesting; the partnership ended during 1880.*

1880:17

Husnik, Jakob

GESAMMTGEBIET DES LICHTDRUCKS NEBST EINER VOLLSTÄNDIGEN, THEORETISCH-PRAKTISCHEN ANLEITUNG ZUR AUSÜBUNG DER PHOTOLITHOGRAPHIE, EMAILPHOTOGRAPHIE CHEMIGRAPHIE (ZINKOGRAPHIE)... Vienna, Budapest, & Leipzig: U. Hartleben's Verlag, 1880. 12mo. Xvi, 224 p. + 6 plates (5 folded).

One collotype, five plates of photozincotypes. *Jakob Husnik invented a viable collotype process at the same time as Joseph Albert, who purchased Husnik's patent. This book is Husnik's treatise on the collotype process.*

1880:18

IN MEMORIAM. JOHN P. JACKSON, JR., N.P. (New Jersey), [ca. 1880]. 8vo, 74 pages.

1 Artotype portrait of Jackson. Circular blindstamp in lower right corner of image, "Artotype by

Harroun and Bierstadt." *This blind stamp of Harroun and Bierstadt is quite interesting; the partnership ended during 1880.*

1880:19

HOLLISTON ILLUSTRATED, Lithotype Printing Co., New York, [ca. 1880s]. 8vo, oblong, title page, +25 plates.

25 Lithotype illustrations from photographs. Each print is glazed and mounted as a photograph.
+1 Lithotype as previous of a family in front of a house, laid in. *Sometimes these family pictures are in copies and this may be how they were marketed, selling by subscription and including in the purchase a custom print for the subscriber.*

1880:20

IN MEMORIAM. JOHN P. JACKSON, JR., N.P. (New Jersey), [ca. 1880]. 8vo, 74 pages.

1 Artotype portrait of Jackson. Circular blindstamp in lower right corner of image, "Artotype by Harroun and Bierstadt." *This blind stamp of Harroun and Bierstadt is quite interesting; the partnership ended during 1880.*

1880:21

G. M. LEAVENS & SON, WHOLESALE DEALERS IN CANE AND WOOD SEAT CHAIRS, PINE BUREAUS, SINKS, WARDROBES, WASHSTANDS, TABLES, &C. 34 CANAL ST., BOSTON, MASS. (NEAR HAYMARKET SQUARE), [ca. 1880]. Single sheet Broadside (14"x17") to be folded into a mailer.

87 Collotype illustrations from photographs of chairs and stools with the Company's address, all as a single collotype plate. *This marvelous flyer, a wonderful graphic image, is indicative of the kind of the everyday work of printing companies that has rarely survived.*

1880:22

LEOMINSTER ILLUSTRATED. 2nd Edition, Lithotype Printing Co., Gardner, Massachusetts, [ca. 1880]. 8vo, oblong, title page, +26 plates.

26 Lithotype illustrations from photographs of town. Glazed and mounted.

➤ 1880:23

LITHOGRAPHS

Large group of Lithographs produced in the 19th Century by firms for labels, etc., USA, 1880s. Size of prints varies. Many Chromolithographs for advertising and promotional purposes, by many companies, some identified. Many are partial proofs with only some or base colors and registration lines. *In this group are a number of photolithographs used for advertising and are heavily retouched. This collection represents a distinctive type of work carried on by many of the photomechanical printers of the nineteenth century.*

1880:24

Loomis, Charles (uncredited)

WHITE MOUNTAIN VIEWS, James Riley, North Conway, New Hampshire, [ca. 1880]. 16mo, +4 leaves of engravings. Book made of Birch Bark.

8 Woodengravings from photographs of White Mountain Scenery. Printed on Birch Bark. These were the creation of Charles Loomis, while he was in college, to make money in the summer. *These immensely delicate little books are a marvel of printing skill. They literally look like they could be destroyed by touching them.*

1880:25

Lovell, J. L.

ARTOTYPE VIEWS OF AMHERST COLLEGE AND VICINITY, J. L. Lovell & Co., Amherst, 1880. 8vo, Title page, text page, + 20 plates.

20 Artotype illustrations from photographs of the college and town. ARTOTYPE VIEWS "These Views are made from ordinary Photographic Negatives, mechanically printed in printers' ink on a hand press. the inks used are the same as for steel engravings; consequently the pictures, while retaining all the beauty.." Both photographed and artotyped by J. L. Lovell & Co., Amherst. Lovell was one of the earliest patent right purchasers on Oct. 1, 1878. *This book is an example of one of the local Artotype patent holders using the patent to attempt expansion of his business. Lovell was a very active photographer who was the official photographer for the Amherst graduating classes. He also turned out a number of souvenirs about the campus and the town.*

1880:26

MISS FANNIE KELLOGG'S BALLAD CONCERT ALBUM, G. D. Russell, Boston, [ca. 1880]. Folio, Sheet music.

1 Collotype of Fannie Kellogg from a portrait by Notman.

1880:27

Portrait of Lady, Lock & Whitfield, England, [ca. 1880].

Carte de visite

Woodburytype Portrait of a Lady, probably an actress Below portrait printed: "178 Regent St. Photographed by Lock & Whitfield, London and printed by the Woodbury Permanent Photographic Printing Company. 157 Gt. Portland Street (copyright)" *An interesting example of how the Woodburytype was used to disseminate large numbers of images of theater and opera stars in England. There is no comparable use of the Woodburytype in this country.*

1880:28

Richmond, W. D.

THE GRAMMAR OF LITHOGRAPHY A PRACTICAL GUIDE FOR THE ARTIST AND PRINTER, etc., E. Menken, London (tenth edition), [ca. 1880s]. 12mo, 254 pp.

Excellent source for full descriptions of lithography, photolithography, chromo-lithography, etc. Albertype and Heliotype are briefly discussed.

1880:29

SMITHSONIAN CONTRIBUTIONS TO KNOWLEDGE volume XXII, Smithsonian Institution, Washington, 1880. 4to, ix, 146, 82, 103, 65, 44 pages, + illustrations.

8 Plates of Albertypes after Art. 1 Artotype from photograph. 10 Heliotypes from photographs. Albertypes, Harroun and Bierstadt, New York. Artotype, John Carbutt, Phila. Heliotypes, Heliotype Printing Co., Boston. *When Carbutt was forced into stopping the promotion of the Heliograph he endorsed the Artotype patent. This single print by Carbutt, marked as an Artotypc, is the only example that has been discovered to date.*

1880:30

A SOUVENIR CONTAINING SIX PERMANENT PHOTOGRAPHS OF THE INTERNATIONAL HEALTH EXHIBITION, London Stereoscopic Co., London, [ca. 1880]. 16mo, folding cover and accordion fold interior with views.

6 Woodburytypes of scenes in London by the London Stereoscopic Co., London. *This souvenir Woodburytype packet is very unusual for English production, the Woodburytype not being used for such ephemera. Of course this is an advertisement for the London Stereoscopic Co., which produced these prints.*

1880:31

Sweetser, M. F.

PICTURESQUE MAINE, Chisholm Brothers, Portland, Me., 1880. 8vo, 65 pages.

23 Collotype illustrations on 19 plates, 2 plates are by the Forbes Co. (Albertypes). *This book, and its variant, listed next, is one of the major view books of the first decade of photomechanical printing in the United States.*

1880:32

Sweetser, M. F.

PICTURESQUE MAINE, Chisholm Brothers, Portland, Me., 1880. 8vo, 65 pages, 8 pages of ads.

23 Collotypes of Maine scenery. No index to plates in this copy, others have plate index page. No Forbes plates, but an additional four plates present not called for in other copy's index: 1. Steamboats, 2. West End Hotel, 3. The Vendome Hotel, 4. Poland Spring water.

1880:33

TOCHI'S ENGRAVINGS FROM FRESCOS BY CORREGGIO AND PARMEGIANO
REPRODUCED BY THE HELIOTYPE PROCESS FROM THE GRAY COLLECTION OF
ENGRAVINGS, HARVARD UNIVERSITY, Houghton, Osgood and Company, Boston, 1880.
4to.

24 Heliotype plates from engravings.

1880:34

Vidal, Leon

2 Photochromes "Coupe Sardoine Onyx Orientale XVI Siecle" and "Statue Equestre". Both in printed, oval mats. From the series:

MUSEE NATIONAL DU LOUVRE GALLERIE D'APOLLON. France, [ca. 1880]
Photochromie Leon Vidal

2 Photochromes: Conpe "PHOTOCHROMIE DU MONITEUR," Statue "PHOTOCHROMIE LEON VIDAL." *These are the largest form of Woodburytype encountered. Leon Vidal invented a form of color printing where various color separations were made for each part of a picture and printed by lithography, including the use of metallic inks. Over this he printed a Woodburytype which created a picture of remarkable depth and striking color. He explained the process in an article in the PHOTOGRAPHIC JOURNAL for 1891 (1891:1).*

1881:1

Allderdice, E.W.

OVER THE HILL TO THE WHITE HOUSE. 2nd Edition, Denison & Co., New York, 1881.
12mo, 26 pages.

1 Artotype from an photograph of Eliza Garfield, Pres. Garfield's mother by Harroun and Bierstadt, New York from a photograph by J. F. Ryder, Cleveland, Ohio. First edition had a steel engraving for a frontispiece. *A small, but beautifully printed portrait.*

1881:2

Cercle De La Librairie

CATALOGUE DE L'EXPOSITION DE GRAVURES ANCIENNES ET MODERNES, 4 Juillet, 1881, Cercle De La Librairie, Paris, 1881. 4to, 32 + 20 + XL + 140+ pages. Two essays, one by Georges Duplessis, "Coup D'Oeil Sur L'Histoire De La Gravure " and the other by M.A. Davanne, " La Photographie et Les Arts Graphiques" and checklist of 240 exhibits of antique prints. + 140+ pages of advertisements and samples from printers and publishers. Plates by: A. Quinsaq, E. Baldus, P. Arents, Lemercier & Cie, L. Danel, A. Michelet, A. Quantin (ed.), Goupil

& Cie, Motteroz, Amand-Durand, Ch. G. Pettit & Cie, M. Charreyre, Gillot, Ch. Chardin. The various methods are Phototypie (collotype), Heliogravure, Photoglyptie (Woodburytype), Similgravure (Half-tone), Photogravure, Photo-Chromo-Typographie. *This catalogue contains examples by most of the major French printers, it also contains very early examples of half-tone work including a full page ad by Charles Pettit that is as early as the first published Ives work in the United States, and as good or better. The Amand-Durand ad along with a beautiful Durer on tissue as an example of their work is remarkable.*

1881:3

Emerson, William A.

HAND-BOOK OF WOOD ENGRAVING. New Edition, Lee and Shepard, Boston, 1881. 12mo, 95 pages.

A short manual with many illustrations on wood engraving including working with photographs on the block. William A. Emerson was a professional wood engraver. *This includes some very nice examples of work done from photographs on the block.*

1881:4

Fox, George Henry, A.M., M.D.

PHOTOGRAPHIC ILLUSTRATIONS OF CUTANEOUS SYPHILIS, E. B. Treat, New York (1892 edition), 1881 (1892). Folio, 105 pages, 48 plates.

48 Artotype plates with 70 photographs of skin disease, hand colored. 9 plates stamped Harroun and Bierstadt, and the rest stamped E. Bierstadt, New York, O. G. Mason of Bellevue Hospital, and others did the photographs. *These photo-illustrated texts for doctors are important, if not gruesome reminders of illnesses past and some still very much present. The use of hand coloring brings to many of these a surreal quality probably lacking at the time of production. Bierstadt produced two of these compendiums by Fox.*

1881:5

Froehner, W.

TERRES CUITES D'ASIE MINEURE, H. Hoffmann, Paris, 1881. Folio, 59 pp., +40 plates
40 Phototypie plates (Marechal and Motay ?) of photographs of terra-cotta sculptures, Chine Collee, in red ink and one in black ink.

Gustave Arosa was the printer that purchased the rights to Marechal and Motay's Phototypie process in the mid 1860s and most books in this process date from this period and the early 1870s. The process only allowed for less than one hundred prints per matrix since the surface would deteriorate before more could be printed. This book may have been privately published, for H. Hoffmann has a number of sculptures from his collection reproduced. This may help to explain the DELUXE and little used process at this later date.

1881:6

GREENFIELD ILLUSTRATED, C.M. Moody, Greenfield, Massachusetts, 1881 (ca.). 8vo, oblong, title page, Map (dated 1881), +25 plates.

25 Lithotype illustrations from photographs of the town, prints glazed and mounted. Plates by the Lithotype Printing Co., 114 Nassau St., New York. *One of the very fine lithotype albums that has mounted and glazed prints.*

1881:7

King, Moses

KING'S HANDBOOK OF BOSTON, Moses King, Cambridge, 1881. 8vo, 328 pages.

2 Heliotype illustrations from photographs in Boston. 2 Albertype illustrations from photographs in Boston (1 a view of Forbes Building) 1 Collotype nneredited. Includes short histories of

Forbes, Ticknor, Osgood, and Prang. Prang building illustrated with a line drawing. Heliotype Printing Co., Boston and Forbes Co., Boston produced the plates. *This book, though common, is valuable for the short histories of these companies as well as for the examples.*

1881:8

Law, Dr. James

INVESTIGATION OF SWINE PLAGUE. (third report) in ANNUAL REPORT OF THE COMMISSIONER OF AGRICULTURE FOR THE YEAR 1880, Government Printing Office, Washington, 1881. 8vo, 672 pages.

14 plates, 11 numbered, Lithocaustic (Half-tone), 8 plates with 2 photomicrographs on each, 3 plates, colored from photographs (?) of specimens, 3 plates from line art. Lithocaustic, (Half-tone) plates produced by A. Hoen & Co., Baltimore, Maryland. *Again, examples of non-Ives half-tones by a company producing them since the mid 1870s. A. Hoen was one of Baltimore's principle lithographic firms.*

1881:9

Marshall, A. Photographer

HOUSE OF REPRESENTATIVES. MASSACHUSETTS, 1881, A. Marshall, Boston, 1881 (ca.). 8vo, Title on Cover, 62 plates.

62 Albortype plates with 245 photographic portraits. "Albortype Process - Forbes Co., Boston." Listing on label on inside front cover. A. Marshall, 147 Tremont Street, Boston was the photographer. *Such portrait albums were traditionally produced with albumen prints---this is the only photomechanical one of a state legislature that has come to light. There do exist a few college albums such as this, and there are two large books with portraits of legislators in New York and Massachusetts.*

1881:10

Martin, Charles L.

COMPENDIUM OF ORNAMENTAL ART TECHNOLOGY, etc., Press of the Modern Argo, Quincy, Illinois, 1881. 12mo, 126 pages. Chapter on photoengraving for the artist, also reference to Moss Engraving Co. and it's Reducer to bleach silver prints after drawing on them. *These texts, aimed at the artist are an important adjunct to the photomechanical revolution as it permeated every aspect of the printing business.*

1881:11

Morgan, Lewis H.

CONTRIBUTIONS TO NORTH AMERICAN ETHNOLOGY, Vol. IV HOUSES AND HOUSE-LIFE OF THE AMERICAN ABORIGINES, Government Printing Office, Washington, 1881. 4to, 281 pages.

4 Heliotype illustrations from photographs of Pueblos. 1 Chromolithograph after a photograph. The Heliotype Printing Co., Boston, executed the plates from photographs by John K. Hillers (1), and Timothy O'Sullivan (1). *Another example of the Heliotype Company's dominance in government printing. These four views of Indian Pueblos are fine examples of the various photographers work.*

1881:12

Natborst, A. G.

OM AFTRYCK AF MEDUSOR I SVERIGES KAMBRISKA LAGER. in KONGL. SVENSKA VETENSKAPS-AKADEMIENS HANDLINGAR. Bandet 19. No. 1, Kongl. Boktryckeriet, Stockholm, 1881. 4to, 34 pages, +6 plates.

6 Collotype plates with illustrations from photographs of fossils. Collotypes (Ljustryck), by,

Johannes Jaeger, Stockholm. *The collotype was practiced all over the world and examples from various producers in other countries are useful to the student.*

1881:13

Nathorst, A. G.

OM SPAR AF NAGRA EVERTEBRERADE DJUR M. M. OCH DERAS PALEONTOLOGISKA BETYDELSE. in KONGL. SVENSKA VETENSKAPS - AKADEMIENS HANDLINGAR, Bandet 18. No. 7, Kongl. Boktryckeriet, Stockholm, 1881. 4to, 59 pages, 11 plates.

10 **Collotype** plates, with photographic illustrations from fossils. Collotypes (Ljustryck), by Johannes Jaeger, Stockholm. *This example and the one above use different approaches to the collotype.*

1881:14

Shaler, Nathaniel, and Davis, William

ILLUSTRATIONS OF THE EARTH'S SURFACE, GLACIERS, James R. Osgood and Co., Boston, 1881. Folio, 198 pages, 25 plates.

25 **Heliotype** plates with 33 illustrations, 3 of maps, the rest photographs of Glacial scenery, some two to a page. Plates by the Heliotype Printing Co., Boston, from photographs by W. H. Jackson, Braun, Frith, Knudsen, Bourne & Shepard. *A major example of Heliotype printing and the first of what was to be a series. This seems to have been the only publication to make it to press.*

1881:15

Shedd, Mrs. J. A.

FAMOUS SCULPTORS AND SCULPTURE, James R. Osgood and Co., Boston, 1881. 8vo, 319 pages.

13 **Heliotype** Illustrations by the Heliotype Printing Co., Boston, from photographs of sculpture. *The image of Power's THE GREEK SLAVE in this book is a fine example.*

1881:16

Sigsbee, Charles D. Lieut.-Commander, U.S. Navy

DEEP-SEA SOUNDING AND DREDGING. A DESCRIPTION AND DISCUSSION OF THE METHODS AND APPLIANCES USED ON BOARD THE COAST AND GEODETIC SURVEY STEAMER, "BLAKE", United States Coast and Geodetic Survey, Washington, 1880-81. 4to, 221 pp. 43 Plates.

25 **Heliotype** Plates showing the ship, Sigsbee's sounding machines and various deck photographs of how to place it in operation. Plates are marked by The Heliotype Printing Co., 220 Devonshire St., Boston. *An example of a lavishly illustrated report. The industrial photography in this book is of the highest quality and is striking in its directness.*

1881:17

Vidal, Leon

TRAITE PRATIQUE DE PHOTOGLYPTIE, ANNALES DE LA PHOTOGRAPHIE, Gauthier-Villars, "La Bibliotheque Photographique," Paris, 1881. 12mo, wrappers, 246 pps.

2 **Woodburytypes** from studio portraits, one using a hydraulic press, the other not. The second print is referred to in the 1898 Royal Photographic Society catalogue as a "**Stannotype**" made by Woodbury himself, item 214. The print from a Hydraulic mold is by Lemercier, the Non hydraulic one is by Woodbury. The photographs are by Liebert, Paris and M. Prumm. *This treatise, by one of the most famous practitioners of the Woodburytype, is an important contribution to the literature. However, even more important is the example of the stannotype*

method that Woodbury printed for this book. At this point it is the only definitive stannotype that has been found.

1881:18

Wilson, Edward L.

WILSON'S PHOTOGRAPHICS, Edward L. Wilson, Philadelphia, 1881. 8vo, 352 pages.

2 **Phototype** illustrations, by F. Gutekunst, Philadelphia, a portrait of Wilson and a composite of portraits of Adelaide Detchon. The same portrait of Wilson was used for the Ives process half-tone in 1881. The text acknowledges that Gutekunst uses the Husnik patent for phototypes.

1882:1

Eaton, S. J. M.

MEMORIAL OF THE LIFE AND LABORS OF THE REV. CYRUS DICKSON, D.D., Robert Carter and Brothers, New York, 1882. 8vo.

1 **Phototype** illustration from a photograph of Dickson by Gutekunst, Philadelphia. *Includes only the title page and the frontispiece to this book, the latter a relatively early Gutekunst print.*

1882:2

FARMERS' GOSSIP, Vol. I, No. 2, September, 1882, Farmer's Gossip Publication Co., 242 Plymouth St., Brooklyn, New York, 1882 (Sept.). Folio, 16 pages (Newspaper to be published quarterly).

1 **Half-tone** illustration from a portrait photograph of Mortimer Whitehead of the Grange. The half-tone is cross lined in dots. *This half-tone, like many others discovered, was produced during the infancy of the process, and like so many others, is not noted by any histories.*

1882:3

King, Moses

HARVARD AND ITS SURROUNDINGS (subscription, 4th, edition), Moses King, Cambridge, 1882. 12mo, 100 pages.

40 Collotype illustrations from photographs of Harvard and its surroundings. Collotype (plates identical to the Forbes Co., edition). *This large paper edition is much like the many editions of this book produced by King.*

1882:4

Norman, Henry

AN ACCOUNT OF THE HARVARD GREEK PLAY, James R. Osgood and Co., Boston, 1882. 8vo, 129 pages.

15 **Heliotype** plates of photographs of the cast and the play in rehearsal. "The groups were photographed on the stage of the Sanders theater with the **electric light**;...are believed to constitute the most extensive piece of photography of this kind which has yet been attempted..." were done by James Notman of Boston and Pach for plate II. *This early use of electric light for photography is interesting but the portraits of the actors in their costumes are far more entrancing.*

1882:5

Smith, C. Jay

FORGET ME NOT. ILLUSTRATED BY FRANK G. BROMLEY, Photo Mechanical Printing Co., (Magne Process) Chicago, 1882. 12mo.

Entire book, including the title page, has been hand drawn and lettered and then printed using a photo process method.

1882:6

Underwood, Francis H.

JAMES RUSSELL LOWELL A Biographical Sketch, James R. Osgood and Co., Boston, 1882. 8vo, 167 pages.

6 Heliotype illustrations, 1 a portrait of Lowell and the others photographs around his home. *There are two editions of this book; the other produced in 189 (1897:13). It is interesting to compare the prints produced from different plates in editions so distant from each other.*

1882:7

Wilson, Edward L., Publisher and Proprietor

THE PHILADELPHIA PHOTOGRAPHER, July, 1882, Vol. XIX No. 223, E.L. Wilson, Philadelphia, 1882. 8vo, pages 193-224, 1 mounted photograph, +1 plate in cover.

1 Half-tone (Ives Process) from a photograph of a portrait study printed on the wrappers and 1 Albumen photograph of a portrait study. *At this point Crosscup and West are just beginning to produce half-tones with any regularity. The PHILADELPHIA PHOTOGRAPHER during this year was producing one for each paper cover of the magazine. These early covers are hardly ever bound into the finished yearly compendiums and so are quite rare.*

1883:1

COLLECTIONS OF THE NEW YORK HISTORICAL SOCIETY FOR THE YEAR 1882, New York Historical Society, New York, 1883. 8vo, 515 pages.

6 Artotype plates, 3 folding, with a tint, of Revolutionary War maps by E. Bierstadt, New York. *Bierstadt was a bibliophile and a member of the Grolier Club in New York whose members were wealthy book collectors. He was so interested that he kept a collection of early papers around so that he could reproduce missing pages from books or title pages. Two of Bierstadt's last printing projects were producing lavish color copies of elaborate bindings. The Poore collection of 1903 is one.*

1883:2

FARGO, DAKOTA, Witteman Brothers, 45 Murray St., New York, 1883. 16mo, accordion fold souvenir with 2 page catalogue. Multiple folded souvenir Photolithographed views of Fargo, heavily retouched by the Louis Glaser Process, Leipzig. F. J. Haynes Studio is represented in the first view. *A very nice western souvenir book and also of note because it relates directly to the Haynes Yellowstone book which he no doubt sold out of his pictured shop.*

1883:3

Fox, George Henry

PHOTOGRAPHIC ILLUSTRATIONS OF SKIN DISEASES. Forty-Eight Plates from Life, E. B. Treat, New York, 1883. 4to, 102 pp.

48 Artotype Plates with hand coloring from photographs. Harroun & Bierstadt, New York and E. Bierstadt, New York. *This is a later printing of the 1879 first edition. The photographs in this edition are not, for the most part, reproduced in the second edition (1886:13).*

1883:4

HARPER'S NEW MONTHLY MAGAZINE, No. 397, June 1883, Harper's, New York, 1883. 8vo.

Article "Indian Art in Metal and Wood" pages 53-67 has one Half-tone illustration attributed to Ives in notes in the Graphic Arts Division of the Smithsonian Institution, Washington.

1 Half-tone (vignetted) from a photograph of a vase. *One of the earliest Crosscup and West half-tones published in a major American magazine.*

1883:5

Haynes, F. Jay

YELLOWSTONE NATIONAL PARK, F. Jay Haynes, Fargo, 1883. 16mo, oblong, fold out illustrations.

18 Photolithograph illustrations of photographs of the park, many are two or more to the plate. (Heavily retouched), Louis Glaser Process, Wittemann Brothers, 45 Murray St., N.Y. "sole agents for Louis Glaser's Souvenir Albums." *This Louis Glaser souvenir includes many unusual views used by Haynes to capture the many sights of Yellowstone for the tourists then arriving at America's first national park.*

1883:6

La Meslee, E. Marin

L'AUSTRALIE NOUVELLE, E. Plon, Paris, 1883. 12mo, 298 pp., plates and folding map.

7 Half-tone illustrations of photographs of Australia scenery, 1 folding 34 3/4" X 5 1/4", 2 double page folding. *This book makes an excellent comparison to Ives half-tones in this year (1883:13). The work in this suggest that Charles-Guillaume Petit, or some other French printer, was well ahead of Ives in producing quality prints. Approximately 100 lines to the inch, the same screen ruling that was used by Ives at this time.*

1883:7

MANCHESTER VERMONT * EQUINOX HOUSE GREEN MOUNTAINS 1883 (On cover of pamphlet), F. H. Orvis, Manchester, 1883. 12mo, oblong, illustrated paper wrappers, unpagged, 6 pages of text, +9 plates and 1 map.

8 Half-tone illustrations from photographs of scenery, 1 line drawing. Under the cover drawing is "Heliotype", Heliotype Printing Co., Boston. *This very early half-tone brochure by the Heliotype Co. clearly shows a little-known side of their business. It is note-worthy that the owner of the hotel was the founder of one of America's preeminent fly-fishing businesses, F.H. Orvis.*

1883:8

NEW YORK AND BROOKLYN SUSPENSION BRIDGE (loose plate), A. G. Bushnell, 1883 (ca.). 7" X 9" image size.

1 Mezzotype illustration of the Brooklyn Bridge (7" X 9"). Same image in GRAND SUMMER EXCURSION, etc., Charles W. Eddy, 1885. Mezzotype (Boston catalogue of 1892, page 67, describes the mezzotype as a relief process using aquatint ground biting away the white areas.) The plate is by A. G. Bushnell (The logo is partly cut away on this copy and is missing the area that would reveal the place of business). *A. G. Bushnell, along with the production of Lithotypes, produced these relief process prints.*

1883:9

Poitevin, Alphonse

TRAITE DES IMPRESSIONS PHOTOGRAPHIQUES, Deuxième Edition, Gauthier-Villars, Paris (Laffitte Reprints, Marseille), 1883 (1983). 8vo, 280 pp.

Original: 1 Carbon print portrait of Poitevin, 1 Gravure in Relief procede M. Dulos; 1 Gravure photochimique, 1847; 5 plates Helio Plastic (illustrations from 1862 edition)

1883:10

THE RAJAH. Madison Square Theatre, Tues. Sept. 11, 1883. "This Souvenir is presented in commemoration of the 100th Performance of THE RAJAH," Madison Square Theatre, New York, 1883. 4to, cover with 8 plates, single punched hole with loose silk string tie.

8 Heliotypes of scenes from the Play. "The plates forming this Souvenir are reproductions, by the Heliotype Printing Co., Boston, of photographs taken in the Theatre by electric light by Falk, 949

Broadway, N.Y." *An interesting theatrical souvenir produced by the Heliotype Printing Co.*

1883:11

Savage, C. R.

VIEWS OF UTAH AND TOURISTS' GUIDE, C. R. Savage, Salt Lake City, 1883. 12mo, oblong, fold out panel of lithographs, +15 pages text and ads.

16 Lithographs (Photolithographs ?) from photographs of scenery by C. R. Savage, Salt Lake City. *By the 1880s a number of companies had gained the ability to produce photolithographic view books. This Savage souvenir was printed by an anonymous company, but others were signed as the H. H. Bennett example shows.*

1883:12

Selwyn, Alfred R. C. Director

GEOLOGICAL AND NATURAL HISTORY SURVEY OF CANADA, REPORT OF PROGRESS FOR 1880-81-82. 2 volumes, text and maps. Published by Authority (printing by Dawson Brothers), Montreal, 1883. 8vo, xv + 51 + 23a + 23b + 39c + 24d + 32dd + 14gg + 16h 10 Plates, 3 Lithographs and 7 Artotype illustrations of Canadian scenery. The artotypes were printed by G.E. Desbarats and Co., Montreal. *G. E. Desbarats, the partner of Leggo in the 70s, was one of the purchasers of the artotype patent in 1878. As with most of the other patent holders, very few publications have appeared with their names attached.*

1883:13

Smedley, R. C., M.D.

HISTORY OF THE UNDERGROUND RAILROAD IN CHESTER AND THE NEIGHBORING COUNTIES OF PENNSYLVANIA. Printed at the Office of The Journal, Lancaster, 1883. 12mo, 407 pp.

26 Portrait Plates on soft paper, 4 are Half-tones from photographs and the rest are photo-engravings from photographs. Crosscup and West Philadelphia below each half-tone is: "Ives' Process, Pat'd Feb. 8, 1881. Crosscup & West, Phila." *Every day new discoveries are being made that rewrite history. For many years the first book published with Ives half-tones was considered to be PAGODA SHADOWS, 1884. This book revises that date. These half-tones are quite crude and indicate that Crosscup and West, along with Ives, were a long way from perfection. The immense amount of handwork on these few plates illustrate the difficulties encountered.*

1883:14

Stoddard, S. R.

LAKE GEORGE (soft cover edition), n.p., 1883 (ca.). 12mo, paper wrappers, 45 pages. This copy lacks the title page and the frontispiece.

11 Artotype illustrations from photographs of Lake George, some oval, by Seneca Ray Stoddard, with plates attributed in the hard-bound edition to E. Bierstadt ("Artotypes by E. Bierstadt"). *These Artotype views from Stoddard negatives are some of the most beautiful made during the 19th Century in the United States.*

1883:15

Sweetser, M. F.

SUMMER DAYS DOWN EAST, Chisholm Brothers, Portland, Me., 1883. 8vo, 160 pages.

14 Heliotype illustrations from photographs of scenery along a railroad line in Maine. 13 are listed in the index, the frontispiece is not listed. *Another wonderful production by the Chisholm Brothers, this time following the route of the Maine Central rail line.*

1883:16

Taylor, J. Traill, Editor

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER, April, 1883, Vol. XIII, No. 148, New Series No. 28, Scovill Manufacturing Company, 419 & 421 Broome St. New York, 1883. 8vo, wrappers, pp 150-191, XLVI.

Photographic ads contain Half-tone illustrations. 1 Half-tone, crossline, in Scovill ad for Statue Pedestal Pictures, Portrait of woman made to look like a statue at XXIV. 2 Half-tone illus., crossline, of novelty backgrounds at XXXIX. *Very early unsigned half-tone ads.*

1884:1

THE ART YEAR-BOOK 1884, The New England Institute, Boston, 1884. 4to, unpagged.

4 Artotypes, 1 Phototype, 1 Heliotype, 1 Alhertype, 4 Ives Half-tones, 11 Photoengravings. Most from art 3 Ives half-tones from photographs. This issue and yearly exhibition devoted to graphic artists and the graphic arts; Etching, Wood Engraving, Chromolithography, and Photomechanical processes. Chromo by Gihson, printed by Prang. *An interesting compendium of available photomechanical methods by America's primary printers. The Crosscup and West half-tones are some of Ives earliest examples and in this book are on glazed (calendered) paper.*

1884:2

CENTENNIAL VOLUME OF THE FIRST PRESBYTERIAN CHURCH OF PITTSBURGH, PA., Wm. G. Johnston & Co., Printers, Pittsburgh, 1884. 8vo, 259 pages.

2 Half-tones from portrait photographs, 1 engraving, & 1 wood engraving. *One of the first Crosscup and West publications using Ives's patent.*

1884:3

Eddy, Charles W.

WHITE MOUNTAIN SOUVENIR. RAYMOND EXCURSION PARTY July 15, 1884, Charles W. Eddy, Ware, Massachusetts, 1884. 12mo, oblong, title page, 1 page text, +20 plates.

20 Autoglyph illustrations from photographs of White Mountain scenery. The Autoglyphs are by W. P. Allen of West Gardner, Mass. W. P. Allen purchased Artotype patent rights in 1879. *Who did what and who worked for whom in Gardner has yet to be sorted out. Allen later is listed as a "lithotyper" in a town directory. The Autoglyph prints are sometimes on glazed stock as here, and sometimes on soft paper as in PICTURESQUE HOLYOKE. Charles W. Eddy was involved in producing town view books and souvenir books for the Raymond tour business, and he seems to have used the autoglyph most often. Some books do not list the plate printer, but it can be assumed that W. P. Allen did most of the work. Professor Chandler, in his catalogue to the New York 1890 photomechanical show indicates that Indotypes (T. C. Roche patent) and Autoglyphs are the same method.*

1884:4

Fielde, Adele M.

PAGODA SHADOWS, Studies From Life in China, W.G. Corthell, Boston, 1884. 12mo, 285 pages.

12 Half-tone illustrations (16 total), from photographs of life in China. Crosscup and West, Philadelphia, did the half-tones using Ives first patent. *This publication is the first of the Ives process books to incorporate the half-tones with the text. The prints are on soft paper as at this point the use of calendered paper was not realized to be far superior.*

1884:5

Harber, G. B., Lieut. U.S.N.

REPORT OF LIEUT. G. B. HARBER, U.S.N., CONCERNING THE SEARCH FOR THE

MISSING PERSONS OF THE JEANETTE EXPEDITION,.. House of Representatives, Ex. Doc. No. 163, Government Printing Office, Washington, 1884 (ca.). 8vo, no wrappers, 75 pages, 1 map, +4 plates.

4 Collotype illustrations from photographs of coffins in tent and rail car in Russia. *This is bound with the "Proteus" inquiry below (1884:13).*

1884:6

Lewis, H. C.

REPORT ON THE TERMINAL MORaine IN PENNSYLVANIA AND WESTERN NEW YORK. SECOND GEOLOGICAL SURVEY OF PENNSYLVANIA. REPORT OF PROGRESS, Z. Board of Commissioners, 2nd Geo. Survey, Harrisburg, 1884. 8vo, 299 pages. 18 plates, 2 Lithographs after photographs, 16 Artotypes from photographs of scenery by E. Bierstadt, New York. *Bierstadt did very little government work, compared to the Heliotype company. This example has some lovely landscape views beautifully printed.*

1884:7

Moore, Thomas

LALLA ROOKH, Estes and Lauriat, Boston, 1884. 4to, 274 pp.

164 Photogravure plates all from art. 1 Half-tone from art. On first Illustration page: "Illustrations drawn and reproduced under the supervision of Fred H. Allen. Printed under the direction of Joseph H. Wheeler." *Fred H. Allen was Karl Klic's first American student and he worked for Estes and Lauriat when he went to study with Klic. This is the only book that this collector has encountered with Allen's name associated with this firm. See below the 1886 souvenir book on Camden, Maine (1886:25).*

1884:8

J. C. Moss, Prest. & Supt.

MOSS ENGRAVING CO., Moss' New Process, Thirteen Years' Practical Experience. 535 Pearl St. cor. Elm, New York. J.C. Moss Prest. & Supt. (Circular), Moss Engraving Co., New York, 1884 (ca.). Folded circular 13"x10" unfolded.

3 pages of Photoengravings and Half-tones from art and photographs. *Moss founded his own company and continued successfully in one of the largest photomechanical businesses in the United States. This is an example of the type of circular that he would regularly produce.*

1884:9

MOUNT DESERT VIEWS (stamped on cover of portfolio), Forbes Co., Boston, 1884 (ca.). Folio, portfolio, +17 plates.

17 Albertype illustrations from photographs of views on Mount Desert Island, Maine. Matching in design with the White Mountains set by the same publisher. *The plates in these portfolios are larger than the average size of book plates and are therefore more commanding. Large individual prints are very uncommon in the United States.*

1884:10

NEW YORK AND BROOKLYN SUSPENSION BRIDGE, Compliments of John A. Roebling's Sons Co., 1884 (ca.). Single sheet, Advertising broadside.

1 Artotype, by E. Bierstadt, from a photograph of the Brooklyn Bridge, 14 3/8" X 20 3/4." *A superb advertising poster by one of America's premier engineering firms of their most famous product. As noted earlier, these large prints are uncommon, undoubtedly because few were produced and also they were ephemeral in nature.*

1884:11

NOTES ON THE HISTORY OF ST. ANDREW'S CHURCH, EDINBURGH; PREPARED BY THE KIRK-SESSION ON THE OCCASION OF THE CENTENARY OF THE OPENING OF THE CHURCH, 112TH DECEMBER, 1884, Printed by Lorimer & Gillies, Edinburgh, 1884. 12mo., 38 pp. Includes 1 Woodburytype of a photograph of the church.

1884:12

Panama Canal

48TH CONGRESS, DOC. NO. 123. LETTERS CONCERNING THE PANAMA CANAL, 1884, Government Printing Office, Washington, 1884. 8vo, 25 pages, +33 plates.

33 **Phototype** illustrations from photographs of the French working on the Panama Canal by Gutekunst, Philadelphia. *Gutekunst did relatively little work for the government. This book is notable for the early pictures of the dredges and other primitive equipment being used by the French to dig the canal.*

1884:13

PROCEEDINGS OF THE "PROTEUS" COURT OF INQUIRY ON THE GREELY RELIEF EXPEDITION OF 1883, Government Printing Office, Washington, 1884. 8vo, 310 pages, +265 pages.

5 plates of **Photolithographs** with 7 photographs of the Proteus in the Arctic. Standard government report reproductions, but without heavy hand-retouching. T. Sinclair and Son, Philadelphia. The photographs are by Sgt. William H. Lamar, U.S. Signal Service. *This group of photolithographs clearly proves Ostroff's point (cf. WESTERN VIEWS, EASTERN VISIONS, below under Later References), that the images produced by the likes of Sinclair, Hoen, Bien and the Graphic Co. are actually heavily retouched photolithographs on stone rather than copies by hand of the photographs.*

1884:14

Sands, Edward

MOUNT DESERT SOUVENIR. Fifteenth Annual Excursion of the Massachusetts Press Association July 5-9, 1884, Charles W. Eddy, Ware, Massachusetts, 1884. 8vo, oblong, title page, 5 pages text, +21 plates.

21 **Autoglyph** illustrations from photographs at Mount Desert, Maine and a portrait. W. P. Allen, of West Gardner, purchased Artotype patent rights 1879, Also Chandler identifies the Autoglyph with the Indotype patent. *This has some wonderful views of the landscape of Mount Desert with the vacationers posed in the settings.*

1884:15

SOME THINGS IN AND ABOUT BUFFALO. A Souvenir of the Annual Convention of the American Society of Civil Engineers, Held at Buffalo, June 10-13, 1884, Mathews, Northrup & Co., Buffalo, New York, 1884. 8vo, oblong, paper covers with string ties, un-numbered.

14 **Collotypes** from photographs of views around Buffalo. George Barker, Niagara Falls, N.Y., Photographs commissioned for this work. *The unsigned collotypes in this souvenir publication are expertly produced. Some of Barker's pictures for this book are superb.*

1884:16

Stark, James H.

STARK'S ILLUSTRATED BERMUDA GUIDE, Photo-Electrotype Co., Boston, 1884. 8vo, 192 pages.

16 **Collotypes** of photographs of Bermuda scenery, with collotypes by the Photo-Electrotype Co., Boston. *This company was small and seems to have produced only guides for Stark. The*

collotypes are not of the highest quality but the photo-electrotypes compare well with other producers, which by this time must have been a fair number.

1884:17

Taylor, J. Traill, Editor

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER, July, 1884, Vol. XIV, No. 163, New Series No. 43, Scovill Manufacturing Co., 423 Broome St. New York, 1884. 8vo, wrappers, pp343-398, +LXVI.

1 Half-tone, crossline, of an example of French's ornamental relief border on ad page IV. Extensive ad for Heliotype Printing Co., doing: "Pure Heliotype and Autoglyph", PHOTO-LITHOGRAPHY, PHOTO ENGRAVING and ZINC ETCHING, PHOTO-CAUSTIC PRINTING (Litho Half-tone), PHOTO-CAUSTIC ENGRAVING (Relief Half-tone), LITHOGRAPHY, CHROMO-LITHOGRAPHY, etc. *This single issue again draws attention to the half-tone illustration, but more importantly to the Heliotype Company's involvement in a wide range of printing methods including lithographic as well as relief half-tone.*

1884:18

WHITE MOUNTAIN VIEWS (stamped on portfolio cover), Forbes Co., Boston, 1884. Folio, portfolio, +15 loose plates. This portfolio most often contains a different selection of plates.

15 Alhertype illustrations from photographs of views in the White Mountains. *The Forbes Company published four different sets of views, of which three are in this collection. It also appears that the views were purchased individually and put into the folder, because each set thus far located tends to have different views and differing numbers of views.*

1885:1

ANDOVER. C.A. Adams, Gardner, Mass., [ca. 1885]. 8vo, oblong.

19 Phototype plates of school buildings. C.A. Adams, Gardner is the publisher and printer. *This use of the term "Phototypes" by a Gardner printer is interesting because it shows that more than one patent right was purchased by the firms producing superb collotype books in this little Massachusetts town. Phototype was the name Gutekunst used for prints he issued under the Husnik patent.*

1885:2

Bushnell, A.G

ILLUSTRATED CATALOGUE OF MEZZOTYPE PANELS AND ENGRAVINGS, A. G. Bushnell, 114 Nassau Street, New York, [ca. 1885]. 8vo, oblong, Title page, 1 page, +34 plates.

34 Mezzotype plates from art. A. G. Bushnell, the publisher of Gardner, Massachusetts main newspaper, owner of the Lithotype Printing Co., also created "Mezzotypes", which were reversed photogravures that produced a relief printing plate. *This item represents the one photograph produced in this method. This catalogue is an example of the kinds of prints produced for the home from popular art subjects.*

1885:3

Decrow, W. E.

YALE AND THE CITY OF ELMS. Second edition, W.E. Decrow, Boston, 1885. 8vo, 130 pp.

14 Heliotype plates with numerous photographic views of the campus and environs. same as first edition. Photographs by James Notman, Boston (preface). *Both Yale and Harvard had these little guide books produced about them, the Yale one printed by the Heliotype company and the Harvard example printed by Forbes. There are souvenir items related to other colleges, but not as elaborate and as extensive as these books.*

1885:4

De Forest, Lockwood

INDIAN DOMESTIC ARCHITECTURE, Lockwood De Forest, (New York), 1885. Folio, Title page, Plate index and introduction, +25 plates, 14 pages of ads.

25 **Heliotype** illustrations from photographs of Indian doorways and houses, 2 views of copied grillwork screens, and 2 views of Mr. De Forests rooms in New York. *These views, reproduced from pictures obtained by De Forest, are a wonderful compendium of house facades in India and their amazing wood carving. De Forest produced this book to sell carvings produced in India by craftsmen matching these ancient designs.*

1885:5

DEVIL'S LAKE, WIS. AND VICINITY, Beck & Pauli, Lithographers, Milwaukee, [ca. 1885]. 12mo, fold out panel of lithographs.

18 **Photolithograph** illustrations from photographs (heavily retouched) of Wisconsin scenery. *This souvenir is very like the Wittenman examples by the Glazer process. This example is considerably better than the Glaser type in its "photographic" qualities. A Bennett stereo card is included to show the translation from the original picture.*

1885:6

Eddy, Charles W.

GRAND SUMMER EXCURSION. New York, Mauch Chunk, etc. Party leaving Boston, Aug. 12, 1885. From Pen, Camera and Press of Charles W. Eddy, Ware, Mass., [ca. 1885]. 8vo, oblong, 16 pages, + 24 plates.

24 **Collotypes** of photographs of trip. No printing company is credited but other Eddy books used W. P. Allen, Gardner, Massachusetts. *This book contains an identical photograph of the Brooklyn Bridge that was printed as a mezzotype by A. G. Bushnell.*

1885:7

THE GARDENS AT MAGNOLIA-ON-THE-ASHLEY, [ca. 1885]. 8vo, oblong, Chromolitho wrappers with string, 1 page, +12 plates.

12 **Heliotype** plates from photographs of the gardens and bridges at Magnolia-on-the-Ashley, near Charleston, S.C. *Another Heliotype view book and interesting because the cover of this and the cover of the Portland book (1885:21) use identical chromolithographs. View books from the South are much less common than from any other area of the country.*

1885:8

Goodrich, Lieut. Commander Caspar F., U.S.N.

REPORT OF THE BRITISH NAVAL AND MILITARY OPERATIONS IN EGYPT, 1882, Government Printing Office, Washington, 1885. 8vo, 340 pages, + 79 plates.

32 **Collotypes** from photographs of ravages of bombardment. The type style for plate identification here is identical to those in the edition published in 1883, where the plates are identified as being by the Heliotype Printing Co., Boston. The collotype method, patented by T. C. Roche and called Indotint and Photo-Gelatin, was the one Ernest Edwards stated (cf., Philadelphia Photographer, vol. XXIII, No. 276, June 19, 1886) that the N.Y. Photogravure Co. used. *Ernest Edwards left the Heliotype Printing Co. to found the N. Y. Photogravure Co. in the same year that the man that brought him to America, James R. Osgood, died. This seems to be the earliest dated book thus far located to have been produced by the N.Y. Photogravure Co. This company chose many different ways to identify themselves: NY Photo-gravure Co., Photogravure Co., NY, etc.*

Photomicrographs, and two portraits of the author. The Lewis Co., Boston, did the collotype prints. *This is the only book by this company thus far identified. The book notes that only about 600 prints are possible from a matrix, and that these prints were polished with Talc to bring out the contrast and detail.*

1885:14

PHOTO-ELECTROTYPE ENGRAVING COMPANY (business letter and envelope), 1885. Single sheet 9 1/4"x6". Letter explaining to potential customer (Mr. R. Huntington, Rochester, NY) that they can make a cut from his original art. J.E. Rhodes, Manager & Pres., Chas. A. Breck, Sec'y & Tres. No. 20 Cliff Street, New York. *Business letters from the major graphic arts companies are rare and elusive.*

1885:15

PICTURESQUE HOLYOKE. N.P., [ca. 1885]. 4to, oblong, unpagged, 20 plates. 20 **Autoglyph** illustrations from photographs of the town and surrounding scenery. *This large view book is probably Allen's best. The plates are large and commanding. The photographs by Warner are striking. The printing here is on soft paper and demonstrates Allen's printing in a different style than on the glazed stock.*

1885:16

Pratt, Charles Stuart and Ella Farman (Editors)
WIDE AWAKE, AN ILLUSTRATED MAGAZINE, SEPTEMBER 1885, D.L. Lothrop and Co., Boston, 1885. 8vo, misnumbered.
1 Albertype (identified as Forbes in the plate) portrait of U.S. Grant and identified as such in the table of contents. *A very interesting use of the collotype in a mass-market magazine. This one is a memorial to Grant on his death and that probably accounts for the use of this method. There are three half-tones present, continuing to prove that this process was much more widely established at this date than normally assumed.*

1885:17

RAND McNALLY & COS HUDSON RIVER ILLUSTRATED, Rand, McNally and Co., Chicago, [ca. 1885]. 12mo, fold out panel of illustrations in a paper wrapper.
14 **Photolithograph** illustrations from photographs of Hudson River scenery. Heavily retouched on varnished paper. Less retouching than normal. Transparent inks and rules and dot patterns are present. *Another very interesting variant on the photolithographic view book.*

1885:18

Roe, Edward E.
NATURE'S SERIAL STORY. Illustrations by W. H. Gibson and F. Dielman. Harper & Brothers, New York, 1885. 8vo, 430 pages.
23 Half-tone illustrations from over 100, all are from art except one which is a modified photograph "The Rabbit Trap" by Gibson. Gibson identifies the engraving co. as Crossoup and West in an article quoted by Estelle Jussim in VISUAL COMMUNICATION AND THE GRAPHIC ARTS, on page 162. *This again, is one of the earliest Ives half-tone items. Gibson was a remarkable artist and designer who died before he could explore the new process of half-tone. His book SHARP EYES really showed where his interest lay (1892:6).*

1885:19

Shumway, Edgar, S.
A DAY IN ANCIENT ROME, Chautauqua Press, C. L.S.C. Department, New York, 1885. 8vo, 96 pages.

1885:9

Gorringe, Henry H.

EGYPTIAN OBELISKS, John C. Nimmo, London (English Edition), 1885. Folio, 187 pages.

31 Artotype illustrations from photographs, one mounted and glazed, produced by Harroun and Bierstadt, and E. Bierstadt, New York. *A deluxe book produced at the point that Harroun and Bierstadt dissolved their business. The American edition was issued in 1882. The Artotypes in this book are some of the finest produced by Bierstadt. The pictorial record of this engineering feat is remarkable in itself; casing and tilting the obelisk, loading it into the side of the ship by removing part of the hull, pulling it out on a special dock in the Hudson and then moving it by custom made rail from the river to the site next to the Metropolitan Museum. The illustrations show the hieroglyphics, now mostly lost due to New York's polluted air, bright and clear.*

1885:10

Hooper, S. K.

THE BEAUTIFUL DENVER AND RIO GRANDE, S. K. Hooper, General passenger and ticket agent, Denver. Holiday souvenir for Christmas 1885 and New Year, 1886, 1885. 8vo, oblong, Pictorial paper cover with string tie, 2 leaves of text, 10 illustrations.

10 Collotypes from photographs of Rocky Mountains scenery printed by the American Bank Note Co., New York. *This example of collotypes from this company is virtually unique. The American Bank Note Company was one of the most important engraving businesses in the United States. A later example of their work (1889:1) is more elaborate: in that example the company produced only the book, not the plates.*

1885:11

Kilner & Bourne

KILNER & BOURNE, MANUFACTURES OF AND DEALERS IN ASH AND PAINTED CHAMBER FURNITURE, TEMPLETON, MASS., [ca. 1885]. 8vo, oblong, Cloth wrappers, 1 page, +20 plates.

20 Autoglyph plates from photographs of furniture. "Illustrated with Autoglyph Prints, by W. P. Allen, Gardner, Mass." *A wonderful example of a furniture catalogue produced with collotype prints. Most catalogues used wood engravings in line to show the products. The cost of production of catalogues in collotype made them far more expensive and thus far fewer were produced. This example is charming for the painted furniture but also because of the directness of its presentation.*

1885:12

King, Moses

KING'S HANDBOOK OF BOSTON, (Seventh Edition), Moses King, Cambridge, Massachusetts, 1885. 8vo, 387 pages.

2 Albertype illustrations, 1 from a photograph of the New England Mutual Life Insurance Co., 1 from art of the Forbes Co. plant showing the locations of each Dept.: Design, Albertype, Steam Litho., Type, & Offices. Short descriptive history of Forbes Co., as well as Ticknor & Co., formerly James R. Osgood, and L. Prang and Co. *This later edition is also of value because it has short histories of Prang, Forbes, Osgood as well as other printers and publishers in Boston. The side view engraving of the Forbes plant establishes the location in the building of the various departments.*

1885:13

Merriman, C. C.

MISCELLANIES, Merriman, Rochester, 1885. 8vo, 345 pp.

20 Collotype plates ("Gelatin Process") from photographs of New Zealand, South Sea Natives,

3 Half-tones from photographs of sculpture, +numerous plates in line from architecture, sculpture, art, etc. All half-tone books prior to 1890 are unusual and represent the earliest period of this form of printing in the United States. Many early examples have the half-tones printed on sheets, separate from the text, which is not the case here. The Half-tone caused a second revolution---in the type of paper used in books and magazines. Half-tones printed best on a smooth calendered paper that was glossy; since magazines prior to this used soft papers, it was necessary to change completely the paper used for the half-tone illustrations that rapidly became ubiquitous

1885:20

STREETS, PUBLIC BUILDINGS AND GENERAL VIEWS OF BELLOWS FALLS, VERMONT, F. J. Blake, Bellows Falls, Vermont, 1885. 8vo, oblong, title page, +41 plates.

41 Autoglyph illustrations from photographs of views of the town. W. P. Allen purchased Artotype patent rights 1879. *This is a particularly good example of one type of Autoglyph print made on glazed stock. These prints tend to have more contrast, as well as a sharper image, than those printed on softer paper.*

1885:21

VIEWS OF PORTLAND, Hoyt, Fogg & Donham, and Loring, Short & Harmon, Portland, Me., 1885. 8vo, oblong, Chromolithographed cover, 18 plates.

18 Heliotype plates with 20 photographs of views around Portland, by the Heliotype Printing Co., Boston. *An example of a typical souvenir view book produced by the Heliotype Co. Very few seem to have been produced, considering the company's dominance in the printing of collotypes for other publications.*

1885:22

Woburn Board of Trade

WOBURN an historical and Descriptive sketch of the Town, with an Outline of its Industrial Interests ILLUSTRATED. Published by the Board of Trade, Woburn, Mass., 1885. 8vo, oblong, 60 pages, +26 plates.

26 Heliotype illustrations from photographs of the town, including commercial streets, manufacturers, churches, houses, etc., printed by the Heliotype Printing Co., Boston. *An absolutely beautiful town view book as good as the best of the Lithotype Co., or Allen's Autoglyphs. This fancy advertising piece was meant to attract businesses to Woburn.*

1886:1

Adams & Aldrich

WILLIAMS COLLEGE, Adams & Aldrich, West Gardner, Mass., 1886. 8vo, oblong, Paper over boards, title page, 21 leaves of plates.

22 Collotype illustrations from photographs on 21 plates. Views of the college. "PHOTO-MECHANICAL PRINTS BY ADAMS AND ALDRICH, WEST GARDNER, MASS. Publishers of illustrations for town and family histories, college books, Manufacturers catalogues, etc." *Adams and Aldrich are another of the Gardner printers. It is interesting that the histories of Gardner make virtually no mention of the numerous printing firms, because of the importance of the chair manufacturing business to the town. Another copy of this book states on the title page that these prints are phototypes, tying this and the ANDOVER book together as being the same Adams.*

1886:2

Allen, Rev. Fred H.

THE BOWDOIN COLLECTION OF THE GREAT MASTERS, Bowdoin College Library, Brunswick, Maine, 1886. Folio, unpagged.

20 Photogravures from art, printed using varying ink colors. No printing company credited but Fred H. Allen was Secretary of International Art Publishing Co., Lewiston, Maine. *The second Fred H. Allen item in this collectio (note 1884:7 above). Allen was an important figure: he was Klic's first American pupil, but rarely does his name appear in printing or photographic histories (see 1886:5 below).*

1886:3

Allen, Fred H.

THE GREAT CATHEDRALS OF THE WORLD, Haskell & Post, Boston, 1886/87. Folio, (Salesman's sample). One bound section on Ely Cathedral, + extra plates from other sections bound behind; pages following that might have contained binding samples are missing.

21 Photogravure plates (most with a single photograph) of cathedrals and interiors (2 from art). Allen's company the International Art Publishing Co., executed the plates. *This salesman's sample is interesting because it shows how the books published in parts were marketed. This volume was an early major photogravure publication.*

1886:4

Ambler, I.W.

THE LIFE OF SERGEANT I.W. AMBLER, Lee and Shepard, Boston, 1886. 8vo, 311 pages, + 52 pages.

1 Collotype of photograph of Ambler holding a plaque which has typeset in a clear area of the image: "Truth is stranger than fiction." *This collector's favorite collotype frontispiece! A marvelous seated portrait..*

1886:5

Bierstadt, Edward

THE ADIRONDACKS (3 Loose Plates). Edward Bierstadt, New York, 1886 (ca.). These represent typical images from Bierstadt's Adirondack series that he published as two compendiums of 88 plates each. The plates were also sold individually in the Adirondacks.

3 Artotype illustrations from photographs numbered 36a, 104 (originally framed), and 1376 (damaged).

1886:6

BRATTLEBORO VERMONT, C. L. Howe & Son, Brattleboro, [ca. 1886]. 8vo, oblong, title page, +29 plates.

29 Autoglyph illustrations from photographs of Brattleboro. *Another autoglyph production by Allen. Most of his work done in Gardner is limited to this period in the mid-eighties, the height of collotype production in the United States.*

1886:7

Byrnes, Thomas, Inspector of Police and Chief of Detectives NY

PROFESSIONAL CRIMINALS OF AMERICA, Cassell & Company, New York, 1886. 4to, 433 pages, +36 plates.

36 Heliotype plates with photographs of mug shots of criminals (204), and two plates; One of Inspector Byrnes, and the second a tableau of a criminal being held for his picture. *Probably the only photomechanical mug shot book published in the United States. The mug shots and the assembled biographies are a fascinating study of petty thievery in America.*

1886:8

Chandler, Charles F., Editor

ANTHONY'S PHOTOGRAPHIC BULLETIN. October 9, 1886, Vol. 17, No. 19., E.& H. T.

Anthony & Co., 591 Broadway, New York, 1886. 8vo, wrappers, XX, pp 577-608, + XXI-XLII.
Ad P. XVI for AMERICAN PHOTO-LITHOGRAPHIC CO. 591 Broadway, doing: PHOTO-INDOTINT, PHOTO-CAUSTIC, PHOTO-GRAVURE, PHOTO-LITHOGRAPHY, PHOTO-ENGRAVING. Ad P. XVIII for Sohmiere, Werner & Stein, Leipzig, Germany, makers of STEAM PRESSES for collotype.

1 Albumen print of a Woman's portrait. *This ad shows the extent and variety of methods used by the large printing houses.*

1886:9

Davies, G. Christopher

ON DUTCH WATER-WAYS. Jarrold and Sons, London, 1886 (ca.). 4to, 379pp.

1 Photogravure "Hoom" of scenery, by Annan and Swan, London, and 38 Half-tone illustrations from photographs. Ordinary edition with 1 photogravure. The deluxe edition has 12 photogravures. *Half-tones are single line and look much like Meissenbachs, but are not identified.*

1886:10

Delgado, J. F. N.

ETUDE SUR LES BILOBITES ET AUTRES FOSSILES DES QUARTZITES DE LA BASE DU SYSTEME SILURIQUE DU PORTUGAL, Imprimerie De L'Academie Royale Des Sciences, Lisbonne, 1886. 4to, 116 pages, + 43 plates.

43 Collotype plates (two numbered XXIII and XXIIIa) with numerous illustrations from photographs of Fossils. M.D. Santos, J. Leipold and F. Pavia executed the plates. *Joseph Leipold was Paul Pretsch's only student (Eder, pps. 583 & 585). He worked in both photogravure and in collotype.*

1886:11

DEMAREST'S MONTHLY MAGAZINE, volume 22, New York, 1886/87. 4to, 792 pages.

1 Photogravure, January 1886, + Moss Half-Tones, + Chromolithographs. Photogravure is from a painting, NAUGHTY BOY, by Munier. Article on progress of photogravure on page 180. Leggo Brothers & Co., New York, executed the photogravure plate. *The Leggo brothers left the Graphic Company in 1875 and established their own company that specialized in Photolithographic transfers for the lithographic trade nationwide. This unusual production of a photogravure by them is of historical interest to show the variety of their work and experimentation.*

1886:12

Evans, George G. (Editor)

ILLUSTRATED HISTORY OF THE UNITED STATES MINT WITH A COMPLETE DESCRIPTION OF AMERICAN COINAGE, etc. (New Revised Edition), George G. Evans, Philadelphia, 1886 (1885). 8vo, 162, 1, +ads. pp.

1 Phototype of a Medallion of Washington, 3 Steel engravings, 1 Collotype portrait, 24 plate pages of Levytype Half-tones. In this revised edition plates differ from the original: Only 1 Gutekunst of three, only two steel engravings of eight, 1 Gutekunst is replaced by a print from another firm, Wells and Hope Co. (Photo-Collotype). *A number of editions of this book were produced. The important illustrations are the early Levytype half-tones of the coins. Like many early examples, these simple plates show uneven execution.*

1886:13

Fox, George Henry

PHOTOGRAPHIC ILLUSTRATIONS OF SKIN DISEASES. (second edition). E. B. Treat, New York, 1886. Folio, 208 pages.

47 Artotype plates, by E. Bierstadt, from photographs of skin diseases, some plates with more than one photograph. *This book and the series on syphilis are the two major photographically illustrated volumes in medical diagnostics during the 19th Century in the United States. Both books were hand tinted, which adds an air of surreality. This book was first issued in 1879 and the plates differ somewhat between the editions.*

1886:14

Howe, C. L.

VIEWS OF WESLEYAN ACADEMY AND VICINITY, WILBRAHAM, MASS. 1886, C. L. Howe & Son Photographers, Brattleboro, Vt., Price \$1.50, 1886. 8vo, oblong, title page, plate page, 20 plates.

20 Collotype plates of town and academy. No printer is identified; cover border blocking identical to W. P. Allen, Gardner, Mass. *Another typical Massachusetts town view production. Some of the plates are exquisite.*

1886:15

Hutchings, J. M.

IN THE HEART OF THE SIERRAS, Hutchings, Old Cabin, Yo Semite Valley, 1886. 8vo, 496 pages.

1 Phototype by Gutekunst, 1 Heliotype by Heliotype Printing Co., 2 Artotypes by Bierstadt, 21 Photo-typos by Britton & Rey, S.F., 4 Half-tones by Moss Engraving Co., 4 Half-tones by Heliotype Printing Co., 3 Unidentified Half-tones. *This book contains an unusual gallery of the works by the major collotype printing houses in the 1880s. The early half-tones by Moss as well as the surprising ones by the Heliotype Printing Company add considerably to the allure of this publication. It was issued again, but with all of the collotypes by Britton and Rey, whose abilities were not as high as the other companies.*

1886:16

IN MEMORIUM ELIZA PLATT STODDARD, DAUGHTER OF PROF. JOHN F. AND ELIZA A. STODDARD, Starbuck & Dunham Printers, Newark, 1886. 12mo, 120 pp. The Eliza Platt Stoddard Memorial Chapel plate is dated 1888.

9 Collotype illustrations of Eliza at various ages, the house she lived in, the house she died in, the church and memorial chapel. American Photolitho Co., New York (Blind stamped on plates) printed. *This very touching memorial by the young woman's mother and father is thus far the best memorial book yet seen produced in the United States. The series of portraits accompanied by her homes, adds a reality that so often is missing in these books.*

1886:17

Jackson, Sheldon, General agent of education in Alaska

REPORT ON EDUCATION IN ALASKA, WITH MAPS AND ILLUSTRATIONS, Government Printing Office, Washington, 1886. 8vo, 95 pages.

3 Heliotype plates by the Heliotype Printing Co., Boston, with 5 photographs of Alaskan natives. 5 Photo-engravings from photographs of scenery. All were taken by Rev. J. A. H. Hartmann and W. H. Weinland: a full account appears in Appendix I, page 55. *The ethnographic interest of these plates of Native Americans and the attempts to westernize them generally outweigh their pictorial values, except for one of a man standing against mossy rocks, dressed in full skins, which captures his dignity. Interestingly there also appear copies of this book with plates by the Photogravure Co., New York, just as the Egypt book above (1885:8).*

1886:18

King, Moses

HARVARD AND ITS SURROUNDINGS (Edition De Luxe), Rand and Avery Co., Boston, 1886. 8vo, 102 pages.

40 Albertype illustrations by Forbes Co., Boston, from photographs of Harvard and its surroundings. *This edition on larger paper is an exact duplicate of the others. It shows how popular a souvenir this was.*

1886:19

Le Plongeon, Angustus

SACRED MYSTERIES AMONG THE MAYAS AND QUICHES, 11,500 YEARS AGO, Robert Macoy, New York, 1886. 8vo, 163 pages.

17 Half-tone plates, the frontispiece a portrait of the author, the remainder photographs of Mayan temples and bas relief. On page XVI, "From drawings and photographs made by the author and engraved by the Moss Engraving Co., by the new process of Mr. John C. Moss." (2 plates marked W. Kurtz for William Kurtz, New York). *This copy is signed by Plongeon. It is also one of the earliest half-tone books in the United States. John Moss's method of Half-tone was a secret and was not patented. These plates are printed on separate plate paper and also many include a tint block to add richness to the half-tones.*

1886:20

Lowell, Percival

CHOSON, THE LAND OF THE MORNING CALM A Sketch of Korea, Ticknor and Company, Boston, 1886. 8vo, 412 pages.

25 Albertype plates from photographs of Korea by Percival Lowell. Forbes Albertype Co., Boston, did the plates. *This copy also contains two hand written notes by Lowell, laid in. One is of autobiographical interest as Lowell gives a short resume of his career to this date. The pictures by him, as reproduced by the Forbes company, are striking and the tonal range of the collotypes is particularly effective in this book. This book also appears in an edition with fewer plates.*

1886:21

MEMOIRS OF THE NATIONAL ACADEMY OF SCIENCES, volume III PART 2, Government Printing Office, Washington, 1886. 4to, Wrappers, 169 pp. XIII AND XIV memoirs pp. 105-116 are "On composite photography as applied to craniology; and on measuring the cubic capacity of skulls" and "On a new craniophore for use in making composite photographs of skulls."

24 Photolithographic Plates from photographs (heavily retouched) of the apparatus and photographing of skulls and testing the cranial capacity of them. The photolithographs are by Julius Bien, New York. *One of the most startling books. The pseudo-science of craniology and the measurement of skulls to relate differences in mental abilities is unlikely from today's perspective. But these strange images of the skulls held in a special measuring device and then as multiple superimpositions is particularly surreal. The use of photolithography and printing in rich dark reddish browns also sets this work apart from the average.*

1886:22

Moore, Joseph, Jr., F.R.G.S.

THE QUEEN'S EMPIRE; or, IND AND HER PEARL, J.B. Lippincott Company, Philadelphia, 1886. 8vo, 280 pages, +50 plates.

50 Phototype illustrations from photographs of cruise to India, 2 are from art. "phototypes selected by George Herbert Watson." F. Gutekunst, Philadelphia, did the plates. *The Gutekunst company produced less than the larger Boston printers, but could produce prints of very high quality. This example is illustrated from photographs purchased along the route of the trip, as many travel books were.*

1886:23

PILGRIM PLYMOUTH. INDOTYPE VIEWS OF PLACES OF LOCAL AND HISTORIC INTEREST, FROM NEGATIVES BY H. C. DUNHAM, A.S. Burbank, Plymouth, Mass., 1886. 8vo, Oblong, Title Page, 2 pp. text descriptions of plates.

16 Indotype illustrations from art (1) and photographs of the town and environs. Photographs are duplicated in the later Plymouth book in photogravure. Plates also closely resemble those (color, matte quality of ink, grain pattern) in the Columbia College book (1886:27). AMER. PHOTO-L. CO. N.Y. blind stamped on two plates. *The American Photo-Lithographic Co. was listed in 1886 as being at 591 Broadway, N.Y. At this point very few examples of collotype printing have been discovered by that firm.*

1886:24

Reynolds, Charles B.

OLD ST. AUGUSTINE "The Coquina Edition", E. H. Reynolds, St. Augustine, 1886. 8vo, 144 pages.

1 Artotype of a photograph of coquina (a matrix of shells) over the boards to make the cover. 12 Artotype plates with 13 photographs of St. Augustine. E. Bierstadt, New York did the plates form negatives by E. Bierstadt for the coquina, W. A. Cox and H.L. Roberts for the other photographs. *This book, at present, is the earliest to have used a photograph to create the pattern for the covers. The covers here are an Artotype print of the Coquina shells in St. Augustine.*

1886:25

Simonton, T.R.

TOURIST'S GUIDE OF PICTURESQUE CAMDEN ON THE COAST OF MAINE, Camden Herald Print, Camden, 1886. 12mo, paper covers, 60 pages, +11 plates.

11 Photogravure plates with 23 illustrations from photographs of scenery, +2 Photogravure plates on the paper covers of the book with photographic composites. Plates by the International Art Publishing Co., Lewiston, Me., page 43 for a paragraph. Nelson L. Dingley Jr., Pres.; Frank L. Dingley, Tres.; Fred H. Allen, Sec. *See letter from Klic to Horgan (Sipley's THE PHOTOMECHANICAL HALFTONE, p. 30), which discusses teaching Fred H. Allen the photogravure process. According to the letter Allen was Secretary to the firm of "Estecs & Lauriant" (sic) Boston. The present book then implies that Allen left the employ of Estecs and Lauriet to form his own business with others.*

1886:26

STREETS, PUBLIC BUILDINGS AND GENERAL VIEWS OF PITTSFIELD, MASS., O.J. Copeland & Co., n.p., 1886. 8vo, oblong, title page, + 40 plates

40 Autoglyph illustrations from photographs of Pittsfield. W. P. Allen purchased Artotype patent rights 1879. *A very fine example of Allen's best work, also one of the handful of great town view books that came out of Gardner, Mass.*

1886:27

VIEWS OF COLUMBIA COLLEGE. Madison and Park Avenues, 49th and 50th Streets, New York, Library Bureau, 32 Hawley St., Boston, 1886. 4to, title page, +23 plates.

23 Collotypes (Indotints) from photographs of the college buildings both exterior and interior. The Photo-Gravure Co., New York, executed the plates and had purchased rights to T. C. Roches' Indotint collotype variant. *Even though this book makes no reference to the process used, Edwards, in other publications, made reference to this being the method adopted by his company.*

1886:28

VIEWS OF PROMINENT PLACES IN CHARLESTON, SOUTH CAROLINA, U.S.A.
ILLUSTRATING THE EFFECTS OF THE EARTHQUAKE SHOCK, AUGUST 31ST, 1886
AND A SKETCH OF THE OCCURRENCE, Alex. M. Cochran, Charleston, 1886. 8vo, wrappers
with title.

30 Half-tone illustrations from photographs of the damage, very heavily retouched. "Engraved &
Printed by the Moss Engraving Co., 535 Pearl St. New York."

1886:29

WALTHAM ILLUSTRATED, Bradford and Williams, Waltham (?), 1886. 4to, Oblong, Title
page, + 21 plates.

21 Collotype illustrations of views of the town. Type style, size, etc. point to the Lithotype
Printing Co., Gardner, Ma. as the most likely printer. *The photographs in this large view book are
different from usual in that the views are shot with a much wider lenses than usual and from
lower vantage points. One particularly striking view of similar houses is shot from above and the
pattern of the street looking in two directions forms a strong 'V' pattern.*

1887:1

Burbank, Rev. W. H.

PHOTOGRAPHIC PRINTING METHODS: A PRACTICAL GUIDE, etc., Scovill
Manufacturing Company, New York, 1887. 8vo, 221 pages, +2 plates, + ads.

1 Photogravure illustration from two photographs of Catskill scenery, "At The Catskills". 1
Bromide print from a photograph of a Spanish cottage in Santa Barbara, Calif. An article by
Ernest Edwards on Photogravure is in the book. *The Photogravure Company, New York did the
photogravure.*

1887:2

Burgess, Edward

AMERICAN AND ENGLISH YACHTS, Charles Scribner's Sons, New York, 1887. Folio,
oblong, 14 pages, +50 plates with letterpress opposite.

50 Lithotype illustrations from photographs of yachts. "Illustrated by the Photogravure process."
Plates from the Press of the Lithotype Printing and Publishing Company, Gardner, Mass. W. H.
Cowee patent rights owner, Artotype patent purchased in 1878. N.L. Stebbins, New York, was
the photographer. *This beautiful lithotype production is one of the best ever executed by this firm.
The labeling of these as "photogravures" shows how pervasive the idea of the specialness of the
photogravure procedure was. Stebbins was a specialist in yacht photography and these are some
of his best images.*

1887:3

DELAWARE WATER GAP, A. Wittemann, New York, 1887. 16mo, oblong, decorated cloth
boards, fold out panel inside. Typical of the Louis Glaser style view books but the artwork
illustrations are collotypes.

16 Collotype illustrations of what appear to be lithographic renditions of photographs as in
previous Wittemann souvenirs. The Wittemann address is listed as 58 & 60 Reade Street, which
was also the address of Bierstadt. *This is the earliest date at which these two firms seem
connected. Wittemann began to produce Albertype books in 1888 after establishing his working
relationship with Bierstadt. It could be that this work supported Bierstadt, for the volume of
known Artotype work would not seem to have been enough to support an operation such as his.*

1887:4

Eddy, Charles W.

BARRE Illustrated with Pen and Camera, Charles W. Eddy, Ware, Mass., 1887. 8vo, oblong, Paper over boards, title page, 13 leaves of text, 12 plates.
12 Collotype illustrations from photographs of the town. No printer is identified but other Eddy material was printed by W. P. Allen, West Gardner, Mass.

1887:5

Gunn, Douglas

PICTURESQUE SAN DIEGO with Historical and descriptive Notes, Knight and Leonard Co., Printers, Chicago, 1887. 4to, 98 pages.

72 Collotype illustrations by the American Photogravure Co., Chicago, Ill., of photographs around San Diego, California. H. Friend of the American Photogravure Co. took the photographs. *This Chicago firm produced a small number of interesting books, this early California book being probably the best. It also points to the fact that many printers throughout the United States were becoming involved in photomechanical printing.*

1887:6

Hart, E. H.

UNITED STATES NAVAL ACADEMY, ANNAPOLIS, MD., E. H. Hart, No. 112 East 24th St., New York, 1887 (ca.). Folio, oblong, title page, 3 leaves of text, 45 plates.

65 Collotypes on 45 leaves including a title page vignette. Views of campus and campus life. The Photo-Gravure Co., N.Y., using T. C. Roches' Indotint patent. See Ernest Edwards, Phil. Photo. June 19, 1886, page 372-73. The photographs are by E. H. Hart, New York. *This large view album by Hart is typical of his output as a photographer and as a publisher. It is interesting to compare this book with the West Point album that he did with Stoddard (1887:18).*

1887:7

Haynes, F. Jay

THE YELLOWSTONE NATIONAL PARK, Photogravures from Nature. F. Jay Haynes, Fargo, Dakota, 1887. 4to, oblong, Title and index pages, +25 plates.

25 Photogravure plates with 32 illustrations, by the Photo-Gravure Co., New York, from photographs of Yellowstone scenery by F. Jay Haynes, Fargo. *These photogravures, from Haynes negatives, are much moodier and deeper in tone than the subsequent printings from them in other view books. It is interesting to compare these views with the later Haynes Yellowstone album in this collection printed in St. Paul in collotype (1896:3).*

1887:8

HISTORICAL SKETCH OF THE SOUTH CHURCH (REFORMED) OF NEW YORK CITY. PRINTED EASTER, 1887, Gilles, Brothers, and Turnure, The Art Age Press, New York, 1887. 12mo, 57 pp.

11 Plates, 1 engraving from art, 7 Rockwood Auto-types (2 from art) portraits of the church pastors and 1 interior view of the church. *Rockwood advertised and sold his rights to the Rye (Gemoser) patent before 1875. These plates are a complete mystery because he does not seem to have purchased rights to any other process in the interim. This book clearly shows a commercial involvement much later than previously thought.*

1887:9

King, Thomas Starr

THE WHITE HILLS. THEIR LEGENDS, LANDSCAPE AND POETRY, Estes and Lauriat, Boston, 1887. 8vo, 403 pages, +11 plates.

11 Photogravure illustrations from photographs of White Mountain scenery. The Photo Etching Co., 299 Washington Street, Boston executed the plates, according to information in the Chandler

Collection (Box 5, Photos., Columbia University library rare book room). The photographs are by Baldwin Coolidge and H. N. Sweet of Boston and T.E.M. & G.F. White of North Conway. *The ability to know the derivation of plates is important to the historian. For the most part nineteenth century books have printers identified because these processes were costly. Unfortunately there are still many with no identification, such as this one. We are fortunate that a few archives exist to guide us.*

1887:10

Muybridge, Eadweard

ANIMAL LOCOMOTION, PLATE 465, AUTHOR'S EDITION. Eadweard Muybridge, Philadelphia, 1887.

1 Collotype Plate with 12 photographs of a little girl walking up to a seated woman. Image area 7 3/4" x 15." From the set of 100 in the Author's Edition from the 1000 issued.

1887:11

PHOTO ENGRAVING CO. ENGRAVING FOR ALL PURPOSES (Circular), Photo Engraving Co., New York, 1887 (ca.). 12mo, paper wrappers, unpagged, +24 illustrations.

12 Photo-engravings from art and photographs. 12 Half-tone illustrations from photographs and art. Photo Engraving Co., 67 to 71 Park Place, New York. John Hastings, Pres., A.R. Hart, Man., Jos. Tripp, Vice Pres. *An early published circular advertising the half-tone process and its advantages. At this point commercial half-tone was only about six years old.*

1887:12

PICTURESQUE COLORADO, Frank S. Thayer, Denver, Colorado, 1887. 8vo, oblong, Stiff boards with ribbon tie, unpagged.

6 Phototype illustrations from photographs of Colorado Rocky Mountains scenery. On Title page: "Phototype Illustrations by F. Gutekunst (Philadelphia) From Original Photographs by W. H. Jackson (Denver) Descriptive text and sonnet by M. Virginia Donaghe. *This lovely souvenir is unusual for Gutekunst because practically all of his work was for Philadelphia clients.*

1887:13

Smith, Joseph W.

GLEANINGS FROM THE SEA, Joseph W. Smith, Andover Mass., 1887. 8vo, 399 pages.

32 Collotype illustrations from photographs of fishing scenes, town, life saving station, art, etc. A collotype book with no printer identification. *The views, pictures of town life and of the wharf and fishing industry are some of the best published in the United States. This book is a lovely example of high quality collotype printing.*

1887:14

South End Industrial School

FOURTH ANNUAL REPORT OF THE SOUTH END INDUSTRIAL SCHOOL, South End Industrial School Press, Roxbury, Mass., 1887. 12mo, paper wrappers, 32 pages.

7 Collotype illustrations of students in school classrooms. *The photographs in this little pamphlet are some of the most revealing compositions of school life ever published. They have the presence of Lewis Hine long before he appeared and they predate as well the work of Jacob Riis. This little ephemeral collotype book is one of the most remarkable items in this collection.*

1887:15

Summers, James Colling

WHO WON? THE OFFICIAL YACHT RECORD 1886, James Colling Summers, "Blue Peter," New York, 1887. 12mo, 154 pgs.

2 Indotype illustrations, 1 a portrait of Summers and the second a photograph of a yacht. Plates are by the Indotype Co., 115 Broadway, New York. *So far, this is the only publication by this firm found by this collector. Roche obviously sold the patent rights to a number of people.*

1887:16

WALDORF-ON-THE-HUDSON, (Real estate brochure for a single house), N.P., N.D., 1887 (ca.). 12mo, Paper wrappers, unpagged, 5 pages text, +26 plates.

28 Half-tone illustrations, 27 tipped onto page within debossed area, 1 is a vignette in the title page. All are from photographs of the house and grounds. The paper used for the brochure is watermarked with the date 1887. Brochure printed by Redfield Brothers, New York. *This lavish little real estate brochure shows the lengths salesmanship can go to sell a lovely estate along the Hudson River. The photographs themselves are beautiful landscapes of the grounds, with and without people.*

1887:17

WASHINGTON, Published by the Travelers Insurance Co., n.p., (Hartford), 1887. 8vo, oblong. Pictorial paper covers with string ties, 33 illus.

33 Collotypes of scenery around Washington and one view of the State House in Hartford, Conn., dated 1887. On some covers "With the Compliments of the Travelers Insurance" others "Published by the Travelers Insurance." The Notman Photo Co., Boston, Mass., produced the collotypes. *The Notman Company produced very few books of prints. The ones that normally appear might indicate that they only acted as the photographers and then arranged for the printing. At this point it is impossible to be sure what their role in the printing was. The company had purchased the rights to the Artotype in 1878, but that was for a territory in Canada.*

1887:18

WEST POINT MILITARY ACADEMY, Hart and Stoddard, 112 East 24th Street, New York, 1887. 4to, Oblong, Pictorial title page, 2 leaves of text, + plates.

40 Collotype plates (including the title page) in multiple collaged images of life and buildings at West Point. Many of the plates have humorous drawings, and flower photographs within decorative borders. No printer is identified, but other Hart books used the New York Photogravure Co. All photos are by S. R. Stoddard, "Photos. and Drawings by S. R. Stoddard." *Hart, by himself, produced a number of books related to the Naval Academy and naval operations. Here he has allied himself with Seneca Ray Stoddard, one of the East's best photographers, and Stoddard has brought his talents as both a photographer, collagist, and artist to bear on this imaginative view book. This book was also produced in a smaller format, using the same layout and images throughout.*

1887:19

Wood, H. Trueman

MODERN METHODS OF ILLUSTRATING BOOKS, Elliot Stock, London, 1887. 12mo, 247 pages, +12 pages of ads for photomechanical businesses. Detailed history of photomechanical printing, primarily in England. *This small book is a good primer for the state of photomechanical printing at this point. Very few books were written about this subject: the unfolding of the history is generally found in articles in the professional press.*

• 1888:1

Baschet, Ludovic, Editeur

COQUELIN Role de Jean dans Jean d'Acier (loose plate from the series "La Comedie Francaise"), Ludovic Baschet Editeur, 1888 (ca.). Image 10 1/2" X 8."

1 Photogravure from a photograph of Coquelin in costume. The gravure is by Goupil & Cie

from a negative by Carjat, Paris. *This single plate, from a much larger series, shows the beauties of this lush process. The Goupil Company perfected the electrotyped photogravure method; most companies preferred the bitten method.*

1888:2

THE DAILY GRAPHIC, Saturday, July 28th, 1888, The Daily Graphic, New York, 1888. Folio. 9 Photolithographic Half-tones on a two page spread, "Long Branch, the Most Truly American Watering Place." 8 are from photographs. Half-tones are a modified process of William Angustus Lcggo's. Steven Horgan takes credit for this modification. *By this date the Graphic is nearing its last years. During its entire life it utilized the half-tone process only a handful of times.*

1888:3

Delgado, J. F. N.

ESTUDO SOBRE OS BILOBITES E OUTROS FOSSEIS DAS QUARTZITES DA BASE DO SYSTEMA SILURICO DE PORTUGAL. SUPPLEMENTO. Typographia Da Academia Real Das Sciencias, Lisboa, 1888. 4to, 76 pages, +10 plates.

10 Collotype plates with illustrations from photographs of fossils, some more than one to a page, two plates folding. The plates are by M.D. Santos, or J. Leipold, Portugal.

1888:4

Hutchings, J. M.

IN THE HEART OF THE SIERRAS, J. M. Hutchings, Published at the Old Cabin, Yo Semite Valley, 1888. 8vo, Pictorial cloth, 496 pps.

27 Photo-Typo illustrations of scenery in the Yosemite Valley. All Collotypes by Britton and Rey, Map of the Valley Photo-Litho by Briton and Rey, S.F. *This edition is supposedly the fourth printing of this book. The plates in this vary from the first in that all of the pictures are by Fiske and that many are from different negatives. The printing by Briton and Rey is of a higher standard than in the first printing.*

1888:5

IN LUFT UND SONNE. KUNSTLER UND SELBSTSCHRIFTEN-ALBUM, J. H. Schorer, Berlin, 1888. Folio, Pictorial cover with gilt, 88 pp.

An album of drawings, music, poems, etc. related to the King and Queen. Most notes in autographic script with signatures. Half-tones and photoengravings from art, one from a photograph of a statue. Riffarth and F.E. von Neuenpein, Berlin, and Angerer and Gotschal, Vienna produced the plates. *An example of German-Austrian work during the first decade of the half-tone.*

1888:6

Leslie, Alex. F. W.

PRACTICAL INSTRUCTOR OF PHOTO-ENGRAVING AND ZINC ETCHING PROCESSES. Third Edition. The Fuchs & Lang Mfg. Co., New York, 1888. 12mo, wrappers, 42 pp.

The Illustration and explanation of the use of a shading machine, the "Skiagraph", is most interesting. Examples of photo-engraving as well as equipment.

1888:7

Lockwood, Howard, Publisher

LOCKWOOD'S DIRECTORY OF THE PAPER AND STATIONARY TRADES, etc., for 1889-90. Howard Lockwood and Co., Hew York, 1889. 8vo, 260 pp., +xl. Detailed information regarding paper mills, manufacturers, distributors, and machinery makers in the United States and

Canada. *Though paper manufacture is only ancillary to the photomechanical business, this directory is important to show the range of paper producers and the variety of materials available.*

1888:8

Munn & Co.

SCIENTIFIC AMERICAN SUPPLEMENT. New Catalogue of Valuable Papers contained in the Scientific American Supplement. Munn & Co., New York, 1888 (ca.). 4to, 63 pages, leaves of request forms. *Catalogue of reprints of articles that appeared in the Supplement to Scientific American from 1876 on. Approximately 20 entries on photomechanical subjects on page 42.*

1888:9

Northend, Charles S.

NEW BRITAIN, CONNECTICUT, PICTURESQUE AND DESCRIPTIVE. Historical description written by Charles S. Northend, Esq., Press of the Lithotype Publishing Co., Gardner Mass., 1888. 8vo, oblong, title page, 6 pages text, 54 plates, many with opposing text pages. 54 **Lithotype** plates with 58 illustrations from photographs of the town and businesses. Lithotype Co., Gardner, Mass. W. H. Cowee patent rights owner. *One of only two view books published by the Lithotype company for Connecticut towns, rather than Massachusetts. This book contains many more plates than usual, and the format is different from that usually encountered. The plates are some of the finest printing that can be found by this or any other company in the United States.*

1888:10

PACIFIC COAST SOUVENIR, E.S. Denison, Oakland, California, 1888. 12mo, 12 pages text, +30 plates.

49 **Half-tone** illustrations of Coastal scenery on 30 plates with two litho tints. Half-tones produced by **Forbes Co.**, Boston; the photographers represented are Watkins, Taber, Tibbits, and Savage. *This little book of photolithographic half-tones with tints is the only one found in this method produced by Forbes. It also shows that the Forbes Co. utilized the half-tone method.*

1888:11

PHILADELPHIA ILLUSTRATED IN ALBERTYPE, A. Wittemann, New York, 1888. 12mo, oblong, title page, +30 plates.

30 **Albertype** plates from photographs of Philadelphia, many are composites of multiple photographs. Produced by The Albertype Co., 58 & 60 Reade Street, New York. *This Wittemann book represents the company's introduction of the Albertype. There is no way to know the number of books produced the first year, but given how extensively their photolitho souvenirs blanketed the country it is very possible that many books were produced.*

1888:12

PICTURESQUE FITCHBURG, W. P. Allen, Gardner, Massachusetts, 1888. 4to, oblong, title page, +33 plates.

33 **Autoglyph** illustrations from photographs of the town. Title page: "Autoglyph Prints are produced with Fine Printing Inks from Photographic Negatives, and to the Minute Faithfulness of the Photograph, add the Permanence of the Engraving." W. P. Allen had purchased the Artotype patent rights in 1879. *This book's format is identical to Picturesque Holyoke. The photographs in this book are larger and also are shot using a much different and not as imaginative a style.*

1888:13

PICTURESQUE PEABODY, THE PUBLIC BUILDINGS, CHURCHES, AND STREET AND

BIRD'S-EYE VIEWS. Special Edition on Japan Paper, Lithotype Publishing Co., Gardner, Mass., [ca. 1888]. 12mo, oblong, Title page, +20 plates.
20 **Lithotype** illustrations from photographs of views of the town. *The Lithotype Co. occasionally published on Japan paper (rice paper). This small book is typical of the smaller style produced by the company.*

1888:14

Possens, Chas. H.

GLIMPSES OF SANDY HILL, N.Y., Streets, Public Buildings and General Views, Chas. H. Possens, Glens Falls, New York, 1888. 8vo, oblong, paper covers, title page, 2 leaves of text and 14 plates.

14 **Collotype** illustrations of photographs of the town. Negatives by Alex Orr, Sandy Hill. *This illustrated book of autumn scenes contains some of the most evocative small town street views ever photographed and printed.*

1888:15

Smart, Charles

MEDICAL AND SURGICAL HISTORY OF THE WAR OF THE REBELLION PART III. volume I MEDICAL HISTORY. Government Printing Office, Washington, 1888. 4to. Plates only.

26 plates: 4 **Woodburytypes** of tissue specimens, 7 **Heliotypes** of tissue specimens, 4 steel engravings from photographs, remainder Chromolithographs. The Woodburytypes are by the American Photo-Relief Printing Co., 1002 Arch St. Phila. John Carbutt, supt.; James R. Osgood, Boston, produced the Heliotypes, and H. Faber the engravings. *Although contained in this later imprint, the American Photo-Relief Printing Co. printed the Woodburytypes before 1876 when Carbutt went to work at the Philadelphia World's Fair.*

1888:16

VIEWS OF BOSTON: Containing Views of some of the Handsomest Buildings and Interiors in the City, Edward E. Clark, Boston. (Copyright by C.B. Webster), 1888. 8vo, oblong, Title page and 25 plates with descriptive letterpress on the back of each sheet, some are ads.

25 **Albertype** illustrations from photographs of streets, and commercial storefronts, interiors and buildings, including the Forbes Plant in Chelsea, Massachusetts with two colors overlaid. Forbes Lithographic Co., Boston, produced the plates. *A very interesting approach to a view book in that the photographs are really illustrations to the ads for the represented businesses. Many of the pictures are of store fronts and interiors.*

1889:1

American Bank Note Co.

ROCKY MOUNTAIN SCENERY. A Brief Description of Prominent Places of Interest Along the Line of the Denver and Rio Grande Railroad, Press of the American Bank Note Co., New York, [ca. 1889]. 4to, oblong, 80 pages, + ads.

12 **Albertype** illustrations from photographs of Western Rocky Mountains scenery. 7 Half-tone illustrations from photographs of Western Scenery. Forbes Lithograph Co., Boston produced the plates, they have a full page ad on page 28. William Henry Jackson, Denver, Colorado, is identified as the photographer in a Chain, Hardy and Co. ad on page 46. *This very deluxe production was an advertisement to sell the Denver and Rio Grande Railroad. The western scenes selected were printed to the highest standards of collotype printing. A number of these Jackson photographs, particularly the ranching scene, are very fine.*

1889:2

BOOK OF THE RIVERSIDE CEMETERY, WATERBURY, CONN., Press of the Waterbury Printing Company, Waterbury, 1889. 8vo, 86 pp.

29 Collotypes of cemetery photographs. This appears to be a large paper copy, in pencil, "1/20 Ledger copies" + 1 page of ledger pasted in. No printing company is identified, but the title typeface and appearance of prints indicate Lithotype Printing Co., Gardner, Mass. *These evocative cemetery landscapes, with the collotype's beautiful rendition of highlight areas, produce a heightened sense of clarity and atmosphere.*

1889:3

BRENTANO'S VIEWS OF AMERICAN CITIES, VIEWS OF THE CITY OF WASHINGTON, MOUNT VERNON, ARLINGTON, ALEXANDRIA, Brentano's, New York, etc., 1889. 8vo, oblong.

33 Collotype Illustrations on 25 plates from photographs of the Washington area. *In comparing this edition with the 1890 edition (1890:10), the plate of the Capital is a rectangle in this edition and oval in the 1890 edition; also, the plate of the interior of the Pension Office draped in bunting is not in the 1890 edition.*

1889:4

THE BRITISH PRINTER A JOURNAL OF THE GRAPHIC ARTS. Vol. II January to December 1889, six issues, Robert Hilton, London, 1889. 8vo., 64+60+66+66+IV pp., +many supplemental pages of ads and examples.

1 Chromoxylograph by H&R Knofler, Vienna. 1 Collotype by Bemrose & Sons, Derby & London. 1 Chromotype by Angerer and Goeschl of Vienna in 5 plates. 1 Collotype by Martin Billing, Son & Co., Birmingham. Numerous Meisenbach plate, and Autotype (Half-tone) plates by Angerer & Goeschl, Vienna. *This periodical is as much about type and design as about lithography, woodengraving and the other graphic arts. The Chromoxylograph (wood engraving) by Knofler is a beautiful example of this difficult process.*

1889:5

Goodyear, William Henry

A HISTORY OF ART FOR CLASSES, ART STUDENTS, AND TOURISTS IN EUROPE. Third Edition Revised with new illustrations. A.S. Barnes and Co., New York, 1889. 8vo, 357 pp. Numerous Half-tone and Photo-engraving illustrations from art, architecture, and sculpture. This edition places the half-tones onto glazed paper and also changes a number of the half-tones in the first edition to photo-engravings in line. *Estelle Jussim, in VISUAL COMMUNICATION AND THE GRAPHIC ARTS, devotes nearly a whole chapter to this issue and its first edition. She compares the paper choices, and elucidates the movement away from the use of photographs to the use of photoengravings.*

1889:6

Green, G. G.

HOME OF AUGUST FLOWER AND GERMAN SYRUP. PRESENTED TO OUR CUSTOMERS. G. G. Green, Woodbury, N.J., 1889. 8vo, oblong, title page, +32 Plates with text opposite.

32 Collotype illustrations from photographs. "This Book is given away to Dealers in Medicines, for the use of their customers waiting at the counters, and not to be taken away. Every picture is a true Photographic View in the grounds surrounding our Laboratory and Residence at Woodbury, N.J., USA." "Photo-Collotype" executed by Wells & Hope Co., Philadelphia. *A large fascinating view book used as a counter display and advertising piece. Wells & Hope produced very few books; the present collection has only one other example with plates by them (cf. 1886:12).*

1889:7

Habberton, Johu

OUR COUNTRIES FUTURE OR GREAT NATIONAL QUESTIONS AS VIEWED BY THE MOST PROMINENT EDITORS AND CORROBORATED BY EMINENT MEN OF OUR COUNTRY. ILLUSTRATED BY ROCKWOOD, Royal Publishing House, Chicago and Philadelphia, 1889. 12mo, Salesman's copy with various pagination.

17 Half-tone portrait photographs on glazed stock photographed by George Rockwood, New York. *Salesman's samples, a common way to market books in the United States, form a special category of material. Rockwood was the photographer of these pictures and there is no indication that he was involved in the printing. This example is one of the last before complete commercialization begins in 1890. Here the plates are still on glazed stock while the book proper is on standard stock.*

1889:8

Hayward, William Willis

THE HISTORY OF HANCOCK NEW HAMPSHIRE, Vox Populi Press: S.W. Huse and Company, Lowell, 1889. 8vo, xvi, 1070 pp.

62 Illustrations: 14 Engravings, 1 Heliotype, 31 Autoglyphs, 16 Collotypes unsigned, of portraits and views of the town. "W. P. Allen, of the Autoglyph Print and the Lithotype Printing and Publishing Co., of Gardner, Mass., have furnished most of the illustrations, and their work speaks for itself." viii. *Unraveling the mystery of the Gardner printers and their relationships with each other remains an interesting challenge.*

1889:9

Johnson, Willis Fletcher

HISTORY OF THE JOHNSTOWN FLOOD ILLUSTRATED, Edgewood Publishing Co., N.P., 1889. 8vo, 459 pages.

23 Half-tone illustrations from photographs of the flood damage. Levytype Co., Philadelphia. *A number of books were produced with photographs of this disaster; this title, along with others, used half-tones by the Levytype Co.*

1889:10

McClurg, M. Virginia

SEVEN SONNETS OF SCULPTURE, The Soule Photograph Co., Boston, 1889. 4to, 17 pages. 7 mounted (collotype?) illustrations from photographs of sculpture. The Soule Photograph Co., Boston. *The Soule Photograph Co. published large catalogues of their views and reproductions of works of art. The present volume is one of few published by them using their stock images. The plates are a mystery: they show no fading, yet they show no grain.*

1889:11

THE MERCURY An Illustrated Sunday Newspaper Souvenir of Gettysburg-Pennsylvania Day September 11-12, 1889, Levy Brothers, Philadelphia, 1889. Folio, Newspaper, 8 pages.

Numerous Half-tone illustrations from photographs of the Gettysburg battlefield. *The Levy Brothers started to publish this Sunday supplement newspaper in 1888.*

1889:12

NEW HAVEN AND YALE COLLEGE, A. Wittemann, New York, 1889. 12mo, oblong, title page and one page of text, +31 plates.

31 Albertype plates from photographs of New Haven and Yale, including many composites. The Albertype Co., 58 & 60 Reade Street, New York produced the book. *A typical Wittemann*

production. Some of these early examples have less retouching and also fewer pasted-on people than found later.

1889:13

Peabody, Henry G.

THE COAST OF MAINE, Henry G. Peabody, Boston, 1889. 4to, oblong, unpagged.

48 (out of 50) **Collotype** plates, two never bound in, of photographs of the Maine shore. The Photogravure Co., N.Y., printed the plates from Henry G. Peabody's negatives. *Henry Peabody was a marvelous photographer and the landscape views in this large album are beautiful. The collotypes are also some of the richest, equal to the best of the Lithotype Co. or any other company working during this time.*

1889:14

PICTURESQUE GARDNER. Thirty-eight views of the Public Buildings, Churches and Business Blocks; also Picturesque Bird's-eye, Street and Other Views of Gardner, Mass. Special Edition on Japan Paper, The Lithotype Publishing Co., Gardner, 1889. 8vo, oblong, title page, index, +38 plates.

38 **Lithotype** illustrations from photographs of the town printed on heavy rice paper. The Lithotype Publishing Co., Gardner, Mass. *Here is the view book of the town where all the marvelous printers of Gardner plied their trade and not one scene gives away the whereabouts of any of them!*

1889:15

Rider, Sidney S.

A RETROSPECT FROM THE ROUND TOWER OF THE POMHAM CLUB, Privately Printed Club Copy, Providence, 1889. 16mo, paper wrappers, 19 pages.

4 **Collotype** illustrations of photographs of club surroundings. *A very odd little piece of ephemera published for the club.*

1889:16

Stoddard, S. R.

THE SARANAC LAKES, Nims & Knight, Troy, New York, [ca. 1889]. 12mo, oblong, paper wrappers, title page, 15 plates.

16 **Collotype** illustrations (including title page) with 24 photographs of scenery. *Stoddard advertised many of these little books on his studio card. They may well have been produced in very limited quantities, for they are rarely found on the market today.*

1889:17

Stoddard, S. R.

SARATOGA AND MT. MCGREGOR, Nims & Knight, Troy, N.Y., 1889. 12mo, oblong, paper wrappers with an engraved title, + title page, + 19 plates.

20 **Collotype** plates (title page included) with mostly multiple images of Saratoga and vicinity. The photographers were Seneca Ray Stoddard, Glens Falls, New York & G.E. Gould. *Stoddard, in a 1889 directory, listed himself as a publisher of art subjects, and as one of America's pre-eminent photographers. Like Jackson, he published a number of very fine view books.*

1889:18

UTAH SCENES, A. Wittemann, New York, 1889. 8vo, oblong, title page, +18 plates.

18 **Albertype** plates with 25 illustrations from photographs of Utah scenery and people. The Albertype Co., 58 & 60 Reade Street, New York. *A very fine western view book with a real frontier and rough and tumble quality. The Wittemann company didn't retouch a single scene in*

this larger than average example.

1889:19

Ward, A. L., negatives by

TWENTY VIEWS ILLUSTRATING THE CELEBRATION OF THE 250TH ANNIVERSARY OF THE SETTLEMENT OF TAUTON, MASS., JUNE 5 AND 6, 1889, Lithotype Publishing Co., Gardner, 1889. 12mo, oblong, title page, +20 plates.

20 Lithotype illustrations from photographs of the town festooned for celebration and parade. Lithotype Publishing Co., Gardner, Mass. *The views of Tauton covered in bunting shows the elaborateness of celebratory decoration at this time.*

1889:20

Wheeler, Capt. George

REPORT UPON UNITED STATES GEOGRAPHICAL SURVEYS WEST OF THE ONE HUNDRETH MERIDIAN. volume 1 - GEOGRAPHICAL REPORT, Government Printing Office, Washington, 1889. 4to, 780 pages.

12 Photolithographs (heavily retouched), 3 Chromolithographs, See Ostroff, WESTERN VIEWS AND EASTERN VISIONS for a discussion of Photolitho process and these plates. The text gives an historical overview of all past government expeditions and the personnel. The photographs are by T. H. O'Sullivan and William Bell. *These views, typical of the toned photolithograph published in government reports, are striking scenes of the western landscape, translated to this medium with a great deal of graphic richness. This book is also of prime importance because it lists every photographer for every one of the government's surveys. This book is an indispensable historical record for survey photography.*

1889:21

Wilson, Edward L., editor

PHOTOGRAPHIC MOSAICS: AN ANNUAL RECORD OF PHOTOGRAPHIC PROGRESS 1889, Edward L. Wilson, New York, 1889. 12mo, 176 pages.

1 Half-tone Levytype with an engraved ad. 1 Alhertype by the Albertype Co., using a power press. 3 Moss Half-tones and an ad with an engraving of the Moss Building. *Good examples of the pictorial ads that were done by the burgeoning half-tone businesses.*

1889:22

Wood, Stanley

OVER THE RANGE TO THE GOLDEN GATE, R.R. Donnelley & Sons, Chicago, 1889. 8vo, 349 pages.

25 Half-tone illustrations from photographs of western scenery. Numerous Photo-engravings in line from photographs and art. Crosscup & West, Philadelphia (half-tones), Photo-Engraving Co., New York (photo-engravings) the photographs by William Henry Jackson, Denver, plus others. *This first edition of this book demonstrates just how bad early half-tones can be when printed on the wrong paper and also without the engraver's oversight in printing.*

1890:1

Adams, W. I. Lincoln, Editor

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER Vol. XX, Part 1, The Photographic Times Publishing Assoc., New York, 1890. Folio, 314 pages, + ads, +27 plates.

16 Photogravure illustrations from photographs. 9 Phototype illustrations from photographs, 1 Half-tone from a photograph. P.C. Duchochois' article "The Origins and Processes of Photo-Engraving" May 2-July 11 pgs. 212-14, 220-222, 256-59, 282-283, 294-96, 305-308, 318-321, 331-33. pgs. 331-33 in Vol. XX, Part 2. *Alfred Stieglitz was a subscriber and kept his set in his*

library. This periodical and its plates was very likely his inspiration for producing the plates in *Camera Notes and Camera Work*.

1890:2

Allen, Fred H.

business card: LAKESIDE PRESS Photogravures and Art Printing FRED H. ALLEN, Vice. Pres., [ca. 1890].

Business card of Fred H. Allen, 5 Somerset St. Boston, Vice President of Lakeside Press. (See Sipley, *THE PHOTOMECHANICAL HALFTONE*, page 30, for a letter from Klic which mentions teaching Allen the process).

1 Photogravure (vignetted) from art. *The illustration on this card was also used in 1886 when Allen wrote a number of letters to Bowdoin College, which are now located in that college's library collection.*

1890:3

AMATEUR COMPETITION, excerpted from *SUN AND SHADE*, Photo-Gravure Company of New York, New York, [ca. 1890]. Folio.

11 Collotype illustrations with 105 photographs produced by the Photo-Gravure Co., New York. *This is a loose group of collotypes removed from a number of issues of Sun and Shade.*

1890:4

AMERICAN ARCHITECT AND BUILDING NEWS 1890, Tichnor & Co., Boston. First of two plate volumes for 1890 issued weekly Jan. to June, 1890. Folio, no text, all plates (100s).

43 Heliotypes from photographs, 3 Photogravures, 5 Chromo-heliotypes, 35 Lichdruck plates, 60 Ink Photos, 5 colored Ink Photos all from photographs. Issued in a variety of formats this probably is a plate volume from the Photo-gelatin edition of the magazine. Heliotype Printing Co., Boston for Heliotypes and Photogravures, Lichdruck Wien, and Sprague & Co., London and Heliotype Printing Co. for Ink Photos. *It is said that the architect Elliot Richardson funded the Photo-gelatin edition because it was so expensive to produce. This single volume would seem to prove the point, for it has hundreds of illustrations, producing nearly one heliotype a week as well as all the other processes. The photogravures by the Heliotype Co. are particularly interesting because the company rarely made them. Also mingled in are chromo-heliotypes, a profusion of Sprague Ink Photos, as well as a variation made by the Heliotype Co. There are many "Lichdruck" collotypes from Vienna as well.*

1890:5

Baltzley, E. & E.

GLEN ECHO ON THE POTOMAC, THE WASHINGTON RHINE, Press of F. Gutekunst, Philadelphia, [ca. 1890]. 12mo, 44 pp., + 29 Plates and front and back cover illustrations.

29 Phototype illustrations of the Glen Echo Cafe and scenery in the area from photographs: *This real estate brochure shows a rustic hotel, which burned to the ground as the brochure was being printed, and scenery of the area. The spectacular hotel was a wonder of the rustic style and comprised many levels and verandahs, all constructed from logs and tree branches.*

1890:6

[Bennett, H. H.]

PEN AND CAMERA, Louis Eckstein, Milwaukee, Wisconsin, for Wisconsin Central Railroad, 1890. 8vo, oblong, paper wrappers with string tie, 73 pages.

29 Collotype illustrations from photographs of scenery along the rail line. Photographs by H. H. Bennett, Kilburne City (Wisconsin Dells) Wisc., uncredited. *Accompanying this book is a stereo of Bennett holding his camera in the rail car that he and the writer used to compile this book.*

This stereo was given to this collector by the Bennett family and is only one of three known copies of this print made by Bennett.

1890:7

Bennett, H. H.

THE WISCONSIN DELLS, H. H. Bennett, n.p., (Kilburne City, Wisconsin), [ca. 1890]. 8vo, oblong, paper wrapper with string tie, 1 leaf for personal notes, + 6 plates.

6 Collotype illustrations from photographs of scenery along the Dells of the Wisconsin. Souvenir produced by Bennett for tourists. *This lovely souvenir was sold to tourists from the excursion boats. Usually Bennett would photograph each boat as it left the dock with its occupants and then later the passengers would obtain their copy of the photograph tipped on the first page of this booklet. This particular copy was never sold, but comes directly from the archives of the Bennett family.*

1890:8

Bennett, H. H.

WANDERINGS BY A WANDERER, H. H. Bennett, "Kilburne City, Wisconsin, 1890" [ca. 1890]. 8vo, oblong, paper wrappers with string tie, 1 leaf of text, 20 plates.

20 Collotypes of photographs of Wisconsin Dells scenery, many are composites in settings using wood backgrounds and other natural objects in a still life collage. Souvenir book produced by Bennett. *This booklet contains composites that were typical of Wittemann and Stoddard souvenirs. The difference here is that Bennett constructed these more as still life collages which he photographed, rather than individual pictures tied together through painted art work. As a result of his technique these images are far more interesting than the other examples because they are entirely photographic.*

1890:9

[Bierstadt, E.]

RESIDENCE OF JOHN DURYEA, ESQ., Nyack on the Hudson. E. Bierstadt, New York, [ca. 1890]. Folio, single sheet.

1 Artotype 10"x13" of a photograph of a house. *One from a series of views of the Hudson in this area. This collector has seen three others from this series.*

1890:10

BRENTANO'S VIEWS OF AMERICAN CITIES, VIEWS OF THE CITY OF WASHINGTON, MOUNT VERNON, ARLINGTON, ALEXANDRIA, Brentano's, New York, 1890. 8vo, oblong, title page, + 24 plates with text leaves opposite.

24 Collotype illustrations with 32 photographs of scenes around Washington, printed in various ink colors; black, blue, brown, green. *This second edition has one different plate of the Capitol and does not include the interior view of the Pension Office. Also the cover treatment is entirely different from the first edition.*

1890:11

Bromley, Edward A., Chapin, H. C., editor

MINNEAPOLIS ALBUM. A photographic history of the Early Days in Minneapolis, Frank L. Thresher, Minneapolis, Minnesota, 1890. 4to, oblong, unnumbered, 92 text leaves, and 84 plates. 84 Collotype illustrations from photographs, many plates with more than one image. Historical photographs including some from daguerreotypes. "Photogravures" by the Chicago Photogravure Co. *A very elaborate album of historic views dating from early daguerreotypes to the 1880s. All of the pages are bound in on stubs and each picture page is faced with explanatory text on a sheet opposite.*

1890:12

Burbank, A.S.

GLIMPSES OF PILGRIM PLYMOUTH, Burbank, Plymouth, Massachusetts, 1890. 12mo, oblong, paper wrappers, +15 plates with printed descriptions on tissues. Reduction of large edition.

15 Photogravure plates with many composites from art and photographs. Photo-Gravure Co., New York produced the plates. *An interesting comparison to the more common larger edition of this book.*

1890:13

Calwer, R.

OBERAMMERGAU WEEKLY NEWS (Also in German and French) Season of 1890. SERIE I., Germany, 1890. 4to, 79 pages, +III, Souvenir publication in 20 weeks, each 5 weeks period bound separately.

19 Meisenbach Half-tones from photographs of the stage, actors, town, including a two-page aerial view of the town, and some art. Half-tone blocks made by Meissenbach. *The plates are startling because they reproduce a number of the tableaux vivant that make up the play.*

1890:14

CAMBRIDGE ILLUSTRATED. The Public Buildings, Churches and Street Views, Lithotype Publishing Co., Gardner, [ca. 1890]. 12mo, oblong, title page, +20 plates.

20 Lithotype illustrations from photographs of the town. *An example of the small books that the Lithotype Co. produced, along with the larger ones more commonly encountered.*

1890:15

Chandler, C. F., Ph.D., L.L.D.

PHOTO-MECHANICAL PROCESSES. Prepared for the Exhibition of pictures by Modern Mechanical Photographic Processes held by The New York Camera Club, November, 1890. The Williams Printing Co., New York, 1890. 12mo, 15 pp.

This Pamphlet gives descriptions of most of the photomechanical processes then in use. This is the catalogue for the earliest photomechanical show in the United States.

1890:16

CLARK'S SOUVENIR OF RICHFIELD SPRINGS, Wm. M. Clark, New York, [ca. 1890]. 16mo, oblong, title page, +16 plates.

16 Artotype plates with 17 photographs of scenery, with figures added and heavily retouched, as in Wittemann view books. E. Bierstadt, New York, was the printer. *Is this little book Bierstadt's attempt to produce souvenirs like Wittemann's? No other ones like this have surfaced, though two copies of this one have been seen by this collector. Of course Bierstadt was behind Wittemann and the Albertype Company.*

1890:17

Cook, Joel

AN ISLESBORO SKETCH, with illustrations by Louis K. Harlow, Boston Photogravure Company, 1890. 8vo, 35pp.

10 Photogravure illns. from art, numerous Half-tones from art and photographs. *An example by this producer. The plates are on etching paper and printed in a soft sepia.*

1890:18

DARTMOUTH COLLEGE, A Collection of Thirty-Four Views Photographed by Henry G.

Peabody, '76, and Fred D. Woods, '90, The Allen and Rowell Co., Boston, 1890. 4to, oblong, Title page, plate list, 25 plates.

25 Collotype illustrations with 34 photographs of college and views of nearby scenery. *Peabody had not as yet established himself with his beautiful yacht pictures. He was later to become the chief photographer of the Detroit Photographic Company. This view book is particularly interesting because of its format, size and wide white borders on the plates, something Peabody used beautifully in THE COAST OF MAINE. This is the only book this collector has encountered published by Allen and Rowell. Does this mean that they printed in collotype as well as being the primary suppliers of carbon supplies?*

1890:19

Dayton, H. H. Published Expressly for WORCESTER ILLUSTRATED. Containing Thirty Carefully Selected, Beautiful and Attractive Views of the PRINCIPAL STREETS, CHURCHES, PARKS, AND PUBLIC BUILDINGS, of Worcester, Lithotype Printing and Publishing Co., Gardner, Mass., [ca. 1890]. 8vo, oblong large, Title page, index page, 30 plates.

30 Lithotype illustrations from photographs of the city of Worcester, Mass. On title page: "The Views are printed by the Photo-Mechanical Process, are absolutely Permanent and Unchangeable, and have the Effect of the Finest Steel Engravings." "SOLD ONLY BY SUBSCRIPTION." *This Worcester book has a different format than the standard one, being more oblong.*

1890:20

DR. HOLBROOK'S CLASSICAL AND MILITARY SCHOOL, SING SING, NEW YORK. Register for 1890-91, n.p., n.d., [ca. 1890]. 8vo, paper wrappers, 30 pages, 9 plates.

9 Collotype plates of photographs of scenery around school including interiors. *A very interesting school advertiser illustrated with photographs of the grounds, student rooms, classrooms, etc.*

1890:21

Edwards, Ernest

NIAGARA, Photo-Gravures from Originals by Ernest Edwards, Nims & Knight, Troy, New York, [ca. 1890]. 4to, oblong, paper wrappers with Photogravure title, +13 plates.

13 Photogravure illustrations from 18 photographs of Niagara scenery. The plates are by the Photo-Gravure Co., New York. *This is one of the few works that Edwards signed as photographer after he came to America. This book also is more usually found in hard covers with a text by M. F. Sweetser.*

1890:22

GLIMPSES ALONG THE CANADIAN PACIFIC RAILWAY, MOUNTAIN SERIES A. n.p., n.d., Canada, [ca. 1890]. 4to, cloth portfolio with title and plate list inside front cover, 12 plates.

12 Collotypes from photographs along the Canadian Pacific Railway. *This group of plates are from Notman photographs, but the printing company is unidentified, so it cannot be assumed that a Canadian printer executed the plates.*

1890:23

Guptill, A.B.

PRACTICAL GUIDE TO YELLOWSTONE NATIONAL PARK, F. Jay Haynes & Bro., St. Paul, Minnesota, 1890. 8vo, 124 pages, + map.

26 Full page Half-tone illustrations from photographs of the Yellowstone Park. Kurtz, New York, did the half-tones from negatives by F. Jay Haynes, St. Paul. *The first published guide book to the National Park. Haynes used many of his photographs to highlight the sights in the park.*

1890:24

[Gutekunst]

No Title - The mother of Walt Whitman, from a series of plates including Whitman, by F. Gutekunst, Philadelphia, [ca. 1890]. 4to, single sheet.

1 **Phototype** illustration from a photograph of Walt Whitman's mother. Companion plate of Whitman himself is in The Photographic Times for 1892. *This is one of the loose plates Gutekunst published of his portraits of famous people. A number of them were separately published in the PHOTOGRAPHIC TIMES.*

1890:25

Harrison, W. Jerome, and Elliot, A. H., editors

THE INTERNATIONAL ANNUAL OF ANTHONYS PHOTOGRAPHIC BULLETIN. E & H. T. Anthony, New York, 1890. 8vo, 489 pages, +156 pages.

1 Albumen, 1 Photogravure by **Empire Photogravure Co.**, N.Y., 1 Phototype by Gutekunst, 2 Collotypes by Waterlow & Son, London, 1 Photophane by **Photophane Co.**, London, 1 **Granolitho** by Helio-type Prt. Co., 1 Grainscreen **Photolitho** half-tone by Forbes. Ads. by many major Photomechanical printers. Numerous Half-tone illustrations are plates by various companies. *The Granolitho and the Grainscreen Litho are experimental plates that never seem to have been used commercially.*

1890:26

Helio-type Printing Co.

VIEWS IN DEDHAM, Helio-type Printing Co., Boston, [ca.1890]. 12mo, oblong, paper wrappers with string tie, 1 page of text, +24 plates.

24 **Helio-type** illustrations from photographs of the town. *A small souvenir, much like those Whittemann was producing, and possibly meant to compete in the New England area.*

1890:27

Hooper, S. K.

ALBERTYPE VIEWS OF ROCKY MOUNTAIN SCENERY (advertising flyer). [ca. 1890]. Single sheet 5"x7." Advertisement for a series of 6 Albertypes on 11X14 paper. *Though not the plates themselves, this item, along with the other Hooper published items in this collection shows how much the railroad used photography as a sales tool.*

1890:28

Jackson, William Henry

THE CANONS OF COLORADO, Frank S. Thayer, Denver, Colorado, [ca. 1890]. 8vo, unpagged, leather with snap closure (Bindings vary).

16 **Half-tone** illustrations from photographs of Rocky Mountains scenery. Each plate mounted. +1 **Half-tone** title vignette. *This souvenir was issued in a couple of different formats, this being the most elaborate with the glazed half-tones trimmed and mounted to decorative gray papers.*

1890:29

Jackson, William Henry

GORGE OF THE NIAGARA RIVER. On the New York Central and Hudson River Railroad. Single large print by W. H. Jackson, n.p., 1890. Single Leaf, print size 16 3/8" X 20 3/4"

1 **Photogravure** from a photograph of the Niagara River. 1 small photogravure "Remarque" from a photograph of a railway engine and cars. Plate executed by the N.Y. Photogravure Co., New York. *This is one of a series of large display photogravures that William Henry Jackson executed for the New York Central, for their passenger waiting rooms. This plate size has to be one of the biggest used commercially during this time period. Larger plates have not been noted in any*

bibliographies or histories.

1890:30

Japanese photographie trade cards from McLaughlin's Coffee. 16 cards in this set, one card in each package of coffee. W. F. McLaughlin & Co., Chicago, [ca. 1890s]. 6 1/2"x 5"
4 **Chromophotolithographs** from set of 16. The photographic image is in lithographic half-tone. Titles are: Carrying Babies in Japan, Japanese Dressmaker, Japanese Priests, Street Life in Japan. Printed by Donaldson Brothers, New York. *These half-tone images with additional tints mimic the colored Japanese albumen print. How many photographic trade cards are out there would be a study in itself.*

1890:31

[Koch & Shankweiler]

Die cut Trade Card for Koch & Shankweiler's 14th Anniversary, USA, 1890s (ca.). 6 1/2 X 4 1/4
1 **Chromophotolithograph** in grain, from a studio photograph of a little girl with surrounding art, die cut with openings on the edges. *Trade cards were a gigantic business for lithographers at this time. Most were completely from art but some can be found that utilize photomechanical elements from photographs.*

1890:32

Lawrence, C. F.

HISTORIC VIEWS OF LEXINGTON, C. F. Lawrence, Lexington, Mass., 1890. 8vo, oblong, title page, + 14 plates.

14 **Collotypes** from photographs in Lexington related to Revolutionary War battle fought there. The Boston Photogravure Co. did the plates and C. F. Lawrence, Lexington, Mass. was the photographer. *A very simple and didactic presentation of the famous locations at Lexington. The written descriptions enlighten the photographs in very meaningful ways.*

1890:33

Matthews, Albert F.

WHAT PHILADELPHIA IS, SKETCH OF THE INDUSTRIES AND LEADING CHARACTERISTICS OF THE CITY.. WITH SPECIAL REFERENCE TO ITS HISTORIC PAST. J.B. Lippincott Company, Philadelphia, 1890. 4to, 72 pages, 1 map.

15 **Phototype** plates by Gutekunst, from photographs in and around Philadelphia. Souvenir of the International American Conference held in Philadelphia, Nov. 1889. *This kind of lavish souvenir was atypical.*

1890:34

Miller, F. W.

TWELVE PERMANENT PHOTOGRAPHS OF FAKENHAM. F. W. Miller (late A. Miller), Fakenham, [ca. 1890]. 8vo, accordion fold.

12 **Woodburytype** illustrations of photographs around Fakenham, England. *An interesting souvenir in Woodburytype. This kind of simple souvenir production in Woodburytype is not at all common in England.*

1890:35

NINTH ANNUAL REPORT OF THE STATE MINERALOGIST, FOR THE YEAR ENDING DECEMBER 1, 1889, State Office, Saeramento, California, 1890. 8vo, paper wrappers, 352 pages.

21 **Collotypes** with 24 photographs of California gold mines. Phototypes by Briton & Rey, San Francisco. *This California report is typieal of the work of Briton and Rey and shows they were*

quite active in the West. California publications are quite uncommon to see today so that having this example helps define this printing firm's activities in the west.

1890:36

NOON-HOUR ILLINOIS WATCH COMPANY SPRINGFIELD, n.d., n.p., USA, [ca. 1890].
Single sheet

1 Collotype, 16 3/4" X 24 1/2," of an exterior of a factory with the workers grouped in front. *A spectacular display piece with the clarity and directness that separates American from European commercial photography at this point in the century.*

1890:37

PHOTOGRAPHS OF MELROSE AND VICINITY. England, [ca. 1890s]. 12mo.

12 Collotype plates of scenes of ruined abbeys. *A typical English souvenir view book, useful for comparison to contemporary view books from the United States.*

1890:38

PHOTOGRAPHS OF SCENERY AROUND MARBLEHEAD MASS. Loose plates by an amateur collotypist ?, 1890/91/92, average image size 7 1/2" x 5 1/2"

7 Collotypes all with specific titles and dates: (either written or printed) "Where they Buried Their Dead", Marblehead; Marblehead Town and Harbor, 1890; Marblehead, Harbor and Neck, From Burying-Ground Hill, May 28, 1891; Peach's Point and Orne's Island, Little Harbor, Marblehead May 28, 1891; Making Lobster Pots, Little Harbor, Marblehead, August 30, 1892; Fisherman's Children, on the rocks at Fort Sewall, Marblehead 1892; Constellation etc. Antiques dealer in Mass. said these came from the house of a photographer, "John Cheever" of Manchester by the Sea. Approx. 120 plates were taken from the house. Mr. Cheever lived from roughly 1870s to 1962 (?). (This information comes from the dealer from whom these plates were acquired). *It seems hard to believe that anyone would take up collotype as a hobby, but these prints seem to point to this conclusion. There were no duplicates in the pile of prints that had been found and there seemed to be no indication that these were offered for sale.*

1890:39

ST. AUGUSTINE. Photographs in Black. A. Wittemann, New York, 1890. 8vo, oblong, Paper wrappers, title page, +41 plates.

41 Albertype plates with a litho-tint background from photographs around St. Augustine, Florida. The Albertype Co., New York, produced the plates. *An interesting variant by the Albertype Company with the use of a tint block behind the picture plate.*

1890:40

ST. PAUL. Illustrated in Albertype, A. Wittemann, New York, 1890. 8vo, extended oblong format, title page, +18 plates.

18 Albertype illustrations from photographs, mostly composites, of views of St. Paul, Minnesota. Plates are by The Albertype Co., 67 & 69 Spring Street, New York. *There are a considerable number of format variations that were used by Wittemann over the years, this collection having a representative grouping, but by no means an exhaustive one.*

1890:41

Seaver, C. Jr.

VIEWS OF WELLESLEY COLLEGE, C. Seaver Jr., West Newton, Massachusetts, [ca. 1890]. 4to, oblong, title page, +24 plates.

24 Lithotype illustrations from photographs of the college. "Views printed by Lithotype Printing and Publishing Company, Gardner, Mass." *Seaver was originally a daguerreian, still at work at*

this date and a photographer with a gift for composition and an interesting view point. These same views were printed in a Wellesley Class Book for 1884 by the Heliochrome Co.

1890:42

Stoddard, S. R.

AUSABLE CHASM, Stoddard, Glens Falls, New York, [ca. 1890]. 12mo, Decorated Wrappers, 24pp.

12 Photogravure Plates with multiple photographic illustrations of the Chasm collaged in typical Stoddard fashion. One of a series of view books that Stoddard did of Ausable Chasm. This collection has three of these books, each different from one another (see 1890:45 and 1890:46, below).

1890:43

Stoddard, S. R.

Sales Receipt from Stoddard Studio, Stoddard studio, Glens Falls, New York, [ca. 1890]. Post card 3 1/4" X 5 3/4."

Lists all books published by Stoddard: CAMP LIFE (photogravure) \$2; LAKE GEORGE, THE HUDSON, THE MOUNTAINS OF THE ADIRONDACKS, IN THE LAKE COUNTRY, each \$1.50; SARATOGA, LAKE GEORGE, BLUE MOUNTAIN LAKE, RAQUETTE LAKE, LONG LAKE, TUPPER LAKE, LUZERNE AND SCHROON LAKE, WILD LAKES OF THE ADIRONDACKS, ELIZABETHTOWN AND KEENE VALLEY, NORTH ELBA, LAKE PLACID, THE SARANAC LAKES, WINTER AT SARANAC LAKE, GLENS FALLS, HOWES CAVE, each \$.75; AUSABLE CHASM, \$.50. This record of Stoddard's publishing enterprise is a catalogue of his output. Stoddard listed himself as an art publisher in the 1889 photographer's and lithographer's directory. Given his output, the guidebooks, and work well into the age of the half-tone, he was truly one of the few photographers that could consider himself a publisher.

1890:44

SOUVENIR DE MARSEILLE, F. Genouliat, Marseille, [ca. 1890]. 16mo., oblong, paper wrappers, +16 plates.

16 Phototypie (collotype) illustrations from photographs of Marseille. Printed by F. Genouliat, Marseille, France. A typical souvenir like the Wittemann viewbooks, this one is produced by the printing firm for its own city.

1890:45

SOUVENIR OF AUSABLE CHASM, Charles H. Possens, Glens Falls, N.Y., [ca. 1890]. 12mo, paper wrappers with string tie, title page, 1 page of text, + 12 plates.

12 Collotype illustrations from photographs of Ausable Chasm scenery by S. R. Stoddard, Glens Falls, N.Y., uncredited. The second Stoddard book on this subject. The views are almost identical to the other photogravure book that was released without Stoddard's name.

1890:46

SOUVENIR OF AUSABLE CHASM, W. H. Tracy, Proprietor, Ausable Chasm, New York, [ca. 1890]. 12mo., paper wrappers, title page, 1 page text, +12 plates.

12 Photogravure illustrations from photographs of Chasm scenery. Printed by the New York Photogravure Co., New York, photographs attributed to S. R. Stoddard, uncredited. This souvenir and the one above are companions to the one published by Stoddard mentioned earlier (1890:42). These plates also have lovely remarques drawn next to each on the page.

1890:47

VIEWS IN AND ABOUT MONTPELIER AND WINOOSKI VALLEY, S.T. Newcomb, Montpelier, [ca. 1890]. 8vo, oblong, title page, 40 plates.

40 **Collotype** many with multiple photographs and decorative borders of views of the town and vicinity. Printed by the Art Publishing Company of Boston and Gardner Mass. *This printer very soon switched to the half-tone, and may have produced both forms of illustration. Very few publications with its name have so far been identified.*

1890:48

VIEWS OF NORTH AND SOUTH SHORES, MASSACHUSETTS (stamped on cover of portfolio), Forbes Co., Boston, [ca. 1890]. Folio, portfolio, +13 plates.

13 **Albertype** illustrations from photographs of scenery on the coast of Massachusetts. Style of the portfolio case is much different from White Mountains or Mount Desert. Silver title rather than gold stamped title. *This, like the other portfolios by Forbes in this collection, includes a number of beautiful photographs in a transitional style from the clear straight professional pictures of the seventies towards a more romantic rendition of nature. By the nineties the professional photograph begins to become stiff and dull, the first clear didactic approach begins to lean toward a poor pictorialism.*

1890:49

VIEWS OF GIBRALTAR. [ca. 1890s]. 12mo, oblong

19 **Collotype** plates (1 fold-out) of photographs of Gibraltar scenery. *This, like many of the souvenir view books listed in this collection, represents the standard type for this period. Many producers made these and at this point no-one has tried to assemble any kind of coherent history of this material.*

1890:50

Ware, William Rotch

AN EPISTLE TO THE "CATALONIANS" JUNE 19, JUNE 30, 1890, Eastman Company, Rochester, N.Y., 1890. 12mo, Wrappers, dedication and illustration page, frontispiece, +12 plates, +6 page "Sermon."

12 **Collotype** plates from "Snapshot" pictures aboard the Catalonia during the crossing from England to America. Souvenir of Transatlantic crossing. *These pictures were taken by Ware with a Kodak. Pamphlet first privately published and then reissued by Eastman Company for general distribution. Possibly this is Heliotype because Ware was the editor of THE AMERICAN ARCHITECT.*

1890:51

WATERBURY DAILY AMERICAN (Broadside showing Newspaper boys), Waterbury Daily American, Connecticut, [ca. 1890]. Single sheet 8 3/4"x10 1/2."

1 **Lithotype** illustration from a composite photograph of 19 separate photographs of newsboys posed with the paper, these laid over a copy of the newspaper. Paper in photograph is dated October 11, 18-- (the rest covered by a newsboy photograph). Printed by the Lithotype Printing and Publishing Co., Gardner, Mass., who purchased Artotype patent rights in 1878. *This composite collage of newsboy photographs set against a newspaper background is a marvelous arrangement of this subject. The borders have been trimmed from this rare example and it was once glued into a scrap album so it is impossible to guess its original purpose. The Lithotype Co. did produce a view book of Waterbury about this time and this may have been done in conjunction with it, even though the sizes of the two are not the same.*

1890:52

Werge, John

THE EVOLUTION OF PHOTOGRAPHY. Arno Press, New York, 1973 reprint of the Piper & Carter and John Werge, London, 1890 edition. 8vo, 312 pp., +ads.

Interesting opinionated early history with dates for many photomechanical patents in England. A. A. Turner is mentioned, as well as most European inventors. 4 Collotype plates with 12 photographic images, mostly portraits, reproduced in half-tone in the reprint.

1890:53

White, C. R.

BY THE SEA, Lakeside Press, Printers and Publishers, Portland, Maine, 1890. 4to, oblong, unpagged.

26 Photogravure illustrations from photographs of Maine scenery. 1 Half-tone from a photograph of scenery. The Lakeside Press, Auburn, Maine, produced the photogravures. *This represents another example of the work of Fred Allen, one of the principals in the Lakeside Press of Portland, Maine.*

1890:54

Wilson, Edward L., editor

WILSON'S PHOTOGRAPHIC MAGAZINE, Vol. XXVII, No. 380, October 18, 1890. Edward L. Wilson, Philadelphia, 1890. 8vo., pages 609 to 640.

1 Phototype illustration from a self portrait photograph by James Ryder. F. Gutekunst, Philadelphia produced the phototype. *This is a charming self-portrait of the photographer with his grand daughter on his shoulders, an image enhanced by its circular shape.*

1891:1

Abney, W. de W., Captain (Editor)

THE PHOTOGRAPHIC JOURNAL INCLUDING THE TRANSACTIONS OF THE PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN OF THE SESSION 1890 TO 1891. Harrison and Sons, London, 1891. 8vo, 190 pp. Article by Leon Vidal "Photographic Methods of Obtaining Polychromatic Impressions," pp. 146-153, covers his method of creating his Photochroms.

1891:2

Adams, W. I. Lincoln (editor)

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER, Vol. XXI, 1891. The Photographic Times Publishing Association, New York, 1891. 4to, 674 pp. Weekly publication. 1 Albumen print, 28 Photogravures, 23 Collotypes (Phototypes, Heliotype and Photogelatine), 8 Half-tones. New York Photogravure Co., Gutekunst, Phil., Heliotype Printing Co., Boston, produced plates for this year. *These volumes, with their wealth of images, represent some of the best, and worst, photography in America at the time. The large size of the images distinguish them from even the most lavish use of photomechanical printing in the United States.*

1891:3

Badlam, Alexander

THE WONDERS OF ALASKA (Third edition revised), Published for the Author, San Francisco, 1891. 8vo, 149 pages.

10 Phototypes from photographs of scenery. 16 Half-tones from photographs of scenery. Collotypes by Briton & Rey, San Francisco. Half-tones by the Photo Engraving Co., New York. *Another Briton & Rey printing job with some of the plates showing a high degree of skill. The images are an interesting mixture of the half-tone and the collotype. The pictorial cover drawn*

from photographs is very good. According to a review in the *Photographic Times* the collotypes in the first edition were by the American Bank Note Company.

1891:4

Bierstadt, Edward

PICTURESQUE ST. AUGUSTINE, The Artotype Publishing Co., New York, 1891. 8vo, oblong. Title page, index, +41 plates.

41 **Artotype** illustrations from photographs of St. Augustine, Florida. *Edward Bierstadt executed the Artotypes for this publication. The title page states: "Printed in permanent inks, from original negatives, by the artotype process by Edward Bierstadt." The negatives are uncredited, but are by B. F. Upton. Most of the pictures are identical to those in the Chisholm Brothers' ST. AUGUSTINE. This book appears in two editions, this one having fewer plates.*

1891:5

Bishop, H. G.

BISHOP'S PRACTICAL PRINTER. 2nd edition, Bishop, Oneonta, New York, 1891. 12mo, 188 pages.

1 Collotype illustration from a photograph of Bishop as frontispiece. 1 **Half-tone** illustration in an ad for the **Lux Engraving Co.**, Boston. *The two page ad for the Lux Engraving Co. is a very fine example of printer's advertising as the half-tone begins to take hold.*

1891:6

Chandler, Charles F. and Elliot, Arthur H., editors,

ANTHONY'S PHOTOGRAPHIC BULLETIN, Vol. XXII 1891, E. & H. T. Anthony & Co., New York, 1891. 8vo, 768 pages.

12 Albumen prints from photographs and a painting. 10 **Collotype** illustrations from photographs. 5 **Photogravure** illustrations from photographs. Printing companies represented are the Heliotype Printing Co., Boston. George M. Alleu, **Empire Photo Gravure Co.**, New York. *Anthony's at this point published every two weeks and so each month would alternate between an albumen frontispiece and a photomechanical one. In comparing these images, what is striking is how the photomechanical images are generally so much better than the photographs. This volume contains some stunning images, many from a growing number of amateurs that clearly were more talented than the professionals.*

1891:7

Eder, J. M., and Schrank, Ludwig, Editors

PHOTOGRAPHISCHE CORRESPONDENZ, Vol. 28, 1891, L. Schrank and H. Vogel, Wien and Leipzig, 1891. 8vo, 604 pp.

8 **Photogravures** (Heliogravures) from photographs, 5 **collotypes** from photographs, 2 **Half-tones** as plates, 1 Chromolithograph of a color wheel, 1 Photochromolithograph of a painting. Printing companies represented are d.k.u.k. Mil. Geogr. Inst., Riffarth, J. Blechinger, R. Paulussen, **Johannes Bayer**, J. Lowy, W. Cronenberg, E. Albert & Co., K.K. Hof und Staatsdruckerei, Wien. 1 year with numerous articles, the most important being on Emanuel Mariot, with a portrait, pp. 396-400 and an article on the history of nature printing *Naturselbstdruck und die Woodburytype*, pp. 105-116. *It is wonderful to compare the type of pictures represented in this volume with Anthony's above. The printing seems on a par, with the European images being more conservative and less adventuresome than the American. Even so, there are many that are both delightful and interesting.*

1891:8

Jones, Augustine

PARKS AND TREE LINED AVENUES. Publications of the ADVANCE CLUB, Providence, R.I., No. 7. E.A. Johnson & Company, Printers, Providence, R.I., 1891. 8vo, 23 pp.
12 Collotype illustrations from photographs of scenery by The Artogravure Co., Central Falls, R.I. *The only publication by this firm encountered. The collotypes are of a very high quality.*

1891:9

ST. AUGUSTINE IN PHOTO-GRAVURE. Chisholm Bros, Portland, Maine, 1891. 8vo, Oblong.
40 Photogravure plates of St. Augustine views, + Pictorial title page with photogravures. Many of the plates in this are duplicated in Bierstadt's St. Augustine book. The plates were produced by the N.Y. Photo-gravure Co., 137 West 23rd. St, New York, B.F. Upton of St. Augustine, Florida, is credited with the negatives. *This book compares more than favorably with Bierstadt's venture of the same time period. Where Bierstadt's Artotypes appear flat and lifeless, these photogravures are full of contrast and a rich and detailed tonal range.*

1891:10

Sellers, Alfred

ILLUSTRATED CATALOGUE AND PRICE LIST OF PHOTO ENGRAVING SUPPLIES AND PROCESSES, FOR ZINC AND COPPER ETCHING, &c., &c. Alfred Sellers, 58 Fulton Street, New York, [ca. 1891]. 12mo, 34 pp. Page 21 references a date of October 1891.

1 Half-tone of a portrait using Heimbecker's Ruling screen. Plus numerous wood engravings of tools and supplies. Wolfe's screens are also listed for sale. *Catalogues of photo-engraving supplies during the 19th century are very uncommon and are valuable for the materials they detail.*

1891:11

Tilson, John Quillin, Editor

YALE '91 CLASS BOOK. Price, Lee & Adkins Co., Printers, New Haven, 1891. 8vo, 196 pp.

1 Collotype (Artotype?) (fold-out) of the entire class posed on a building's steps. Meriden Gravure Co., Meriden Conn., has an ad opposite page 180, in which is offered Arto-type as a specialty. *Meriden Gravure remains in business, but no longer in Meriden. At this point, it was a small producer of collotype illustrations; very few products have come to light.*

1891:12

Whitney, Ernest (poems). Sanford, W. H. (pictures)

PICTURES AND POEMS OF THE PIKE'S PEAK REGION, Ernest Whitney, Colorado Springs, Colorado, 1891. 8vo oblong, Title page, 12 Plates +12 Tissues with poems printed.

12 Photogravure illustrations from photographs of scenery in the Rocky Mountains. *The photographs by Stanford are not at all like Jackson's and offer a refreshing change from the same views usually encountered. The photogravures are by the NY Photogravure Co., this time cited as Photo-Gravure Co.*

1891:13

Williams, Dr. J. L.

GRAY'S ELEGY AND ITS AUTHOR, Nims and Knight, Troy, New York, 1891. 8vo, oblong, 41 pages, +16 plates.

16 Photogravure plates with 18 illustrations from photographs of English scenery and Genre scenes. Numerous Half-tones from photographs. Printed by the New York Photogravure Co., New York, and by Kurtz, New York. *This James Leon Williams book is the smallest of the three with photographs that he published. His appropriation of P. H. Emerson's style becomes evident in this publication. Some of the gravures are very nice and one or two are extremely beautiful.*

1891:14

SALEM PAST AND PRESENT, Almy, Bigelow & Washburn, Salem, Mass., 1891. 12mo, oblong, Paper wrappers with string tie, Title page, iv, 16 plates.

16 Collotypes from photographs of views of the town, some two and three images to a plate. Printed by Fred H. Allen & Co., "Heliogravures", Boston. *These collotypes, by Fred Allen in another guise, are very nice.*

1891:15

SARATOGA, A. Wittemann, New York, 1891. 12mo, oblong, titled cloth folder, with accordion plates.

12 panels of Albertype illustrations from photographs around Saratoga, New York, some composites. Printed by The Albertype Co., 67 & 69 Spring St., New York. *An example of the accordion fold using albertypes, a style not as common as the standard view book.*

1891:16

THE ARTIST PRINTER. Three issues, 1 pub. by J.E. Mangan, St. Louis, 2 Pub. by A.C. Cameron and Co., Chicago and St. Louis; J.E. Mangan, St. Louis and A.C. Cameron, Chicago and St. Louis, 1891. Folio.

Three issues, not consecutive, bound together. Much trade talk, particularly general printing, with some photomechanical news. Interesting trade journal. This copy was withdrawn from the Childs-Drexel Home for Union Printers, a retirement home in Colo.

4 Specimen Half-tones by various companies, + others in the text and 1 in an ad. Prints by J.E. Mangan Printing Co., Blomgren Brothers & Co., Chicago. J. Mauz & Co., Chicago. Crosscup & West, Phil. Moss Eng. NY. *These trade publications have become almost impossible to find. They are extremely important because they show the contemporary trade activity and the future directions of printing.*

1891:17

NIAGARA FALLS. THIRTY-SIX FINE VIEWS FROM NEGATIVES MADE ESPECIALLY FOR THIS WORK, unreadable symbol, 1891 (ca.). 4to, Title page and plates.

36 Collotype Illustrations of views of the Falls, many winter views with real charm. This copy found with a promotional newspaper for the Cataract House published for the 1891 season laid in, stains on fly leaves and newspaper match in age. This copy purchased at Libbie & Katie's INDIAN STORE opp. Cataract House, Main Street, Niagara. *This rather contrasty example of collotype has a number of marvelous views of the falls in both summer and winter. Also it includes a silly photograph of tourists in the rubber garb worn to go under the falls. The Newspaper that is laid in contains much local color and was a summer resort printing much like those in summer resort magazines today. The book having been purchased at Libbie and Katie's INDIAN STORE, completes the package.*

1891:18

HANDBILL: REPUBLICAN CANDIDATE FOR MAYOR 1891 EDWIN S. STUART, Philadelphia, 1891 (Feb.). 4to, loose sheet.

1 Half-tone illustration of a portrait photograph of Stuart. Levytype Co., Philadelphia produced the plate from a negative by F. Gutekunst, Philadelphia. *An interesting ephemeral hand bill from the Levytype Co. showing the range of assignments to which these early firms devoted themselves.*

1892:1

(By a Photo-Engraver)

PRACTICAL PHOTOGRAPHY FOR HALF-TONE ENGRAVING, The Inland Printer, Chicago, 1892. 12mo, 11 pages, + 5 pages of ads for THE INLAND PRINTER.

2 Half-tone illustrations from a photograph of THE CHILDS-DREXEL HOME FOR UNION PRINTERS, at Colorado Springs, Colorado. *This relatively early set of instructions in Half-tone indicates that the procedure was somewhat protected by the experienced workers and that the neophyte had few places to turn for instruction.*

1892:2

Adams, W. I. Lincoln, Editor

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER volume XXII, The Photographic Times Publishing Assoc., New York, 1892. 4to., 684 pp.

56 Plates. 25 Photogravures, 26 Collotypes, 5 Half-tones as plates. Weekly journal aimed at both amateur and professional photographers. Plates by NY Photogravure (23), Riffarth, Berlin (1), A. G. Busbuell (1 gravure), Gutekunst (17), Geo. M. Allen (5), Kurtz (1), Weeks & Brill (1), Levy (1), NY PhotoElectrotype (2 newspaper). *This is the third of six volumes of this periodical in this collection. One can see from the above list the wide range of printers represented. A. G. Bushnell, the lithotyper and mezzotyper, has produced a photogravure for one of the issues.*

1892:3

Bowen, Clarence Winthrop, editor

THE HISTORY OF THE CENTENNIAL CELEBRATION OF THE INAUGURATION OF GEORGE WASHINGTON AS FIRST PRESIDENT OF THE UNITED STATES, D. Appleton and Co., New York, 1892. Folio, 673 pages.

102 Collotype plates with photographs from art, statuary, interior views of exhibits, and parade and Presidential arrival in the harbor. From the introduction: "The patriotic zeal and indefatigable work of Edward Bierstadt, in reproducing the portraits, will always be remembered." *This gigantic effort by Bierstadt shows how he devoted himself to varied and interesting assignments. This book was produced as a lavish limited edition to the celebration and besides including the copies of paintings and artifacts, the plates include the entire parade and events of the day in large and beautiful artotypes.*

1892:4

Brothers, A.

PHOTOGRAPHY: ITS HISTORY, PROCESSES, APPARATUS, AND MATERIALS, Charles Griffin and Co., London, 1892. 8vo, 364 pages, 13 pages of photomechanical ads, + a book catalogue.

24 plates in a variety of photomechanical processes, with illustrations mostly from art; included are Woodburytype, Woodbury-Gravure, Pretsche process, Gilbo Gravure, Klic Gravure, Three-Color Collotype, Photolithography, Half-tone, Woodburytype, Woodbury-Gravure, Photogalvanic engraving, etc. *The book is a dictionary of photography with good photomechanical entries and many specimen plates, and is an important resource book for the student of photomechanics at that time. Brothers was a skillful printer, who brought clarity to the explanations of many of the processes. He seems to have gone out of his way to illustrate this volume with a wide range of examples, some of which are not very easily found, such as the Woodburygravures and Pretsch's intaglio gravure process.*

1892:5

Coles, Jonathan Ackerman

ABRAHAM COLES: BIOGRAPHICAL SKETCH, MEMORIAL TRIBUTES, SELECTIONS FROM HIS WORKS, D. Appleton and Co., New York, 1892. 8vo, 267 pages.

9 Artotype Illustrations, one after art, one with 5 photographs and the rest of the house and grounds. E. Bierstadt was the photographer, except for the photographs of the deer, as well as the

printer. *Edward Bierstadt was a friend of Coles and so undertook the photography and the printing of the plates for this book. He also included a short eulogy in the text.*

1892:6

Gibson, Wm. Hamilton

SHARP EYES A Rambler's Calendar of Fifty-Two Weeks Among Insects, Birds, and Flowers, Harper & Brothers, New York and London, 1892 (there is also a 1901 printing). 8vo, 322 pages. Numerous Half-tone plates from art and photographs. *The most startling half-tones are on pages vi-vii where the photograph of eye glasses and a beetle are superimposed directly over the type as if they were directly on the page. This ability to cut text and image in this way was a radical step and was not done to any great extent until the advent of the computer in the last ten years. To do this manually in this way is nearly impossible. Unfortunately, Gibson died relatively soon after this publication; who knows what else he made have had in mind.*

1892:7

Mabie, Hamilton Wright

OUR NEW ENGLAND, Roberts Brothers, Boston, 1892. 4to, oblong, 24 pages.

12 Photogravure illustrations from photographs with "Remarks" drawn by Frank T. Merrill. "Photogravures (Gravure Gilbo) from Nature" by A. W. Elson & Co., Boston. *The Gilbo gravure method was named after Elson's plant manager and was a method using the photo-galvanic method of electrotyping the plate from a matrix rather than etching a plate through a resist. It has been remarked in some past catalogues that this book is short on aesthetic quality, but for others it seems a wonderful example of semi-documentary photography in a period when this is not the norm.*

1892:8

Sponsored by the Milwaukee Real Estate Board

MILWAUKEE. 100 PHOTOGRAVURES, Compliments of Pabst Brewing Company, Milwaukee, 1892, The Art Gravure and Etching Co., Milwaukee, Wisconsin, 1892. 8vo, oblong, 32 pages, 100 plates, 1 ad.

101 Collotype illustrations from photographs of Milwaukee. Printed by The Art Gravure and Etching Co., Milwaukee. (illustrated ad in book). The photographer is not identified, but is possibly H. H. Bennett, who did a Milwaukee project two years earlier, and a copy of the present book is in his library. *The Art Gravure and Etching Co., was one of a number of process houses in the West. It is difficult to plot the courses of these companies, because so little was written about them until late in the 1890s.*

1892:9

CLARK'S BOSTON BLUE BOOK The Elite Private address, Carriage and Club Directory, etc., Edward E. Clark, Boston, 1892. 12mo, 496 pages.

1 Collotype from a photograph in an ad, 1 Half-tone from art with two colors in an ad for The Art Publishing Company (formerly the Boston Photogravure Co., Consolidated Oct. 1, 1891 under the new name), The Art Publishing Company, offices in Gardner, New York, Chicago and Boston. *This Blue Book is noteworthy for the ad it contains explaining the business history of this New England Co.*

1892:10

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. Jan. 8, March 6, 1892., Boston Museum of Fine Arts, Print Department, printed by Alfred Mudge & Son, Boston, 1892. 8vo, 98 pages.

(Xerox copy). Detailed catalogue of exhibit with descriptions of all processes, including many historical exhibits. All planographic, intaglio, and relief processes, and many obscure methods, are covered.

1892:11

SUNLIGHT PICTURES HARTFORD, J. H. Eckhardt, Hartford, Conn., 1892. 8vo, oblong.
35 Artotype illustrations from photographs of Hartford. Printed by E. Bierstadt, New York. *This is one of three books from this period that have the same stylistic production. At this point it is thought that F. A. Ringler formed the Artotype Publishing Co.---presumably this would have been in partnership with Bierstadt.*

1892:12

THE HARVARD PORTFOLIO 1891-92, Vol. III, Students of Harvard University, Cambridge, 1892. 8vo oblong, unpagged.
29 Albertype Illustrations from photographs of the graduating class, faculty, campus views, clubs and sports teams. Many have multiple images per illustration. The prints are by the Forbes Lithograph Co., Boston (uncredited) but they have a full-page ad in Albertype in the back of the book. *The earliest class books in the United States with photomechanical plates start about 1885. It was not until this time that they began to be published with any regularity, and by the turn of the century the collotype companies were doing a thriving business in them.*

1892:13

THE UNION LEAGUE OF PHILADELPHIA, 29TH ANNUAL REPORT, Union League, Philadelphia, 1892. 8vo, 71 pages, 1 plate.
1 Phototype illustration from a photograph of the front of a building printed by Gutekunst, Philadelphia.

1892:14

FRANK LESLIE'S ILLUSTRATED WEEKLY, No. 1895, Vol. LXXV. January 9, 1892, Frank Leslie, New York, 1892. Folio, 392-410.
1 Half-tone from art (THE RACE ON THE PLAINS by Dan Smith) with litho color overprints. Plate made by Kurtz, New York. *This large half-tone illustration with what seem to be Ben Day screen color tints, appeared shortly before Kurtz went to Germany to invest in Vogel's three-color half-tone method.*

1892:15

SUN AND SHADE. AN ARTISTIC PERIODICAL. Vol. V, No. 51, November, 1892, N. Y. Photo-Gravure Co., New York, 1892 (Nov.). Folio, Wrappers, unpagged.
8 Photogravure illustrations, 3 from art, 5 from photographs. The New York Photogravure Co., 137 West 23rd St., New York, published and produced the plates.

1893:1

Arnold, C. D.
THE WORLD'S COLUMBIAN EXPOSITION. PORTFOLIO OF VIEWS Issued by the Department of Photography. National Chemigraph Co., Chicago and St. Louis, 1893. 8vo, oblong, title page, + 36 plates with text.
36 "Chemigraph" Half-tone (duo-tones) illustrations from photographs of the Exposition grounds. Plates by the National Chemigraph Co., "Cbemigraph patented March 21, 1893." *The Chemigraph patent was nothing more than the displacement of the printing screen slightly out of register and printing in a second color. This, of course, is the beginning of duo-tone printing.*

1893:2

Lincoln Adams, W. I., ed.

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1894, The Scovill and Adams Co., New York, 1893. 8vo, 417 pages, +143 pages.

2 Photographs, 1 albumen print, 1 collodion. 1 **Three-color Half-tone** of a photograph of a stuffed bird. 1 Albertype, 1 Phototype, Numerous Half-tones, 1 Two-color Half-tone. The three-color by **Coloritype Co.**, New York. *The Three-color Half-tone by Kurtz' company was one of the first three that have so far been identified as having been produced in publications in 1893. His patent was overturned and his printing company was eventually taken over by his later partner, F. A. Ringler.*

1893:3

ALBERTYPE COMPANY BROCHURE (Front cover missing), The Albertype Company, New York, 1893. 8vo, 5 leaves + rear cover, ribbon tie.

Sales brochure advertising the Albertype Company and the type of souvenirs they publish, particularly as it relates to businesses in the Chicago area during the 1893 World's Fair. Prices are given for various sizes and numbers of plates.

4 Albertype plates as extracted from Albertype view books scenery and portraits. Rear Cover is an Albertype collage of 12 Albertype view books. The Albertype Company, 67 & 69 Spring Street, New York. *This very fine small catalogue by the Albertype shows how pervasive their promotion of view books was in the United States. Here they are advertising to the Chicago businesses, but obviously they were active throughout the country, witness the number of books published by them.*

1893:4

Bartlett, Mrs. N. Gray

MOTHER GOOSE OF '93. Joseph Knight Company, Boston, 1893. 4to oblong.

10 Photogravure plates on tissue. Title page and intro have photo vignettes, and the 8 rhymes with photographs are hand lettered. The NY Photogravure Co. produced the plates and are identified on the Miss Muffett plate. *This is possibly the most exquisite use of tissue photogravure in the United States. This extremely delicate volume could never have been handled by children because they would destroy it. It can hardly be looked at today, considering the gravures are only tacked down on the binding edge. The luminosity of these plates is superb. The photographs by Mrs. Bartlett are wonderfully charming and not at all cloying. Her abilities as a photographer of children are perfectly demonstrated in these re-enactments of Mother Goose rhymes.*

1893:5

Beech, F. C. and Barnes, Catharine Weed (editors)

THE AMERICAN AMATEUR PHOTOGRAPHER, Vol. V, Outing Company, Limited, New York, 1893. 8vo, 594 pp. In July Alfred Stieglitz became editor when Catharine Weed Barnes married and moved to England. He still maintained his position with the Photochrome Eng. Co. This is his first editorial position.

2 Photogravures, 3 Collotypes, 1 Duo-tone Half-tone in two colors, 2 Half-tones with color, numerous half-tones all from photographs. 1 Photogravure by NY Photogravure Co., 2 Phototypes by Gutekunst, Many half-tones Photochrome Engraving Co., New York. *This journal was the start of Alfred Stieglitz's editorial career: he joined this publication as an editor in July of this year. He began to change the direction of this magazine by becoming more "selective" in what would be included as good photography. Two of his pictures are reproduced in very interesting ways: one, a portrait, is a half-tone with dull inks in two slightly different colors, so beautifully done that when first seen it could easily pass as a fine collotype; the second*

is a half-tone of cows printed in a maroon ink over a golden yellow tint block. I believe this shows that while he was at the Photochrome Engraving Co. he was actively trying ideas in printing of photographs to his high standards, but using the half-tone to do it. There are also examples of this type of printing in *THE PHOTOGRAPHIC TIMES* of 1894 by his company.

1893:6

EGYPTIAN MOTHER AND SON (From a set of 16 trade cards in MoLaughlin's Coffee packages.), W. F. McLaughlin & Co., Chicago, 1893. 5 3/8" X 6 7/8."

1 Chromolithograph from a photograph, from a series of 16. Image in grain with line Ben Day (?) tints. Produced by The Knapp Co., New York. Another example of this form of souvenir printing. The images are interesting because of their overlap of photography and coloring. A whole area yet to be explored, an adjunct to the chromolithography business.

1893:7

MARINE VILLA, SEASON 1893, CAPE MAY, N.J., 1893. 12mo. embossed wrappers, unpagged.

Numerous Half-tones in the vignetted style from art and seaside photos within printed borders and wrapped text. At least eight ink colors and gold leaf. Produced by The John M. Rogers Press, Wilmington, Del. This little booklet, done with an extravagant use of color, vignetted half-tone, etc., speaks to the extravagant design sensibility of the turn of the century. A more decadent little promotional item would be hard to find.

1893:8

THE PIKE'S PEAK REGION, COLORADO, Chas. S. Lee, Denver, Colorado, 1893. 8vo, oblong, title page and one page of text, +18 plates.

18 Albertype plates from photographs of Rocky Mountains scenery, many composites. The Albertype Co., New York, produced the plates from negatives by William Henry Jackson (uncredited). Another typical Albertype album, but this one contains photographs exclusively by Jackson.

1894:1

Edison, Thomas A.

THE KISS, Kinetoscope flip book. NP, [ca. 1894]. 32mo Half-tone flip book of the Kinetoscope film THE KISS. The marvel of relief half-tone meets the marvel of the moving picture in this tiny Edison flip book. Unfortunately the covers are missing so that we have no idea when it was produced other than it contains a short film titled "The Kiss", which was one of the earliest Edison kinetoscope films done in East Orange, New Jersey.

1894:2

Irving, Washington

RIP VAN WINKLE, Joseph Knight Co., Boston, 1894. 8vo, 49 pages, +24 plates.

24 Photogravure illustrations from photographs of Catskill Mountain scenery. Plates are uncredited, but by the Photo-Gravure Co., New York. See SUN AND SHADE Vol. 5 for image from this book reproduced. This very fine group of Catskill photographs was very likely photographed by Ernest Edwards. A small photogravure of his is published in *The Photographic Times* (1894) that clearly is from this series. This book is interesting from another point of view: the photogravures are not listed in the plate list, many of the plates listed are not in the book, and the edition seems rather stitched together. All examined copies of this book are like this one. Many of the best photomechanical books of this time period were productions of the Joseph Knight Co.

1894:3

Merrill, Henry W., Mgr.

SOUVENIR OF THE ROYAL POINCIANA, PALM BEACH, U. Grant Duffield, New York, 1894. 8vo, oblong, Pictorial paper wrappers, 120 pages.

40 **Albcrtype** illustrations from photographs of Florida scenes. Produced by The Albcrtype Co., 67 & 69 Spring St., New York. Ad on page 88. *An elaborate group of images are collected in this hotel advertising book. It serves to show many of the benefits of a Florida vacation, unlike many of the souvenirs that just tend to show the fancy hotel real estate.*

1894:4

THE PHOTOGRAPHIC TIMES AND AMERICAN PHOTOGRAPHER, Volumes XXIV & XXV. The Photographic Times Publishing Association, New York, 1894. 4to, 2 Volumes in 1, 416 pp., + viii; 424, +viii. Weekly publication. The major picture is a three-color collotype by Ernest Edwards from three negatives of Rhododendrons in the Brooklyn Botanical Gardens, published Dec. 7, 1894.

40 Illustrations as frontispieces. 32 Photogravures, 11 Collotypes, 5 Half-tones, 1 Colloidol print, 1 3 Color Chrome Gelatin (Collotype) print. The prints are by NY Photogravure, Gutekunst, Meriden Gravure Co., Photochrome Eng. Co., The Albcrtype Co., E.C Meinicke, Heliograph & Photo materials Co., Providence Heliograph Co. H. R. Blaney, Boston made his own negative and photogravure. *This magazine always produced a fine set of examples of photography throughout the year with its weekly frontispiece. This year is no exception; however Ernest Edward's color photograph in the Botanical Garden in Brooklyn is a monumental achievement for this time. The picture was taken outdoors in variable light, not indoors like all the other color photographs of the time, and its color rendition is exquisite.*

1894:5

Randall, Herbert

ELM CITY, PICTURE AND VERSE, Herbert Randall, New Haven, Conn., 1894. 8vo, unpagcd. 23 Collotype illustrations, 13 full page, 9 vignettes, 1 art, from scenery around New Haven, Conn. Randall's photographs and verse. The Prang Press, Boston, printed the book. *The Prang Co., possibly America's premier chromolithographer, also produced collotypes. At one time in the late 1870s they referred to them as "Alberto-types." This book demonstrates their abilities and also is of secondary interest because of its attempt to blend type and picture, similar to what Gibson did so much better in Sharp Eyes (1892:6).*

1894:6

Sarony, Napoleon

SARONY'S LIVING PICTURES First Series, Vol.1, No.1, October, 1894, A. E.Chasmar & Co., New York, 1894. 4to, Pictorial wrappers, Title page and 11 plates.

11 **Half-tone** illustrations from staged photographs of famous paintings and photographs, some in two colors. **Photo-Chrome Engraving Co.**, New York, executed the plates. *This wonderful piece of kitsch was probably in the shop of the Photo-Chrome Co. just as Stieglitz was contemplating his departure. It appears that there is more to his involvement in this company and the experiments in half-tone that took place during his tenure there than has yet been investigated. This collector's favorite photograph is the nude Sandow posed as the DYING GLADIATOR on a leopard skin rug, printed in blue-green.*

1894:7

Volkmer, Ottomar

DIE PHOTO-GALVANOGRAPHIE ZUR HERSTELLUNG VON KUPFERDRUCK UND BUCHDRUCKPLATTEN NEBST DENDAZU NOTHIGEN VOR- UND NEBENARBEITEN.

ENCYKLOPADIE DER PHOTOGRAPHIE HEFT 6., Wilhelm Knapp, Hall A.S., Germany, 1894. 8vo, wrappers, 94 pp.

1 Photogravure portrait of Pretsch, 2 **Photogalvanographs** from Pretsch plates, one intaglio, one relief (both art), 2 **Mariot Photo-Galvanogravures**, one of scenery from 1869, one a map, 3 half-tones by Husnik, one from art, 2 from life. This is a history of Photogalvanography by Pretsch, with full instructions and contemporary uses as well as discussion of other modifications, such as Mariot's. *This important book discusses Pretsch's contributions. It also has a wonderful portrait of the man in photogravure, as well as sample plates. There are also two samples of Mariot's process, one a photogravure plate produced in 1869 and printed from here.*

1894:8

Williams, James Leon

THE HOME AND HAUNTS OF SHAKESPEARE. STRATFORD EDITION, Charles Scribner's Sons, New York, 1894. Folio, XIX +120 pp. + plates. This is the second edition, the first having 45 photogravures.

15 Chromolithographs from watercolors, 30 **Photogravure** illustrations from photographs. No printing company is credited, but the other Williams books were done by the New York Photogravure Co. *Williams produced three very fine books of photogravures from his photographs. This book is his most commanding work, with large and lush photogravures. The other two books were printed by the NY Photogravure Co., but no printer has ever been identified for this book. The photogravures in this book are some of the best commercial plates done in the 1890s.*

1894:9

Wyatt, Marion L., & Gray Bartlett, Mrs. N.

A GIRL I KNOW, Joseph Knight Company, Boston, 1894. 4to, 12 leaves of text.

14 **Photogravure** illustrations from photographs of a young woman in sylvan settings, vignetted and bled to combine on the page with the text. *This book is charming, but no match for her earlier MOTHER GOOSE. The definitive study of women amateur photographers has yet to be done: there were a number in the United States at the turn of the century and they were widely shown and published.*

1894:10

REPORT OF THE SECRETARY OF AGRICULTURE 1893, Government Printing Office, Washington, 1894. 8vo, 608 pp.

9 non-photographic Chromolithographs of fruit, 3 **Heliolithogravure** (crude photolitho) plates of microscopic photographs. Chromos by Forbes, Boston, Heliolithogravures by **The Oreutt Co.**, Chicago. *The Heliolithogravures are an odd and not very attractive procedure. The names created by the printing firms are equal to the later "arama" craze; as in "bowlarama". The chromolithographs by Forbes show the high level of his work.*

1894:11

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1895, The Scovill & Adams Co., New York, 1894. 8vo, 438 pp.

1 Photogravure from life, 1 tinted Half-tone from life, 2 Collotypes from life, + numerous Half-tones. Article: "Chromo-Printing By Heliogravure" by Col. J. Waterhouse, about inking gravure plates by hand in multiple colors. E. C. Meinecke NY (Photogravure), Photochrome Eng. Co. NY (tinted Half-tone), F. Gutekunst Co., Phil. ("Steam Press Gelatin Print"), The Albertype Co. NY (Albertype).

1894:12

Hinton, A. Horsley

A HANDBOOK OF ILLUSTRATION, G. Gennert, New York, 1894 (ca.). 8vo, 120 pages, + 16 pages of ads.

1 Photogravure from art, + numerous half-tone and line engravings from art and photographs. N.Y. Photogravure Co., New York (Photogravure). *One of the first detailed explanations of the photomechanical methods for the working commercial artist.*

1894:13

SUN AND SHADE. AN ARTISTIC PERIODICAL, MAY, 1894, volume VI, NO. 9, N.Y. Photo-Gravure Co., 137 West 23rd St., New York, 1894 (May). Folio, Wrappers, VI,VI, +8 plates.

8 Plates, All Listed as Photogravures (The "Golden Fleece" ship photo appears to be a collotype), 6 from photographs and 2 from art. 1 issue of Magazine. Ads for 250 Colombian Expo Photographs in lantern slides, Photographs, Half-tone cuts, Photo-gelatins and Photogravures. +ad for 3rd edition of "Twelve Photogravures", at \$3.00.

1894:14

SVENSKA NATIONALDRAGTER, P.A. Lindberg & Co., Chicago, 1894. 8vo.

19 (of 20) Photochromolithographs from photographs of people in national costumes of Sweden and Lapland. Algot E. Strand executed the photolithographs and his copyright appears on each.

1895:1

Brewster, F. Carroll

FROM INDEPENDENCE HALL AROUND THE WORLD. The Levytype Company, Philadelphia, 1895. 12mo, 214 pp. Publisher's Preface by Louis Levy.

76 Half-tone illustrations from photographs collected on the trip, mostly in Asia and India. *The Levytype Co. was an active publisher as well as a producer of printing plates. Louis Levy published a number of books throughout the 1890s.*

1895:2

Brine, Mary D.

LITTLE LAD JAMIE, E. P. Dutton & Co., New York, 1895. 8vo, 50 pages.

7 (of 8) Photogravure illustrations from photographs printed on tissue and tipped on. *This charming little book is another good example of tissue photogravure printing. Some of the photographs in this book also have a very natural charm. The photographs are by Emma Justine Farnsworth, an important American amateur at the turn of the century. She is credited as the photographer in another book that uses these same pictures, SUNSHINE AND PLAY-TIME, published in 1893.*

1895:3

CATALOGUE OF MR. LOUIS R. EHRLICH'S COLLECTION OF PAINTINGS OF THE DUTCH AND FLEMISH SCHOOLS, Fifth Avenue Art Galleries, 366 Fifth Ave., New York, 1895. 4to, Paper over boards, unpagged. Sales catalogue for 94 paintings on January 22 and 23, 1895.

1 Three-color Collotype, 12 (out of 13) photogravure illustrations from paintings all by the New York Photogravure Co., New York. *This example of an auction catalogue has a reproduction of a Dutch painting done in three-color collotype which shows again the state of this art in its earliest stages. Though not at all perfect it makes the photogravure reproductions in tone look totally useless. Color in art reproduction, was only possible before this by creating multiple masked plates printing in multiple colors. This plate represents early attempts to reproduce paintings*

through color photography.

1895:4

Chandler, Charles F. and Harrison, Frederick J., editors

ANTHONY'S PHOTOGRAPHIC BULLETIN. Vol. XXVI, 1895, E. & H. T. Anthony & Co., New York, 1895. 8vo, 412 pages.

6 Aristo/Platino prints from photographs. 3 Three-color Half-tone prints, one from nature, one from nature tinted and one from art. Macfarlane Anderson's "Phusochrome", "Afar in the Forest" is one. 1 Photogravure from Photo. Phusochrome printed by Albany Engraving Co., Albany, N.Y. Photogravure by E. C. Meinecke & Co., NY. Color by Photo-Chromotype Co., Phil., & Binner Engraving Co., Chicago. Starting with the February issue a regular section "PROCESS WORK" appears written by Stephen Horgan. The article "Father of Half-Tone" pp 136-8 discusses Von Egloffstein and Sartain. *Here is an important historical account of Von Egloffstein's Half-tone patent and business, and the only known photograph of him. The actual carte-de-visite image that this is from is now in the Mertle collection at the University of Minnesota. Anderson's attempt at color photography called a "phusochrome" is primitive and poorly executed. To see a really good color photograph, one need only examine Ernest Edwards color image in the 1894 PHOTOGRAPHIC TIMES (1894:4).*

1895:5

Cockrell, Thos. J.

THE MEXICAN NATIONAL RAILWAY VIEWS, SERIES NO. 1. PHOTOGRAPHS IN BLACK, Thos. J. Cockrell, Laredo, Texas, 1895 (ca.). 32 mo.

12 Albertype Illustrations from photographs of Mexican life. Printed by The Albertype Co., 67 & 69 Spring Street, New York from negatives by Thos. J. Cockrell, Laredo, Texas.

1895:6

Georg, Henri (Editeur)

ARCHIVES DU MUSEUM D'HISTOIRE NATURELLE DE LYON. Tome Sixieme. Libraire de la Faculte de Medecine et de la Faculte de Droit, Lyon, 1895. Folio, 250, +15, +31, +7 pp. 4 Articles, 2 illustrated photographically. "Missions Scientifiques En Transcaucasie Asie Mineure et Syrie, 1890-94, par M. Ernest Chantre" and "Le Rhinoceros de Dusino, par le Dr. Federico Sacco."

43 Plates; 27 Plates are photographic, either Collotype or Photogravure, with multiple-image portraits. The second article has 4 Collotype plates of a Rhino skeleton fossil. Photogravures are by Lemerrier, the collotypes by Lumiere or Bellotti. *The many images of Kurds, Turks, etc., are simple but striking. The use of both photogravure and collotype show the standards represented at that date.*

1895:7

Hendley, Thomas Holbein, C.I.E.

HANDBOOK OF THE JEYPORE MUSEUM, WITH SIXTEEN FULL-PAGE ILLUSTRATIONS, PHOTO-CHROMO-LITHOGRAPHED BY W. GRIGGS FROM WATER-COLOUR DRAWINGS BY INDIAN ARTISTS. Calcutta Central Press Company, Ltd, Calcutta, 1895. 8vo, 126 pp.

16 Plates; 3 Collotypes (one in tints), 2 floor plans, and 11 Photo-chromo-lithographs. The collotypes are photographs of the building exterior and two interior views of the displays. The eleven chromos are of objects in the museum that have been drawn in watercolor by Indian students. *W. Griggs first demonstrated and published his results in 1868. He wrote about his process in THE PHOTOGRAPHIC NEWS. During the 1870s-80s and 1890s he published a number of books using photolithography to copy rare manuscripts, books and illustrations. He*

does not seem to have published his photo-chromo-lithographs using photographic images. The collotypes here are assumed to be by him.

1895:8

HISTORIC BOSTON, Charles Pollock, Boston, 1895. 12mo, oblong, unpagged.

16 Photogravure illustrations, 15 from photographs of Boston, 1 from art. The preface states that these are from copper plates directly from negatives. The plates appear to be varnished. *Pollock, in his introduction to his publications, stated that the photogravures contained within were from copper plates. These plates were printed differently from anyone else's in the United States in that they were on very highly glazed paper that produced a unique print surface.*

1895:9

THE LITTLE FOLKS PAPER. Vol. IX, No. 25 June 24, 1895 to Vol. XI, No. 51, Dec. 20, 1896, Jesse H. Leonard, Albany, New York, 1895/6. 8vo, unpagged, each issue 1 folded sheet. Sunday School paper. Each issue on front and back is in color, usually three-colors over black line cuts. June 2, 1895 Half-tones are used. December 1, 1895 appears to be a **Three-color Half-tone** of art. 23 Issues produced with this process, which was abandoned after June 7, 1896. *This Sunday school paper is very interesting: here the printer decided to switch from multiple color tints to reproductions of the art in three-color half-tone. The latter was obviously extremely difficult to control, because the printer abandoned the process after 23 issues and resumed the old methods.*

1895:10

Lux Engraving Company Advertiser, Lux Engraving Company, Boston, 1895 (ca.). 8vo, single folded sheet, 4pp. An advertiser selling the company's services in supplying half-tone engravings already premade or made to order. The price for an electrotpe of a half-tone approx. 3"x4" was \$3.00.

5 Half-tones from photographs and art, 6 photoengavings from art. Lux Engraving Co., 185 Summer St., Boston. *The Lux Company was active in the Boston area during the 90s. Like all advertisers, this gives a picture of costs, how these cuts were sold and disseminated, and the activities of such companies.*

1895:11

NEWGATE OF CONNECTICUT AND OTHER ANTIQUITIES OF AMERICA, S.D. Viets, Copper Hill, Conn., 1895. 16mo, unpagged.

21 Collotype plates from art and photographs of the prison and other sites, some have multiple images on pages. Meriden Gravure Co., Meriden Conn., here advertised "Artotype a specialty." *This little souvenir is the only book so far to surface by this company. The Yale yearbook for 1891 (1891:11) and some prints in THE PHOTOGRAPHIC TIMES are the few things already noted from this firm. By the 1950s this company was one of the pre-eminent printing businesses in the United States. Today it has been absorbed into the Stinehour Press.*

1895:12

Sawyer, J. R. (Late Director of the Autotype Works)

THE "A.B.C." GUIDE TO THE MAKING OF AUTOTYPE PRINTS IN PERMANENT PIGMENTS. Third Edition, The Autotype Company, London, 1895. 12mo, 101 pages, + 19 page catalogue of the Autotype Co.

1 Carbon print (single transfer) from a photograph, 1 Collotype (Sawyer's Process) from a photograph of a Carbon printing setup. *This little book went through a number of editions, and served to instruct photographers in the methods of produoing carbon prints. The book of secondary interest because of the "Sawyer" collotype print.*

1895:13

Shakespeare, William

THE DALLASTYPE DOUBLE TEXT SHAKESPEARE, THE TEMPEST. WITH INTRODUCTION BY F. J. FURNIVALL, M.A., George Redway, London, 1895. 4to, unpagged with extra ads. The Tempest published as part of the whole of Shakespeare that was to be Dallastyped. Ads also for other Dallastype productions related to Shakespeare. Some to be published by Duncan C. Dallas, The Dallastype Press, 5 Furnival Street, London. The whole book is Dallastyped in line. *Another interesting enterprise of Duncan C. Dallas, the former manager of Pretsch's Photo-Galvano-Graphic Co., and a continuous thorn in the side of Pretsch's supporters. It appears here that Dallas was producing a full set of Shakespeare with his photo-engraving process, the Dallastype. The ads at the back are particularly of value because they show his business interests, which were still considerable 40 years after his involvement with Photogalvanography.*

1895:14

SOUVENIR OF ROCKVILLE, CONN., INDELIBLE PHOTOGRAPHS, Arthur R. Newell, Rockville Conn., 1895. 8vo, oblong, wrappers with ribbon tie. 22 Plates + 1 Collotype in cover, Collotypes both single and multiple per page, of town views, citizens, etc. *This late view book looks very much like a Wittemann enterprise except that on the title page it states that it was printed in Gardner, Mass. The printing company is unidentified. An odd example unlike any other Gardner book seen.*

1895:15

Stoddard, S. R.

CAMP LIFE, Twelve Photogravures from Original Photographs by S. R. Stoddard, Joseph Knight Company, Boston, 1895 (ca.). 4to, oblong, Photogravure title on cover, +12 plates. 12 Photogravure plates with 18 illustrations from photographs of Adirondack scenery. 1 Photogravure from a photograph pasted down to cover as title. Printed by the N.Y. Photo-Gravure Co., N.Y. *This, by far, is Seneca Ray Stoddard's most important book: it contains most of his best examples, and the photogravures are wonderfully printed. It shows that he was more interested in capturing the actual feel of the place and its people than in presenting the standard tourist fare that most other photographers would produce. Few copies of this remarkable book are known, which leads one to believe all of his books were produced in very small editions.*

1895:16

WHITE AND FRANCONIA MOUNTAIN SOUVENIR, Charles Pollock, Boston, 1895. 8vo, oblong, unpagged. 24 Photogravure illustrations from photographs of White Mountains scenery. The plates appear to have been varnished. *This second Pollock book is the only other publication of his known. Both publications appear in the same year and so it is possible that his was a short-lived enterprise.*

1895:17

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, Edward L. Wilson, New York, 1895. 8vo, 188 pages, + 82 pages of ads. 1 Three-color Half-tone, 1 Three-color Collotype, 1 Photogravure, 1 Phototype, 1 Collotype, 1 Ives process Half-tone (in the text), 1 Half-tone by Austin's Adamantine Copper Process. Detailed accounts of the workings of various processes. *Wilkinson's book was one of the standards in the field of photomechanical printing and went through a number of editions, with varying plates. The present one is of interest because of the two color prints that are present. The first is a three-*

color half-tone by Dr. R. D. Grey, of New York, who was an antagonist of Frederick Ives because of his contention that he, Grey, was involved in three-color photography before Ives. This very fine outdoor photograph shows that he had mastered a very difficult medium at a very early date. The other image is of a fan produced in three-color collotype by Ernest Edwards. This image is not as accurate as the scene in the Brooklyn Botanical Garden from 1894, but is still an important early example.

1895:18

Wittemann, A.

THE UNITED STATES OF AMERICA. Illustrations by the Albertype Company from Recent Negatives of the Most Noted Scenes of Our Country, A. Wittemann, Publisher of American Views, 15 Lighthouse St., New York, 1895. 4to, oblong, Title page, +100 plates. Stamped on Cover: THE UNITED STATES. ONE HUNDRED ALBERTYPES.

100 Albertype illustrations from photographs, mostly one to a page, some composites, printed in various ink colors. *This compendium volume pulls images from a wide range of albums published by Wittemann, thus giving us a tantalizing look at the range of this company's production.*

1895:19

Woodbury, Walter, editor

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1896, The Scovill & Adams Company, New York, 1895. 8vo, 370 pp.

1 Photogravure from nature "A Wet Day on the Boulevard", 1 tinted Half-tone from Nature, 1 **Three-Color Litho Half-tone**, 1 Half-tone using Levy's new screen. Plus numerous Half-tones by many companies. Two articles of Photomechanical interest: "Practical Color-Process Work" by J. Horace McFarland about Kurtz, and "An Improvement in Half-Tone" by Max Levy about a line screen of a different number of lines. Both have sample plates. E. C. Meinecke Co., N.Y. (Photogravure), Photochrome Eng. Co., N.Y. (tinted half-tone), **Coloritype Co.**, N.Y. (three-color), etc. *This yearbook is useful for its article about Kurtz and his Coloritype Co. by its manager, Horace McFarland. Also, reference is made to the quality of Kurtz's work in relief color printing versus planographic color printing, and here we have an example from stone to compare with the earlier example from relief blocks.*

1896:1

Cronenberg, Wilhelm. trans. William Gamble

HALF-TONE ON THE AMERICAN BASIS, Percy Lund & Co., Ltd., London. The Lund Library of Photography, 1896. 12mo, 164 pp., +12 supplemental illus in half-tone.

12 Half-tone plates from photographs and art. Excellent description with very clear explanation of the formation of the dot on the negative and the importance of the shape of the stop and its distance. Plates made by students at the **Practical Institute for Photography and Mechanical Reproduction**, Schloss Gronenbach, Bavarian-Algan. *After reading this explanation of the dot formation theory to create what Ives called "the optical V," an average reader can grasp the concept. This book was one of the first to explain the half-tone method to beginning process workers so that they might grasp the methodology and theory.*

1896:2

Fritz, George

PHOTO-LITHOGRAPHY, G. Gennert, New York, 1896. 8vo, 88 pages, +9 pages of ads, +1 page of paper samples for lithography.

6 Photo-lithographs from art demonstrating different methods. Fritz was Vice-Director of the Imperial State Printing Works at Vienna. Text contains description of the Photochrom (Photochrome) process of Orell Füssli, Zurich. Prints produced by the Imperial Printing Works,

Vienna, Austria. *The Photochrom process was used both in Europe and in the United States and it produced a remarkable image that looked better than an actual color photograph. The tint colors resulted in an image approaching a super-reality, maybe even a sur-reality.*

1896:3

Haynes, F. J.

YELLOWSTONE PARK in Photo-Gravure, F. J. Haynes, St. Paul, Minn., 1896. 4to, oblong, title page, 25 plates.

25 Collotype illustrations from photographs of the park. Book produced by Brown, Treacy and Co., St. Paul. *These collotypes, printed in Minnesota, are good examples of the perfection of the process and its commercial viability across the country. The pictures, as well as the printing, lack the vibrancy of those produced by earlier printers on the East Coast when they were at their best.*

1896:4

Jenkins, H.

A MANUAL OF PHOTO-ENGRAVING, The Inland Printer, Chicago, 1896. 8vo, 129 pages.

1 Three-Color Half-tone with the individual separations. This plate is the Cover plate for the first issue of the periodical BIRDS. Also numerous half-tones in the text. Color plate by the Chicago Colortype Co., Chicago. *This book is the first to discuss the issues connected with three-color relief half-tone.*

1896:5

J. Manz & Company

ENGRAVINGS IN LINE AND HALFTONE, J. Manz & Company, engravers and Manufacturers of Printing Plates, Chicago, 1896 (ca.). 4to., Wrappers (Chromo), unpagged.

Sales Brochure, for half-tone and line work, states company was formed in 1867. Some instructions on inside of rear cover relate to art work for half-tone and line. Numerous Half-tones and line engravings by the company showing the quality of their work. J. Manz & Company, 183-5-7 Monroe Street, Chicago, Ill. *A very fine sample brochure by one of the United States's major half-tone producers.*

1896:6

Morris, O. M.

PICTURESQUE SOUVENIR OF SPIRIT AND OKOBOJI LAKES, O. M. Morris, Spirit Lake, Iowa, 1896. 8vo, oblong, boards with string tie, title page, 50 plates.

50 Collotype illustrations from photographs of scenery and summer resort. Collotypes by The Understock Co., Chicago. *There are few examples from collotype printers other than from the main eastern companies. A number of names are listed by the late 1880s, but few examples come onto the market.*

1896:7

THE PHOTOGRAPHIC TIMES, Vol. XXVIII, 1896, The Photographic Times Publishing Assoc., New York, 1896. 4to, 592 pp. 12 Monthly issues.

20 Plates: 11 Photogravures, 3 Collotypes, 4 Three Color Half tones 1 from art and the rest directly from still lifes, +2 Half tone plates with tints not in the text. Illustrated primarily by the work of talented amateurs such as Stieglitz, Charles Berg, Alfred Clements, and Eickemeyer. Color work reproduced directly to three-color from still lifes. Photogravures: Mienecke, N.Y. Photogravure, Photogravure and Color Co. (Oct.). Collotype: Providence Heliograph Co. Three Color: N.Y. Chromatic Eng. Co., Photo-Chromotype, Philadelphia.

1896:8

STATE CAMP NEAR PEEKSKILL, N.Y., Geo. H. Stone, Canton, 1896. 8vo, oblong, title, Kodak ad, +16 plates.

16 Phototype plates from photographs of activities of this military summer camp, some composites from the "Press of the F. Gutekunst Co., Philadelphia." "To the Kodak is due credit for the photographs from which the illustrations in this book were made."

1896:9

Woodbury, Walter E., (Editor)

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1897, The Scovill & Adams Company, New York, 1896 8vo, 370 pp.

1 Photogravure from life, 1 Tinted Half-tone from Nature, 2 Three-Color Half-tones 1 from nature and one from art, 1 Collotype from nature, 1 "Wood-cut Finish" Half-tone from nature, + numerous half-tones by many companies. Ad for the PHOTOGRAVURE AND COLOR COMPANY, 241 & 243 West 23rd St., New York. Ernest Edwards and Karl Arvidson proprietors. "Having purchased the stock of Plates of the N.Y. Photogravure Co., of 137 West 23d St., we are carrying on the business conducted by them." Photogravure plate making and printing, Photogelatine printing, Three Color printing by the Photogelatine process, color screens, steelfacing. Article of photomechanical interest: "Half-Tone Blocks With Wood-Cut Finish" by Alfred Stieglitz with 2 examples with and without. The various companies producing plates were E. C. Meinecke NY, Photo Colortype Co. Chicago & NY (one with Trade Mark), Providence Heliograph Co.

1896:10

Zander, C. G.

PHOTO-TRICHROMATIC PRINTING, In Theory and Practice, Raithby, Lawrence & Co., Ltd., Leicester, 1896 (ca.). 8vo, 52 pages.

2 plates, one a color chart showing the primaries and secondaries, one a Three-Color Half-tone from a painting. Three Half-tone illustrations from photographs of the plant of A.B. Fleming & Co., ink manufacturers. Theory of three-color printing as well as a short history and discussion of ink types that were suitable. Blocks by Heliochrome Co., Ltd., London. Printed by De Montfort Press, Inks by A.B. Fleming & Co., Ltd, London and Edinburgh. *This and the Jenkins above (1896:4) are some of the earliest publications on three-color half-tone. Zander believed in a totally different ink set than the other early printers. Examples of these prints can be seen in both Burch (1911:3) and in the Arts and Crafts Yearbook.*

1897:1

Broadside for The Albertype Company, The Albertype Company, New York, [ca. 1897]. 11 X 18 open, printed on both sides. A complete ordering information sheet on the costs of Albertype Souvenir Books from 5X7 to 11X14 with 10 to 40 pages. Each size broken down as to cost per book from 500 to 10,000 copies.

1 Albertype of 35 samples of view books by the firm. The Albertype Co., 250 Adams St., Brooklyn (in pencil).

1897:2

Baden-Powell, Sir George

TOTAL ECLIPSE OF THE SUN, 1896. THE NOVAYA-ZEMLYA OBSERVATIONS. PHILOSOPHICAL TRANSACTIONS OF THE ROYAL SOCIETY OF LONDON SERIES A. Vol. 190 (1897), pp 197-204 (Plates 1. 2). Dulau and Co., London, 1897. 4to, wrappers, pp. 197-204, +2 plates.

1 Plate with 4 Collotype illustrations of photographs of the eclipse of the sun. 1 Woodburytype-

gravure illustration of art from the four photographs. *This is one of the few publications to utilize this process.*

1897:3

BIRDS, Illustrated by Color Photography. Vol. I & Vol. II. January to December, 1897, 12 issues, Nature Study Publishing Company, Chicago, 1897. 8vo, 224 pages, 240 pages.

120 **Three-Color Half-tone** illustrations from photographs of stuffed birds. Plates by the **Chicago Colortype Co.**, Chicago Illinois. Magazine designed for children to teach about birds. *This undertaking was the most ambitious three-color work to this date. These plates were also some of the most enduring, still being found in publications into the 1950s.*

1897:4

BREMEN IN ZWANZIG BILDERN NACH DER NATUR AUFGENOMMEN, Verlag von Zedler & Vogel, Kunstanstalt, Darmstadt, 1897. 12mo. Oblong, Title page and 20 plates.

20 Collotype illustrations from photographs of Bremen, dates appear in most images. Printed by Verlag von Zedler & Vogel Lichtdruckanstalt, Darmstadt. (stamped into back cover). *Another example of commercial view book printing and publishing in Europe.*

1897:5

Cave, Henry W.

THE RUINED CITIES OF CEYLON. Sampson, Low, Marston and Company, London, 1897. 4to, 126 pp. Title page: "Illustrated with Photographs taken by the Author in the year 1896."

47 **Woodburygravures** from photographs of scenery, 16 Half-tones from photographs of scenery. The **Woodbury Company** (Eyre and Spottiswoode) produced the Woodburygravures - Half-tones marked "WoodburyCo ES." *The Woodburygravure was used very rarely and the Cave books are the only ones readily found. One of the drawbacks of the method is that the Woodburytype is laid down directly onto the support page and this leads to a tendency for the page to buckle from the tensions created between the gelatin image and the support.*

1897:6

Childs, F. W. (editor)

THE ANCIENTS ABROAD IN 1896, 8vo Oblong.

34 Collotype Plates with 4 photographs from snap shots on each. Many are from early Kodaks. *Views of England and Europe taken by tourists, this being a souvenir of a trip by the Ancient and Honorable Artillery Company of Massachusetts to England and the Continent. The members appear to be Civil War veterans.*

1897:7

Eder, Dr. Joseph Maria (editor)

JAHRBUCH FÜR PHOTOGRAPHIE UND REPRODUKTIONSTECHNIK FÜR DAS JAHR 1897. A.S. Halle, Germany, 1897. 8vo, 604 pp., + 37 plates, +ads.

38 Plates; Heliogravures, Photogravures, Lichtdruck, Driefarbendruck, Autotypie (Half-tone), etc. Of these 1 Heliogravure from an X-Ray of a horned toad, and a portrait of Klic.

1897:8

LUDWIG BAUMAN AND COMPANY, CARPET DEPARTMENT (Pamphlet), Ludwig Bauman and Company, New York, [ca. 1897]. 8vo, Pamphlet, 24 pages.

29 **Three-color Half-tones**, from art (1) and photographs of carpet, linoleum and oil cloth samples. 1 Half-tone (B&W) on back cover. **Photo Colortype Co.**, Chicago and New York produced the plates. *One of the very first uses of the three-color printing method was for salesman's samples of rugs and linoleum because the actual samples no longer had to be carried.*

1897:9

Von Majersky, Adalbert

EINE FRUHLINGSFAHRT DURCH ITALIEN NACH TUNIS, ALGERIEN UND PARIS.

Gebrüder Knauer, Frankfurt, [ca. 1897]. 4to, 230 pp.

4 Photochromolithographs from photographs and 15 Collotype (Crayondruck) illustrations from photographs of scenery. Werner and Winter, Frankfurt and J.B. Obernetter, Munich.

1897:10

NEW YORK STATE SOLDIERS' AND SAILORS' HOME AT BATH, N.Y., A. Wittemann, New York, 1897. 12mo, oblong, title page, 2 pages of text, +22 plates.

22 Albertype plates from photographs around the home, many composites. The Albertype Co., 15 Laight St., New York.

1897:11

PAWTUCKET. Dart & Bigelow, 3 Custom House St., Providence, R.I. 1897. 12mo, wrappers.

48 "Heliograph" (Collotype) plates, many with 4 images. Views of the town. Providence Heliograph Co., 63 Washington St., Providence, R.I. *This company was active in the 90s and seems to have done very little work for publication. The only other view book produced by them is one titled PROVIDENCE, published in the same year.*

1897:12

TRINITY CHURCH BICENTENNIAL CELEBRATION MAY 5TH 1897, "by Authority", New York, 1897. 8vo, 38 pp., + plates.

24 Photogravure illustrations from art and 11 from photographs of a pastor and exteriors of the various church buildings. "Designs and Illustrations furnished by Tiffany and Company New York, A. D. 1897." *The Tiffany Co. must have had a large engraving business at this point. It would be interesting to know if the photogravures were produced by them or contracted out. This is a most unusual example, having been designed and produced by this notable firm.*

1897:13

Underwood, Francis H.

JAMES RUSSELL LOWELL A Biographical Sketch, Houghton, Mifflin and Co., Boston & N.Y., 1897. 8vo, 167 pages.

6 Collotype illustrations, 1 portrait of Lowell and rest views around his home. Same as the 1882 edition with same plates (1882:6), however quality is entirely different because new printing plates had to be made. *The Heliotypes in these two editions shows the range of quality that can result with these processes. The two are printed using totally different papers and inks. Interestingly enough, the later edition has prints of a far richer tonal scale than the first, for in general, the later the printing the more industrialized the quality and the less interesting the printing.*

1897:14

Ward, H. Snowden, and Ward, Catharine Weed (Barnes), Editors

THE PHOTOGRAM AND PROCESS PHOTOGRAM for 1897, Vol. IV, Dawbarn and Ward Ltd. for the Proprietors, London, 1897. 8vo, 384 pp., + 192 pp.

1 Collotype from an Aluminum plate. Some Duotone half-tones in THE PHOTOGRAM as well. Useful information regarding photomechanical printing and printers, primarily in England and the Continent. Some useful historical information as well. *Catharine Weed, while the editor of THE AMERICAN AMATEUR PHOTOGRAPHER, took a trip to England to photograph and vacation. While there she fell in love with H. Snowden Ward, and wound up staying and marrying him. At*

that point in 1895, Alfred Stieglitz was given the opportunity to become an editor at that publication.

1897:15

Woodbury, Walter E. (Editor)

THE PHOTOGRAPHIC TIMES AN ILLUSTRATED MONTHLY MAGAZINE DEVOTED TO THE INTERESTS OF ARTISTIC AND SCIENTIFIC PHOTOGRAPHY, Vol. XXIX. The Photographic Times Publishing Association, New York, 1897. 4to, 592 pp.

15 Special Illustrations,; 13 Photogravures, 1 Four-color half-tone from art, 1 Three-color Half-tone of a stuffed bird. Prints are by the NY Photogravure Co., E. C. Meinecke, W. Sartain & Co., New York, Angerer & Goschl, Vienna, Chicago Colortype Co., Chicago.

1897:16

Woodbury, Walter E., (Editor)

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1898, The Scovill & Adams Company, New York, 1897. 8vo, wrappers, 370 pp. + CXXXVI ads.

1 Photogravure Portrait, 1 Collotype from scenery, 2 Three Color Half-tones from art, 1 Photolithograph with tints from scenery, + multiple Half-tones as plates and in the text. F. Holland Day, Paul Martin, R. Eickemeyer Jr., Alfred Stieglitz are contributors of articles. Photolithograph is an ad seeking buyer for American rights by the FINE ART PRINTING CO., KAUFBEUREN, Bavaria. Photogravure: Photochrome Eng. Co., NY, Collotype: The Albertype Co., NY, 3 Color: The Heintsmann Press, Boston, "Photochrome" by A.C. Austin Eng. Co., Albany. *The sample of the Fine Art Printing Co. looks much like the souvenir books from the turn of the century, such as the Bermuda and Panama Canal view books found below (1900:2 & 1914:3).*

1898:1

BIRDS A MONTHLY SERIAL ILLUSTRATED BY COLOR PHOTOGRAPHY DESIGNED TO PROMOTE KNOWLEDGE OF BIRD-LIFE. Vol. III, January to June, Nature Study Publishing Company, Chicago, 1898. 8vo, 240 pages, 48 plates.

48 Three-Color Half-tone illustrations from photographs of stuffed birds and bird eggs. Chicago Colortype Co., Chic. and New York (Identified on a few plates). *Another of these lavishly color illustrated magazines.*

1898:2

Detroit Photographic Company

NIAGARA, GORGE VIEW OF FALLS #5357. Detroit Photographic Company, Detroit, 1898.

1 Photochrome 6 1/2" X 8 1/2" in black cardboard matt 11" X 14"

1898:3

Johnson, Richard L.

NIAGARA ITS HISTORY INCIDENTS AND POETRY, Walter Neale, General Book Publisher, Washington, D.C., 1898. 4to oblong, 85 pp.

1 Three Color Collotype (on cover) from a painting by Church, 8 Photogravures, numerous half-tones. Some of the photogravure plates were used in the View Book NIAGARA by Ernest Edwards, published by Nims and Knight, [ca. 1890]. The color collotype and the photogravures produced by the Photogravure and Color Co., New York. *This is the point at which Edwards and Karl Arvidsan, his partner, closed shop and started over as the Photogravure and Color Co.*

1898:4

Rinehart, F. A., Official Photographer

AAC COLOR PHOTOGRAPHS OF THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION HELD AT OMAHA, NEBRASKA, JUNE 1ST TO NOVEMBER 1ST, 1898, F.

A. Rinehart, n.p., 1898. 4to, oblong, paper wrappers, title page, +12 plates.

12 **Photochromes** (window mounted) from photographs of the Exposition grounds, including a night view. Photochromes by the **Detroit Photographie Co.**, Detroit. *The rights to the Orell Füssli system of chromophotolithography were purchased in this country in 1897 and this is one of the earliest productions. The Detroit Photographic Co. produced millions of prints during their years in business, but albums by them are rarely seen.*

1898:5

Story, Alfred T.

THE STORY OF PHOTOGRAPHY. Visual Studies Workshop, Rochester, NY, 1974, reprint of the McClure, Phillips & Co., New York, 1898/1902 original. 8vo, 170 pages.

History of Photography, Chapter VIII "Photo-Block Printing" pages 114-124. Mentions that Meisenbaoh process was a modification of the process by Bullock and Swan.

1899:1

Adams, John Coleman

NATURE STUDIES IN BERKSHIRE, G. P. Putnam's Sons, New York, 1899. 8vo, 225 pages, +16 plates.

16 **Photogravure** illustrations from photographs of Berkshire mountain scenery. *This book is one of the most beautiful photogravure productions. The photographs are particularly interesting for their skies with clouds, a sure sign of the use of orthochromatic plates, then just becoming popular.*

1899:2

DEWEY ARCH (loose print), G. W. Stivers, 15 Ann St., New York, 1899.

1 **Albertype** photographic illustration 7 3/16" X 8 7/8" of the Dewey Arch prepared for the parade. Printed by The Albertype Co., Brooklyn, New York. *An interesting image of one of the temporary arches that were put up for parades in New York.*

1899:3

Kirk, May

THE BALDWIN PRIMER, American Book Company, New York, Cincinnati, Chicago, 1899.

12mo, 128 pp.

23 pages using Three-Color Half-tones from art and photographs as well as numerous photoengravings and half-tones from art and photographs.

1899:4

Levytype Co.

ILLUSTRATED CATALOGUE AND GENERAL DESCRIPTION OF IMPROVED MACHINE TOOLS FOR WORKING METAL DESIGNED AND CONSTRUCTED BY WILLIAM SELLERS & CO., INCORPORATED, PHILADELPHIA, PA., U.S.A. Levytype Company, Engravers and Printers, Philadelphia, 1899. 8vo, 354 pp.

272 Plates, mostly half-tones but also photo-engravings from photographs of machinery alone or on the factory floor. *A very extensive catalogue published by the Levys. The show at Temple University considered this as one of their premier accomplishments (cf. Levy Brothers, under Later References below).*

1899:5

Marble, C. C., Editor

BIRDS AND ALL NATURE IN NATURAL COLORS. A Monthly Serial, Forty Illustrations by Color Photography. Vol. VI, June to December, 1899, A. W. Mumford, Chicago, 1899. 8vo, 240 pp, +40 plates.

40 **Three-Color Half-tone** illustrations from photographs of stuffed birds, minerals and some landscapes. Chicago Colortype Co., Chic. & New York, identified on some plates.

1899:6

NIKKO, Shiinbei Suzuki, Hongo-cho 3, Shiba-ku Tokyo (all text is translated from the colophon except for the Title), Japan, 1899 (Meiji 32). 8vo, oblong, Paper wrappers, tied, with Title, +12 plates.

12 **Half-tone (Shashbintoppan)** illustrations from photographs of the Nikko temples. **Shinbei Suzuki (?)** "Printed May 26, Meiji 32, Published May 29, Meiji 32." *Very few early half-tone books appear from Japan. It is known that K. Ogawa produced half-tones as well as his more famous collotypes.*

1899:7

PICTURESQUE NEW YORK, A. Wittemann, New York, [ca. 1899]. 8vo, oblong, title page, +50 plates.

50 **Albertype** plates from photographs of New York City. The Albertype Co., Brooklyn, N.Y., 250 Adams Street. *This Albertype album was issued with 100 and with 50 views. Interestingly this is the only large scale view book on this American city.*

1899:8

PICTURESQUE SHASTA SPRINGS ON THE SHASTA ROUTE OF THE SOUTHERN PACIFIC CO. BETWEEN SAN FRANCISCO AND PORTLAND. np. nd, [ca. 1899]. 8vo, oblong.

16 **Photolithographs** with multiple tint plates. Another copy has had a purchase date of 1899 written in. *This album is fascinating because of the photolithographs and the overlay colors. Some of the images are almost perfectly realized as color photographs (the snow scene) while others are poor.*

1899:9

SUNNYSIDE, and THE PALISADES, N.Y. two postcards in an envelope, The Albertype Co., Brooklyn, [ca. 1899]. 2 Postcards, 5 3/4" x 7 3/4."

2 **Albertype** post cards, hand colored, of Sunnyside, Washington Irving's home and the Palisades above New York on the New Jersey side of the Hudson. *Examples of the Albertype Co.'s move into post cards. Included here is the mailing envelope that came with these cards.*

1900:1

ART WORK OF THE STATE OF COLORADO, Art Photogravure Co., Oshkosh, Wisconsin, 1900. Folio, unpagged. Issued in 12 parts (parts 1-6 here).

100 **Collotype** plates with photographs of Colorado Rocky Mountains scenery, some more than one image to a plate. *At least three printing firms emerged at the turn of the century producing these multi-part books, all using the title "Art Work of -." They flourished for about ten years and then stopped production.*

1900:2

THE BERMUDA ISLANDS, Herrington & Scheihauer, Hamilton, Bermuda, [ca. 1900]. 12mo, oblong, paper wrappers, 18 plates.

21 Half-tone illustrations on 18 plates, from photographs of Bermuda. Each image with multiple color litho overlays (up to 5 colors). *These souvenir books, with the multiple overlays, are so unrealistically colored that they take on an other-worldly quality, much like the earliest photomechanical plates.*

1900:3

Buffalo Bill Cody related Cabinet cards (3), USA, [ca. 1900]. Cabinet card. Photographs mounted to local photographers mounts, all new York state.

3 **Duotone Half-tone** illustrations from photographs. 1 of Cody and Sitting Bull, 1 of Cody and 1 of High Horse. Notman (1885) was the photographer for Cody and Sitting Bull. J. A. Anderson for High Horse (dated in neg. 1900). *These three cabinet cards came from a large group which were on many different mounts. It seems as though the images were produced in large quantities and then when needed were taken to the local photographer where the Wild West Show was currently playing and they were mounted on his cards to be sold at the show. They all look remarkably like actual photographs because of the subtle two color inking and the trimming and glazing.*

1900:4

BURGOS ALBUM DE 24 VISTAS EN FOTOTIPIA. Es Propiedad: Queda Hecho el Deposito Que Marca la Ley, Hauser Y Menet 30 Ballesta, Madrid, [ca. 1900]. 8vo oblong, title page and 24 plates.

24 **Collotype** illustrations from photographs of Burgos.

1900:5

Detroit Photographic Company

5 Postcards, various subjects. 1900, 1902/3.

5 Colored Post Cards of various locations in the United States. *The Detroit Photographic Co. became one of the largest producers of picture post cards in the United States.*

1900:6

Detroit Publishing Company

2 "Phostint" Post Cards of photographs of hotel interior. **Detroit Publishing Co.**, Detroit, [ca. 1900]. *This printing method looks more like a hand tinted card than the usual postcards of the firm.*

1900:7

Garden Path with Spanish Moss and flowers, No Title, No.5417, (mounted to board as issued), Detroit Photographic Co., Detroit, Michigan, [ca. 1900]. Image 7"x 9."

1 Multi-colored **Photolithograph** of a Garden Path with Spanish moss and blooms. This print with a MATT FINISH, unglazed? *This is the only sample this collector has found of an unglazed Photochrome.*

1900:8

Haynes, F. J.

YELLOWSTONE NATIONAL PARK. 53 Post Cards, F. J. Haynes, n.p. (St. Paul), [ca. 1900].

37 **Collotype** post cards in brown ink, 16 post cards (2 hand tinted) in color half-tone. All of Yellowstone sights. *These collotype post cards were printed in Germany, and are indicative of the international competition at the turn of the century.*

1900:9

HISTORIC QUEBEC, Valentine and Son's Publishing Co., Ltd., Montreal, Toronto, New York

and Boston (on Envelope), [ca. 1900]. 8vo, oblong, Wrappers.

24 Collotype illustrations mounted on card, of scenes in Quebec City. *This large souvenir is exactly like the ones being produced by the Albotype Co. at this same time. The mailing envelope served as a means of protecting the book for sale and also made it easy to mail like a post card.*

1900:10

THE DR. HOLBROOK SCHOOL OSSINING-ON-HUDSON, n.p., [ca. 1900]. 8vo, oblong, Title on wrappers, +12 plates.

14 Photogravure illustrations on 12 plates (3 on one) from photographs of the school. Two are folding panoramas. The Harwell-Evans Co., New York. *At this point, commercial photography had deteriorated into banality. The perfection of the photogravure process couldn't save the images. By way of illustration, compare this with the earlier Holbrook school view book (1890:20).*

1900:11

LOCH SHELDRAKE, N.Y., Post Card envelope that expands out as a fan. Laidlaw and Wood, N.Y., [ca. 1900]. 3 5/8" X 6 1/2" closed.

6 Pauels with 1 Collotype each and 2 Collotypes on the front cover all from lake scenery. "Made in Germany." *As with the Haynes post cards (1900:8), this elaborate production was created in Germany.*

1900:12

Mumford, John Kimberly

ORIENTAL RUGS, Charles Scribner's Sons, New York, 1900. 4to, 278 pages.

16 Chromo-Photolithographs from photographs of rugs. Many colors to match the rugs. 8 Artotype illustrations of photographs of rugs. 8 Half-tone illustrations from photographs of rug manufacture. *This superb example of chromo-photolithography shows the high degree of perfection that could be accomplished to produce images that were better and more truthful to the originals than the three and four-color work then available. No printer is identified but very few printers were using the term "Artotype" at this late date. One is tempted to hypothesize that Bierstadt did the plates, but he seems to have done no signed work similar to this. His color work was experimental and his three-color collotypes do not seem ever to have been commercialized. He produced two very interesting books on fine bindings, one in 1899 and one in 1903, but these productions used chromo-photolithography (?) that looks much different from these examples.*

1900:13

PHOTO-CHROMOTYPE ENGRAVING COMPANY, PHILADELPHIA, Photo-Chromotype Company, Philadelphia, [ca. 1900]. 16mo, Embossed wrappers, 4 leaves text. Sales brochure advertising the company's wares: Three & Four Color, Embossing dies, half-tones, brass stamps, etc. Embossed front cover in two colors, art work image of company building on the rear cover. *A very nice small sales brochure for one of the early color printing firms.*

1900:14

Rouse, W.M., F.R.P.S.

NOTES ON THE ROTARY PHOTOGRAVURE PROCESS. Third Edition revised by A. Mills Cartwright, The Autotype Company Ltd., London, [ca. 1900]. 8vo, 39 pp. + 8 plates.

8 Photogravure illustrations from photographs. Description of process, listing of Autotype Photogravure Pigment Papers, plates demonstrate a variety of defects that can occur in the process; Drying marks, Uneven development marks, Newton's rings, Light Halo, Screen mottle, Positive mottle & Sun spots, Moiré pattern, Small dark spots, Serateh marks. *An extremely important little book because the firm shows the various problems that can challenge the*

producer of photogravure printing plates.

1900:15

SOUVENIR OF QUEBEC, n.p., n.d. Sanetuary of Perpetual Adoration convent, Quebec seems to have produced the pamphlet, [ca. 1900]. 12mo, oblong, printed wrappers, +12 plates. 12 Collotype illustrations of photographs around the convent. 5 of the plates show the nuns doing book business including their Photo-gelatin (collotype) operation for making this souvenir. *This is one of the few photogrophs showing a collotype printing studio in operation. The nuns operated in the smallest way possible with a very small etching press.*

1900:16

WIESBADEN, Kaufhaus S. Blumenthal & Co., Germany, [ca. 1900]. 8vo oblong, Title on Cover + 7 plates with tissue guards.
7 Collotype illustrations from photographs of Wiesbaden.

1901:1

Castiglione, Count Baldesar
THE BOOK OF THE COURTIER. Translated by Leonard Ecksteiu Opdycke. With Seventy-one Portraits and Fifteen Autographs Reproduced by Edward Bierstadt, Charles Scribner's Sons, 1901. 4 to., 439 pp. No. 322 from an edition of 500.
71 Collotype illustrations from art and from sculpture.

1902:1

Garrettson, F. P.
A SNAP-SHOT IN THE WEST INDIES, Herald Publishing Co., Newport, R.I., 1902. 12mo, 182 pp.
28 plates, 27 Half-tones of photographs of the West Indies, many with a supplemental decorative border in a second ink color. This copy has plate 9 in facsimile. The copy is inscribed. *The unusual combination of the amateur snap-shots with the sculptural floral borders raises this simple little book into something higher than kitsch. This is one of the most exceptional books for this date because of this unusuol juxtaposition.*

1902:2

Herschel, Sir William J.
Color Photography, in ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION, 1901, Government Printing Office, Washington, 1902. 8vo, pages 313 - 316, + 3 plates.
3 plates, color lithographs from color photographs. Lithocaustic; Screened Photo-Lithographs in colors to approximate original photographs. A. Hoen & Co. Lithocaustic, Baltimore. Article on the state of color photography to this date, including three examples: Lippman, Ives, and McDonough. *The only example thus found to reproduce one of Ives Kromscope images in color.*

1902:3

Higley, William Kerr, editor
BIRDS AND NATURE IN NATURAL COLORS. A Monthly Serial Forty Illustrations by Color Photography A guide in the Study of Nature. Vol. XII, June, 1902 to December, 1902, A. W. Mumford, 203 Michigan Ave., Chicago, 1902. 8vo, 238 pages. Magazine illustrated with 3-color half-tones from photographs of stuffed birds and specimens such as minerals, fruits, etc. 40 3-Color Half-tone plates by the American Colortype Co., Ch. & N.Y. Past volumes identified as Chicago Colortype Co., American Colortype was a successor in 1902.

1902:4

Martin, Deborah Beaumont

ART WORK OF THE FOX RIVER VALLEY, The Art Photogravure Company, Oshkosh, Wisconsin, 1902. Folio, 9 parts bound in 1.

87 Collotype illustrations on 62 plates. Most of the photographs are of river scenery. The Fox River valley is at Green Bay Wisconsin. *The OCLC database lists nearly 150 'Art Work...' titles. These books, published by subscription in parts, were done for many areas of the country, from the east to the west.*

1902:5

Stert's Popular Views

WELCOME LA FIESTA DE LAS FLORES, LOS ANGELES, MAY 1ST, 2D. AND 3RD. 1902, The Stert Photo-View Color Co., Los Angeles, Cal. and 525 Commercial Street, San Francisco, 1902. 8vo, oblong, Wrappers, string tie, 2 pages, +8 plates.

8 **Photo-Chromes** from photographs of parade subjects and an Ostrich farm printed by Briton & Rey, San Francisco, California. *Briton and Rey produced these images which they titled Photo-Chromes, though they are fairly awkward chromolithographs. This firm remains the only west coast printer that engaged in extensive photomechanical work.*

1903:1

CANADA, Published by the Authority of Hon. Clifford Sifton, Minister of the Interior, Ottawa, [ca. 1903]. 8vo, 90 pages.

Half-tone illustrations from photographs and art integrated pictorially with the text, printed in multiple colors and including elaborate chromolitho art, borders and designs. *What sets this government promotional book apart is the elaborate combination of pictures, text, color lithography, etc. all combined on each page.*

1903:2

Eder, Fr. Joseph Maria, (editor)

JAHRBUCH FUR PHOTOGRAPHIE UND REPRODUCTIONSTECHNIK FUR DAS JAHR 1903. a.S. Halle, Germany, 1903. 8vo, 718 pp., +26 plates, + ads.

27 Plates, Heliogravure, Lichtdruck, Autotypie, Driefarbendruck, etc. A Three Color Relief Half-tone from negatives by A. Miethe of a woman outdoors is the primary print. *This is the earliest example of a Miethe process color photograph so far encountered. Miethe's discovery of the proper staining materials to make photographic plates completely panchromatic was a major breakthrough. Also his design of a special camera to make three exposures in rapid sequence was a step forward toward the ability to shoot color pictures "instontaneously." Below is his most important color book (1909:1).*

1903:3

Pene du Bois, Henri

AMERICAN BOOKBINDINGS IN THE LIBRARY OF HENRY WILLIAM POOR DESCRIBED BY HENRI PENE DU BOIS ILLUSTRATED IN GOLD-LEAF AND COLORS BY EDWARD BIERSTADT, George D. Smith, Jamaica Queensborough, New York, 1903. 8vo, 77 pp.

39 Collotype (?) Plates in very rich colors with letterpress goldleaf as in the original bindings. Plates of bindings and linings. Collotype (Photolithograph ?) printed in multiple registered colors with goldleaf printed by relief by Edward Bierstadt, New York. *Bierstadt began extensive color experimentation in the early 1890s, even producing a self-portrait in color. He never seems to have made a three-color commercial print, though he made two books with carefully registered color overlays on photographic underimages. This book is one of the two, the first in 1899, both*

were of book bindings. This was one of his last great printing achievements; he died in 1906.

1903:4

SOUVENIR OF CALIFORNIA PHOTOGRAVURES, Cunningham, Curtis & Welch, San Francisco, 1903. 12mo, title page and plates.

32 **Albertype** plates, all one photograph of California scenery to a plate except one with multiple images. Various ink colors. The Albertype Company, Brooklyn, N.Y. *Another typical Albertype production at the turn of the Century. The company lasted into the 1920s and this collection includes one their last best projects from 1922 (1922:1).*

1903:5

SOUVENIR OF SAN FRANCISCO, Cunningham, Curtis & Welch, San Francisco, [ca. 1903]. 12mo, oblong, title page, +32 plates.

32 **Albertype** plates from photographs of San Francisco, California, 1 a composite. The Albertype Co., Brooklyn, New York. *This is the match to the preceding Cunningham souvenir.*

1904:1

Browne, G. Waldo

JAPAN THE PLACB AND THE PEOPLE, Dana Estes & Co., Boston, 1904. 8mo, 438 pp.

Over 300 half-tones, + 16 **Three-Color Half-tones** from hand tinted original photographs of Japanese scenery and life. *A very interesting use of copying Japanese colored photographs as three-color half-tones.*

1904:2

THE INLAND PRINTER volume XXXIII April to September 1904, The Inland Printer Co., Chicago, 1904. 4to, viii, + 912 pages. Trade Journal. Steven Horgan's column "Process Bngraving" ran monthly. On page 242 under the heading "half-tones in Daily Newspapers, Horgan states that the Shantytown half-tone was "printed on a lithographic press", so the process used was photo-litho. Three-color Plates by United States Colortype Co., Denver; Electro-Tint Engraving, Phila.; and **Ives Process Co.**, 550-553 W. 25th St., New York. Ives plate direct from nature using Sigmund Ullman Co., "Ullmanine transparent inks" article on page 434-35, with Ives letter. *Ives formed a printing company in New York for a few years to exploit his three-color work. This experimental example, using specially formulated inks by the Sigmund Ullman Co., allowed for the three-colors to be laid down in any order the printer desired.*

1904:3

Mabie, Hamilton Wright

NATURE AND CULTURE, Dodd, Mead & Co., New York, 1904. 8vo, 326 pages.

23 **Collotype** illustrations from photographs of scenery by Rudolf Eickemeyer, Jr., printed in Blue, Green, Brown, or Black inks. *One of the few uses of the pictorialist tradition being exploited in commercial publication. Also this is the last phase of collotype printing found in American books. By this time the half-tone has all but overwhelmed the other forms of printing photographs in books, except for a few deluxe books in the twenties and thirties.*

1904:4

THE MAKING AND PRINTING OF A PHOTOGRAVURE, (An Interesting Guide to Users of Plates and Papers), A. W. Elson and Company, Boston, 1904 (ca.). 8vo, unpagged.

16 **Photogravure** illustrations on 10 plates from art and photographs, including views of the Elson plant and processing and printing studios. A. W. ELSON AND COMPANY MAKERS OF PHOTOGRAVURE PLATES AND PLATE PRINTERS, 146 Oliver Street, Boston. *A very fine example of a photogravure company explaining to its customers the procedures involved in*

producing a print. Includes a number of sample prints as well.

1904:5

Schmeckebier, L. F.

CATALOGUE AND INDEX OF THE PUBLICATIONS OF THE HAYDEN, KING, POWELL, AND WHEELER SURVEYS, Government Printing Office, Washington, 1904. 12mo, wrappers, 207 pp. This is a listing of all the publications of the surveys and whether they have plates or not. Some are listed containing heliotypes, etc.

1905:1

CLASS OF NINETEEN HUNDRED AND NINE OF THE UNIVERSITY OF VERMONT. Published by the Class. The Heliotype Printing Company, 211 Tremont Street, Boston, 1905. 8vo, oblong, Title page, preface and plates.

35 Heliotype plates, portraits of the class, faculty, sports teams, views of the campus. Many multiple images on some plates. *An example of the later productions of the Heliotype Co. This company, like many others, did not survive the depression. The latest prints encountered by them are from 1925, in a U.S. government publication.*

1905:2

Jones, Tom

MINIATURES BRITISH COLUMBIA, Tom Jones "Publisher of Scenic Souvenirs" Cincinnati, Ohio, 1905. 32mo, folding packet with accordion fold views inside. View style looks very much like the decks of cards issued at about the same time.

24 Oval vignetted Half-tone illustrations of scenery, one repeat pasted to cover, and 2 of the 24 pasted to folding flaps inside cover. All with gold decorative border. *At this time many playing cards were printed with scenery from various tourist places. This odd little volume utilizes the same style of printing as these cards.*

1905:3

PENNSYLVANIA RAILROAD COMPANY GENERAL STATISTICS, etc. Altoona, Pa., May 15, 1905, Pennsylvania Railroad Company, 1905. 8vo, oblong, Flexible leather, 32 pages, +16 plates.

16 Collotype illustrations of views of the Altoona yards and surroundings. William Rau (uncredited) was official photographer for the road. *This fine souvenir given by the railroad, reproduces a number of striking Rau images of the Altoona yards, at that time the largest railyards in the United States.*

1905:4

Rinehart, F. A.

Three POSTCARDS of Indian Portraits in color, F. A. Rinehart, Omaha, 1905.

3 Three-color Half-tone Illustrations of portraits of Indians.

1906:1

Bosbyshell, Oliver C. (compiler and editor)

PENNSYLVANIA AT ANTIETAM, etc., and DEDICATION OF THE MONUMENTS, etc., Oliver C. Bosbyshell copyright, 1906. 8vo, 260 pp.

26 Photolithograph Half-tones with tint plate in both screen and random dot. Photographs of personages, scenery and statues. Photolithograph in screened and random dot half-tone by Julius Bien & Co., New York. *Bien produced very few book illustrations utilizing the photolithographic process. The only other commonly known publication is Punpelly's ACROSS AMERICA AND ASIA, 1870. There are many Bien productions with heavily retouched photographs.*

1906:2

L'ILLUSTRATION DU LIVRE ET LA SIMILI-GRAVURE POLYTRAMEE DE CHARLES PETIT. EXTRAIT DU BULLETIN NO. 9 DES PARISIENS DE PARIS, Imprimerie Nationale, Paris, 1906. 4to, wrappers, pp 161-172.

10 Half-tone (smili-gravure) illustrations from art and photographs. The plates demonstrate advancements in Petit's process using American line screens and his own method of re-etching. *According to this, Petit was in the employ of the photographer Berthaud when he invented Simili-gravure.*

1906:3

Vivarez, Henry

LE PHYSIONOTRACE. Amo Press, New York, 1979 reprint of the Imprimerie Lefebure-Ducrocq, Lille, 1906 edition. 8vo, 36 pp

History of Cretien's Physionotrace including a list of title variations that appear on published prints. 2 Silhouettes, 4 Physionotrases of Cretien, his wife, Gonord, and an unidentified woman, 1 Engraved Portrait of Quenedey.

1907:1

Meadon, Joseph, editor

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK Vol. I, 1907, The Republican Publishing Company, Hamilton, Ohio, 1907. 4to, 434 pages. Numerous illustrations, mostly Three-color Half-tones and Four-color Half-tones by various companies. *This is the earliest yearbook issued in the United States and it contains many useful articles as well as beautiful plates by many of the leading firms.*

1908:1

Meadon, Joseph, editor

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK, Vol. II, 1908, The Republican Publishing Company, Hamilton, Ohio, 1908. 4to, 353 pages, + ads.

Stephen Horgan writes an article on the History of Photographs in Newspapers and Half-tone. Numerous Illustrations, many Three-color Half-tones and Four-color Half-tones by various companies. *This, like the preceding entry, represents some of the best color work being done in the United States at the time, with many of article of interest..*

1908:2

PUBLICATIONS OF THE LICK OBSERVATORY, Vol. VIII. PHOTOGRAPHS OF NEBULAE AND CLUSTERS MADE WITH THE CROSSLEY REFLECTOR BY JAMES EDWARD KEELER, DIRECTOR OF THE LICK OBSERVATORY, 1898 - 1900, University of California, Sacramento, 1908. 4to, 46 pp., +70 Plates.

70 "Heliogravure" Photogravure plates of photographs of the heavens taken between 1898 and 1900. The Photogravure and Color Company, New York did the plates. *Discussion is made in a special note accompanying the book that some of the plates exhibit rings around the bright stars that were not visible before the plates were steel plated. The book was issued as such anyway because too much time would have been required to remake the plates. Where scientific accuracy is required small details that wouldn't matter in another context could lead to errors not warranted.*

1909:1

Miethe, A.

UNTER DER SONNE OBER-AGYPTENS, Dietrich Reimer, Berlin, 1909. 8vo, 261 pages.

45 **Three-color Half-tone** illustrations from color photographs of Egypt. 163 Half-tone illustrations from B&W photographs of Egypt. A. Miethe used a special camera shooting three negatives through filters. A. Miethe, Professor of Photochemistry, Berlin, the first to develop true panchromatic emulsions. *Professor Miethe took his special camera that exposed successive images on a plate that dropped at the film plane as the three primary filters were placed in front automatically. The earliest example published may very well be 1903:2, above. This book remains, along with his book on Spitzbergen 1911, the only extensive examples of his special three-color work. The photographs are astounding and the book itself is a work of high art.*

1909:2

Wilcox, Walter Dwight, F.R.G.S.

THE ROCKIES OF CANADA A Revised and Enlarged Edition of **CAMPING IN THE CANADIAN ROCKIES**, G. P. Putnam's Sons, New York. Third Edition, 1909. 8vo, 300 pages, map in rear pocket.

38 **Photogravure** illustrations from photographs in the Canadian Rockies. 3 Half-tone illustrations from photographs. *The engraving firm is uncredited but has produced a very beautiful book of photographs of high mountain scenery. The photogravure process lasted longer than the collotype, partly because once the plates were made additional editions could be easily produced.*

1911:1

Andrews, E. C.

COLOR AND ITS APPLICATION TO PRINTING, The Inland Printer Company, Chicago, 1911. 8vo, 123pp.

Book devoted to printing technology with emphasis on color. Discussion of ink for half-tone, the mixture of colors, etc.

1911:2

BEN KING'S SOUTHLAND MELODIES ILLUSTRATED WITH PHOTOGRAPHS BY ESSIE COLLINS MATTHEWS AND LEIGH RICHMOND MINER, Forbes and Company, Chicago, 1911. 12mo, 128 pp.

29 Half-tone illustrations from portraits and genre scenes. *This group of images clearly marks the pictorialization of American amateur photography. These sentimental pictures illuminate the elaborately heavy dialect of the poems. At this point the industrialization of relief half-tone is complete.*

1911:3

Burch, R.M.

COLOUR PRINTING AND COLOUR PRINTERS, The Baker and Taylor Co., New York, 1911. 8vo, 281 pages. W. Gamble contributes a chapter on Modern Processes.

23 Plates. From a process point of view: 1 Three-color Half-tone from nature, 1 Three-color Half-tone from an Autochrome, 1 **Zander Process Print**, 1 Chromo-lithograph by the Offset method. *This book is an important history of color printing and Gamble's chapter on photomechanical process invaluable. Unfortunately this copy does not have all of its plates. The reprint edition has no plates.*

1912:1

THE ALBERTYPE CO., BROOKLYN, NY. GELATINE POST CARDS OF QUALITY (on cover), The Albertype Co., Brooklyn, New York, 1912. 12mo, string tied leaflet of four leaves. Sales sample for collotype post cards, "Platino" with and without borders, "Sepia Doubletone", "Sepia Doubletone and Blue," "White Handcolored" and "Sepia Handcolored" examples. No

pricing information. 7 Collotype post cards from photographs, 1 as cover, 6 as examples listed above. *Here one can see the range of styles that the Albertype Co. produced in collotype post cards.*

1913:1

Horgan, Stephen Henry

HALF-TONE AND PHOTO-MECHANICAL PROCESS, Inland Printer Co., Chicago, 1913. 8vo, 234 pages. Detailed working methods of a variety of processes, including the photolithographic method of the Daily Graphic.

27 illustrations using a variety of processes and reproduction from historical methods, such as Pretsch, Von Egloffstein, Moss, etc. Plus map by Leggo Brothers, Gravure by Gilbo & Co., 4 color photogravure, 4 color offset, etc. *This book is Horgan's magnum opus in explaining the history of photomechanics and his place in it. He, like Ives and many of the early 'half-tone' people, wanted to put his own biased spin on events.*

1914:1

HISTORIC BUILDINGS NOW STANDING IN NEW YORK WHICH WERE ERECTED PRIOR TO EIGHTEEN HUNDRED, Bank of Manhattan Company, New York, 1914. 8vo, 45 pp., +ii. Brochure with half-tones of historic buildings in cloth covered boards. Inside front cover contains printing company label for reprint order: Albert S. Hanau & Co., 621 Broadway, New York---who may only have been involved with the binding.

1914:2

Ogawa, K.

SIGHTS AND SCENES IN FAIR JAPAN, K. Ogawa, F.R.P.S., Reproduced and published by K. Ogawa. Sole Agents Kelly and Walsh, limited, Yokohama, Hongkong, Shanghai and Singapore, 1914 (Taishou 3). 4to, oblong, brocade silk with ties, title page, index, +50 plates. Colophon translates: Printed July 11, Taishou 3, Published July 15, Taishou 3. Printed by K. Ogawa, Photo Printing (Bureau ?) 13 Hiyoshi Machi, Kyoubashi-Ku, Tokyo City. Published by K. Ogawa, (same address).

50 Collotype illustrations, hand colored, of scenery and life in Japan. *Ogawa was the great master of collotype in Japan and produced many beautiful books of views, both in tinted color and in monotone. His work tends to be found mostly in the last decade of the Nineteenth Century and the first two decades of the Twentieth. This example contains many familiar images and many are tinted to perfection.*

1914:3

PANAMA CANAL SOUVENIR; A. Jacobs, Panama, 1914. 8vo, oblong, paper wrappers, 22 plates, +1 map.

22 Photo-litho (Collotype ?) illustrations from photographs of the building of the canal with multiple photo-litho, or collotype color overlays to create a brilliant color image looking like a color photograph. M. Schulz Fine Art Printers. *As in the Bermuda example above (1900:2) these chromo-photolithographs create a surreal color reality that the heightens these photographs and make them transcend their original intention. These books are some of the most interesting of later photomechanical work.*

1915:1

JOHN ANDREW & SON SAMPLE BOOK OF PHOTOGRAVURES (no title page, no title on cover), John Andrew & Son, Department of the Suffolk Engraving & Electrotype Co., Boston, [ca. 1915]. 4to, cloth, 3 pp text, +36 plates.

36 Photogravure plates, 2 letterheads, 2 engravings, 1 etching, 1 painting, 3 Edward Curtis

Indians (1 from FLUTE OF THE GODS), 1 Portrait of Edward Curtis (unmarked), 26 photographs of scenery, goods, and portraits. Short description of gravure process and references to a variety of styles and papers that photogravures can be printed on. John Andrew & Son, 394 Atlantic Ave., Boston. *This sales sample book shows the work of one of the best photogravure companies in the United States after the turn of the Century. The most important book to come out of this firm was Edward Curtis's NORTH AMERICAN INDIANS, which he produced with J.P. Morgan's backing. A very fine portrait of Curtis is used as an example in this book as well as small plates from the text volumes.*

1915:2

New York City view, [ca. 1917]. 8" X 10" silver print.

1 8X10 "A view from the Printing Crafts Building 33-34 sts. & 7 ave. NY City looking west" hand written in ink on back. A building in the distance has Zeese & Wilkinson ad on it. *A very interesting silver print looking west into the printing business stronghold in New York City, even until the present.*

1915:3

Schmidt-Annaberg, Hans

BILDER VOM MAZEDONISCHEN KRIEGSSCHAUPLATZ IM AUFTRAGE EINES GENERALKOMMANDOS, etc. 11.-20. TAUSAND, Verlag Der Munchener Graphischen Gesellschaft Pick & Co., Munich, 1916 (ca.). 4to, oblong, unpagged, title page, plate page, 3 leaves of text, + plates.

440 Rotogravure illustrations from photographs taken by German soldiers across Macedonia in 1916. Most pages have many illustrations. Munchener Graphische Gesellschaft Pick & Co., Munich. *The rotogravure process of Karl Klic was used extensively during the First World War, in Sunday Supplements in newspapers both in Europe and the United States. This example, with 440 photographs in its 20,000 print run, demonstrates precisely why rotogravure was such a enormous success.*

1921:1

Hackleman, Charles W.

COMMERCIAL ENGRAVING AND PRINTING. Second Printing Revised. Commercial Engraving Publishing Co., Indianapolis, Indiana, 1921/24. 8vo, 820 pages. Chapters cover all major areas of photomechanical printing at that date.

1921:2

Horgan, Stephen H.

PHOTO-ENGRAVING PRIMER, Introduction by William Gamble, Percy Lund, Humphries & Co., Ltd., London, 1921. 8vo, 100 pp. Pp. 56-64. *This book contains an excellent description of the placement of the half-tone screen in relation to the process negative in the process camera.*

1922:1

Steiner, Ralph

DARTMOUTH, Ralph Steiner, n.p., 1922. 4to, unpagged.

24 Albertype illustrations from Pictorialist photographs of the campus. Each plate has a plate mark. Printed by The Albertype Co., Brooklyn, New York from Ralph Steiner's negatives. *This wonderful book of pictures by Ralph Steiner is a fitting close to the long business career of the Albertype Co.*

1924:1

McCabe, Linda Rose

THE BEGINNINGS OF HALFTONE, The Inland Printer, Chicago, 1924 (ca.). Historical Biography of Stephen Horgan and his Half-tone work, specifically the "Shantytown" Half-tone of 1880. This short booklet claims for Horgan the printing of the first letterpress Half-tone, leading to a major historical error. Numerous Half-tone reproductions of early Horgan work. *This copy is inscribed by Horgan. The booklet is a testament to Horgan's unremitting claims regarding his place in half-tone history.*

1925:1

BECK GRAVURE (Sales Brochure). The Beck Engraving Company, Philadelphia, New York, Chicago, and Springfield, Mass., [ca. 1925]. Folio, printed wrappers. Specimen Brochure for Beck's photogravure business. Front and Back cover photogravures black on blue paper.

15 **Photogravure** illustrations (2 from art). Arnold Genthe was the photographer for the covers, and one is by Anton Bruehl.

1925:2

Dixon, Joseph Kossuth, LL.D.

THE VANISHING RACE, The Last Great Indian Council, National American Indian Memorial Association Press, Philadelphia, Third, Revised Edition, 1925. 8vo, 239 pages, +80 plates.

80 **Photogravure** illustrations from photographs of Indian Chiefs and Indian life. A. W. Elson & Co., Belmont, Mass. *This beautiful book demonstrates the last great use of commercial photogravure from plates, as rotary gravure began to dominate the rest of the century and before offset lithography overwhelmed production.*

1925:3

Overton, Grant

PORTRAIT OF A PUBLISHER AND THE FIRST HUNDRED YEARS OF THE HOUSE OF APPLETON 1825-1925, D. Appleton and Company, New York, 1925. 12mo, 96pp. History of the Appleton Co. No information relating to photographic history, but there is a view of the exterior of the New York store in the 1850s and an interior of the sales room in the same store, as well as portraits of the Appletons.

1927:1

Albert, Professor Karl

KARL KLIETSCH DER ERFINDER DER HELIOGRAVURE UND DES RAKELTIEFDRUCKES, Aus der Graphischen Lehr- U. Versuchsanstalt (Bundesanstalt), Wien, 1927. 8vo, 63 pp. Life of Klic and his invention of Photogravure and Rotogravure, including history of the Rembrandt-Intaglio Co. in England.

1 **Photogravure** (chine collée) from art (plate by Klic) hand pulled for book, 43 **Rotogravure** illustrations on 24 plates, portraits of Klic, paintings by him, his family, his associates, etc. Graphischen Lehr- und Versuchsanstalt in Wien. *This is the only large scale biography of Klic. It includes many reproductions, in tone, of his paintings, there are a number of portraits, and photographs of his associates, all done in rotogravure. The pull of one of Klic's own plates shows the clarity of his achievement, something not always evident in those that utilized his method.*

1927:2

Flader, Louis (Editor)

ACHIEVEMENT IN PHOTO-ENGRAVING AND LETTER PRESS PRINTING, 1927. American Photo-Engravers Association, Chicago, Illinois, 1927. 4to, zillions of pages. *Self-congratulatory souvenir with zillions of plates from photo-engravers all over the United States and from some abroad. A nice ad by Gillot shows little artwork views of their various buildings to 1927. Zillions of B&W and Color Half-tone plates.*

1927:3

Pace Press, New York

PACE PRESS HOUSE ORGAN (no title page each section titled separately), Pace Press, 207-217 West 25th St., New York, 1927 (ca.). 4to, first three sections unpagged, last 134, iii pp. *Promotional book with first section of color plate proofs, titled "Process Printing, Sample Sheets." Second section titled "Distinctive Typography," the Third section titled "Machine Type Faces, Rules, Borders," and the last section titled "How to Buy." 23 Plates of Three Color Printing, Benday Color, etc., most from art, but a few from life.*

1927:4

SOUVENIR OF THE FOURTH EDUCATIONAL GRAPHIC ARTS EXPOSITION, GRAND CENTRAL PALACE, NEW YORK CITY, SEPTEMBER 5TH TO 17TH, 1927, Club of Printing House Craftsmen of New York, New York, 1927. 4th, wrappers, 142 pp. Program for Exposition. List of Exhibitors, Advertisers, Chronology of famous printers throughout history., List of Photo Engravers Board of Trade of New York. *Many full page ads., mostly for type houses and machinery for printing. 1 Three-color plate from art.*

1928:1

Ives, Frederic E.

THE AUTOBIOGRAPHY OF AN AMATEUR INVENTOR, Privately Printed (First printing). Frederic E. Ives, Philadelphia, 1928. 8vo, 98 pps. *Frontispiece contains a pasted on label "half-tone": by Gatchel & Manning. Also pasted-on label on title page indicates the book has been printed for family use and a few copies are available for \$1, directly from the author. This copy signed. Illustration of early Ives half-tones.*

1930:1

Potonniée, Georges

THE HISTORY OF THE DISCOVERY OF PHOTOGRAPHY. Translated by Edward Epstean (edition of 300 copies), Tennant and Ward, New York, 1936. 8vo, x, 272 pages. Extensive chapters on Niépce, as well as Chapter XLI "Photomechanical Processes." *This chapter is brief and examines French work almost exclusively: Donne, Fizeau, Poitevin, Niépce De Saint-Victor, Zurchur, Lemerrier.*

1936:1

THIRTY-SEVENTH ANNUAL CONVENTION OF THE INTERNATIONAL PHOTO ENGRAVERS UNION OF N.A., AUGUST 17-22, 1936, Photo Engravers Union No. 1, New York, 1936. 4to, unpagged. Souvenir Program of convention including historical information such as a reproduction of the GENERAL RULES AND REGULATIONS FOR THE EMPLOYEES OF THE MOSS ENGRAVING CO., ADOPTED APRIL 2, 1883.

ADVERTISING AND PUBLISHING PRODUCTION YEARBOOK, FOURTH ANNUAL, 1938, Colton Press, New York, 1937. 4to, 376 pages. *Compendium volume showing all aspects of printing currently in vogue in 1937. Of particular note is the specimen of lithography by the Forbes Lithograph Co., Numerous plates in B&W and color by a variety of processes such as Gravure by Beck Gravure, Similestone by Zeese-Wilkinson Co., etc.*

1937:1

PRINTING EQUIPMENT ENGINEER. EQUIPMENT AND SUPPLIES REFERENCE NUMBER. 1937. 4to, Spiral bound 162pp. *Equipment for the printing business with suppliers directory in each of the main areas of Relief, Intaglio, and Planographic. Many illustrated ads.*

1937:2

A CATALOGUE OF THE EPSTEAN COLLECTION ON THE HISTORY AND SCIENCE OF PHOTOGRAPHY AND ITS APPLICATIONS ESPECIALLY TO THE GRAPHIC ARTS Helios, Pawlet, Vermont, 1972 reprint of the New York, 1937 edition, with supplements. 8vo, unpagcd. *Extraordinary collection by leading expert in Photomechanical printing. 1418 entries in first section and over 773 entries in the addenda.*

1938:1

Ivcs, Herbert E.

ALS. June 7, 1938. Small folded paper with Ives Letterhead. *Chatty letter from Frederic Ives' son, Herbert to his uncle Frank, brother of Frederic. Family news and discussion of going to Europe and possibility of war. Herbert worked for Bell labs and was instrumental in inventing Television.*

1938:2

THE DUFAYCOLOR MANUAL, Dafaycolor Inc., New York, 1938. 8vo, 44 pp. *Descriptive manual related to the Dufay color system and the fineness of the ruled gratings, 1,000 lines to the inch. Graphic arts applications pages 27-32. 1 Color plate showing the three crossed filters on the film. 1 Color plate showing progressive 4 color separations. Color Photographic film.*

1938:3

Taft, Robert

PHOTOGRAPHY AND THE AMERICAN SCENE, A SOCIAL HISTORY, 1839-1889. Macmillan Company, New York (Reprint edition Dover Publications, Inc., New York), 1938 (1964). 8vo, 546 pages. *Excellent history of photography in the United States with much information regarding photomechanical history.*

1939:1

Mertle, J. S.

PHOTOLITHOGRAPHIC PROCEDURE. Bulletin No. 1, Part I & II. International Photo-Engravers' Union of N.A., New York, 1939. 8vo, paper wrappers, 62 pages. *Historical description of lithography and especially Photolithography, including many uncommon examples. Numerous half-tone plates reproducing many early Photo-lithographs.*

1940:1

Joachim, Leo H., Editor

SIXTH ANNUAL ADVERTISING AND PUBLISHING PRODUCTION YEARBOOK, Colton Press, Inc., New York, 1940. 4to, 440 pages. *Compendium volume covering the graphic arts in 1940. Numerous sample plates by a wide range of companies in black & white and in color.*

1940:2

Walden, Charles C., Jr. Editor

PRINTING YEAR BOOK AND ALMANAC 1940-41, Walden, Sons & Mott, Inc., New York, 1940. 8vo, 319 pages. *Almanac covering all aspects of the printing business, founded in 1884. Directory includes businesses throughout the country: collotype, photoengraving, etc.*

1940:3

Albert, Karl (translated by Edward Epstein)

KARL KLIETSCH INVENTOR OF PHOTOGRAVURE AND OF ROTARY INTAGLIO PRINTING WITH THE DOCTOR. [ca. 1940s]. Xerox copy of typewritten translation by Epstein, which was never published. 63pp.

1941:1

Joachim, Leo H., Editor

THE SEVENTH ANNUAL ADVERTISING AND PUBLISHING PRODUCTION YEARBOOK. Colton Press, New York, 1941. 4to, 468 pages. Compendium volume of graphic arts in America in 1941. *Of special note is a bird's eye view of Forbes original plant, much expanded. Numerous plates, of special note is the same photographic still-life reproduced by Four-Color Deep-Etch Lithography, Four-Color Sheet-Fed Gravure, Three-Color Sheet-Fed Gravure, and Four-Color Camera Separation Photo-Gelatin (Fotone). Also many plates of Half-tone, Sheet-Fed Gravure, Fotone (Photo-Gelatin) (Collotype), Intaprint (Gravure), by Forbes Lithograph, Ullman Gravure (Sheet-Fed Gravure, and Fotone), etc.*

1941:2

Vowbrian, Julien J.

THE ART AND TECHNIQUE OF PHOTO-ENGRAVING, Julien J. Vowbrian, Horan Engraving Co., New York, 1941, second printing 1946. 12mo., 88 pages. *Discusses history of photo-engraving as well as showing the methods used in 1941, plus glossary of terms. Numerous half-tone plates. Horan Engraving Co., New York.*

1943:1

Epstein, Edward

MEMORIES: PHOTO-ENGRAVING IN NEW YORK CITY 1889-1900. Reprinted from: The Photo-Engravers Bulletin, November, 1943. 8vo, wrappers, unpagged (12 pages). *Short historical details of the early years of photo-engraving, covering Kurtz, J. Horace McFarland, Heliochrome/Photochrome Eng. Co., Moss, Hagopian, Actinic Eng. Co., Ringler, Artotype Co., Photoplate Co., Charles Vogt, Crump Label Co.- with Capt. Russel (Star Eng. started by him), Unions, Levy's, Horgan (hired 1874 Graphic under Leggo, Joseph H. Tryon was Horgan's asst.), etc.*

1944:1

50TH ANNIVERSARY HISTORY BOOK OF THE NEW YORK PHOTO-ENGRAVERS UNION NO.1 I.P.E.U. OF NA, (I.P.E.U., NEW YORK), 1944. 4to, unpagged. *History of first Photo-Engraving union in the United States organized November 12, 1894 in New York. Lists charter members James "Pop" Ryan was first leader. Includes many ads for firms of the day. 4-Color by THE COLORPLATE ENGRAVING CO., N.Y.; Litho by BECK ENGRAVING CO., N.Y.; Photogravures by PHOTOGRAVURE AND COLOR CO., N.Y.*

1945:1

Eder, Joseph Maria

HISTORY OF PHOTOGRAPHY (Translated by Edward Epstein). Dover Publications, New York, 1978, reprint of the Columbia University Press, New York, 1945 edition. 8vo, xx, 860 pp. *The most extensive history of photomechanical printing published.*

1947:1

CIRCLE DE LA LIBRAIRE 1847-1947 CENTENAIRE, Cercle de La Libraire, Paris, 1947. 8vo, wrappers, 78 pp. *History of this printing club including pictures and information on all the Presidents of the club, etc. Of very limited use. Many photomechanical printers were members but receive no mention in this publication. Pictures of the club building, past presidents.*

1948:1

Flader, Louis and Mertle, J. S.

MODERN PHOTOENGRAVING. A PRACTICAL TEXTBOOK ON LATEST AMERICAN PROCEDURES, Modern Photoengraving Publishers, Chicago and Cincinnati, 1948. 4to, 334pp. with ads included. *Textbook of the letterpress photoengraving business in 1948, covers all aspects of the field including half tone and color half-tone. Many half-tone illustrations on all aspects of the business and the machinery used.*

1948:2

UN SIECLE DE TECHNIQUE, ETABLISSEMENTS BRAUN & CIE, Braun & Cie, Paris/Lyon, [ca. 1948]. 4to, Wrappers, 25 pgs. 13 illustrations, 12 done in exquisite photogravure (screened). *History of the Braun Company, written by George Besson. The plates are of Braun's photos, plus exteriors and interiors of the factory in 1860 and 1948.*

Later References

[Albert, Joseph]

Ranke, Winfried

JOSEPH ALBERT - HOFPHOTOGRAPH DER BAYERISCHEN KONIGE, Schirmer/Mosel, Munchen, 1977. 4to, 158 pages, +111 plate pages. *Biography of Joseph Albert as a photographer, publisher, and inventor of the Albertype. A few bibliographic references. Half-tone reproductions of his photographs; a number of test illustrations from photomechanical work.*

ANDERSON & HERSHKOWITZ LIMITED FINE 19TH & 20TH CENTURY PHOTOGRAPHS, AUTUMN 1976, Anderson & Hershkowitz Limited, London, 1976. 4to, 47 pages. *Dealer's catalogue in photography with bibliography of Peter Henry Emerson's photographic publication, including the proposed and the realized edition sizes, plus images published separately (p. 46).*

[Asser, Eduard, Isaac]

Boom, Mattie

EDUARD ISAAC ASSER, PIONEER OF DUTCH PHOTOGRAPHY. (MONOGRAPHS ON DUTCH PHOTOGRAPHERS, 8). Focus Publishing, Amsterdam, 1999. 4to, 165 pp., edition of 1500. *A history of Asser's involvement in photography and his invention of a photolithographic transfer process; numerous illustrations in color from his photographs.*

[Atkins, Anna]

Schaaf, Larry

SUN GARDENS. AN EXHIBITION OF VICTORIAN PHOTOGRAMS BY ANNA ATKINS. Organized by the Crawford Centre for the Arts of The University of St. Andrews Subsidized by the Scottish Arts Council, 1988. 4to, wrappers unpagged. *Catalogue related to Atkins photograms. Also the Photogram used on the cover of THE MIRROR is reproduced and a Fox Talbot Photoglyphic engraving of a fern photogram is reproduced. Numerous half-tones of Atkins cyanotypes but also the cover of THE MIRROR, April, 1839, and a Fox Talbot Photoglyphic Engraving of a Fern from THE TRANSACTIONS OF THE BOTANICAL SOCIETY Edinburgh, 1863.*

Aubenas, Sylvie

D'ENCRE ET DE CHARBON, LE CONCOURS PHOTOGRAPHIQUE DU DUC DE LUYNES 1856 - 1867. Galerie de Photographie, 27 Avril - 28 Mai, 1994. Bibliotheque Nationale de France, Societe Francaise de Photographie. Bibliotheque Nationale de France, Paris, 1994. 4to, wrappers, 25 pp. *Catalogue detailing the de Luynes Prize and the entrants and judges. Catalogue of the 43*

images in the show, both entrants for the first part of the prize, photographic stability, and the second for photomechanical printing. 11 Half-tone illustrations from examples in the show. Poitevin, Blanquart-Evrard, Violin, Nègre, Pretsch, de Lafolnye, Garnier et Salmon, Pouncy, Poitevin, Nègre, Mante (Niépce de St. Victor), Pretsch, Berchtold, Placet, de Lafolnye, Asser, Lemerrier.

Barger, M. Susan

BIBLIOGRAPHY OF PHOTOGRAPHIC PROCESSES IN USE BEFORE 1880: THEIR MATERIALS, PROCESSING, AND CONSERVATION, Graphic Arts Research Center, Rochester Institute of Technology, Rochester, New York, 1980. 4to, 149 pages. *Bibliography of primarily Photographic procedures but with small chapter on NON-SIVER PROCESSES/DICHROMATED COLLOID SYSTEMS.*

[Blanquart-Evrard]

Jammes, Isabelle

BLANQUART-EVRARD ET LES ORIGINES DE L'EDITION PHOTOGRAPHIQUE FRANCAISE, Catalogue raisonne des albums photographiques edites 1851-1855, Librairie Droz, Geneve-Paris, 1981. 8vo, 325 pp. *Fully illustrated catalogue raisonne of Blanquart-Evrard's albums. Also discussion of LA PHOTOGRAPHIE, indicating that only 20 Cardinal D'Amboise plates were printed and that every single copy was made up of slightly different plates and numbers. 555 numbered illustrations from the albums, + unnumbered larger illustrations from books published by others but illustrated with Blanquart-Evrard prints, i.e., those by Du Camp, Green, and Salzmann.*

Bridson, Gavin, and Wakeman, Geoffrey

PRINTMAKING AND PICTURE PRINTING. A BIBLIOGRAPHICAL GUIDE TO ARTISTIC AND INDUSTRIAL TECHNIQUES IN BRITAIN 1750-1900. The Plough Press, Oxford and The Bookpress Ltd., Williamsburg, 1984. 4to, 250 pages. *Excellent bibliography of printmaking techniques, including wide range of material on photomechanical printing, not only in the sections devoted to this branch of photography.*

[Carbutt, John]

Brey, William

JOHN CARBUTT, ON THE FRONTIERS OF PHOTOGRAPHY, Willowdale Press, Cherry Hill, New Jersey, 1984. 8vo, 208 pages. *History of John Carbutt and his involvement with all aspects of photography. Chapters 8 and 9 deal with the Woodburytype (American Photo-Relief Printing Co.), Heliograph, photolithography. Large number of illustrations on all aspects of Carbutt's career.*

Carvalho, Solomon Nunes.

INCIDENTS OF TRAVEL AND ADVENTURE IN THE FAR WEST. 1953-4 A Centenary Edition edited with an introduction by Bertram Wallace Korn, The Jewish Publication Society of America, Philadelphia, 1954 (1857). 12mo, 328 pp. *Korn details Carvalho's life as well as presenting a number of his paintings as black & white reproductions.*

Curtis, Edward S.

THE NORTH AMERICAN INDIAN, THE COMPLETE PORTFOLIOS, Taschen, Köln, 1997. 12mo, wrappers, 768 pp. All the Photographs from all 20 Portfolios, plus selected pictures from the text volumes. *Unfortunately the location of the pictures in the portfolios are not specified. Vols. 1-10 were originally published by John Andrew and Son, Boston, and Vols. 11-20 by the Suffolk Engineering and Electrotyping Co., Boston. The Andrew firm was a division of Suffolk.*

Desbarats, Peter

CANADIAN ILLUSTRATED NEWS, A COMMEMORATIVE PORTFOLIO, McClellan and Stewart Limited Toronto/Montreal, 1970. *Folio, boxed, 5 bound pamphlets and 16 illustrations in portfolio. Discussion of the paper, Desbarats, Leggo, the Daily Graphic in New York. A facsimile of the first issue of the Canadian Illustrated News is enclosed.*

[Deveril, Herbert]

Facer, Annette

HERBERT DEVERIL - PHOTOGRAPHER. A complete catalogue of the photographs by Herbert Deveril in The Hocken Library. Hocken Library, University of Otago, Dunedin, New Zealand, 1987. 12mo, wrappers, 35 pp. *Deveril, originally from Australia, went to New Zealand as a photolithographer to the government. The photographs catalogued are original silver prints numbering 125. 5 Half-tones from Deveril pictures.*

Earle, Edward W.

HALFTONE EFFECTS: A CULTURAL STUDY OF PHOTOGRAPHS IN REPRODUCTION, 1895-1905. CMP BULLETIN Vol. 8, No. 1, 1989, California Museum of Photography, University of California, Riverside, 1989. 8vo., wrappers, 24 pp. *Excellent sociological treatise on the stratification of society and how it is maintained by picture choices for articles. Illustrations from various 19th Century periodicals.*

[Egloffstein, Baron Frederick Wilhelm von]

Hanson, David A.

"BARON FREDERICK WILHELM VON EGLOFFSTEIN: INVENTOR OF THE FIRST COMMERCIAL HALFTONE PROCESS IN AMERICA," in PRINTING HISTORY #29, Vol. XV, No. 1, 1993. American Printing History Association, 1994. 8vo, pp. 12-24. *Article on von Egloffstein's method and history of Heliographic Engraving and Printing Co., 135 West 25th Street, New York. 15 plates and figures, portrait as well as examples of heliographic engraving, inc., details.*

[Emerson, P. H.]

Newhall, Nancy

P. H. EMERSON THE FIGHT FOR PHOTOGRAPHY AS A FINE ART, Aperture, New York, 1975. 8vo, Oblong, 266 pp. *Biography of Emerson, his work in "naturalistic photography" and in the production of his own picture books. Numerous half-tones from Emerson's photographs.*

Ferrari, Roberto A.

BIBLIOGRAFIA DE PUBLICACIONES ARGENTINAS CON FOTOGRAFIAS MONTADAS (INCUNABLES FOTOGRAFICOS) 1864-1900, Bibliotec Historico-Cientifica, Olivos, Pcia. de Buenos Aires, 1993. 8vo, 24 pages. *A bibliography of twenty books illustrated with original photographic prints published in Argentina in the 19th Cent. No photomechanical books listed. 12 plates reproducing title pages and sample plate pages from books in the bibliography.*

Gebhardt, Heinz

FRANZ HANFSTAENGL, VON DER LITHOGRAPHIE ZUR PHOTOGRAPHIE, C.H. Beck, Munchen, 1984. 4to, 283 pp. *A biography and history of Hanfstaengl's involvement in lithography and photography. The photomechanical involvement of the firm is covered, to a small extent. Numerous reproductions in color and black and white.*

Gernsheim, Helmut

INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE. A bibliography of British Photographic Literature 1839-75 and British books illustrated with original photographs. Scholar Press, London and Berkeley, 1984. 4to, 159 pages. *Annotated bibliography of primarily books illustrated with original photographic prints. The section on British Photographic literature 1839-75, has entries relating to photomechanical processes. Reproductions from illustrated books including many title pages and bindings.*

Gernsheim, Helmut and Alison

L. J. M. DAGUERRE, THE HISTORY OF THE DIORAMA AND THE DAGUERREOTYPE. Dover Publications, New York, 1968 reprint of the Martin Secker & Warburg, London, 1956 edition. 8vo, 226 pp. *Sections on Niépce, Fizeau, Barres, Donne. List of books illustrated from Daguerreotypes.*

Greenhill, Ralph

EARLY PHOTOGRAPHY IN CANADA, Oxford University Press, Toronto, 1965. 4to, 173 pages.

In Chapter 8, the discussion of Leggo is different from that in the second edition. It identifies the print of Prince Arthur in THE CANADIAN ILLUSTRATED NEWS of October 30, 1869 as being a photolithograph. Also, other details are treated differently.

Greenhill, Ralph and Birrell, Andrew

CANADIAN PHOTOGRAPHY: 1839-1920, The Coach house Press, Toronto, 1979. 8vo, oblong, 183 pages. *Enlarged and changed 2nd edition of Ralph Greenhill's history of Canadian photography as well as a chapter on photomechanical history, particularly William Augustus Leggo. Reproductions from Daguerreotypes to modern silver prints, including some early photomechanical prints by Leggo.*

Hanson, David A.

"EARLY PHOTOLITHOGRAPHIC STEREOGRAPHS IN AMERICA: WILLIAM AND FREDERICK LANGENHEIM AND A. A. TURNER", in HISTORY OF PHOTOGRAPHY, Vol. 9, No. 2, April-June 1985. Taylor & Francis Ltd., London, 1985. 4to, pp. 131-140. *Study of stereos published in 1859-60 by two companies. 15 Half-tones from photographs of the stereo cards and folders in which they are contained.*

Hanson, David A.

"THE BEGINNINGS OF PHOTOGRAPHIC REPRODUCTION IN THE USA", in HISTORY OF PHOTOGRAPHY, Vol. 12, No. 4, Oct.-Dec. 1988, Taylor & Francis Ltd., London, 1988. 4to, pp. 357-376. *Descriptive article related to hand created art from daguerreotypes, includes Price's process of photography on the woodblock. Artist's focused on are: Doney, D'Avignon, Endieott, Plumbe, Cheney Brothers, etc. 18 Half-tone illustrations from a variety of early American published works with illustrations after daguerreotypes.*

Hanson, David A., and Tillim, Sidney

PHOTOGRAPHS IN INK, Catalogue published for exhibition at Fairleigh Dickinson University, Teaneck, New Jersey, 1996. Folio, unpagged. *Exhibition of photomechanical specimens. Mr. Tillim's essay, "On Reproducing a Photograph: Photography and Illustration" is integrated with the plates. There is also a checklist, inventors list, and glossary. An accompanying CD-ROM contains nearly 1000 images. The 30 reproductions in the book are Four-Color Stochastic Half-tones from historical examples.*

Harris, Elizabeth M.

THE ART OF MEDAL ENGRAVING. A CURIOUS CHAPTER IN THE DEVELOPMENT OF 19TH CENTURY PRINTING PROCESSES, Bird & Bull Press, Newtown, Pa. Edition limited to 230 numbered copies (#8), 1991. 8vo, 37 pp., +12, + plates. *Useful history of medallie engraving and the various machines inventors.*

1 specimen plate from Collas' TRESOR DU NUMISMATIQUE ET DE GLYPTIQUE, etc., 1834-. + other reproductions of plates from other books using the process. Also photos of John Saxton's ruling machine.

Heidtmann, Frank

WIE DAS PHOTO INS BUCH KAM, Berlin Verlag Arno Spitz, Berlin, 1984. 8vo, 817pp. *History of German photography as it relates to book illustration, including extensive coverage of photomechanical processes. Bibliography of books illustrated runs to 3,969 entries; extensive bibliography. Plates reproduce advertisements by most important German firms.*

Hughes, Jim

THE BIRTH OF A CENTURY, EARLY COLOR PHOTOGRAPHS OF AMERICA, Tauris Parke Books, London and New York, 1994. 8vo, 223 pp. *General description of the Detroit Photographic Co., and William Henry Jackson's association with the firm. Basically an excuse to publish many photochroms of the United States. Large selection of Color half-tones reproduced from photochroms.*

Hutchings, James M. edited by Peter Browning

IN THE HEART OF THE SIERRAS, Great West Books, Lafayette, California, 1990. 8vo, XIX, 505pp. *Reprint of Hutchings work from the 1880s, with discussion of the various original printings. Browning describes 4 "editions," three with 1886 date and 1 with 1888 date. Only the first contains plates by numerous printers. Numerous half-tones, with all plates shown from the various printings.*

IMPORTANT 19TH AND 20TH CENTURY PHOTOGRAPHIC LITERATURE (George R. Reinhart library, + others). May 14, 1980. Christies East (A Division of Christie, Manson & Woods International, Inc.), NYC, 1980. 8vo, wrappers, unpagged 381 lots. *A number of photomechanical lots described.*

Ivins, William M. Jr.

PHOTOGRAPHY AND THE "MODERN" POINT OF VIEW A SPECULATION IN THE HISTORY OF TASTE. Offprint from METROPOLITAN MUSEUM STUDIES Vol. I, Part I. N.P., N.D., [ca. 1960]. Folio, pp. 16 - 24. *An interesting early meditation on the meaning of photomechanical illustration in relation to art. Copies of old photomechanical prints, most notably a half-tone by Jaffe of Vienna made in 1877.*

Jacobson, Ken & Jenny

A HIGHLY IMPORTANT LIBRARY OF THE HISTORY OF PHOTOGRAPHY OFFERED IN ITS ENTIRETY. (Dealers catalogue), Ken & Jenny Jacobson, Braintree Essex, 1994. 4to, paper, 98 pages, + index. *Dealer's catalogue of books related to photography from prehistory to 1983, primarily Nineteenth Century, 1006 items. Limited photomechanical entries. Many title pages illustrated.*

[Jackson, William Henry]

Harrell, Thomas H.

WILLIAM HENRY JACKSON, AN ANNOTATED BIBLIOGRAPHY (1862 TO 19950, Carl

Mautz Publishing, Nevada City, Ca., 1995. 8vo, 56 pp. *Bibliography of Jackson publications, very complete, though with a few errors and omissions, e.g., the Albertype Yellowstone album by Bierstadt (1874:7) and Hooper's THE BEAUTIFUL DENVER AND RIO GRANDE (1885:10).*

Jammes, Andre, & Robert Sobieszek

FRENCH PRIMITIVE PHOTOGRAPHY. APERTURE volume 15, NO. 1, SPRING 1970. Aperture, New York, 1969. 8vo. *Catalogue of exhibition at Philadelphia Museum of Art, 1969. Andre Jammes checklist contains helpful information on early photomechanical history in France related to specific publications.*

Joseph, Steven F.

INTRODUCTION ET INTEGRATION DES PROCÉDÉS DE REPRODUCTION PHOTOTECHNIQUE DANS L'IMPRIMERIE EN BELGIQUE AU 19^e SIECLE. TOME II, Dissertation for University De Liege, Faculte de Philosophie et Lettres Histoire Contemporaine, Belgium, 1992/93. 4to, 267 pp. *Second half of dissertation with all patents issued in Belgium, etc., as well as a most extensive bibliography of books illustrated photographically and photomechanically in Belgium or about Belgium, also bibliography of recent historical writing on processes.*

Jussim, Estelle

VISUAL COMMUNICATION AND THE GRAPHIC ARTS; Photographic Technologies in the Nineteenth Century, R.R. Bowker Company, New York & London, 1974. 4to, xv, 364 pages. *A discussion of reproduction methods and their impact on aesthetic consideration of imagery, covering many aspects of photomechanical history in United States, primarily Heliotype, Ives and Moss Half-tones, and wood engraving. Line Engravings and Half-tones from a variety of processes, many examples of the same image in a variety of methods.*

Kainen, Jacob

THE DEVELOPMENT OF HALFTONE SCREEN in ANNUAL REPORT OF THE BOARD OF REGENTS OF THE SMITHSONIAN INSTITUTION, etc., for 1951 (U.S. Government Printing Office, Washington, 1951), pp. 409-425.

Very detailed history of half-tone from Talbot through Ives and Levy. All major figures covered including Leggo, Von Egloffstein, Pretsch, Lemereier, Poitevin, Meisenbach, etc. Reproductions of historical examples, including Talbot, Pretsch, Lemercier, Poitevin, Leggo, Von Egloffstein, Ives, etc.

Krone, Herman, Professor

DIE FÜR ALLE ZEIT VON PRAKTISCHEM WERT BLEIBENDEN PHOTOGRAPHISCHEN URMETHODEN. Herausgegeben von Irene Schmidt. VEB Fotokinoverlag, Leipzig, German Democratic Republic, 1985. 8vo, 135 pp., + folder with Chlorobromide photographic print, in slipcase. Deluxe edition 100 copies numbered. *Detailed accounts of various processes of printing from daguerreotype plates: Fizeau, Donne, Berres, Grove, Beuviere, Niépce, and Niépce de St. Victor & Lemaitre. Each process is explained in detail. Also negative positive photography is discussed. 16 Half-tone plates show examples of Krone's photographic work from the daguerreotype to albumen prints.*

Kraus, Hans P., Jr.

SUN PICTURES. The Harold White Collection of Works by William Henry Fox Talbot. Introduction and catalogue by Larry J. Schaaf. Catalogue Three, Hans P. Kraus Jr. Fine Photographs, New York, 1987. 4to, 115 pages, edition of 1000. *Catalogue related to collection of Harold White, Talbot's earliest biographer. Many early items related to PHOTOGLYPHIC*

ENGRAVING as well as original plates. Half-tones in multiple colors to match the original salted paper prints in the collection.

[Lemercier]

Rosen, Jeffrey Howard

LEMERCIER ET COMPAGNIE: PHOTOLITHOGRAPHY AND THE INDUSTRIALIZATION OF PRINT PRODUCTION IN FRANCE, 1837-1859. Phd. Dissertation Northwestern University, 1988 (University Microfilm Inc., Ann Arbor, Michigan), 1988. 8vo, xi, 389 pages. *History of Lemercier firm as a lithography studio and Lemercier as a Photolithographer. Principle work discussed is Lemercier's first portfolio from LITHOPHOTOGRAPHIE (1852), as well as Niépce De Saint-Victor's & Nègre's photogravure, and Poitevin's photolithography. Reproductions from LITHOPHOTOGRAPHIE, as well as PHOTOGRAPHIE ZOOLOGIQUE, 1852, and LA LUMIERE, 1854.*

[Levy Brothers]

PORTRAIT IN HALFTONE, Temple University Special Collections, 1990. 4to, Xeroxed leaves. *Complete transcript of the display cards and many of the displays used for the 1990 show at Temple University on the Levy Brothers.*

Marbot, Bernard

UNE INVENTION DU XIX SIECLE EXPRESSION ET TECHNIQUE LA PHOTOGRAPHIE COLLECTIONS DE LA SOCIETE FRANCAISE DE PHOTOGRAPHIE, Bibliothèque Nationale, Paris, 1976. 4to, wrappers, 153 pp. *Pages 76-90 cover the Duc de Luynes prize for photomechanical printing and give short explanations for each phase and person, most of the processes are illustrated with a print. Numerous half-tone plates from many photographers and photomechanical processes.*

Margolis, David & Sandweiss, Martha A.

TO DELIGHT THE EYE: ORIGINAL PHOTOGRAPHIC BOOK ILLUSTRATIONS OF THE AMERICAN WEST, DeGolyer Library, Southern Methodist University, 10 Nov., 1994 to 20 Jan., 1995. Degolyer Library, n.p., 1994. 4to, Wrappers, 93 pages. *Catalogue of show of books illustrated with original photographs in library collection. 1 book is photomechanical #27, Schmidt, Carl E. A WESTERN TRIP. FOR PRIVATE CIRCULATION ONLY, 1904, includes 12 mounted Photochromes. 32 Half-tone plates + 1 mounted half-tone on cover. Illustrations of pages from the 27 books in the exhibit.*

Mertle, Joseph S.

[Catalogue of personal collection]. [ca. 1954]. Xeroxed typescript, 113 pp.

Collection devoted to photography and photomechanics, many items after the turn of the century. Important collections of material relating to Levy, Klic, and Ives.

Mertle, Joseph S.

ADDENDA TO MERTLE LIBRARY, Revised to December 1, 1954. Xeroxed typescript, pp. 114-167. *Continuation of Mertle's collection.*

Mertle, J. S. and Monson, Gordon L.

PHOTOMECHANICS AND PRINTING, Mertle Publishing Company, Chicago, 1957. 4to, 423 pp., +XXXIII. *Complete explanation of the state of photomechanical printing to 1957. Includes photographs of all pertinent machinery and procedures and processes. Includes a tremendous amount of historical information from 1839 to 1957. Much early 20th Century information.*

DIE MERTLE-KOLLEKTION (THE MERTLE-COLLECTION Documents from the History of Photography and the Reproduction Technique) DER POLYGRAPH COPY No. 24, 1967, Polygraph Verlag GmbH Frankfurt/Main, 1967. 4to, unpagged. *Catalogue prepared for DRUPA 1967, illustrating 14 items from the collection with a short note on each: Baxter print, Newton's OPTICS, Daguerre Manual, Pigeon Post, Muybridge plate, Etching textbook (1689), Shantytown, Levy patent, Egloffstein Half-tone, Gravure Screen by Klic, Dargavel wavy line screen, Line screen sketch drawn by Klic, Analogy of colors 1817, Levy half-tone experiment 1879-83. Half-tone illustrations in color and B&W.*

3M-MERTLE PHOTOMECHANICS COLLECTION. Selected Exhibits from historically significant areas of Mr. J. S. Mertle's collection, [ca.1967]. 4to, unpagged. *Checklist of 175-item exhibition. Many important items, including portraits of many inventors.*

Mitchell, Herbert, & Weiner, Sarah Elliston

NINETEENTH-CENTURY PHOTOGRAPHY AT COLUMBIA UNIVERSITY, An Exhibition Celebrating the 150th Anniversary of Photography, Low Memorial Library, Columbia University, New York, 1989. 4to, 22 pages and Title page stapled. *Introduction and checklist to the 79 items representing the show. Many items of interest to history of photomechanical reproduction. Many items from the collection of Charles Frederick Chandler and the Chandler Chemical Museum.*

Musee de l'Elysee, Lausanne

DE NIÉPCE A STIEGLITZ, La Photographie en Taille-douce, Musee de l'Elysee, Lausanne, 1982. 8vo, 77 pp. Edition of 1200. *Catalogue of a show of history of Intaglio methods of photomechanical illustration, by Andre Jammes. Florian Rodari, Jon Goodman, Pietro Barto wrote introductions. Checklist of 93 items in the exhibition. 28 plates from Fizeau to Jon Goodman: reproductions of a wide variety of intaglio processes, Etched Daguerreotypes, Photoglyphic Engraving, Heliographie, Heliogravure, Photo-Glavanography, Photogravure.*

Nadeau, Luis

ENCYCLOPEDIA OF PRINTING, PHOTOGRAPHIC, AND PHOTOMECHANICAL PROCESSES. 2 Volumes. Luis Nadeau, Fredericton, N.B., 1989/90. 8vo, xxi, 200, cccxxi, 323-542. *Extensive research on many photomechanical processes, with good bibliographic references on books illustrated by various processes.*

Nadeau, Luis

GUM DICHROMATE AND OTHER DIRECT CARBON PROCESSES, FROM ARTIGUE TO ZIMMERMAN, Atelier Luis Nadeau, Fredericton, New Brunswick, 1987. 8vo, wrappers, 95 pages. *Discussion and methods for direct carbon printing including Gum Bichromate and Fresson, + many others. The early patents of Poitevin are directly transcribed. French patent August 27, 1855 and English patent December 13, 1855.*

[Nègre, Charles]

Borcoman, James

CHARLES NÈGRE 1820-1880, The National Gallery of Canada, Ottawa, 1976. 4to, 262 pages. *Biography of Nègre including an extensive chapter on his photogravure method and his prints. 203 plates, +8 figures reproducing Nègre's photographs and his photogravures. 23 plates from his photogravures and 1 figure from a Gillot Paniconographie of Nègre's photo in La Lumiere, May, 1855.*

Newhall, Beaumont

PHOTOGRAPHY AND THE BOOK. Delivered on the occasion of the eighth Bromsen Lecture,

May 3, 1980. Edition of 2000 copies. Trustees of the Public Library of the City of Boston, 1983. 4to, oblong, paper, 52 pages. *Lecture on Photography in books. In discussing photography and the printing press: "In our avidity to consider the original photographic print as the prime object of artistic value in photography we have overlooked this important use of the process."* 24 plates from photographically illustrated books primarily from the nineteenth century.

[Niépce, Nicéphore]

Jay, Paul and Frizot, Michel

NICÉPHORE NIÉPCE, A L'OCCASION DU 150 ANNIVERSAIRE DE LA MORT DE NIÉPCE. (Second Edition), Centre National de la Photographie, Paris, 1983. 12mo, Wrappers, 142pp. *Introduction and a selection of his letters to various people as well as the "Kew" Notice and the notice on Heliography and Daguerre's and his Provision. Also, there is a list of the extant Heliography plates. 11 plates including front cover, 2 in color (1 with 2 images of Niépce and his wife) others include his camera, hand writing sample, plates by him.*

[Niépce, Joseph Nicéphore]

JOSEPH NICÉPHORE NIÉPCE CORRESPONDANCES 1825-1829 V. CHEVALIER- L. J. M. DAGUERRE- F. LEMAITRE- F. BAUER- E. HOME- T. YOUNG WATKINS- WHEATSTONE- WOLLASTON, Pavillon de la Photographie du Parc Naturel Regional de Brotonne, Rouen (Edition of 750), 1974. 8vo, wrappers, 191 pp. *Niépce's correspondence with various people related to his research. Lemaître is particularly important because of the etching of printing plates and the discussions related to them. 14 Half-tone plates of Niépce's camera obscura, camera, 5 Heliographic engravings and plates, plus a portrait of Daguerre and one of Niépce.*

[Osgood, James Ripley]

Weber, Carl J.

THE RISE AND FALL OF JAMES RIPLEY OSGOOD. A BIOGRAPHY, Colby College Press, Waterville, Maine, 1959. 8vo, 283 pp.

Biography of the life and career of Osgood. Limited information about heliotype, but some not found elsewhere. Unfortunately, sources are not cited. One engraved portrait of Osgood, copied as a half-tone.

Ostroff, Eugene

WESTERN VIEWS AND EASTERN VISIONS, Smithsonian Institution, Washington DC, 1981. 4to, oblong, 118 pages. *Exhibition catalogue and extensive survey of Western Expeditionary photographs and their reproduction in survey reports. Ostroff concludes that many images that appear to be lithos after photos are actually heavily retouched photolithographs. Reproductions from original photographic prints and photomechanical prints made from them.*

PATENTS FOR INVENTIONS. ABRIDGMENTS OF SPECIFICATIONS CLASS 98, PHOTOGRAPHY PERIODS 1839 THROUGH 1900, Great Britain Patent Office. 2 volumes, reprinted by Arno Press, New York, 1979. 8vo, variously paged. *Wealth of photomechanical patents, many which never were practiced. Superb source.*

Peterson, Christian A.

ALFRED STIEGLITZ'S CAMERA NOTES, The Minneapolis Institute of Arts with W. W. Norton, New York, 1993. 8vo, 204 pp. *History of Camera Notes, along with Stieglitz's interest in photogravure. Also, biographies of notable early American amateur and pictorialist photographers, such as Farnsworth, Dumont, Eickemeyer, etc. 92 Color half tone plates of the magazine cover and all of the photogravures in their original color, along with thumbnails of all*

half-tones published.

Pfister, Harold Francis

FACING THE LIGHT, HISTORIC AMERICAN PORTRAIT DAGUERREOTYPES, Smithsonian Institution Press for the National Portrait Gallery, Washington, 1978. 4to, wrappers, 378 pp. *Book deals with 110 daguerreian portraits of famous Americans and lost daguerreotypes of those same persons. Many of the lost images are established by contemporary lithographs and engravings from the daguerreotypes. All are illustrated.*

PHOTOGRAPHS AND PHOTOGRAPHIC LITERATURE. Sale #119, November 21, 1970, PB 84 (A Division of Parke-Bernet Galleries, Inc.), NYC, 1970. 8vo, wrappers, 101 pp. *Items 212-215, 5 Poitevin Photolithographs (2 illus.); Items 216-219, 4 Pretsch Photogalvanographs (1 illus.); Items 232-235, 4 Talbot Photoglyphic engravings (all illus.).*

[Plumbe, John]

Fern, Alan & Kaplan, Milton

JOHN PLUMBE, JR. AND THE FIRST ARCHITECTURAL PHOTOGRAPHS OF THE NATION'S CAPITOL, in THE QUARTERLY JOURNAL OF THE LIBRARY OF CONGRESS, Vol. 31, No. 1, January 1974, Library of Congress, Washington, DC, 1974 (Jan.). 8vo, 77 pages. *Long article on Plumbe that includes much detail on his PLUMBEOTYPES. Short list of published Plumbeotypes also included. Reproductions from daguerreotypes and Plumbeotypes.*

[Poitevin, Alphonse]

Proust, Frederie

"LE 3e HOMME DE L'HISTOIRE DE LA PHOTOGRAPHIE: ALPHONSE POITEVIN (1819-1882)," in Prestige de la Photographie No. 2, Editions E. P.a., Paris, 1977. *Overview of Poitevin's work by the photographer that located his Paris studio and its contents. 55 Illustrations, including camera gear, studio interiors, many examples of Poitevin's work, daguerreotypes, Heliographie in relief, Photolithographs, carbon, cyanotype, etc.*

[Poitevin, Alphonse]

Galerie Octant

ALPHONSE POITEVIN: PREMIERS ESSAIS, PHOTOLITHOGRAPHIES, TIRAGES 'CHARBON', 1842-1865. Galerie Octant, Paris, 1979. 8vo, unpagged. *Gallery catalogue of a show of Poitevin material from daguerreotypes to carbon prints, which included an original Helioplastie plate and print from 1855, plus 10 photolithographs, etc. All 26 items are reproduced. 26 reproductions (half-tone) of Poitevin's own images as well as prints from other photographer's negatives in Photolithography and carbon.*

THE QUALITY OF PRESENCE. 21 October - 28 November, 1978, Lunn Gallery, Graphics International Ltd., Washington, D.C., 1978. 4to, wrappers, 24pp. *Catalogue of 76 items, 8 early photomechanical items are listed. Includes Poitevin, Nègre, Vidal, Lemerrier, Woodbury, Emerson as photographers and printers.*

RARE PHOTOGRAPHIC IMAGES APPARATUS & LITERATURE. THE COLLECTION OF SIDNEY STROBER, NEW YORK CITY, AND OTHER OWNERS. Saturday, February 7, 1970. PB 84, (A Division of Parke-Bernet Galleries, Inc.), NYC, 1970. 8vo, wrappers, 160 pp. *2 items of Photomechanical interest: 342. FIZEAU, HIPPOLYTE L. An album of 7 Lerebous (sic.) daguerreotypes converted to copper plate engravings by Fizeau process. Proofs on large paper, sixth-plate format, mounted on album leaves; the binding of embossed and decorated boards, stamped in center oval with "B F 342", oblong 8vo. The seven plates are: 1. seated man with*

painted backdrop. 2. seated young man with standing boy. 3. profile of engraver Hurlimann. 4. relief sculpture from Notre-Dame, Paris. 5. classical monument with medallion portrait. 6. gateway of Bibliotheque du Louve. 7. relief sculpture with inscription beneath. It sold for \$1,600 dollars.

REPRODUCTION AND PRINTING PROCESSES: LETTERPRESS - OFFSET - INTAGLIO. in CAMERA special issue produced for Modernage Photographic Services, Inc., New York, C.J. Bucher, publishers of CAMERA, for Modernage Photographic Services, New York, 1960s. 4to, 44 pages. *Excellent pictorial overview of printing in color and B&W from photographic originals in the three methods. Foldouts allow for seeing the same image printed in each of the three methods. Numerous Half-tones in B&W and color printed by Relief, Intaglio and Planographic methods.*

Robinson, William F.

A CERTAIN SLANT OF LIGHT. The First Hundred Years of New England Photography, New York Graphic Society, Boston, 1980. 8vo, 243 pages. Chapter 6 SCENIC GEMS AND EMINENT CITIZENS, Photography and the Printed Page 1850s-1890s. *Helpful overview of history of photomechanical printing in New England, along with short bibliography of illustrated books.*

Sipley, Louis Walton

A HALF CENTURY OF COLOR, The Macmillan Company, New York, 1951. 4to, 216 pages, 28 special color inserts. *Detailed history of Color Photography with a strong emphasis on the photomechanical developments. Covers color history to 1951, including later developments in printing technology. Important careful facsimiles of early three-color half-tone reproductions. Kurtz'*

[Talbot, William Henry Fox]

Jammes, Andre

WILLIAM H. FOX TALBOT, Inventor of the Negative-Positive Process. Collier Books, A division of Macmillan Publishing Co., Inc., New York, 1973. 4to, paper, 96 pages. *Short biography of Talbot, including his photomechanical work. 69 Photogravure plates from Talbot photographs, etc. 6 plates are from Photoglyphic engravings.*

Thomas, D. B.

THE SCIENCE MUSEUM PHOTOGRAPHY COLLECTION. Her Majesty's Stationery Office, London, 1969. 4to, 113 pp. Chapter: "Photography and the Printing Press" pp. 94-98. *Also contains a description of holdings regarding Niépce.*

Tillim, Sidney

PHOTOGRAPHY REPRODUCTION PRODUCTION. The Work of Art in the Age of Mechanical Representation, Bennington College, Bennington, Vermont, 1992. 8vo, unpagged. *Exhibition catalogue and essay discussing the role of photomechanical illustration and its impact on contemporary art.*

Tillim, Sidney

WALTER BENJAMIN: THE WORK OF ART AFTER THE AGE OF MECHANICAL REPRODUCTION (Original Title not used) in ARTFORUM, May 1983. Vol. XXI, No. 9. Artforum, New York, 1983. 4to, 112 pages. *Extensive article exploring the meaning of photomechanical reproduction in terms of its effect on art and how it could transform it. Reproductions from examples of 19th and 20th Century photomechanically reproduced images.*

Trudel, Jean; Chartier, Luc; Soucy, Jean
QUEBEC VU PAR...LIVERNOIS, VALLEE, NOTMAN, LEGGO, HENDERSON, ELLISSON.
MUSEE DU QUEBEC, JANVIER/FEVRIER 1969, Ministere Des Affaires Culturelles, Quebec,
1969. 8vo, unpagged. *Exhibition catalogue, with short descriptions of each photographer
accompanied with a group of photographs. William Augustus Leggo merits four sentences. 4
illustrations from Leggo photographs.*

[Turner, A. A.]

Hanson, David A.

"A. A. TURNER, AMERICAN PHOTOLITHOGRAPHER", in HISTORY OF
PHOTOGRAPHY, Vol. 10, No. 3, July-Sept. 1986, Taylor & Francis Ltd., London, 1986. 4to,
pp. 193-211. *Comprehensive article on Turner as well as L. H. Bradford. Includes much
biographical information on Turner and his photolithographic work. 21 Half-tone illustrations
from a variety of sources, Turner portrait, Handwriting, advertisements, sample work in a variety
of media, etc.*

Van Haaften, Julia

"'Original Sun Pictures'; A Check List of the New York Public Library's Holdings of Early
Works Illustrated with Photographs, 1844 - 1900," in BULLETIN OF THE NEW YORK
PUBLIC LIBRARY volume 80, Sprint 1977, Number 3. 8vo, pp. 355-415. *Bibliography of
holdings of the NYPL. Notable is A21-2 Hippolyte Fizeau, SPECIMENS OF PHOTOGRAPHY
FROM THE COLLECTION OF H. FIZEAU, which contain, among other things, 52 specimen
plates of Fizeau and related French processes. Many photomechanical books are referenced. 465
entries under books, 96 entries under albums.*

Verburg, Adriaan; Hegeman, Hedi; Josepb, Steven F.

DE ANDERE FOTOGRAFIE: DE GESCHIEDENIS VAN DE FOTOMECHANISCHE
REPRODUKTIE IN DE NEGENTIENDE EEUW, Zeeuws Museum Middelburg, Belgium, 1989.
4to, wrappers, 44 pages. *Catalogue of a museum show of the history of photomechanical
reproduction, with a checklist of the 121 items in the show as well as descriptions and historical
information on many processes and inventors. 10 reproductions (half-tone) of various historical
examples from Niépce to Edward S. Curtis (American Indian Gravures).*

Wagstaff, Samuel

AN EXHIBITION ON PHOTOGRAPHIC REPRODUCTION PROCESSES FROM THE
COLLECTION OF SAMUEL J. WAGSTAFF, JR. (At The Grolier Club, NYC, [ca. 1980]). 4to,
18 Photocopy pages. *A Photocopy record of the wall labels for Wagstaff's exhibit at the Grolier
Club. Many interesting examples are described, but the descriptions are frustrating because
many make no reference to the picture being discussed.*

Welling, William

PHOTOGRAPHY IN AMERICA: THE FORMATIVE YEARS 1839-1900, Thomas Y. Crowell
Company, New York, 1978. 4to, xi, 431 pages. *General history of photography in United States
by year, with much photomechanical information on Bradford & Cutting, Bierstadt, Edwards,
Moss, Ives, Rockwood, Kurtz, Carbutt, Von Egloffstein, Horgan, etc. Half-tones from historical
photographs.*

Wood, Charles B., III

THE PHOTOGRAPH AND THE BOOK. Catalogue 37, Charles B. Wood III, Inc., South
Woodstock, Conn., 1978. 8vo, wrappers, 81 pp., +LXVIII plates. *Dealer's catalogue with 366*

items, many photomechanical items.

Wood, Charles B., III

THE PHOTOGRAPH AND THE BOOK II. Catalogue 41/42, Charles B. Wood III, Inc., South Woodstock, Conn., 1978. 4to, wrappers, 104 pp., 87 pp. *Dealer's catalogue, Section I: Images (some books including photomechanical items), Section II: Books (many photomechanical items). 229a items, +582 items.*

Wood, Charles B., III

PHOTOGRAPHY RARE BOOKS. Catalogue 49, Charles B. Wood III, Inc., South Woodstock, Conn., 1982. 4to, wrappers, 72 pp., +4 pp. *Dealers catalogue of 531 items, many of a photomechanical nature.*

Wood, Charles B., III

THE PHOTOGRAPH AND THE BOOK III. Catalogue 84, Charles B. Wood III, Inc., Cambridge, Mass., 1994. 8vo, wrappers, 134 pp., +IV pp. *Dealer's catalogue of 292 items, many of a photomechanical nature.*

Wood, Charles B., III

CATALOGUE 58, PHOTOGRAPHIC BOOKS, MOSTLY OF THE 19TH CENTURY. Charles B. Wood III, Inc., Providence, R.I., 1986. 4to, wrappers, unpagcd, + addenda unpagcd. *Dealer's catalogue of 415 items, divided into two sections, 198 books of a technical nature and the rest photographically illustrated. Many items of a photomechanical nature.*

Wood, Charles B., III

FINE PHOTOGRAPHIC BOOKS. Catalogue 45, Charles B. Wood III Inc., South Woodstock, Conn., 1979. 4to, wrappers, 61 pp., +10 pp. *Dealer's catalogue of 371 items, many of photomechanical interest.*

Wood, Charles B., III

PHOTOGRAPHICALLY ILLUSTRATED BOOKS. List 1992 No. 1, Charles B. Wood III Inc., Cambridge, 1992. 12mo, wrappers, 19 pp. *Dealer's catalogue of 39 items, some of a photomechanical nature.*

Wright, Helena E.

IMPERISHABLE BEAUTY: Pictures Printed in Collotype National Museum of American History, Smithsonian Institution, Washington, DC, 1988. 4to, unpagcd. *Exhibition catalogue describing the history of collotype. Includes a checklist to the exhibit from the earliest examples to the present day. Reproductions from a wide variety of collotype workers, both 19th and 20th century.*