

In another thread a person asks a question about the difference between a photograph and a plate. They received some good answers but I thought it might be of interest to some if I sort of ambled my way through the subject of reproduction of images for inclusion in books. There are so many methods used to reproduce images in books that a brief touch on a few highlights might prove useful for beginners.

Please, any of you who have information to share on the subject (I am sure there are those here more knowledgeable than this auld buikman) please add to this paltry beginning.

The person asked about photographic plates ~ so that first. Care should be taken to determine whether the plates in a book are actual photographs or half-tone reproductions.....most plates will be half-tone reproductions...half-tones may be determined by the presence of a dot pattern which makes up the image. The finer the dot pattern, the closer to the original photographic image. Plates may be one sided (unbacked) or two sided (with images on both recto and verso of the page). Soem plates may be actual photographs (color or black&white) or they may be half-tones (color or black&white). If the photogrpahic image is reproduced on a paginated page it will be a half-tone (unless it is a photo tipped onto the page o reach page in the book is a full hotographic plate).

It is a good idea to spend some time in study so that you can identify a half-tone from a photograph...It is very useful to recognize photogravures when they are found. Some photogravure images are very fine.... beautiful, even, with gradations of texture and tone that produce details astounding to the eye.

There are visual and textural differences among wood-block, steel engravings, mezzotints, lithographs, photogravures, half-tones, chromoliths, etchings and dry-points, to name just a few of the various methods by which illustrations are produced for books. It is wise to know the key identifying points which differentiate one method from another.

Woodblocks and steel engravings (and sometimes lithos) frequently appear on pages which are part of the integral paginated page count, either as full page illustrations or vignettes, but they may appear as separate plates also.

Each method has its own charms and there are superior and inferior examples to be found done by any method. The primitiveness of illustrations is not necessarily a sign that a particular book is worthless. (Just look at the terrible "hedgehog" portrait of Noah Webster that graced many early copies of his Blue~Back Speller. Many early American imprints had very cheesy-looking woodblocks, yet are extremely difficult to come by and demand high prices when found.

An ability to recognize the particular qualities of the illustrations in the books you find, and a ken for the historical environment in which the book was produced are good things to acquire. P. T. barnum was continually updating his autobiography and the difference in quality of the illustrations among various editions of his book help to place particular copies in time.

There are some imprints from Western America... printing jobs done by pioneer publishers under primitive condition, and using cheap materials, that fetch very high prices. The inferior materials used frequently endures that dew copies have survived in decent condition.

The best way to get this knowledge is by diving in and physically examining and comparing illustrations. Although there are some excellent books to be had on the subject and the advent of such superb research engines as gooogle will help immensely, there is no substitute for physical examination.

Keep an eye out for books in which the illustrative method is identified , either on the title page or within the list of illustrations...or in the captions for individual pictures.

You will learn that various types of illustrative methods were advanced that date from a specific time and frequently place and person... thus we know that in the 17th century (and even well through the 18th century) there were no books with lithographs.... indeed there were no lithographs. Lithos were an advance made nearly to the end of the 18th century and didn't really take off until the 19th had begun (Goya was one of the first great artists to tackle lithography as an artistic medium).

Likewise, mezzotints were a later development of the engraving process (it has all to do with the treatment of the engraved plate's surface)...and of course photogravures could not predate the invention of photography.

The half-tone process was one of the greatest advances made in the history of image reproduction. First invented in 1854 by an Englishman, Fox Talbot. After a couple of other radical improvements to Talbot's original invention by another Englishman and a German... the first American to patent a half-tone process (and which became that mostly used in this country was Frederick Ives. From there further developments brought the rotary photogravure (Karl Klic, 1879) or rotogravure.

The first halftone to be printed in a newspaper was in 1880 (Shantytown by Stephan Horgan) published in the New York Daily Graphic.

The first book to appear with collotype plates (an improvement using a gelatinous base etched by actinic [light] rays) was Darwin's The Expression of Emotions in Man and Animals in 1871. Not long ago I had a copy of the first edition of that book pass through my shop and it is amazing the visual quality of the plates. It always seems that the speed with which new processes are adapted to common use is rapid, indeed.

There is so much to learn, and it seems some fact or another which further enhances our understanding of the book world is constantly cropping up from unexpected sources.

That's all for now...

boodust (0)(view author's auctions)
12/16/03 4:02 PM (# 1 of 68)

correction : "...frequently ensures that few copies..."

kookidz (418)(view author's auctions)
12/16/03 4:12 PM (# 2 of 68)

Great information Boo. Thanks!

putzi (2127)(view author's auctions)
12/16/03 4:24 PM (# 3 of 68)

Boodust I am so glad this other post got you out of Your shell, You have so much to offer. The subject is by any means not exhausted yet, just keep on going.

inerghee (1)(view author's auctions)
12/16/03 4:27 PM (# 4 of 68)

I had no idea there was so much to learn....

Thank you SO much for all that information!

Can we pin this on the side?

putzi (2127)(view author's auctions)
12/16/03 4:55 PM (# 5 of 68)

I always was and I still am interested in all technical aspect of illustrated printing and to some extent in typography.
Great sources of information can be found in old pre 1914 lexicons, encyclopaedias, printing related magazines like The Inland Printer ect.

quartzierose (92)(view author's auctions)
12/16/03 5:09 PM (# 6 of 68)

Whew! Thank the powers that be my printing is printing this out.

Thank you Boodust.

quartzierose (92)(view author's auctions)
12/16/03 5:10 PM (# 7 of 68)

lol My stapler jammed.

bookspid (0)(view author's auctions)
12/16/03 6:24 PM (# 8 of 68)

Great post, Boo!

fine.books (748)(view author's auctions)
12/16/03 6:41 PM (# 9 of 68)

If this project were to be split up into chronological periods, with the synopses written by individual posters, to be archived on Newell's site (presuming his gracious permission, of course), it might fare very well in being a brief overview of the history of the Western illustrated book. Anyone interested in considering this?

boodust (0)(view author's auctions)
12/16/03 7:27 PM (# 10 of 68)

Well that is a good idea ...and I know...heh heh ...who could cover the auld incunables... I'll volunteer for the 19th century... I'll add to this thread from time to time information concerning various nineteenth century processes and advances.....wi a tip o the hat to etching and engraving.... but its gonna have to be a bit by bit process...I will take it leisurely ...as I must, of course pay attention to work first ...hence the title of this thread, bits and pieces... but it is a good idea... I think we need not be too organized about it (I spend so much of me time being so blinkin' organized...) Let those with information to share, share it, as and whenever they will... we can have a nice long conversation and maybe we can have a few illustrations thrown in wi' the words, too.

It is nice newell's archiving...but I think there are others who,like myself, are not able to access PDF (?) files. They will not download or open on my imac... it is always frustrating hwen gooogole brings up a PDF site....So I suggest that people save to disc or adobe pagemill or whatever right from here, which will in some small way free newell also of the onus of making sure he has kept up with posts.

I was thinking about this the pther day when I saw a listing for an old 1730 something book and the seller was advertising it as having lithographic plates, which it could not have had.... The type of book illustration is one of the most frequently misidentified aspects of a book.

But ...keep watching here for more bits and pieces.

fine.books (748)(view author's auctions)
12/16/03 8:03 PM (# 11 of 68)

boo: what are your thoughts as to dividing up the work cake? Does this make any sense?

Early Illustrated Manuscripts, to 1000 AD
Medieval manuscript illustration and illumination
Renaissance manuscript illustration and illumination
Xylographic printing through the incunable period
Woodcuts in incunabula
Woodcuts and early coppercuts in Early Printed books
Illustration in books of the 17th century
Illustration in books of the 18th century
Illustration in books of the 19th century
Illustration in books of the 20th century

with perhaps a separate article on book decoration as illustration (painted fore-edges, onlaid and inlaid bindings, the pictorial dustwrapper, and cetera)?

boodust (0)(view author's auctions)
12/16/03 9:08 PM (# 12 of 68)

That's a pretty good breakdown.

While I have a pretty good grasp of the nineteenth century and later and have dealt extensively therein and have had a fair to middling conversation with the 18th century, I would have to profess to be running to my references constantly for anything earlier.

I have to admit I feel it is a pretty fine line to draw between xylographic imprints and wood engravings or are you referring to an entire printed sheet as derived from a "carved" board...words and picture and all carved for one sheet from one board...for xylograph, reading the OED, is synonymous with wood engraving... so I am assuming you are referring to 10th century xylography which is about all I know ...that it existed ha ha...although it is interesting that someone attributed the development or origin of xylography to the playing card makers ...???

I assume it is all some incunabalist's playground anyway and cede to you...

boodust (0)(view author's auctions)

12/16/03 9:16 PM (# 13 of 68)

by the by... all those worm holes we see which so attractively decorate old wood bindings are the by-product of the eating habits of a class of insects known scientifically as xylophaga or xylophagi... So worm holes may be described as xylophagous depredation...

Actually it is the larvae of these insects which do the damage.

fine.books (748)(view author's auctions)

12/16/03 9:31 PM (# 14 of 68)

boo I was actually referring to complete xylographic books, whose text and images were printed from wood blocks - primarily the fifteenth century Bibles, such as the seven editions of the Pauper's Bible which led up to the invention of moveable type, and the printing of the Forty-Two Line Bible at Mainz, since they're tied so closely to Pfister's work, as noted by Pollard.

I kinda thought of it as a research project for anyone interested, boo - I was gonna keep my big nose out of it entirely.

;)

flotsam-jetsam (65)(view author's auctions)

12/16/03 9:56 PM (# 15 of 68)

BOO I have no problem with imacs and PDF files. All you need is a free 'reader' download from adobe acrobat.

pdf types are a way of compressing and presenting text data.

contact me if you want to try to fix your problem.

---f-j---

newell4 (238)(view author's auctions)
12/16/03 10:01 PM (# 16 of 68)

Wonderful information! By all means, continue.

Let this thread fatten up a little (I don't want to do it too soon...Doubles the work, ya know), then y'all let me know when it's ready, and I'll hang it up in the curing shed.

This is a subject in which I am incredibly ignorant. I look at some of the beautiful illustrations in older books without a clue as to what to call them in a description.

Thanks

newell4 (238)(view author's auctions)
12/16/03 10:06 PM (# 17 of 68)

Yes, Boo, a PDF should be no problem. I have a link on my website that will take you to the Adobe page for downloading the free reader. I use Macs at work and could not do my job if it wasn't for the PDF files.

fine.books (748)(view author's auctions)
12/16/03 10:12 PM (# 18 of 68)

Just for fun, here's a nice image of a xylographic book, from the Lessing J. Rosenwald Collection at the Library Of Congress (The Saint John's Apocalypse; Germany; c. 1470):

<http://lcweb.loc.gov/rr/rarebook/guide/ra012001.jpg>

and a timetable which suggests that 1430 was the approximate beginning of their very short life:

<http://www.xs4all.nl/~knops/timetab.html>

psthomas (938)(view author's auctions)
12/16/03 11:43 PM (# 19 of 68)

One method for evaluating the picture(s) in an auction is a simple black and white printout of the picture(s) ...cuts through the color and shows lots of flaws.

putzi (2127)(view author's auctions)
12/17/03 4:58 AM (# 20 of 68)

I think what might be also appreciated here is the listing of some interesting books on the topic. (antiquarian and new)especially the owner found useful.

I do not like to read books which go into minutia, other folks do.

I like bold overviews.

I cannot contribute any suggestions, as all my references are written in German.

mydogblue02 (200)(view author's auctions)

12/17/03 5:19 AM (# 21 of 68)

Finebooks ~ The site on which the timetable is a part of would be a great addition to the library link site. Yes?

putzi (2127)(view author's auctions)

12/17/03 6:40 AM (# 22 of 68)

I was reading just week ago, that the last German professional xylographer(who is also versed in other methods)lives in Nuernberg. He has a thriving business, but nobody to pass his knowlege on to.

His tools will be donated to a museum in Nuernberg.

fine.books (748)(view author's auctions)

12/17/03 8:05 AM (# 23 of 68)

Sic transit gloria mundi. That's very sad putzi. The great Crafts and the Arts are dying right before Society's eyes, and we're too busy recording Sex In The City on videotape to bother with them.

boodust (0)(view author's auctions)

12/17/03 8:06 AM (# 24 of 68)

big nose little nose ... no news.. new knows ...it is all welcome. I was just saying as research I do not want to be saddled with organization and time tables and all that paraphenalia which I always think of as paraphrenetica... just as in the academic environment people get taken over by a sort of academentia...so let's keep it informal. However this develops is fine with me...

So you are saying that there was an intermediate step between incunables written out by hand and books printed with moveable type...wherein books were constructed by blocks... Are there considered to be producers of such whose product was superior ...or were they all rather primitive in look viz-a-viz any block illustrations that might have accompanied the text?

I think, myself that the products, such as the one you link to, are rather charming, but it has a rather rustic look. Nice timeline.

hollowayd (1099)(view author's auctions)
12/17/03 8:21 AM (# 25 of 68)

I have found it useful to pay attention to the type of paper an illustration is produced on.

Check to see if the paper the image is on is better than the rest of the book...this is usually a good thing.

As far as reference books go...

Bland, David A HISTORY OF BOOK ILLUSTRATION.

Gascoigne, Bamber.... How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink Jet

A less expensive and less comprehensive alternative.. HOW PRINTS LOOK.

Dozens/hundreds of books on everything from individual illustrators to identifying photographic techniques...

(You can sell a 19th century book with a mounted Salt Print for more than one with a mere Albumen Print, but you have to know which is which).

Brian Coe. GUIDE TO EARLY PHOTOGRAPHIC PROCESSES is a great reference for this.

fine.books (748)(view author's auctions)
12/17/03 8:30 AM (# 26 of 68)

The xylographic period was exceedingly short, in comparison to most other forms of reproduction, but the old story goes that Gutenberg used a xylographic book to explain his ideas on moveable type to Fust, convincing the latter to part with the funds to bring the printing press project to fruition. (Personally, I'm convinced that Peter Schöeffer was, "The Printer Of The Forty-Two Line Bible," and that Gutenberg was simply the inventor of the Press itself, although he's still referred to as, "Gutenberg's assistant.") That notwithstanding, my opinion is that xylography was the precursor to the printing press itself, since, by that method, books were first printed in quantity.

The Block Book may actually represent a trading link between the Orient and the Occident, but in all events, xylographic books are works of wonder indeed. Looking at the Black Letter Gothic 'type' and knowing it was carved by hand, in relief, from a block of German Linden, calls up links to a past era which we can only ponder.

putzi (2127)(view author's auctions)
12/17/03 8:30 AM (# 27 of 68)

Okey here is little nose:

I find the timetable furnished by fine, very helpful for myself (or is it me?) because I like to start out with

overviews, when I approach a topic. It is also a good repertorium.

I know Durer perfected the art of woodcuts and I saw many originals from him, but I would never acquire one.

I like these primitive woodcuts, before the perspective was applied, much better, they speak to me. (not that I ever could afford one). I also like many modern woodcuts from the 1920's or so, like Barlach ect.

fine.books (748)(view author's auctions)

12/17/03 8:38 AM (# 28 of 68)

Careful putzi - we're dangerously close to agreeing on something.

;)

putzi (2127)(view author's auctions)

12/17/03 8:44 AM (# 29 of 68)

Why don't You expand and us YOUR perspective.

frenchruller (237)(view author's auctions)

12/17/03 8:47 AM (# 30 of 68)

Thank you, boodust. This is a topic I want to know more about.

fine.books (748)(view author's auctions)

12/17/03 8:49 AM (# 31 of 68)

Actually, I did above, putzi. I've always been fascinated by Block Books and woodcuts, and find their study infinitely more satisfying than the study of typography. The skill and patience to produce a woodcut is astounding, but even *I* can set type.

;)

inerghee (1)(view author's auctions)

12/17/03 9:53 AM (# 32 of 68)

Thank you all for all your help. I just found this at encyclopedia.com http://www.encyclopedia.com/html/section/illustra_HistoryofBookIllustration.asp

newell4 (238)(view author's auctions)
12/22/03 8:34 PM (# 33 of 68)

Gently nudging this thread back to the top in hopes of more information.

cornercube (0)(view author's auctions)
12/23/03 12:16 AM (# 34 of 68)

COLOR PRINTING IN THE NINETEENTH CENTURY

An Exhibition at the Hugh M. Morris Library
University of Delaware Library
Newark, Delaware
August 27 - December 19, 1996

<http://www.lib.udel.edu/ud/spec/exhibits/color/>

The Illustrated Book, 1780-1830: selected from the collection of Harris N. Hollin

Curated by Kenneth R. Holston
Department of Special Collections
University of Pennsylvania Library
June 1996

<http://www.library.upenn.edu/exhibits/rbm/hollin/index.html>

inerghee (1)(view author's auctions)
12/28/03 1:55 PM (# 35 of 68)

I have a 1858 book about cows with over a hundred plates in black and white. They're solid lines, not dots. Do you think they're wood cuts? How do I tell? Thanks!

inerghee (1)(view author's auctions)
12/28/03 1:56 PM (# 36 of 68)

I guess the reason I can't tell is because is because they don't have any indented impression (or etching) anywhere on them, and as a matter of fact, they look a whole lot like authors signature I've seen in other (newer) books.

zwish (0)(view author's auctions)
12/28/03 2:01 PM (# 37 of 68)

What's the title, author, publisher?

Images would help but if you can provide just the above 3 morsels, research can be done.....

putzi (2127)(view author's auctions)
12/28/03 2:04 PM (# 38 of 68)

Inerghee

First of all it would be very helpful, if You would tell us the author and title of the book.

There might be a good chance , that there would be a detailed description on [www. addall.com](http://www.addall.com). about it, including the listing and type of the prints.

I personally am convinced, that You have a book which encompasses woodcuts. Actually the correct terminology would be probably xylographic images .

boodust (0)(view author's auctions)
12/28/03 3:27 PM (# 39 of 68)

inerghee...

My guess is that you have William Youatt's Cattle Breeds : Mangement and Diseases Originally published some time in the 1830s, so you have an edition somewhere down the line... there was an edition of Youatts book issued in 1858. It was a very widely used and quoted reference.

I have seen dealers list this as having steel engravings.... also some just go with line engravings.... Without actually seeing the illustrations in the book, it is really impossible ot tell which the illustrations might be... wood or steel... for purposes of book discriptions in an auction, "line engraving" or just "engraving" would suffice.

This sort of book would commonly use either method...depending on the financial considerations...after a time either method was equally cheap... If they seem somewhta crude and block iwth broad background lines, they are probably wood, but there are many examples of very fine wood engravings... so , again, without seeing , all one can do is say call it a line engraving.

By the way, you are correct to look for an impression in the paper to properly determine if an image is an etching. Keep in mind that the impression around an image can vary considerably in depth and visibility , depending on the amount of pressure applied, and the softness and pliability of the paper used.

inerghee (1)(view author's auctions)
12/28/03 4:23 PM (# 40 of 68)

Thank all of you so much!

Unfortunately, it doesn't say on addall what the illustrations are.

Boo, thanks for all your help. I'm going to go try to find the discussion that teaches how to show a picture here. As soon as I get it figured out, I'll be back!

inerghee (1)(view author's auctions)

12/28/03 5:25 PM (# 41 of 68)

The website that Zwish gave in the other discussion was a paid place so I'm trying this one at Tripod. Here goes!

<http://inerghee.tripod.com/bull.jpg>

I don't think bulls and cows look like this anymore!

inerghee (1)(view author's auctions)

12/28/03 5:28 PM (# 42 of 68)

I don't know why that doesn't work. I've spent an hour trying to do this and I don't want to do this anymore right now. I'll give it another shot tomorrow when I'm not so frustrated.

zwish (0)(view author's auctions)

12/28/03 5:43 PM (# 43 of 68)

Inkfrog is free for the "image only" package; a good expedient site for temporary hosting. Up to 6 images the cost is "zilch" - I use it all the time for board activity, never paid a cent.

<http://ww1.inkfrog.com/?file=pricing>

Click on "Image Only"

Free, Free, Freeeeeeeeeeee.....

inerghee (1)(view author's auctions)

12/28/03 6:04 PM (# 44 of 68)

Thank you Zwish! These things get easier and quicker as I do it! Now, I'll keep my fingers _crossed_

fine.books (748)(view author's auctions)

12/28/03 6:36 PM (# 45 of 68)

How'd that cow with the tiny little head swallow that great big book - whole???

zwish (0)(view author's auctions)

12/28/03 6:38 PM (# 46 of 68)

So that's a cow fine.b? How ya milk that one?

fine.books (748)(view author's auctions)

12/28/03 6:47 PM (# 47 of 68)

Cow-Like Object©, okay, zwish? There does seem to be a... uhhh... tap of some sort amidstips, however.

skipper204 (90)(view author's auctions)

12/28/03 6:52 PM (# 48 of 68)

zwish

fine.books (748)(view author's auctions)

12/28/03 6:56 PM (# 49 of 68)

...besides... there's so much bull on this board, another one doesn't even register....

;)

boodust (0)(view author's auctions)

12/28/03 7:04 PM (# 50 of 68)

Looks kind of like a lithograph...but the image is not clear enough to determine... look at the illustration in the book and see if it looks sort of like a soft pencil drawing... this has the earmarks of a litho reproduction... but...

boodust (0)(view author's auctions)

12/28/03 7:23 PM (# 51 of 68)

They used to draw pigs in the same style ...a style reminiscent of the work of an artist who was famous for the painting

mekabinacledogpe

That's not the name of an ancient Tibetan wizard...but the name of a famous painting... 2 words

unscramble the letters and then you will know the title and then you will also know the name of the artist.

...he was famous for blocky animals...

Anyway, you see a lot of this style of animal drawing... pigs cows and sheep were all given the same building block construction.... While horses were also produced by stylistic formulae, they were never subjected to quite the same bulking effect... The Bovine Hulk...

Though I think I saw a few hens that were drawn in this fairly geometric manner.

I think we can safely say we are looking at a self-taught artist who never attended animal anatomy drawing classes....

boodust (0)(view author's auctions)
12/28/03 7:25 PM (# 52 of 68)

I am, of course, not saying that is the person who produced our alphabet-block cow.

fine.books (748)(view author's auctions)
12/28/03 7:45 PM (# 53 of 68)

[(..)] (pig)

o[^ ^]~ (cow)

ò[^ ^]~ (bull)

boodust (0)(view author's auctions)
12/28/03 8:01 PM (# 54 of 68)

[(^)] ... a porker's gotta breathe...

skipper204 (90)(view author's auctions)
12/28/03 8:02 PM (# 55 of 68)

Damn, my post did not post. Story of my life! LOL!

fine.books (748)(view author's auctions)
12/28/03 8:12 PM (# 56 of 68)

Your pig almost looks like Harry Potter, boodust:

\$

boodust (0)(view author's auctions)

12/28/03 8:14 PM (# 57 of 68)

That would be Harry Trotter

inerghee (1)(view author's auctions)

12/29/03 7:01 AM (# 58 of 68)

Thanks for the laughs, people! You had a regular comedy routine in writing going on! If the day ever comes where you can't sell books, you can write sitcoms on websites!

Boo, you're right about all the animals looking square. Well, maybe not all but a lot of artists saw them that way back then. Take a look at this painting, it's background looks a lot like the background in mine http://www.rhc.rdg.ac.uk/olib/images/objects/60s/64_84.jpg

Here's another huge, fat, square bovine

http://www.rhc.rdg.ac.uk/olib/images/objects/60s/64_107.jpg

Here's a huge, fat, square sheep

http://www.rhc.rdg.ac.uk/olib/images/objects/60s/64_51b.jpg

I think they fed animals to get real fat back then. Times have changed :) I also think their blockiness depended on the breed.

I think you're right it might be a litho, but in the book the author describes it as a "cut". He doesn't say anymore about it.

Do you know if the litho method is how they put an author's signature in a book? I swear with a loupe these plates look just like the lines in a signature.

boodust (0)(view author's auctions)

12/29/03 8:23 AM (# 59 of 68)

The term cut, as applied to illustrations, would imply an engraving, but so many people use terminology indiscriminately.

Lay a thin sheet of blank paper over a hard but grainy surface, and then take a pencil and, using the side of the lead, rub the pencil across the surface of the paper (like doing a copy of a gravestone) ...the resulting impression of the lead on the paper will have somewhat of the look of a litho... If your pictures have a background of thin parallel lines or any sort of a crosshatch pattern they are engravings and not lithos.... but golly gee ... that image you showed us does not look like an engraving or "cut" as the author calls it.

This just proves the point made in so many discussions on this board... that it is impossible to judge the physical details of a book without holding it in one's hands.

boodust (0)(view author's auctions)
12/29/03 8:33 AM (# 60 of 68)

No guesses on the artist and the title of his famous painting?

mekabinacledogpe

derawkschid
the title is first

putzi (2127)(view author's auctions)
12/29/03 8:46 AM (# 61 of 68)

In my Gartenlaube aution #2583855345 I have a large image of a 19th century woodcut (actually xylographic image)

inerghee (1)(view author's auctions)
12/29/03 11:23 AM (# 62 of 68)

Thanks for all you help anyway, Boo. I agree, it's almost impossible to determine something from a picture. I appreciate that you took a stab at it though. I'm betting you were right from the beginning and it's a litho.

I don't know what that scrambled word means! I never was any good at figuring that stuff out, or crossword puzzles either!

By the way, here's the url for all the oils for those animal prints I linked to earlier.
http://www.rhc.rdg.ac.uk/olib/images/objects/60s/64_84.jpg

Nice book, Putzi! My illustrations definately aren't that though. I went and looked up xylography and it's not even close! <http://www.weblibris.com/en/xylo.html> Thank you for teaching me the term for the future!

yankeeancestry (1146)(view author's auctions)
12/30/03 3:40 AM (# 63 of 68)

FYI bump

And the answer is

hollowayd (1099)(view author's auctions)
12/30/03 5:17 AM (# 64 of 68)

wood engravings are NOT the same thing as WOODCUTS.

The illustrations in the cow book are lithographs.

The famous painter is Andy Warhol

and the painting is MR. BOBOLINK'S LLAMA EMPORIUM (the one on 23rd street-- not the downtown office)

[fine.books \(748 \)](#)(view author's auctions)

01/04/04 5:14 AM (# 65 of 68)

Just to bump this thread back to the surface:

Woodcuts in early books were often intended to mimic - or to at least simulate - rubrication. In the infancy of printing, spaces were left by the typesetter, so that capital letters could be supplied by rubricators, to offer the appearance of a manuscript. As the printing arts progressed, historiated woodcut initials usurped the place one held by rubrication.

Woodcut initials: 1493

[cornercube \(0 \)](#)(view author's auctions)

01/04/04 11:43 AM (# 66 of 68)

boodust

Off topic for this thread, but I'd like to inquire as to your progress in the estate appraisal that was the subject of a murdered thread. Did you by any chance archive that thread, or at least save copies of your posts, so that it could be resurrected? IMHO it was one of the best things I read in 2003, and I'd like to see it available again.

[bracketsbme \(0 \)](#)(view author's auctions)

01/04/04 12:01 PM (# 67 of 68)

I second that. The letters thread was wonderful.

[fine.books \(748 \)](#)(view author's auctions)

01/10/04 4:25 PM (# 68 of 68)

Yet another thread that should be saved from future purges. Newel, is there a chance this could be sent to the web site?