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The Print Collectors Handbook

Alfred Whitman



The Print Collectors Handbook:

The Print-Collectors Handbook Alfred Whitman,1902 **Print-collector's Handbook** Whitman,Malcolm C. Salaman,1912 **The Print-collector's Handbook** Alfred Whitman,1971 The Print-Collector's Handbook Alfred Whitman,2015-06-25 Excerpt from The Print Collector s Handbook In the following pages an attempt is made to supply answers to some of the many questions that a number of years experience has shown to be those most frequently asked by art amateurs at the commencement of their print collecting and also by those who have devoted some time and attention to the pursuit of their hobby In consequence of the limitation of a single volume like the present one it has been thought best to refrain from commenting upon the etchings and engravings of living artists whose place in art is not yet definitely fixed Most of the illustrations have been made by the half tone process but in order that collectors may more closely examine the actual technique of the different methods of engraving specimens of the various styles have been reproduced in collotype In this latter process no screen or visible foreign grain intervenes to impair or destroy the texture of the original work and the results are therefore as faithful as a mechanical process will yield These collotype reproductions can be easily identified by reference to the List of Illustrations About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **The Print-Collector's Handbook (Classic Reprint)** Alfred Whitman,2017-09-18 Excerpt from The Print Collector s Handbook IN the following pages an attempt is made to supply answers to some of the many questions that a number of years experience has shown to be those most frequently asked by art amateurs at the commencement of their print collecting and also by those who have devoted some time and attention to the pursuit of their hobby In consequence of the limitation of a single volume like the present one it has been thought best to refrain from commenting upon the etchings and engravings of living artists whose place in art is not yet definitely fixed Most of the illustrations have been made by the half tone process but in order that collectors may more closely examine the actual technique of the different methods of engraving specimens of the various styles have been reproduced in collotype In this latter process no screen or visible foreign grain intervenes to impair or destroy the texture of the original work and the results are therefore as faithful as a mechanical process will yield These collotype reproductions can be easily identified by reference to the List of Illustrations About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original

format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **Whitman's**

Print-Collector's Handbook Whitman Alfred, 2007-03 WHITMANS PRINT COLLECTORS HANDBOOK REVISED AND ENLARGED BY MALCOLM C SALAMAN AUTHOR OF THE OLD ENGRAVERS OF ENGLAND ETC LONDON 1918

INTRODUCTION TO THE REVISED AND ENLARGED EDITION EVERY student of old prints be he collector or not who has during late years made use of the British Museum Print Room and who in London could possibly study the work of the old engravers without its aid must have felt he had lost a valued friend when Alfred Whitman died So kindly and helpful a guide was he so glad and ready always to give generously of his extensive knowledge suggesting to the student the right direction for his research assisting to train the would be collector in the way he should go and clearing that way of the inevitable false scents It was in that kindly spirit with that helpful purpose he designed and wrote his Print Collectors Hand book but that was some twelve years ago and since then there have been many important developments in the domain of print collecting developments with regard to which the Handbook of course offered no guidance Although the publication had received the encouragement of a wide and continuous appreciation justifying several editions Whitman himself recognized the limitations of his book and looked forward to amplifying it in accordance with the needs of a new generation and a greater variety of collectors Unhappily however a long illness and untimely death prevented his fulfilling his intention and consequently PRINT COLLECTORS HANDBOOK the task of preparing the necessary new edition had to be entrusted to other hands Messrs Bell asked me to undertake it and because I held Alfred Whitman in high regard and knew how modestly he rated this work of his I undertook the delicate task in the hope of making the book as nearly as possible what I believed he would have tried to make it had he lived to revise it himself Perhaps I undertook it too lightly thinking that it would be only necessary to supplement the original contents with two or three new chapters But as I progressed with the work of revision it seemed to me that the usefulness of the book would be enhanced by the amplification of nearly every chapter not only in many cases with fuller details of the old prints but with particular reference to the modern practice of each method of engraving So the book has grown to much larger dimensions its scope has widely extended Let me explain more fully When the Print Collectors Handbook was originally written the old English colour prints had begun to excite keen competition in a small circle of collectors and to create sensations in the print market by what were then considered the very high prices realized Whitman was at that time inclined to regard this as the result of merely a passing fashion and he doubted the continuance of such high market values for prints which the authorities of the British Museum had seemingly never considered worth the endeavour to represent in any systematic or extensive manner in the National Collection The fact was the Print Room had always been as it still is very poor in eighteenth century English colour prints and nobody had ever troubled to vi INTRODUCTION write a

book about them until Mrs Frankau feeling the want of one to help her in her own collecting with characteristic energy bravely performed the pioneer work with her sumptuous volume 1 Eighteenth Century Colour Prints Whitman therefore believed the subject was sufficiently treated by devoting half a chapter to the appreciation of Mrs Frankau's book Colour prints however both English and French have advanced enormously in favour of late years while their collecting has become so extensive that the sensational prices of twelve years ago sound quite modest to day and are impotent to acquire the fine things

The Print-collector's Handbook Alfred Whitman, 1907 **PRINT-COLLECTOR'S HANDBOOK** ALFRED.
WHITMAN, 2018 *The Printseller*, 1903 *The New International Encyclopædia* Frank Moore Colby, Talcott Williams, 1917

The Print Collectors Handbook Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **The Print Collectors Handbook**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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