

Catalogue 166
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**CHARLES WOOD
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Charles B. Wood III, Inc.
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Cambridge

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SION HOUSE

THE FIRST NUMBER OF THE ADAM BROTHERS 'WORKS IN ARCHITECTURE'

ADAM, ROBERT & JAMES

The Works in Architecture of Robert and James Adam, Esquires

Number I. Containing the Designs of Sion House, a Magnificent Seat of His Grace the Duke of Northumberland, in the County of Middlesex. London: Printed for the Authors; and sold by T. Becket in the Strand and the other booksellers in Town and Country. MDCCLXXIII [1773]

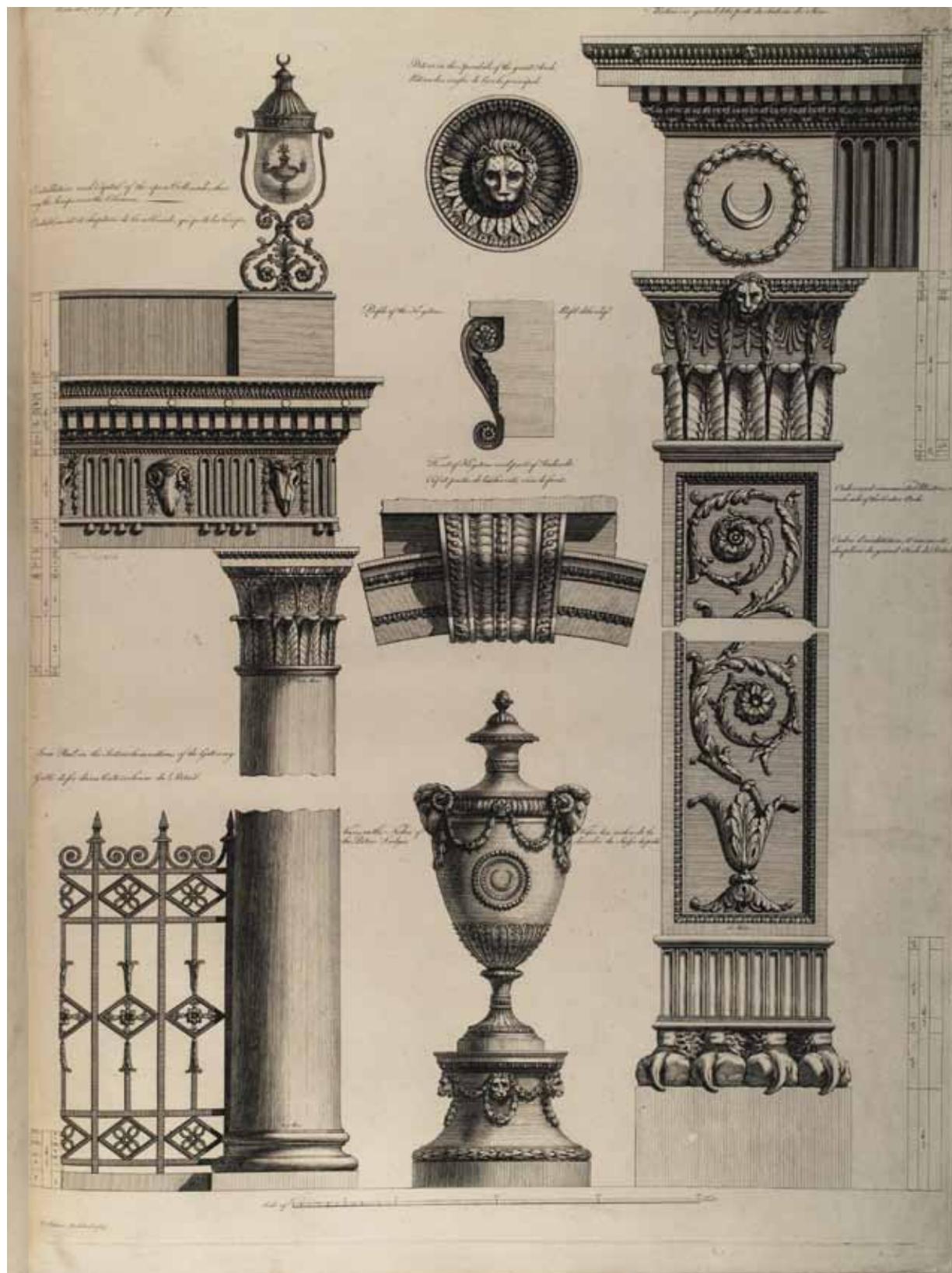
\$8500.00

First edition of the first part of the Adam Brothers monumental publication. The complete work is one of the most important and one of the rarest British architectural books of the eighteenth century. The first volume was published in five parts (or 'numbers') between 1773 and 1778; a second volume was published, complete, in 1779. The eight plates of this first number on Sion House were lovingly described by Robin Middleton in the Millard catalogue (*British Books*, p. 13). The house itself is not shown in an elevation (Middleton says it is "far too humdrum"). Instead, the plates consist of details of the house and estate - the entrance gate, an ornamental bridge, a plan of the house and interior details of various rooms. These plates are just beautiful, both as engraved records of built objects and as full-page images. Middleton states: "Adam composed his impressionistic surveys of his commissioned works with the greatest possible care and discretion."

Publication of the first five parts was painfully slow (it took five years). "To judge from the very large quantity of unsold copies, particularly of the first number, that Priestly and Weale purchased at the final Adam sale (10 July 1821), the brothers were wildly over-optimistic in their estimates of the likely market demand." - BAC, *Early Printed Books*, 28. [These unsold copies must have pulped or destroyed; they have never turned up on the market]. Also the American Revolutionary War put a damper on sales. The result is that copies have always been rare. I have owned two other complete first edition sets in the past 48 years; the last one, about five years ago, I sold for \$85,000.

The provenance of the present copy is of interest. I was told it turned up a few years ago in the attic of Kenwood House in London (another grand house by Adam). It was then sold at auction in London. Park List 1. Berlin Catalogue 2341. Millard 2. Harris BABW 5.

Lg. folio (25 x 18 1/2"), modern marbled sides, dark red morocco spine and corners, spine gilt. 11 pp & 8 engr plates (1 double-p). T.p. dusty, a few edge tears neatly repaired.



THE FIRST PRINTED BOOK ON ARCHITECTURE

ALBERTI, LEON BATTISTA

De re aedificatoria libri decem

Strassburg: Jacobus Cammerlander, 1541

\$4500.00

A good honest copy of this early edition in a contemporary binding. Originally published in Florence in 1485, this was the first printed book on architecture. It was a fundamental treatise, frequently republished and translated. Composed in ten books, in Latin, it was based on classical example (Vitruvius) but emphasized contemporary practice. It became the authoritative textbook for the high renaissance. This is the third edition in Latin; the second was published in Paris, 1512. Its more than 23 subsequent publications include translations into a number of languages: Italian (1546); French (1553); Spanish (1582); English (1726); German (1912); Russian (1935-37); Czech (1956), and Polish (1960). Wiebenson I-1, gives a good note on the first edition. This edition not in Fowler. Cicognara 371. NUC locates 4 copies; OCLC adds one more.

Small 4to, old (original?) blindstamped pigskin. 6ff of prelims and 166 ff of text. Title within 4 part woodcut border; large woodcut printer's device on final leaf verso. Final leaf (166) mis-numbered 165. Early annotation of 8 lines (26 words) on p. 47. A few tiny wormholes throughout; do not affect readability. 19th century bookplate of Louis Gillet.

DE RE AEDIFI- CATORIA LIBRI DECEM LEO

nis Baptiste Alberti Florentini uiri clarissimi, & Ar-
chitecti nobilissimi, quibus omnem Architectan-
di rationem dilucida brevitate com-
plexus est.

Recens summa diligentia capitibus distincti, & à
fœdis mendis repurgati, per Eberhardum
Tappium Lunensem.

Quanti hoc opus Angelus Politianus acerrimi
iudicij uir fecerit, in sequenti pagina reperies.

Argentorati excudebat M. Iacobus Cammer-
lander Moguntinus. Anno 1541.

AMATEUR JOURNALS PRINTED BY TEENAGE BOYS
A DELIGHTFUL FOOTNOTE TO 19TH CENTURY AMERICAN PRINTING HISTORY

AMATEUR PRINTING

*A collection of 260 issues of amateur newspapers,
all American, 1870s to 1890s:*

(from Arkansas, California, Colorado, Connecticut, DC, Georgia, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Hampshire, New Jersey, New York, North Carolina, North Dakota, Ohio, Pennsylvania, Rhode Island, Tennessee, Vermont, Virginia, Washington, and Wisconsin). \$3000.00

One of the most interesting aspects of nineteenth century printing history. Maurice Rickards gives some good comments: "The teenage journal had its greatest vogue in America in the period 1870 to 1900, when large numbers of titles appeared, some of them lasting a few years, others disappearing after only a few issues. America's vogue for the printed amateur journal began in 1867 with the introduction of a 'home' printing press, specifically designed for use by teenagers. Amateur publications appeared in thousands across the country, in some areas preceding the commercial press." Rickards also calls these newspapers "primitive" printing. He writes: "Much of the appeal of primitive printing lies in its neglect - for reasons of haste, *force-majeur*, or naivety - of ordinary printing disciplines. It presents an often engagingly robust dismissal of the rules, sometimes with overtones of drama, sometimes merely in cheerful non-compliance." – *Encyc. of Ephemera*, p. 16, 255. This remark is right on; these little papers are greatly enjoyable precisely because the printing is so bad. These are a timely subject; a few years ago (Dec. 2011) Professor Laura Langer Cohen gave a talk entitled "Inventing Teenage Print Culture: the Post-bellum Amateur Press" at the American Antiquarian Society.

The contents of the present group of newspapers are a reflection of their young publisher's tastes, running heavily to adventure fiction, word puzzles and problems, topical articles, news of local cultural events, ads for local firms, ads soliciting work for amateur presses, and information on the printers and papers themselves. The provenance of the present group of papers is distinguished; they are all duplicates deaccessioned by the American Antiquarian Society (but not marked or stamped). Sold as a collection only.

260 issues. They range in size from 3 x 2" up to 11 x 8". Condition is good though a few have stab holes in the left margin where they were once stitched together.

The Leader.

Vol. I. Springfield, Mass., January, 1879. No. 5.

Written for THE LEADER.

A PENNY SAVED IS A PENNY EARNED.

BY GOSH!

Conclusion.

HEN Dr W. — returned to his study he was somewhat surprised to find the boy missing. He had been on the point of making a valuable discovery, and the disappearance of such an interesting subject disappointed him greatly.

He made sure that the boy was out of his reach, and was about to leave the room, he caught sight of a small piece of something lying on the floor, which proved to be a section of our hero's sheet. With professional instinct he carefully picked it up, and as he turned it to the light to see if it would do for the morning hash, his eye fell upon a curiously designed monogram traced in ink upon the outer surface: M. W. — "My Son! My long-lost child!" He grabbed his hat and rushed wildly into the street.

The farmer watched his protege closely, both day and night so it was rather a difficult master for our hero to put his little paws into operation, but one day as his master sat on the fence, softly cracking his whip, he began to show symptoms of shrewdness.

The whip waved slower and slower, and sank lower and lower, till at last

it dropped from the old deacon's hand, he was sound asleep. Too much hard work in the faithful training of his young charge told on the old fellow, he could n't stand it without occasional rest, so there he was, there also was the opportunity; and the hour of retribution was at hand.

The boy softly stopped swinging, and taking a lead from his master hand and foot, and gagged him soundly by filling his mouth with sawdust and wrapping his head with a horse-blanket. Then to the well he dragged him, but as he passed upon the dark brink his conscience smote him, so he left his victim upon the ground and went back to the house with benevolence beaming, gleaming and streaming from his eyes.

He soon returned with a large tin canlike container of which he sipped up on his late tormentor. It was kerosene.

With a steady hand he slowly scratched a match across the sole of his boot, and applied it to the clothing of the petroleum-saturated agriculturist.

The flame flared up; the seared flesh sizzled; the victim squirmed; the boy with folded arms gazed on his writhings in morose silence.

At last, however, thinking the farmer about done enough, our hero with a long pole worked his gradually toward the well and finally got the poor sufferer in a convenient position across the curb. Then, fastening the well-

THE SPY.

Vol. I. GERMANTOWN, JUNE, 1884. No. 10.

WINDSOR CASTLE.

Windsor castle is rich with the accumulated riches of ages. It was begun by Henry III, and enlarged and enriched from time to time down to George IV, who put it in complete order. It stands on an eminence, just out of the little town of Windsor. It is built of brick and stone, and is compact and clean. It is said to be the best specimen of castellated architecture in England.

The most thought-waking object in view is the Gothic pile of Eton College, with its spires and antique towers.

The sovereign has hardly as much pleasure of property as almost any American has in the roof that shelters

him. "I congratulate your majesty on the possession of so beautiful a palace," said some foreign prince to whom Victoria was showing it. "It is not mine, but my country's," she replied. And so it is, and all within it. She may not give away a picture, or even a footstool.

Very beautiful effects are produced by the sun shining through the painted window of Saint George's Chapel.

There is an elaborate monument in a wretched taste, in one corner, to the Princess Charlotte. We trod on a slab in the pavement, which told us that beneath it were lying the remains of Henry VIII and Jane Seymour.

—AXON.

THE RHYMER.

Vol. I. New York, December, 1883. No. 1.

THE STORM.

Low bowls the wind from o'er the seas
This cheerless Autumn morn;

No verdant leaves are on the trees—

No flowers on the lawn,

From hill to hill, from shore to shore,
And every point both far and near,

The never ceasing, angry roar

Falls on the listening ear.

A gleam o'ercasts the meadows wide—

The threatening clouds draw night;

The wind howls fierce at every side,

While rain falls from on high,

Over forest trees, over meadows wide—

With wings the angry mow;

The tempest has given the meadow's exile

Home high upon the shore.

—EDWARD A. STEPHENS.

INTRODUCTORY.

Especially, judging from the average amateur paper, it is customary to insert a voluntary when first issuing a journal— at any rate we have found it so in most cases, and not wishing to be behind the age in this respect, we will give a brief description of how we became a journal. In this country there is no journal, and our future friends will find it interesting. With the little experience gained, we have concluded that Amateurs are not widely known, and even if it is the contrary, the object, its associations, are not widely known to the American Youth. In New York alone if it could be advertized in such a mode as that all would comprehend its true object, we are certain that any number of new

papers would be issued in a short time.

One day about a year ago, we became acquainted with a young man who seemed to take delight in claiming to be an amateur editor; he showed us several papers, but failing to give us any information, we inquired concerning with Amateur Journalism, we suddenly took no interest in them, and soon they were thrown aside and forgotten. A few months after this we again experienced the pleasure of beholding one of these sheets, we were much put out, however, not knowing why persons should take pains to have such papers, and render no pay in return for it. Unbeknown to most were, we learned the paper by itself that raised this question, but still did not clearly see the answer. The paper was quite large and came from San Francisco, so, of late, we discontinued all attempts to solve the mystery. Not long after this a few more papers arrived, and finally, we visited our friend, hoping he would solve the problem; judge to our surprise when he showed us his paper in which he had inserted a notice saying that we would be pleased to receive any amateur friends who would like to spare them. We gave him our name and address so that they would reach us in safety; a short time after this we concluded to print one ourselves.

A fellow amateur has kindly allowed us to look over his exchanges, which, he informs us, are far in comparison to those that he received during the months of October. We are not yet named in writing our editorials, and trust that our friends will overlook the many errors that will probably occur in our first issue.

THE WORCESTER AMATEUR.

Volume I. Worcester, Mass., September, 1884. Number 1.

A WORD FOR WOMEN.

What need conventions meet but to discuss

On women's rights? We have more rights than men:

We have large hearts and brains, I almost writ

As large as men's! Nay, hearts are larger, sure,

And men are willing to praise us for this;

And as for brains? If brains we have — why, work!

And none will stop to ask who wrote the book,

Who earned the dream of beauty or grace.

Who made the canvas glow with image high?

Enough if the work be well done,

Well — not ill!

The work is what men look at, not the tools.

OUR SAY ON AN AGITATED SUBJECT.

Oh the poor authors! The hearts of all should ache in sympathy with them. In schoolboy phrase, "they are naged on every hand," each and every amateur editor expressing a diverse opinion of these managers to amateur journalists. One quill driver remarks, "The dom cannot exist without you, Oh ye authors, have pity, consider our defenseless state when deserted by you, stay, oh stay!" Another shrieks, "You cowardly authors, you hypocrites, you thieves, stealing our money for your effusions, examining the columns of our publications, and falsely calling yourselves members of the amateur press. If you would be amateur journalists go and become amateur editors, if not — may your existence be wiped from the face of amateurdom."

Another editor, in a fine, clear editorial, puts forward a statement directly antagonistic to the prevailing idea that amateur journalism is in debt to the author, and is only paying his just dues when recompensing accepted contributions. In this editorial we learn that it is the author who should remunerate the publisher, and indeed there are many seemingly strong grounds for the foundation of this belief.

Meanwhile the controversy is going

FINE COPY OF A COLLEGE CLASS BOOK OF 1854 WITH 9 PHOTOGRAPHIC PORTRAITS

AMHERST COLLEGE

Amherst College Class Book of 1854

[Amherst, Mass.], 1854

\$2500.00

School and college class books of the 1850s are an important component of American photographically illustrated books before 1859 (the so-called 'incunable' period). They began to appear in the early 1850s. The earliest known class album with paper photographs was done at Harvard in 1852. They were systematically collected for years by the late Fred Spira; his collection is now in Qatar. Years ago I owned a class book from the Andover Theological Seminary from 1853 (this was sold to Spira, and it was in fact the earliest one in his collection). The example on offer here, Amherst, 1854, is about as early as one will find in the marketplace today. An interesting note, "The Exclusive Business of College Photography" is found in Welling, *Photography in America, the Formative Years 1839-1900 a Documentary History* (1978), p. 254. His information is good on the daguerrian years and the 1860s and 70s but he weak on the 1850s. More useful for this period is the unpublished catalogue of the Spira Collection. Of the well over 100 albums in the catalogue only nineteen date from 1859 or before. The earliest Amherst class book Spira had was 1865. The present book is of special interest as it comes right at the point in time when class books with lithographed or engraved portraits were being replaced by class books with photos. This copy has both. The first 39 portraits are lithographs and the final 9 are oval photographs (albumens or salt prints; it is difficult to tell which). A note in the Spira catalogue states: "According to the [Amherst] College Archives in 1986 the earliest illustrated class album [was] the class of 1853." The present copy belonged to Edwin Dimock; he went on to become a minister. The president of Amherst at that time was Edward Hitchcock; his portrait leads off the book. I have a copy of the 29 page Spira catalogue and will provide a Xerox copy to the purchaser of this book.

4to, (10 x 8 1/4"), bound in full contemp. red morocco or roan, cover edges with gilt lines, spine with gilt bands, all edges gilt. With engr. view of the college; and with 39 litho portraits and 9 oval mounted photos. Most are inscribed to Dimock. A fine copy.



("A.M.S.")

Illustrated pattern book

of English china and earthenware; French china-ware, plain and ornamental; English and foreign flint glass, plain, cut and engraved. Coloured and decorated glass. Also of Chinese and Japanese China ware, Parian and terra-cotta goods, window and plate glass, plain and silvered, mirrors, looking glasses, mechanical pieces, flowers & birds under glass shades, pictures & picture frames, stained glass windows and panels, table ornaments, &c., lamps, globes, chimneys &c.
N.p., N.d. [London: J. S. Virtue & Co., Printers, ca. 1880] \$2950.00

An astonishing trade catalogue, one of the best I have ever seen. It is very rare but not unknown; the late collector extraordinaire Sam Dornseife had a copy which is now in the Philadelphia Athenaeum (and is listed in OCLC). Winterthur has a copy which is incomplete (McKinstry, no. 340). These two copies are the only ones I can find located in libraries in this country or abroad.

As was the custom with many 19th century trade catalogues, the manufacturer's name is omitted, abbreviated or obscured. In this case the names of two firms appear in the catalogue. On the title page are the initials "A.M.S." (within a rope tied as a bow). The catalogue was clearly issued by them; they list themselves on the title page as 'Manufacturers and importers of china, glass and earthenware.' The name of the Silber Light Co. of London appears on p. 224; all the contents from there to the end (p. 261) are devoted to their products, primarily but not limited to lights and gas chandeliers.

The illustrative content is extraordinary and of very high quality. The wood-engravings were made by G. & J. Nicholls, London (a few of them are overprinted in gold). The lithos, both full chromolithographs and tinted lithographs were signed by at least four firms: Allbut & Daniel, Litho, Hanley; Riddle & Couchman, Lith, London; Pawson & Brailsford, Lith, Sheffield; and "Drawn & Lithographed by Maclure & Macdonald, London."

It is redundant to go over the contents here as they are well listed in the title. In approximate terms about 35% of the catalogue is devoted to pottery, 35% to glass, 15% to Silber Light Co. and 15% to other categories. Descriptions include prices and dimensions. As I said in the first sentence, I say again in the last: this is one of the best trade catalogues I have ever seen.

Folio, recent full cloth, a.e.g. (vi)+261 pp (but in fact a good many more than 261 due to numerous *bis* pages). Almost every page, except for the sectional titles, is full of wood-engr illus; in addition there are 87 litho plates (counted in the regular pagination); these are primarily full chromolithographs, with a minority in tint. An excellent copy.



MANUFACTURERS & IMPORTERS
OF
GLASS, CHINA, & EARTHENWARE.

Illustrated Pattern Book OF ENGLISH CHINA & EARTHENWARE;

FRENCH CHINA-WARE, &
English & Foreign Flint Glass

COLOURED & DECORATED
CHINESE & JAPAN
PARLOR & TABLE
WINDOW & PLATE GLASS
Mirrors, Looking Glasses, Mechanical Pictures
Pictures & Picture Frames, &c.

TABLE ORNAMENTS
LAMPS, GLOBES

Trade Mark

FLOWER POTS.



FOR FULL DESCRIPTION, SEE PRICE LIST.
MANUFACTURERS, IMPORTERS, WAREHOUSEMEN AND AGENTS.

TRADE CATALOGUE OF EARLY ELECTRIC TRUCKS PHOTOS TAKEN BY GEORGE LAZARNICK,
"THE PIONEER OF AUTOMOTIVE PHOTOGRAPHY"

ANDERSON ELECTRIC CAR COMPANY

Trade Catalogue

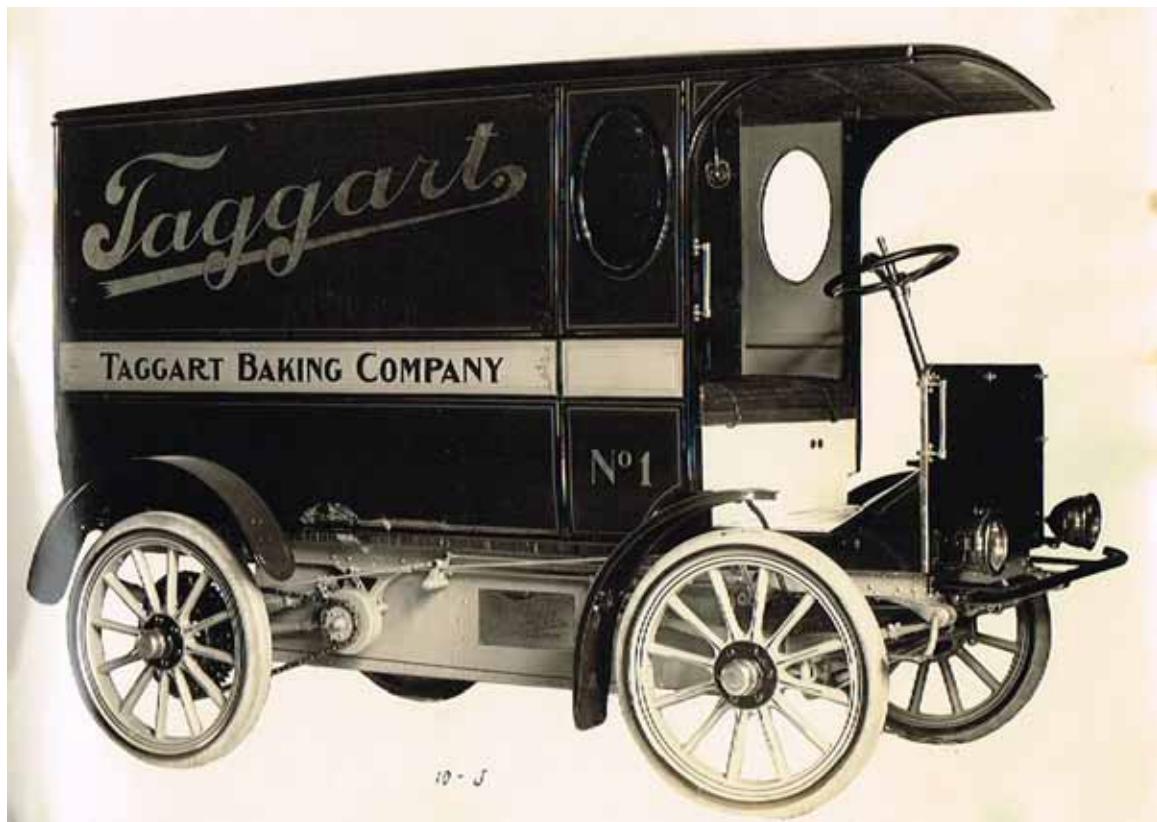
of 23 original mounted silverprint photographs of Detroit Electric Commercial Vehicles. Detroit,
ca. 1915 \$3500.00

A fine album of 23 large ($7\frac{1}{2} \times 9\frac{1}{2}$ ") photographs mounted on linen and bound on stubs. They show open-top flatbed trucks, covered-top flatbed trucks, panel trucks, and a three-seater truck carrying passengers. Almost all the vehicles have the name of their owner neatly painted on their panel sides, for example Parke, Davis & Co., Bonwit Teller & Co., Canadian Club Whiskey, Carson, Pirie Scott & Co., etc. The dimensions of each vehicle are rubber-stamped on the reverse, the number of the chassis (No. 1, 2 or 3), and five of the 23 photos are stamped with the name of the photographer: N. Lazarnick (Nathan Lazarnick 1879-1955). He was a figure of some importance; see below.

"The Detroit Electric (1907-1939, revived in 2008) was an electric car produced by the Anderson Electric Car Co. in Detroit, Mich. Anderson had previously been known as the Anderson Carriage Company (until 1911) producing carriages and buggies since 1884. Production of the electric automobile, powered by a rechargeable lead acid battery, began in 1907. The cars were advertised as reliably getting 80 miles between battery recharging." - Wikipedia. Nathan Lazarnick was known as the 'pioneer of automotive photography.' When asked about his photography in 1924, Lazarnick responded "The automobile hypnotized me and I became intensely interested in following all of its activities closely, also the development of the automobile as a mechanical invention, a sport, a travelling medium, and as a wonderful industry..." After he died, in 1939, his son gave his glass plate negatives to the George Eastman House.

I have commented on this before but it bears repeating. One of the aspects of early photography which is immensely appealing is the quality of 'presence' and it comes through more strongly in certain subjects than in others. For example in photographs of early vehicles, taken when they were new. For one thing, 99.9% of these trucks are gone now (except for a few in museums) and those in these photos are brand-spanking new, in perfect condition. As Jeffrey Frankel has noted "the thing itself is precisely what each picture is "about." It is curious, then, that these bare visual facts often take on a stronger, more vivid, more emphatic presence than if the actual object was there to contemplate before us." *The Insistent Object* (ex-cat). 1987, p. 1.

Oblong 4to (8 x 11"), orig. faux-leather binding, "bound" with two bolts. 23 leaves each with a mounted silver print as described above. Tipped inside rear cover is a carbon copy of a typewritten sheet giving dimensions of each vehicle. Excellent condition.



AUTOGRAPH ALBUM WITH SOME GOOD FOLK ART ILLUSTRATIONS

ANONYMOUS

Autograph Album Illustrated

N.p., 1875-80

\$950.00

A commonplace book-autograph album which belonged to Annie D. Brown, Nashua, New Hampshire. It is signed and dated by many of her friends, often with a saying or aphorism. The real interest is in five drawings, all of graphite and red colored pencil or crayon. The first is the familiar patriotic image of an eagle surmounting a shield and crossed flags (signed Lizzie M); the second is an emblem of a jaunty mustachioed sailor, flag and anchor (signed Julia A. Devine); the third is an emblem of a square rigged ship flanked by portraits of a sailor and young lady against a backdrop of flags and bunting (not signed); the fourth is an image of three hearts pierced with three arrows signed 'your friend Lizzie McCarty'; and the last is rather more curious, a hooked rug on which sits a chair on which perches an eagle with two banners in its beak which read 'Yours truly, Lizzie, Daly.' These are clearly folk art illustrations but they betray the influence of contemporary tattoo art, especially that done for (and on) sailors. A rare survival of interest both for its folk art and evidence of tattoo art influence.

Oblong 12mo (4 x 7 inches), disbound. Printed title page and 50 leaves. Preserved in a clam-shell box with morocco label.



A MOTHER LODE FOR THE STUDY OF 'ARTISTIC PRINTING'

ARTISTIC PRINTING

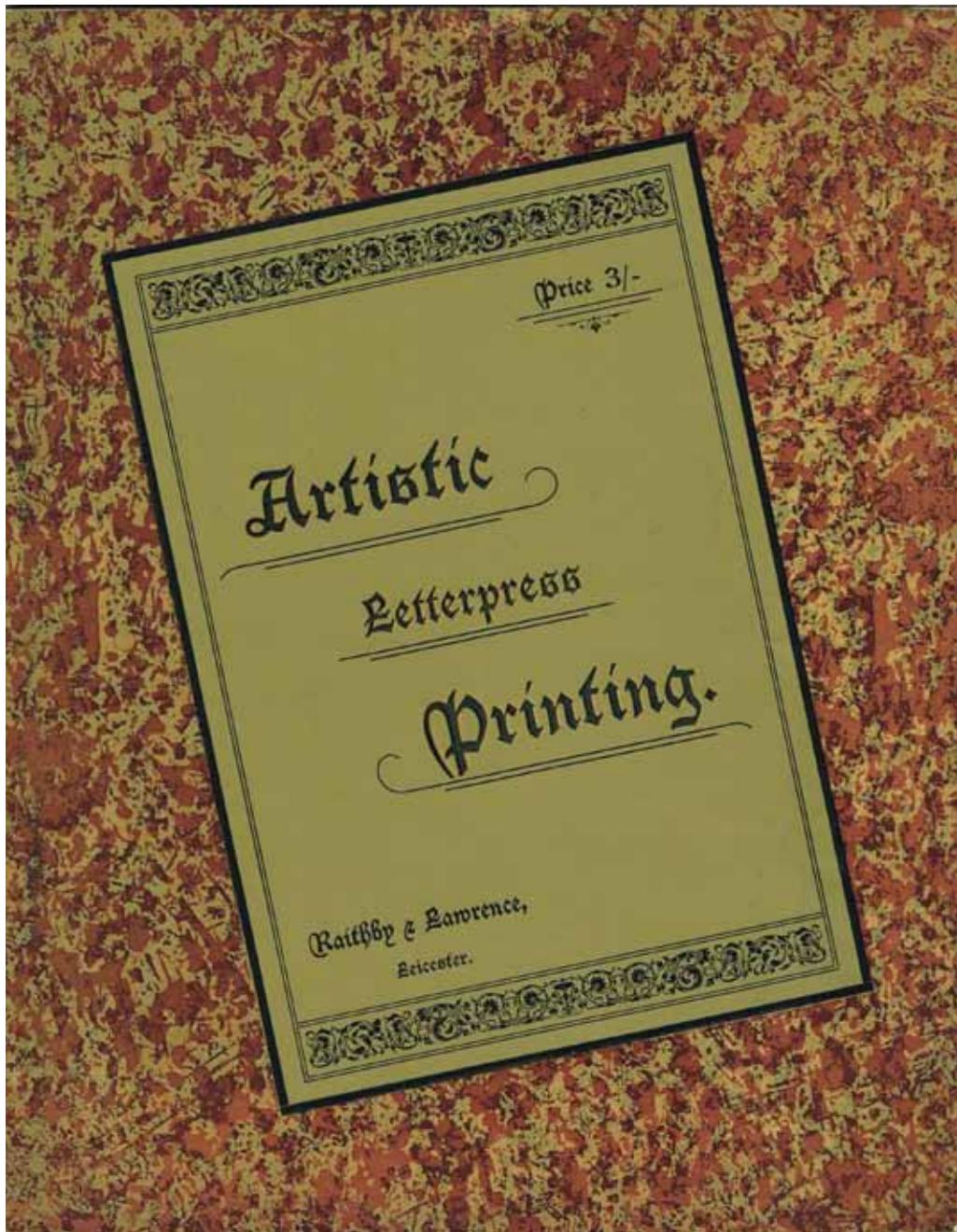
A collection of eight volumes of specimens from several printers

U. K. (plus a few from other countries), [1888-1898]

\$3500.00

'Artistic Printing' was known as the first conscious attempt to create a style in jobbing layout. It is said to go back to the publication of Harpel's *Typograph* in Cincinnati in 1870, but it spread, to the UK in the 1880s and 90s as well as to Germany. Much has been written about it; see especially Nicolette Gray, *Nineteenth Century Ornamented Typefaces* (1938, revised 1976). The present group consists of 8 volumes of specimens, listed below. They were gathered together one by one over a number of years by the collector from whom I bought them. All are rare. There are three from Raithby & Lawrence (Leicester); two from Cooper & Budd (Peckham, London); and one each from S. B. Lupton (Harrowgate), Tunmer & Livesey (Swindon) and an untitled composite volume which includes two American and numerous German specimens, as well as examples from seven other countries.

1. RAITHBY & LAWRENCE. *Artistic Letterpress Printing*. Specimen Book no. 5., (Leicester, 1889). 41 leaves, many in colors.
2. RAITHBY & LAWRENCE. *Specimens from the De Montfort Press*. Raithby, Lawrence & Co., Ltd. Specimen Book no. 6. (Leicester, De Montfort Press, 1891). 51 leaves, many in colors.
3. [RAITHBY & LAWRENCE]. *Specimens from the De Montfort Press*. Volume VII. (Leicester, 1894). 49 leaves, many in colors.
4. COOPER & BUDD. *Specimens of Letterpress Printing*. Volume 3. (Peckham, London, 1891). 49 leaves, many in colors.
5. COOPER & BUDD. *Specimens of Letterpress Printing*. Volume 4. (Peckham, London, 1893). 51 leaves, many in colors.
6. LUPTON, S. B. *Specimens of Modern Printing*. Volume 2. Harrowgate, [1898]. 60 leaves, many in colors.
7. TUNMER & LIVESEY, *A Few Impressions of Fine Colour Printing*. Swindon, 1888. 35 leaves, most in colors.
8. Untitled Composite volume of 48 specimens from 9 countries as follows: Germany 19; U.K. 16; France 2; U.S.A. 2; Austria 4; Netherlands 1; Denmark 1; Spain 1 and Hungary 2. Undated but ca. 1890.



Most of the volumes have a "Color Reference" leaf, i.e. for each page they list the colors used. In addition to the leaves printed letterpress in multiple colors, there are examples of chromotypes, photochromotypes, halftones, ads for printing papers, many ads for printing inks, for presses and other accouterments of the printing trade. Each and every specimen is identified as to printer.

8 volumes of approx. uniform size (10 1/2 x 8 1/2"). Each in orig. boards or wrappers. A few hinges broken but generally in excellent condition.

A RARE WORK ON PRISON ARCHITECTURE

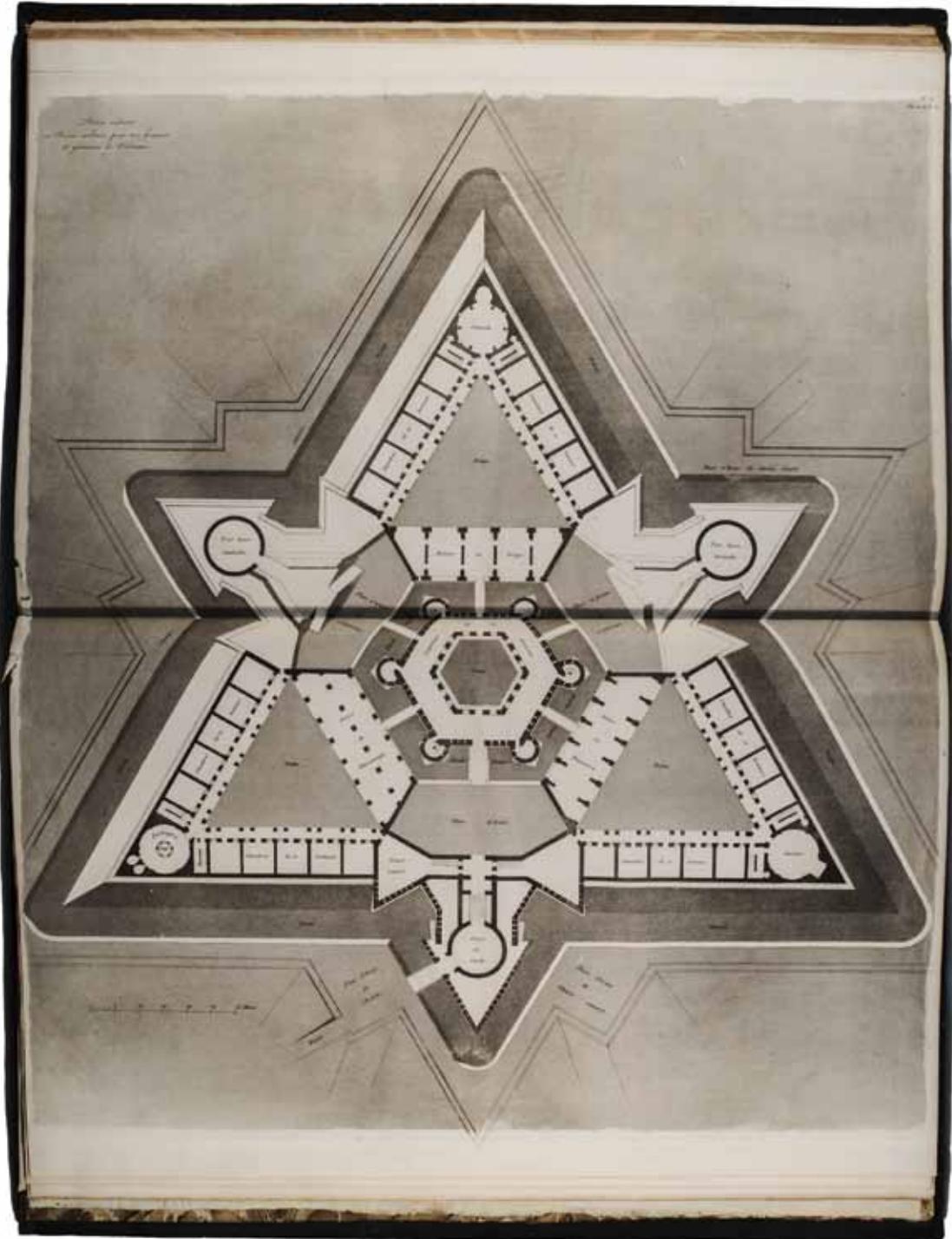
BALTARD, [LOUIS-PIERRE]

Architectonographe des prisons;

ou parallele des diverses systèmes de distribution dont les prisons sont susceptibles, selon le nombre et la nature de leur population, l'étendue et la forme des terrains. Paris: chez l'auteur, 1829 \$6000.00

First and only edition, rare. Baltard (1764-1846) was an architect, painter and engraver and the father of the more famous architect Victor Baltard, architect of Les Halles in Paris. He is given a brief note in the Macmillan *Encyclopedia of Architects* but the present work is not listed. It is not in the book auction records. The work is mentioned in passing by Pevsner (under prisons) in his *History of building types* (p. 166). Though it is little known, the work is full of interest; it contains numerous plans of prisons mainly in Paris and Lyon, a good many of which are centralized (and this was before the French sent their team of Demetz and Blouet to inspect the prisons of the United States). The most interesting design is a plan of two superimposed triangles to form a six pointed star, "prison redoute ou prison militaire pour 600 hommes et garrison des vétérans." Also includes plans of prisons in Rome, London, Amsterdam, Ghent, Naples, etc. NUC locates 4 copies. OCLC locates three copies (in USA): UC Berkeley, S.I., Getty.

Lg. folio, original polished calf, hinges rubbed, chips in head and tail of spine. (vi)+35 pp and frontisp and 38 engr. plates (of which 13 double-page). OCLC record gives a detailed listing: "Frontisp., 1-33, 33 bis, 34, sup. A., sup B, [unnumbered]. The plates numbered 3, 12, 14, 16, 20-23, 30, 31, 33, 34 bis, 34 are double-page, hinged at the centerfold." Our copy conforms. Nice clean copy.



A MILESTONE IN THE HISTORY OF 19TH CENTURY ARCHITECTURE

BALTARD, V. & F. CALLET

*Monographie des Halles centrales de Paris construites sous
l'administration de M. le Baron Haussmann*

Paris: A. Morel & Cie., 1863

\$5500.00

First edition. Les Halles, the magnificent market hall in Paris, was originally designed in stone by Baltard, who was only induced to build it in iron and glass, then a new and innovative combination, after direct instruction from Napoleon III and Haussmann. Like its epoch-making predecessor in London, the Crystal Palace, it was to influence generations of structural design (see the good essay in the *Macmillan Encyclopedia* under Baltard). The present work shows Les Halles from bird's eye perspective down to the last repetitive small detail. The text, with its description of the building process, some calculations and similar information, completes the presentation which remains the best source on the building and one of the classic works on 19th century iron construction. The ironwork was by Joly and Jolly. This was the first occasion when iron and glass had been used for the construction of an immense building for permanent commercial use (the buildings erected for the Great Exhibition of 1851 and for other international exhibitions were designed as temporary structures). I first saw Les Halles during my first visit to Paris in 1959; I have never forgotten it. It was demolished during the urban renewal project of 1973.

Large folio, orig half dark green morocco. (iv)+36 pp. with numerous wood-engr. text illus and 29 engr. plates (numbered 1-35 with six double-p. plates taking 2 numbers each). Tail of spine rubbed, but an excellent clean copy with almost no foxing.



FINE WATER COLORS OF MAJOR ENGLISH COUNTRY HOUSES

[BANKES, W. A. (attr. to)]

*A pocket album of about 49 water colors and sketches
of major English Country Houses*

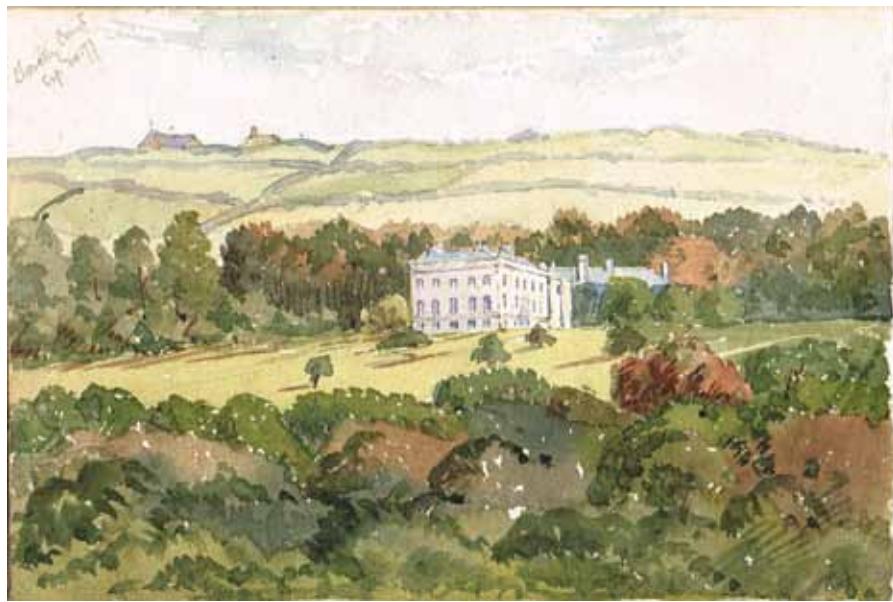
attributed to W. A. Bankes, ca. 1860-1881

\$7500.00

A charming album of both high aesthetic and historical value; almost all of the images are identified and dated. There are a total of 54 pages of which 43 are finished watercolors (a few are 'panoramas' giving two leaves to one view); 5 are pencil sketches, 4 are pen sketches, and 2 are unfinished watercolors. About 32 of the country houses are named; of these 17 are listed in Holmes, *The Country House Described*, (London, 1986), as follows: Clovelly Hall (Devonshire); Ferne (Wiltshire); Ousden Hall (Suffolk); Aden (Aberdeenshire); Moor Hall (Lancashire); Forde Abbey (Dorsetshire); Coker Court (Somerset); Kingston Hall (Nottinghamshire); Moyels Court (Hampshire); Montacute (Somerset); Weald Hall (Essex); Fulbeck Hall (Lincolnshire); Cuffnells (Hampshire); Crichel (Dorsetshire); Hanford (Dorsetshire); Clyffe (Dorsetshire); and Doddington Hall (Cheshire).

None of the drawings are signed or even initialed. But a former owner of the album has attributed it to W. A. Bankes, of Meriden Hall. Laid in are two pieces of printed ephemera which belonged to members of the Bankes family (Albert Bankes, 1882 and J. Eldon Bankes, 1904). These documents make clear that the Bankes family were prominent in society throughout the 18th and 19th centuries. Colvin makes reference to a house in Dorset named "Kingston Lacy" which was remodelled for W. J. Bankes, M.P. in 1835-9 by Sir Charles Barry. The author of these drawings was clearly a member of the country house set; one of the watercolors of the gardens at Forde Abbey is titled "From my Window, Oct. 2, 78." I have no doubt that some research in the Devon County Record Office would pin down the artist. In the meantime, this album remains a rare survival of high artistic merit and historical importance. It is a miracle it was not broken up each page framed.

Oblong 8vo (5 x 7 1/2"), orig. canvas sides, black roan spine; leather pencil holder still affixed to bottom edge of front cover. Spine perished; preserved in a folding back box with gilt lettered morocco spine. 27 leaves (54 pages). Detailed list of contents given above. Most leaves are loose in binding. But condition of watercolors is fine.



JEAN BARBAULT'S VIEWS OF ROME
 "HOMAGE TO PIRANESI" - PIERRE ROSENBERG

[BARBAULT, JEAN]

Nouveau recueil de vues des principales églises, places, rues et palais de Rome Moderne et des plus beaux monuments de Rome Ancienne

dans l'état qu'ils se trouvent aujourd'hui, dessinées et gravées par des habiles maîtres.

Rome: Chez Bouchard et Gravier, 1763

\$8500.00

A splendid series of very large format engraved and etched views of Rome, mostly the modern buildings, many with small human figures in the foreground. This seems to be mostly a reprint of the second part of Barbault's *Les Plus Beaux Monuments de Rome* (1763) with a few added plates (Millard, *Italian* 14). But the present work has its own new title page and is rare; OCLC locates only two sets, one in USA (Newberry) and one in Berlin. The views were printed on fine and thick paper with very large margins, untrimmed. This set is loose as issued in folded sheets and has never been bound. The plates are signed by Barbault as draftsman and most are signed variously by one or another of the engravers: Montagu, Frecinet, or Giraud. Barbault was in the circle of and influenced by Piranesi; his life and works have been "reconstituted in the past two decades through the assiduity of Pierre Rosenberg, who has enlarged considerably the works attributed to this 'petit maître'. . . Rosenberg credits him with approximately five hundred prints, which he interprets as the largest homage by a French artist to Piranesi...Although as a landscapist Barbault was influenced more by Vasi, Panini, and Jean-Baptiste Lallemand than by Piranesi, the success of his publication was nonetheless largely due to the great fashion for large Roman views created by Piranesi's publications. The overlapping questions of influence and plagiarism are quite vivid, since not only were Barbault and Piranesi briefly both collaborators and rivals (Barbault died too young to present a real threat), but, more important, in Giovanni Bouchard they briefly shared a publisher as well." (Millard). Olschki, *Roma* (XI), no. 16399 – It is Olschki who states that these plates are 'reimpressions' but with two exceptions they are not worn; the impressions are rich and dark. The number of plates seems to vary from copy to copy; the Newberry copy has 51, the Berlin copy has 50 and the present copy has 47. It is almost a miracle this set has stayed together all these years; it is a natural breaker.

Large folio (22 x 15 1/2" folded; open flat they are 22 x 33"). Title page in red and black with a large vignette of the Castel St. Angelo. Edges of t.p. are worn and frayed; tiny hole in center of vignette (restorable). Occas light spots of foxing in the blank margins but a good honest copy.



"THE MAGICAL EXPOSITION"
"A CELEBRATION OF LIGHT"

(BARCELONA: 1929)

Exposicio de Barcelona

N.p. [Barcelona], 1930

\$2250.00

A striking photographic album of night illuminations and water displays around the 1929 Barcelona Exposition. "The second major international exposition in Barcelona in less than a half-century electrified Spain's eastern seaboard for almost nine months. With its lavishly illuminated palaces, avenues, fountains and waterfalls, the International Exposition of Barcelona was a celebration of light...The scene was particularly stunning at night, when colored lights illuminated the monumental fountain at the center of the plaza and the cascades of water descending from Montjuich. Art deco-styled pedestals lighted both sides of the avenue, and enormous light beams burst into the sky behind the Palacio Nacional." – Findling, *Hist. Dict. of Worlds Fairs*, p. 252. "The star product of the image of '29 was the spectacular lighting of the buildings and fountains, which led to it being called the "magical exhibition." The same technique was used as had been employed in Paris in 1925 to outline the Eiffel Tower in neon. This time, the project carried out by the engineer Carlos Bulgas and the Westinghouse technicians was to delight visitors and the people of Barcelona alike. From behind the National Palace emerged great beams of light that inverted the shape and shadows of the building, making it seem to float in the air." - J. Busquets, *Barcelona, the Urban Evolution of a Compact City*, p. 228. The photographs were all taken with long exposures at night; some are very beautiful. There is no indication as to who made them, but I have seen another copy of this same album. There is no question that it was issued in an edition, probably a very small edition. OCLC locates two copies of related or variant albums, both in Spain.

Oblong sm. 4to (7 3/4 x 11 1/2"). Bound in a faux-leather album with the arms of Barcelona, the title and date drawn in white ink on the cover (but these trace over the same printing, which was blindstamped, on the second copy I have seen). 23 stiff leaves with 23 mounted sepia toned photos (silver prints?, 4 3/4 x 6 3/4"), each with dust sheet.



A PITTSBURGH RARITY

BARR, JOHN U.

The Western price book:

containing the rules of measuring and valuing the work and materials of all house-building mechanics, also that of the laborer and pavier, with remarks on the location of buildings and the necessary preliminaries. Pittsburgh: John B. Kennedy, Book Publisher, 1849 \$2000.00

First edition and as far as I can determine only edition. A rare builders' price book (Hitchcock categorically excluded them from his bibliography). Price books are one of the rarest categories of early 19th century American trade and craft literature because they were never meant for a wide general circulation; they were meant to be kept within the trade or craft, and in some respects are forerunners of the movement of organized labor. The present work contains "tables showing the number of bricks in walls and chimneys, and the quantity of materials in masonry, and of nails and shingles in roofs, and the nails and lumber in various other wood work. Also, numerous tables of the cost of carpenter work, the weight of glazed sash, iron columns, &c. with remarks on the same." OCLC locates six copies (DWint, AAS, LCP, WashU, Ohio Hist Conn., & Pub Liby of Cincinnati). But the work is rare in the marketplace - I have owned one other copy in the past 48 years (which went to AAS).

8vo, orig. marbled sides, roan spine, hinges partially cracked, head and tail of spine chipped. 160 pp. Scattered foxing & old light water stains. Binding slightly cocked, but a good copy. Printer got the page numbering mixed up but the book is quite complete.

THE
WESTERN PRICE BOOK:

CONTAINING

The Rules of Measuring and Valuing

THE

WORK AND MATERIALS

OF

ALL HOUSE-BUILDING MECHANICS.

ALSO,

THAT OF THE LABORER AND PAVIER,

With Remarks on the Location of Buildings and the necessary Preliminaries.

TOGETHER WITH

VARIOUS TABLES,

Showing the number of Bricks in Walls and Chimneys, and the Quantity of Materials in Masonry, and of Nails and Shingles in Roofs; and the Nails and Lumber in various other Wood Work. Also, Numerous Tables of the Cost of Carpenter Work, the weight of Glazed Sash, Iron Columns, &c. &c. with Remarks on the same.

TO WHICH IS ADDED

The Substance of the Lien Laws of Pennsylvania.

BY

JOHN U. BARR,
MEASURER AND PRACTICAL BUILDER.

PITTSBURGH:

JOHN B. KENNEDY, BOOK PUBLISHER, FEDERAL STREET, ALLEGHENY.

1849.

ONE OF THE RAREST FRANK BENSON ETCHINGS
NOT IN PAFF/HEINTZELMAN

BENSON, FRANK

Ex Libris - Dwight Blaney

(etched bookplate). N.p. [Salem, MA], 1928 or 1929

\$2500.00

All collectors of Frank Benson etchings are familiar with "Paff" (*Etchings and Drypoints by Frank Benson* compiled and arranged by Adam E. M. Paff and Arthur W. Heintzelman (5 vols., 1917-1929). The Paff-Heintzelman volumes list 355 intaglio prints. But not the present bookplate. In 1994 John T. Ordeman reprinted all five of the Paff volumes in one and added some commentary of his own. On pages 430-31 he illustrates and discusses the Blaney bookplate. He explains how he discovered it (through the son of Dwight Blaney, David). "According to David Blaney, his father used an etching from the plate in his best books and an offset reproduction of it in books to which he attached less value. The Dwight Blaney bookplate matches Mr. Sheehan's description [in an article in *The Print Collector's Chronicle*] in subject and dimensions. I see no reason, therefore, why this etching should not be entered into the canon, raising to 356 the total number of Mr. Benson's etchings and drypoints." The present copy has never been used (i.e. pasted in a book); it is inscribed on the reverse, in pencil, "Feb 20, '28; Exch with owner." The date of '28' suggests that Ordeman has the date one year too late; he states 1929.

The collecting of Benson etchings has always appealed to "completeists". This is one most of them will never get.

Small sheet (4 15/16 x 3 1/4") - full dimensions of sheet; dimensions of plate are 4 3/16 x 2 3/16". Fine condition.



FINE TRADE CATALOGUE OF PAPER MAKING MACHINERY

BERTRAM, JAMES & SON, ENGINEERS

Paper Makers' Catalogue

Leith Walk Foundry, Edinburgh, 1890

\$1500.00

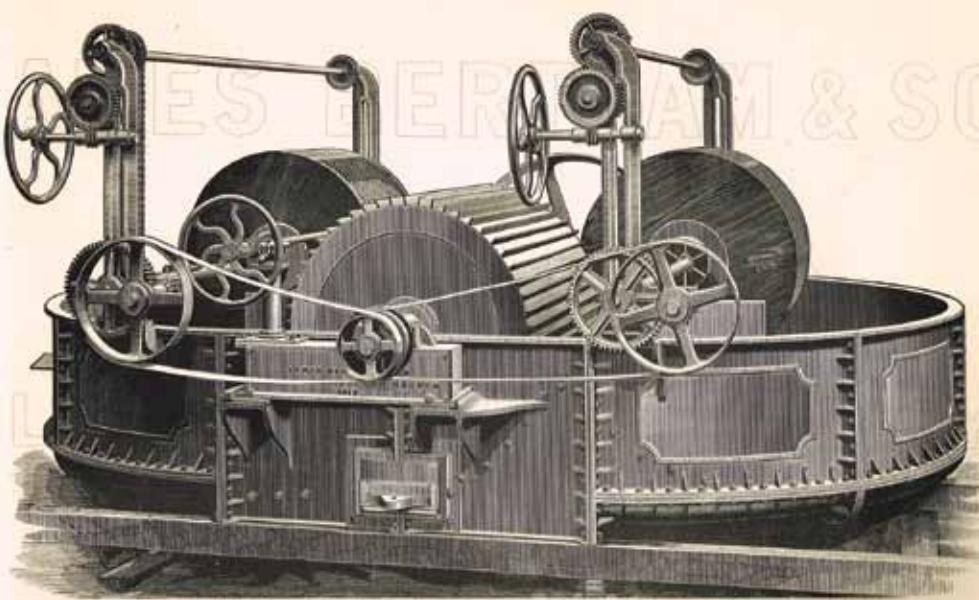
This was a major firm, founded in 1845. A note in the OCLC entry for the Grolier copy states: "James Bertram & Son were devoted almost exclusively to the manufacture of machinery for paper-making purposes and were the first to introduce many novel machines to the papermaking trade, such as vertical strainers, revolving strainers, deckle shifting apparatus, anti-deflection rolls, improved ripping and winding machines for continuous printing webs, damping rolls, edge runners, esparto dusters, and felt washers." They are said to have made the first machine for manufacturing paper in a continuous web instead of small individual hand-made sheets. - <http://www.penicuikpapermaking.org/bertrams.html>. St. Bride Catalogue p. 72. OCLC locates two copies in the USA (Grolier, Newberry).

Oblong small folio (9 x 13 1/2"), orig. cloth, title in gilt on front cover. Wood-engr frontisp (view of the factory), T.p., (4) pp of intro and 31 plates plus 1 final page of ads at the end. Bound in is a 4 page intro and index to the 32 plates in French. Tiny old water stain in the lower right corner (blank margin only) of the first 4 plates; else a fine copy.

Paper Makers' Catalogue

JAMES BERTRAM & SON
ENGINEERS
LEITH WALK FOUNDRY
EDINBURGH

Plate No. 10.



WASHING AND BLEACHING ENGINE
(For GRASS.)

A KEY WORK IN THE EARLY HISTORY OF CHROMOLITHOGRAPHY
 "THIS CAN BE SEEN AS A TURNING POINT"

BURAT, M. JULES

Exposition de l'industrie française année 1844

Description methodique accompagnée d'un grande nombre de planches et vignettes...et d'un historique sur les expositions de l'industrie depuis leur fondation. Paris: Challamel, 1844

\$4500.00

A rare book and a key work in the early history of chromolithography. Michael Twyman explains: "As far as the lithographic trade was concerned the Paris Exposition des produits de l'industrie nationale of 1844 can be seen as a turning point, since all the most important names associated with French chromolithography submitted examples of the process." He goes on to say: "A copiously illustrated account of the exhibition edited by Jules Burat, *Exposition de l'industrie française année 1844* (Paris: Challamel, 1844) included three colour plates (two chromolithographs and a relief print): Engelmann & Graf printed a 'Vitrail de la Ste Vierge à N[otre] D[ame] de Bon Secours près Rouen' in eight flat colours with no significant overprinting or modulation of tones; Lemercier contributed a beautifully rich plate –'Chasse de la Sainte Tunique à Argenteuil', printed in seven or eight colours, including three shades of gold - avoiding any possible infringement of the Engelmann patent by describing it as a specimen of colour printing [Spécimen d'Impressions en Couleurs de Lemercier]. Silbermann, who was responsible for the relief-printed plate (of a stained glass window), posed a challenge to both lithographers, claiming somewhat confusingly at its foot that it had been produced in twenty-two different colours from twenty-three printings using eight blocks only ['22 nuances, 23 tirages, 8 planches seulement']. - *A History of Chromolithography*, p. 106.

In addition, there are the following other plates illustrative of the printing arts: Spécimen de la gravure de Bara et Gerard; Spécimen typographique de Laurent et Deberny; Polytypie de Lacoste aine; Le Paon (peacock) in dazzling full and iridescent colors; Spécimen de musquie imprimée en caractères mobiles, procédé Duverger; Carte geographique du meme; Spécimen d'impressions du Ducessois; Spécimens d'impressions de Lambert; Tissierographie spécimen; Rapport sur pierre par Kappelin; View prise aux Tuilleries, d'apres le daguerreotype; and one or two others. All of these plates are discussed in the text, mostly in the section "typographie." This is the nearest equivalent to Stannard's *The Art Exemplar* (London, ca. 1860) that I can think of (except that it is sixteen years earlier). Not, as far as I can find, in OCLC.



2 vols. Large 4to (12 1/2 x 9 1/2"), orig. dec. paper sides, dark roan spines, rubbed. Vol I. Part I: xiv+49+(1) pp with 6 litho plates. Part II: 63+(1) pp with 26 litho plates. Part III: 51+(1) pp with 2 litho plates. Vol II. Part IV: (iv)+56 pp with 52 plates (of which 6 in colors). Part V: 64 pp with 4 litho plates. At the beginning of Vol I are xiv p which are the "Distribution des Recompenses." [A total of 90 plates of which 6 in colors]. A good percentage of the text leaves (perhaps half) are rather heavily foxed but the plates are mostly clean and unfoxed. All the color plates are clean and fine. This copy is priced accordingly (I sold my last copy for \$5500).

A DOCUMENTED ALBUM OF "FLOWERS OF THE SEA"
ART OR NATURE?

CHOWN, THOMAS

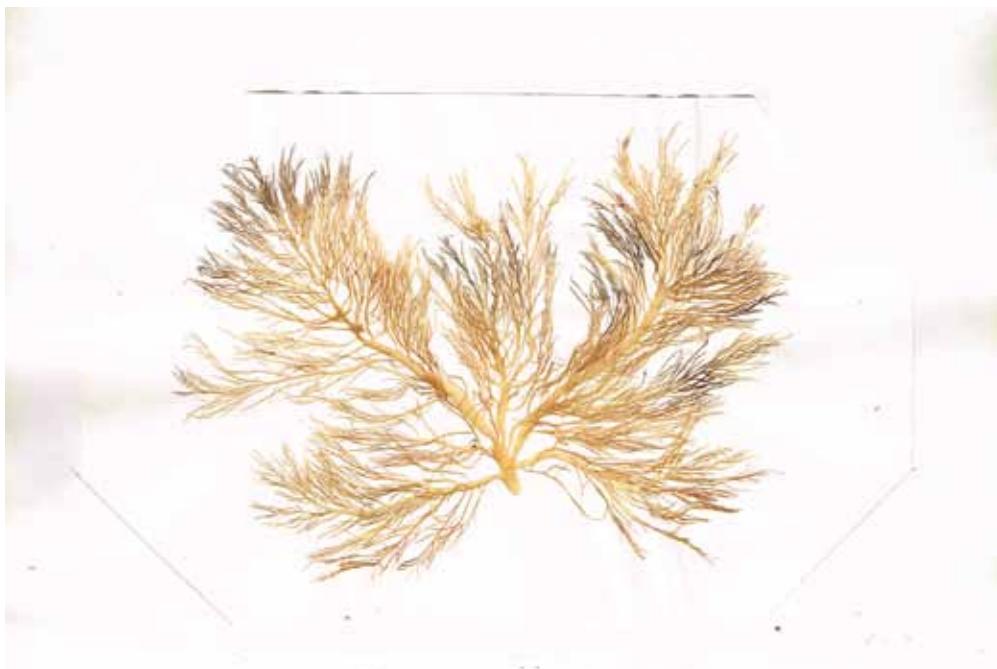
An album of 39 dried, pressed and mounted Seaweeds

Salem, Mass., 13 August, 1852

\$1850.00

A fine album of 39 beautiful mounted specimens of seaweeds, of more interest than most; these are documented as to who made them, and where and when. The final leaf is signed 'Thomas Chown, Salem, August 13, 1852.' The standard book on this subject is A. DeNoto and D. Winter, *The Pressed Plant* (1999). They state, "Along the coast seaweed was collected with just as enthusiasm [as ferns were inland]. The slithery plants would seem unsuited to pressing. In the nineteenth century, the common name was sea-moss, or, more correctly, marine algae (experts in the subject are algologists). It was very difficult to harvest seaweed and prepare it for pressing and mounting . . . When properly mounted, seaweeds are perhaps the most astonishingly beautiful of all botanical specimens, amazing in their varieties and colors. What was once slimy vegetable matter becomes a roseate veil, a puff of green, a spidery drawing." (p. 74). The specimens in the present album are expertly mounted on fine quality paper and generally in fine condition. The colors on many of them are subline. Someone, probably not Chown, has written in the bottom margin of one specimen "art or nature?". That is a perceptive question - they are both.

8vo, scrapbook of ribbed cloth sides, black roan spine and corners; with the ticket "Sold by Whipple & Son, Salem." With 40 leaves each with tissue dust sheet. On to these leaves have been mounted 39 specimens each on its own sheet and inserted into cut corners. Specimens average 4 x 6 inches, a few smaller, a few larger. An excellent exhibition item.



COMOLLI, L[OUIS] ANT[OINE]

Les ponts de l'Amerique du Nord:

étude, calcul, description de ces ponts. Comparison des systèmes Américan et Européen.
Deuxième édition augmentée d'un appendice et de 6 figures nouvelles. Paris: Ambrose Lefèvre,
1883 \$1500.00

Originally published in 1879. Nineteenth century Europeans, and especially the French, were keenly interested in American engineering works of the period, and published several studies of them. The first part of the present work deals with theory (including various systems: Warren, Howe, Fisk, Fink, Bollman, Bowstring, etc); the second part is devoted to specific bridges, many of which are illustrated in (mostly) measured engineering drawings; mostly railway bridges over rivers, some familiar and some not. Including the Hudson, Hoosic, Weber, Hacksnsack, Missouri, Delaware, Ohio, Niagara, Genesee, Erie Canal, East River, Lansdowne, Vermillion, etc. The final plate is devoted to the elevated railway in New York City (the "El"). OCLC locates 8 copies in USA.

2 vols. 1. Text: 4to, orig. printed wraps (sewing broken in 3 places; lacks the rear wrapper); preserved in a clam shell box. (iv)+204 pp with 144 wood-engr text illus; 247 pp with 69 wood-engr. illus. 2. Plate volume: oblong folio (11 x 18 1/2"), mottled paper sides, roan spine. T.p. and 53 plates numb. 1-30, 30*, 31-35, 35*, 36-40, 41*, 42-50. T.p. calls for 54 plates but this copy is complete as issued.



NATURAL ILLUSTRATION
OCLC: NO COPIES IN AMERICA

[COOK, J(AMES)]

Beautiful Seaweeds Illustrated by Natural Specimens

Also, Instructions for Collecting & Mounting Marine Algae, and a complete list of all the British Species. Paisley: J. & J. Cook, [1880] \$3000.00

Nice copy of a very rare and appealing privately printed book, with the mounted specimens in perfect condition. It was first published in 1877 in fifty copies with 35 illustrations in each (requiring in all 1,755 specimens). The present second edition was limited to thirty copies with 41 illustrations in each (requiring in all 1,230 specimens). Not surprisingly, it is rare. OCLC locates just one copy of the present edition (Natural History Museum, London) and no copies of the first edition. One of the great attractions of these pressed and mounted seaweeds is their beautiful and subtle colors; the author comments on this in his preface. He also states: "In the descriptions appended to the illustrations, there will in some instances be found hints as to the treatment required in mounting such species. In the appendix to the volume, general instructions are given for collecting and laying out plants...The time and labour expended on the work can be realized only by those who have personally pursued the study." A good reference on this subject is G. Wakeman, *Victorian Book Illustration the Technical Revolution* (1973), pp. 64-67. See also A. DiNoto & D. Winter, *The Pressed Plant, the Art of Botanical Specimens, Nature Prints and Sun Pictures* (N.Y., 1999).

4to (11 x 8"), orig. green gilt dec. cloth, all edges gilt. (180) pp with title page printed in red and black with a small seaweed specimen vignette, a decorative frontispiece of several pressed seaweed specimens artistically arranged and 40 mounted pressed specimens. Condition is excellent all the way through.



BEAUTIFUL
SEaweeds,

ILLUSTRATED BY
NATURAL SPECIMENS.

ALSO
INSTRUCTIONS FOR COLLECTING & MOUNTING
MARINE ALGAE

Complete List of all the British Species.



PAISLEY: J. & J. COOK, 3, MOSS STREET.

SCOTLAND

A SOURCE BOOK FOR AMERICAN NEO-CLASSICAL SILVER
FINE COPY IN THE ORIGINAL PRINTED BOARDS

COTTINGHAM, L(EWIS) N(OCKALLS)

The smith and founder's director

containing a series of designs and patterns for ornamental iron and brass work. Second edition.
London: the author, 1824

\$2250.00

A fine copy, in the original printed boards, clean, unfoxed and untrimmed. Originally published 1823 as *The ornamental metal worker's director*; this is the second edition with 38 additional plates. This work has long been known in England; "a great number of the patterns are existing today, and make up the most comprehensive publication that has appeared in England on iron work." - Harris, *English decorative iron work*, pp. 12-13 and 18. But its use in America has not been well known. Recently it was shown that the silversmith Samuel Kirk of Baltimore owned a copy of the 1823 edition; his sketches in that copy (now in the Maryland Historical Society) adapt some of the printed designs for antique lamps into tea and coffee pots (see W. Cooper, *Classical taste in America*, p. 148). The present edition also contains the two plates of antique lamps, pots and vases, as well as stands for gas lights. Colvin, p. 234. BAL, *Early printed books*, 725 this edition, with an interesting note. The present issue did not contain plate 59; this is confirmed by Quaritch Cat 1346:15. The Quaritch note also states that "some copies have a further two plates (nos. 83 and 84) bound in"; this is one of those copies. OCLC locates six copies of this edition in this country. Maryland Hist. Socy has a copy of the 1823 edition. To find pattern books such as this in the original publisher's printed boards, untrimmed, is distinctly rare.

Folio, orig. litho printed boards, hinges cracked but holding; 2 inch piece at top of spine missing. Litho t.p. and 83 plates as follows: 1-58; 60-71, AI-AV, 72-84. Litho plates printed by Hullmandel. Fine copy.

•THE•
•SMITH•
•FOUNDER•
•AND•
•ORNAMENTAL•
•METAL-WORKER'S•
•DIRECTOR•

•CONSISTING OF•

•DESIGNS AND PATTERNS FOR GATES PIERS,
•BALCONY-RAILING-WINDOW-GUARDS • FANLIGHTS
•VERANDAHS • BALUSTRADES • FOR STAIRCASES
•LAMP-IRON • PALISADES • BRACKETS • STREET-LAMPS
•STOVE-STANDS • FOR LAMPS AND GAS-LIGHTS • CANDLESTICKS
•CHANDELIER • VASES • TRIFOOTS • CANDELABRA • ETC
•WITH VARIOUS USEFUL ORNAMENTS AT LARGE
•SELECTED • COMPOSED AND PUBLISHED
•BY COTTINGHAM AND
•SECOND EDITION
•1824•

ON SEVENTY-SIX PLATES.

WITH CUT-OUT PLATES WHICH MOVE AND FOLD

COWLEY, JOHN LODGE

An illustration and mensuration of solid geometry;

in seven books: containing forty-two movable copper-plate schemes for forming the various kinds of solids. The third edition, revised, corrected and augmented by William Jones, mathematical instrument maker. London: S. Gosnell a.o., 1787 \$7000.00

A fine copy with all the plates unfolded. Originally published as *Geometry made easy* in 1752 with only 10 plates printed on heavy paper; the present very much enlarged edition has 42 such plates. The idea has been explained by Marilyn Williamson: "As early as 15th century Albrecht Durer showed that it was possible to construct regular and semi-regular solids out of paper by drawing the bounding polygons all in one piece and then folding the figures along the connected edges. This method is precisely what Cowley demonstrates and Jones augments . . ." – *John Lodge Cowley and solid geometry*, (Ga. Inst of Technology). The present copy is especially appealing as it is in almost perfect condition; the plates were issued with all the cuts made but none of the figures have been folded. They were to illustrate solid geometrical figures: tetrahedron, cube, octahedron, dodecahedron, etc. Bound at the end of the text in this copy is "A catalogue of optical, mathematical and philosophical instruments made and sold by W. & S. Jones." One of those books which is endlessly intriguing, indeed fun, to look through. Cowley produced another book with folding cut-outs, *The theory of perspective*, in 1765. The present work is rare; OCLC locates but four copies in USA.

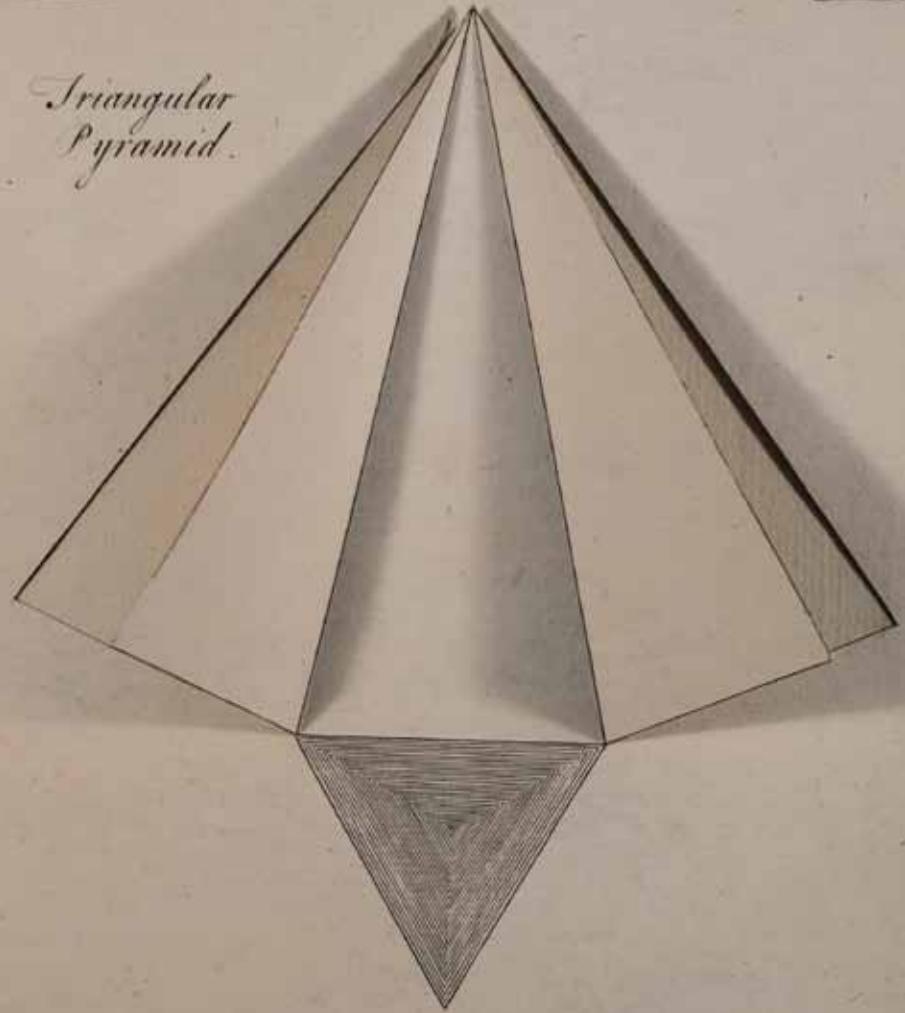
This copy has an interesting provenance. An ink inscription on the front fly states: "F. Maseras Sept: 23, 1796." Secondly, it has the engraved heraldic bookplate (ca. 1800) of the Inner Temple Library (Jas Kirk Del et Sculp) and also with the contemporary rubber stamps of "Inner Temple" on t.p., and finally the bookplate of a modern collector.

4to, beautifully bound in full modern speckled calf, dark red lettering piece, gilt lined spine. 32 pp with 42 plates as described above. A blank sheet of heavy paper is bound in between each of the plates. 16 pp. catalogue of Jones's instruments bound at end. Fine clean copy.

Plate XXIV

Book. 5.

*Triangular
Pyramid.*



AN AMERICAN COLONY OFF THE COAST OF CUBA

CUBA. ISLE OF PINES

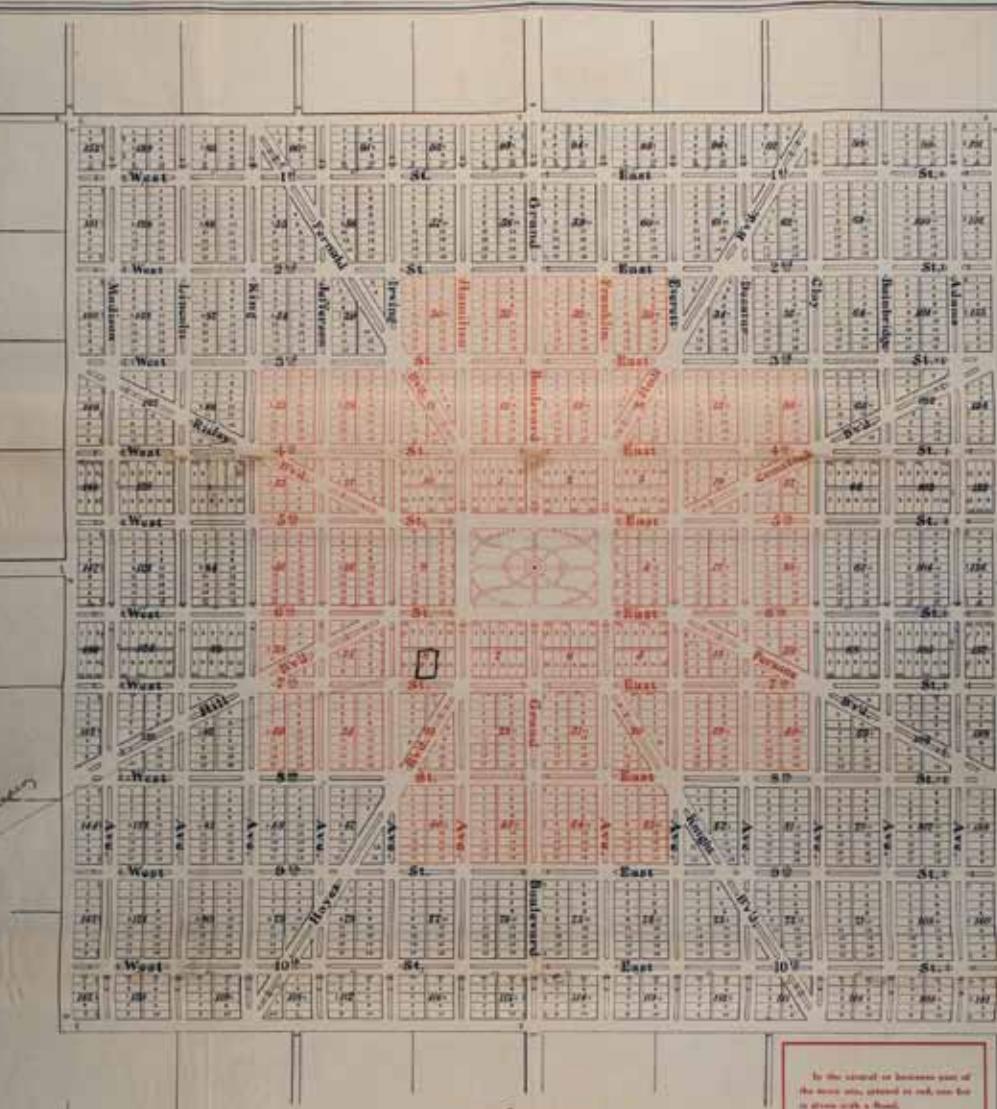
Tropical Development Co.

McKinley Colonies. N.p. (Albany, N.Y., ca. 1909) [A collection of 7 plans, a pamphlet, and 2 share certificates) \$2000.00

The pamphlet is titled: "The Gem of the Caribbean, Isle of Pines, our Young America, The Most Exclusively American Community outside the borders of the United States. J. C. McPherson, Nueva Gerona, Isle of Pines, West Indies." (ca. 1905; not in OCLC). The seven plans are titled as follows: 1. Tropical Development Company. Plan of McKinley Isle of Pines showing Plaza and Town Site. Drawn by W. P. Judson, Consulting Engr., Albany. (30 1/2 x 25") Restored by Green Dragon bindery & preserved flat. 2. Map of the McKinley Colonies (36 x 27 1/2") Folded; 3. Estate of La Cisterna, McKinley Colonies (34 x 54") Folded; 4. Map of the Los Indios & Canada Tracts (18 x 34") Folded; 5. Allotment "D" West McKinley (25 x 21") Folded; 6. West McKinley Colony Section "A" (37 x 27") Folded; and 7. West McKinley Colony Allotment "C" (52 x 35") Folded.

"Following the victory of the United States in the Spanish-American War, Spain dropped all claims to Cuba under the terms of the 1898 Treaty of Paris. The ownership of Isle of Pines was left undetermined by the sixth article of the Platt Amendment, which defined independent Cuba's boundaries, and this led to competing claims to the island by the United States and Cuba. In 1907, the U. S. Supreme Court decided, in *Pearcy v. Stranahan*, that control of the island was a political decision, not a judicial one. In 1916 the publication of a pamphlet "Isle of Pines: American or What?" called for the annexation or purchase of the island to settle the issue. The Hay-Quesada Treaty, signed in 1904, which recognized Cuban ownership of the island, was ratified by the U. S. Senate over the objections of the small colony of American planters and traders on the island." – Wikipedia.

Pamphlet: Tall narrow 8vo, orig. printed wraps. 11 pp. 7 maps or plans as listed above. The first one (Plaza & Town Site) has been restored. The remainder are 'as found', folded and in need of restoration but all are complete. Finally there are 2 engr. certificates for Profit Sharing Gold Bonds.



Tropical Development Company.
PLAN OF
MCKINLEY ISLE OF PINES.

SHOWING PLAZA AND TOWN SITE,
occupying 6500 acres divided into 20-40 lots, each
50 ft. x 150 ft. or as indicated on map as follows, viz:

In the annual or business part of the news items printed in red, too far to go over with a Head.

W.F. Purcell, Johnson
CONTRACTING, MANUFACTURING
SPECIALISTS
17-2000 E. 11th Street
Tampa, Florida 33602

D***

Procédé actuel de la lithographie mise à la portée de l'artiste et de l'amateur,

ouvrage contenant les différens procédés qu'il est indispensable de suivre pour obtenir un résultat satisfaisant, et à l'aide duquel on peut soi-même, sans le secours de qui que ce soit, mettre au jour toutes sortes de productions utiles, ingénieuses et agréable. Paris: Chez Delaunay, Le Normant, 1818

\$3500.00

First and only edition, very rare; OCLC/WORLDCAT locates only one copy (Temple U). Twyman discusses it but cannot determine the name of the author. "Apart from the second edition of Bankes's treatise which was published in 1816, no other handbook on lithography appeared until 1818. But in the year that Senefelder published his own treatise three others appeared in Dijon, Paris and Brussels. They were: M[airet], *Notice sur la lithographie*; D***, *Procédé actuel de la lithographie*; and L.J.D.B., *Coup d'œil sur la lithographie*. The first of them was published in January 1818 and must therefore have been written before the appearance of Senefelder's treatise in Munich. The authors of the other two books seem to have had no knowledge of the inventor's treatise either, so it seems reasonable to discuss them here even though their manuals may have been published after Senefelder's...Nothing is known of either L.J.D.B. or D***. The latter seems to have been an amateur for he explains in the preface to his treatise how he read about the process in the reports of various societies, obtained the necessary materials, and began to experiment for himself...Mairet's book seems to have had an immediate success. By contrast the work of D*** attracted little attention even amongst contemporary writers ... D***'s treatise was known to Ridolfi and Tartini, who wrote the first Italian handbook on lithography in the following year, and also by Engelmann who lists it in his bibliography. ... The author (D***) covers much the same ground as L.J.D.B. and mentions the same methods of working on stone, but in addition to describing how to engrave the stone for intaglio printing he also describes a process similar to Mairet's *dessin à la pointe*. There are many other similarities between the two treatises, and it seems very likely that the author of *Procédé actuel de la lithographie* had already studied Mariet's book before he wrote his own account of the process. – *Lithography 1800-1850*, p. 92, 94-5. Bigmore & Wyman, II, p. 223 listing by title only.

Sm. 8vo, modern tan paper boards, leather title label on front cover. 40 pp with 1 large fdg litho plate (500 x 390 mm) showing a lithographic press and other tools. Excellent copy.

PROCÉDÉ ACTUEL
DE
LA LITHOGRAPHIE
MISE A LA PORTÉE
DE L'ARTISTE ET DE L'AMATEUR,
OUVRAGE

Contenant les différens procédés qu'il est indispensable de suivre pour obtenir un résultat satisfaisant, et à l'aide duquel on peut soi-même, sans le secours de qui que ce soit, mettre au jour toutes sortes de productions utiles, ingénieuses et agréables.

PAR D***.

PRIX : 1 fr. 50 c.

A PARIS,
CHEZ { DELAUNAY, Galerie de bois, Palais-Royal.
LE NORMANT, rue de Seine.

1818.

"THE BOOK WAS OF GREAT INFLUENCE" - WIEBENSON
THE BASIS FOR THE THEORIES OF THE ABBE LAUGIER?

DE CORDEMOY, [JEAN LOUIS]

*Nouveau traité de toute l'architecture utile aux entrepreneurs,
aux ouvriers, & à ceux qui sont batir*

Paris: Jean-Baptiste Coignard, 1714

\$2500.00

First edition, a fine copy in the original binding. The work was intended, according to the author, "to provide simple models for entrepreneurs and workmen. It is, in fact, a statement of principles of architecture, adapted from Claude Perrault, and simplified for the purpose of inspiring good taste in architectural students and developing amateur interest . . . Although many of the ideas in this treatise were proposed previously, Cordemoy's work is seminal. He simplifies and popularizes earlier architectural concepts, and in the process radicalizes them . . . The book was of great influence...His theories were taken up by A. B. Desgodetz . . . and by Marc Antoine Laugier in his *Essai sur l'architecture* (1753). Sir John Soane's rationalist concept of architecture also owes much to the *Nouveau traité*." – Millard, *French*, 54. See also *Avery's Choice*: "Cordemoy's ideals came into their own in the second half of the century, providing the basis for the most influential of all treatises of the period, the Abbé Laugier's *Essai sur l'architecture* of 1753" (good note by Robin Middleton). Fowler 91. Berlin Catalogue 2394. Millard 54 (ed. of 1714). OCLC locates 3 copies in America (Penn State; U of Chicago, UC Berkeley). Also, Columbia has a copy.

Sm. 8vo, orig. polished calf, spine gilt. (xiv)+216+(xvi) pp with 11 engr plates of which 1 fdg. Fine copy.

37-10

NOUVEAU TRAITÉ DE TOUTE L'ARCHITECTURE.

UTILE AUX ENTREPRENEURS,
aux Ouvriers, & à ceux qui font
bâtir.

OU L'ON TROUVERA AISÉMENT
& sans fraction, la mesure de chaque ordre
de colonne, & ce qu'il faut observer dans
les Edifices publics, ou particuliers.

Par M. De CORDEMOY, Chanoine
Régulier de S. Jean de Soissons, & Prieur
de la Ferté sous Jouars.



A PARIS,
Chez JEAN-BAPTISTE COIGNARD, Imprimeur
ordinaire du Roy, rue S. Jacques, à la Bible d'Or.

M. DCC. VI.
Avec Approbation & Privilege de Sa Majesté.

ORIGINAL STAINED GLASS DESIGNS BY A KNOWN ARTIST

DELACOUR, WILLIAM (1883-1962)

Delacour Art Glass Works

[Group of 10 Original Water Color Stained Glass Designs]. Oakland, California, ca. 1910-15

\$2750.00

A group of original water color drawings of high quality and solid documentation. Irish-born William Delacour (1883-1962) immigrated to the United States at the age of 21 after completing his apprenticeship with a stained glass firm in his native country. He arrived in San Francisco in 1904 where he studied art at the Mark Hopkins Institute while also working as a stained glass designer for the Sierra Glass Company. Following the San Francisco earthquake in April, 1906 he moved to Oakland and formed a partnership with a Mr. Trobrock: "Trobrock and Delacour." Delacour took over the company in 1909 and continued his business at the corner of 10th and Webster Streets as "Delacour Art Glass Works" until about 1918. Biographical information on Mr. Delacour is found in Edan Hughes, *Artists in California 1786-1940*, (San Francisco: Hughes Publishing Co., 1986) and Joseph Baker, *Past and Present of Alameda County California*, (Chicago: S. J. Drake & Co., 1914).

Brief descriptions of the ten drawings are as follows: 1. Six-panel design with seaside castle motif in central panel captioned "Special design for Art Glass / Edwin Meese Residence; 2. Suite of eight designs of bevelled glass on single panel made for J. Coward Job, Chabot Road Oak (designs for overmantel, buffet, book case, den etc.) 3. Single horizontal design of bevelled glass panes with central motif of the letter "L" in gold. Captioned: "Design for Bevel Plate Window for M. Lucey, Richmond." 4. Single tall church window with gothic arch profile at head, "sacred heart" motif at center; 5. Another window with sacred heart motif in center, laid out in the shape of a pointed gable (undoubtedly to fit in the gable end of a church); 6. Drawing titled "Design for Door Lights, copper glazed, chipped and bevelled plate glass;" 7. Fan-shaped three panel design possibly for a lamp shade. 8. Elaborate large church window design with three lower panels and six upper panels, the Christ figure at the center. 9. Two panel secular window design, segmental top, of leaded smoked glass, flanking pilasters colored to imitate marble; 10. Handsome design for rectangular window with strong horizontals and verticals and with Celtic knot motif at center.

These are hard to describe in words; they really must be seen. Color images (color copies or scans) of all ten can be sent.

Ten sheets, each mounted on stiff card panels. Size of panels ranges from about 9 x 10 to 13 x 18 inches. Most drawings signed in the margin or with a rubber stamp on the reverse. One panel only (no. 1) has a chip in the margin but the drawing is not affected. Else in fine condition.



Dulacour-Art Glass W^l

SAMPLE SPECIMENS OF OIL PAINTS FOR ARTISTS

DEVOE. [F. W. DEVOE & CO]

Specimens of DEVOE Artists' Oil Colors

N.p., N.d. [New York, 1885]

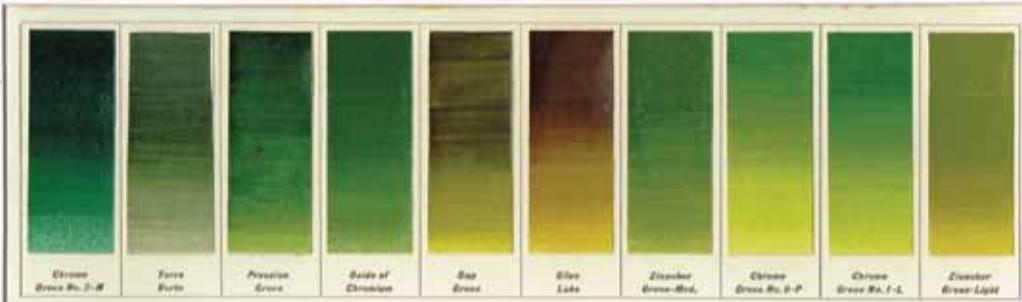
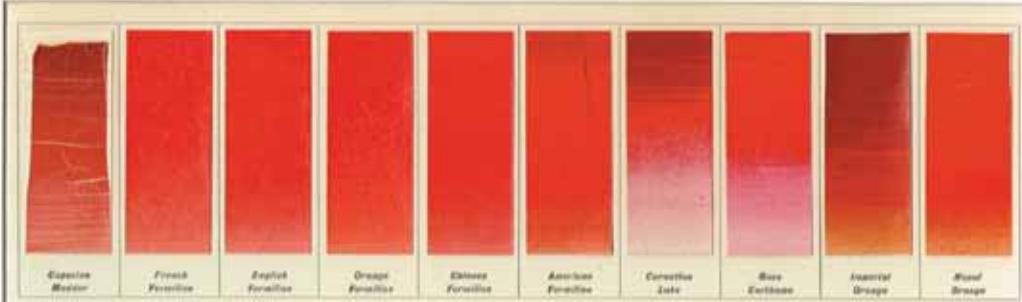
\$2000.00

A very rare sample book of artists' oil colors made by Devoe; it is difficult to tell if this was a 'counter book' or a salesman's sample book, or even a trade catalogue for artists. I doubt the latter; it was probably a 'counter book.' It is not easy to find information on the history of paints for artists; more has been written on the history of paints for houses. But artists' paints and sample books and sample cards are a subject that is avidly collected by several institutions. Founded in 1754, the Devoe Company was the oldest firm of color makers in the U.S. They sold their artists' oil paints in collapsible tubes, from carefully prepared pigments ground to firm consistency and texture.

The present specimen book consists of 8 leaves of thick card stock with a total of 149 mounted color sample chips, each with the name of the color printed below it. There is no text; the title given above, in gilt blocking on the cover, is all there is (except for the printed identifications underneath each sample). The color in almost every single sample is shown in gradation which indicates that they were hand-prepared. OCLC locates just one copy (Winterthur); three other libraries have it on microform. This is the first copy I have seen (in 48 years).

Oblong 4to, (7 3/8 x 11 1/2") in the original binding of pebble grain cloth, roan spine and corners, title in gilt on cover (hinges rubbed; chip in head of spine). All edges gilt. A few of the color chips show some 'crackle' but otherwise a fine clean copy.

Specimens of
DEVOE
Artists' Oil Colors



A NATURE PRINTING RARITY
NO COPY IN THE USA

DRESSER, CHRISTOPHER

Dr. Dresser's Popular Nature Printing Process

Crystal Palace: F. A. Searle, Stationery Court, N.d. [ca. 1860]

\$1650.00

First and only edition. Christopher Dresser (1834-1904) was a designer and design theorist, now widely known as one of the first and most important 19th century designers; he was a pivotal figure in the Aesthetic Movement, and a major contributor to the allied Anglo-Japanese or Modern English style; both originated in England and had long lasting international influence. The present pamphlet was written while he was still in his twenties. The imprint is 'Crystal Palace', here referring to Sydenham, where the great iron and glass building was moved in 1854. In the 1860s Dresser was 'Professor of Ornamental Art and Botany' at the Crystal Palace and it is in this capacity that he wrote the present pamphlet. Dresser had patented a method of inking the plant and applying it direct to the stone in 1855 but he did not derive any commercial gain from his patent. This little instruction book for nature printing is divided into three operations: the preparation of the paint papers, the preparation of the leaf and the printing of the prepared leaf. Dresser's patent is mentioned in Cave & Wakeman, *Typographia Naturalis* (1967) but nowhere do they mention this rare little pamphlet. Nor does the major catalogue *Christopher Dresser a Design Revolution*, edited by Michael Whiteway in 2004, mention it. It is generally unknown. OCLC locates just a single copy: McGill.

Small 8vo, disbound. 8 pp.

DR. DRESSER'S

POPULAR

NATURE PRINTING
PROCESS.

Crystal Palace:

F. A. SEARLE, STATIONERY COURT.

A KEY EARLY REPORT ON THE PROGRESS OF LITHOGRAPHY

(ENGELMANN, GODEFROI)

Institut Royal de France. Académie des BeauxArts

Rapport sur la Lithographie, et particulièrement sur une recueil de dessins lithographies, par
M. Engelmann. [Paris: Firmin-Didot], (1816) \$4500.00

First edition. A rare and important report written by a committee of the Académie des Beaux Arts upon their examination of an album of plates by Engelmann, "Recueil d'essais lithographiques dans differents genres de dessin." The album served as publicity for Engelmann's establishment of a lithographic shop at No. 18, rue Cassette (Paris), in the early summer of 1816. "The Academy thought fit to examine carefully the prints submitted by Engelmann and undertook to study the origins and progress of the new art. To do this a commission was set up consisting of the architect Heurtier, the engraver Desnoyers, painters Regnault and Guérin, and with Castellan as its secretary. Their report was published in 1816, and since extracts of it appeared in numerous publications it must have played an important part in establishing Engelmann as a lithographic printer, besides making the process as a whole far better known in France." – Twyman, *Lithography 1800-1850*, p. 54. The report is signed in print by Castellan, 'rapporteur.' Bigmore & Wyman, I, p. 199. Temple Univ., *Aloys Senefelder 1771-1834*, (172), no. 16. OCLClocates 3 copies in USA: MMA, Art Inst. Chi., and Temple.

4to, disbound. 25 pp. Contemporary MS note at foot of title: "Le Dépot de la Société Lithographique de Mulhausen (haut-Rhin) est établi rue Cassette no. 18, Paris."

INSTITUT ROYAL DE FRANCE.

ACADEMIE DES BEAUX-ARTS.

RAPPORT
SUR
LA LITHOGRAPHIE,

ET PARTICULIÈREMENT
SUR UN RECUEIL DE DESSINS LITHOGRAPHIÉS,

PAR M. ENGELMANN.

MESSIEURS,

Il a été soumis à l'Académie Royale des Beaux-Arts, dans sa séance du 3 août 1816, un recueil de dessins lithographiés par M. Engelmann de Mulhausen (Haut-Rhin).

Le même artiste avait déjà adressé à la Société d'Encouragement un mémoire imprimé, auquel il avait joint plusieurs de

I

*Le Dépôt de la Société lithographique de Mulhausen (Haut-Rhin)
est établi rue Cambon N° 18 à Paris*

A VASTLY SUCCESSFUL
EARLY GUIDE TO THE ANTIQUITIES OF ROME

FAUNO, LUCIO

*Della Antichita della citta di Roma, raccolta e scritte da M.
Lucio Fauno con somma breuità, & ordine, con quanto gli
Antichi ò Moderni scritto ne hanno, Libri V.*

Venice: Michel Tramezzino, 1548

\$2500.00

First edition. This Italian edition preceded the Latin edition by one year; the latter was also printed by Tramezzino in 1549. One of the most successful early guides to Rome; this copy retains the desirable double-page folding plan (which is often lacking). Olschki 16903: "Malgré son manque d'originalité, peu d'ouvrages sur les antiquités de Rome ont eu de leur époque un succès comme celui-ci." Kissner Collection of Books on Rome (Christies, London, Oct. 1990), no. 717. Fossati-Bellani, *I Libri di Viaggio* (1957), no. 908. Schudt 618. Adams F173 (lacking the plan). OCLC locates ten copies in American libraries.

Small 8vo, early vellum. (12)+157+(23) ff. Large woodcut device on t.p., with the double-p. copper-engr plan of Rome following preliminary leaf B3. One leaf (f. 121) with a light brown stain (spilled wine?) not affecting legibility. Spine is worn, chipped at extremities with a vertical crack. Edges speckled in red and green. Early names (which have been crossed out) in inked MS on top and bottom margin of t.p. A good honest unsophisticated copy.

Lucio Fauno
LVCIO FAUNO.
DELLE ANTICHITA'
DELLA CITTA DI ROMA,
Raccolte e scritte da M. Lucio Fauno con somma breuità,
e ordine, con quanto gli Antichi o Moderni
scritto ne hanno, Libri V.



Co'l priuilegio del sommo Pontefice Paolo III. e del-
l'Illustrissimo Senato Veneto per anni X.

Franciscus mij. Coenius

"HATTON HOUSE"

A RARE PHOTOGRAPHICALLY ILLUSTRATED COUNTRY HOUSE BOOK

[FINDLAY, J. R.]

Hatton House.

Edinburgh: Printed for private circulation [Printed by R. & R. Clark, Edinburgh], 1875

\$1750.00

A rare book, notable especially for the razor sharp woodburytypes. The nucleus of Hatton House, Midlothian (south-east Scotland) dated from late mediaeval times, but the fabric was mostly 17th century. Building began in earnest in 1664 by Charles Maitland and his wife Elizabeth Lauder. His son John added the east front in a Renaissance style in 1696 and 1704. It was restored in 1859 and in 1870 the windows were altered. The interiors were entered through a small entrance hall, panelled in oak brought from Leatheringham Abbey, Suffolk, into the main hall, 50 ft by 20 ft, panelled also with a magnificent finely made Jacobean plaster ceiling (illustrated in four photographs in the present book). Other rooms included a morning room, situated between the library and dining room (both also panelled in oak). On the first floor the saloon and drawing rooms were fitted out with Memel pine panelling, greatly used in Scottish country houses at the time. 'Lord Jeffrey's study' in the tower (also illustrated in a photo), was a nine sided decorative room with much gilt. In 1952 the house burned and was demolished in 1955.

Finally, a word about the photographs. There are 21 of them, mounted with printed captions; they are Woodburytypes in rich chocolate tones. They are well executed, indeed beautiful views. There is no indication as to who made them but I strongly suspect they were taken by a member of the Annan family of Glasgow. If this could be proven, this would double the value of the book. The book is rare; OCLC locates one copy in Denmark and two copies in Scotland. No copies in the USA. Holmes, p. 313.

This copy is inscribed "The Honourable Mary C.C. Abercrombie, Colmore House, with the author's compliments. J.R.F., Hatton House, September 1875."

4to, orig. pebble grained cloth, bevelled edges t.e.g. with the arms of the Lauders of Hatton stamped in gilt on cover. viii+45 pp with t.p. in red and black, frontisp., 11 text illus and 21 mounted Woodburytypes on 18 stiff-card leaves. Resewn and recased in the original binding by Green Dragon Bindery.

HATTON HOUSE



EDIN
PRINTED FOR PR
MDCCCLX



HATTON HOUSE FROM THE SOUTH.

AN ENGLISH ARCHITECTURAL RARITY

FRANCINE, ALEXANDER

A New Book of Architecture

wherein is represented forty figures of gates and arches triumphant, composed of different inventions, according to the five orders of columnes, viz. the Tuscane, Dorick, Ionick, Corinthian, and Composite...set forth by Robert Pricke, for the use and benefit of all Ingenious workmen that are concerned in eminent building. London: Printed by J. Darby for R. Pricke, 1669

\$8500.00

The extremely rare first (and only) English edition of Francine's *Livre d'architecture* (Paris, 1631). The contents consist of forty plates of gates and arches; Harris states they "reveal an imaginative artist who knew how to combine the traditions of French and Tuscan Mannerism. Serlio's *Libro Estraordinario* hardly influenced him. His influence was focused on designs of portals in the *style rustique* which is familiar from Italian sixteenth century gardens. The frontispiece and plates, made and published by Robert Pricke are reverse copies from the *Livre d'architecture* . . . the book, costing ten shillings, does not seem to have been popular in England and had no further editions." – BABW, p. 196 and no. 229. Fowler Catalogue (126) includes the original edition of Paris, 1631, with the comment "a handsome folio of entrance designs in doubtful taste." The 'doubtful taste' remark is interesting; Lawrence Hall Fowler may have been an architect but he was surely not an historian. BAL, *Early Printed Books*, 1124. Wing F 2056. For an interesting discussion of the publisher Robert Pricke see Leona Rostenbeerg, *English Publishers in the Graphic Arts 1599-1700* (New York, 1963).

This edition is very rare. I cannot locate a copy on OCLC. Harris locates three copies in America: Avery, LC and Johns Hopkins (Fowler) - but the published Fowler catalogue lists only the French edition.

Folio (16 x 12 1/2"), early (18th century ?) marbled paper boards, respined with a similar paper. Letterpress t.p. and list of plates and 40 engr plates (including portrait frontisp as pl. 1). T.p. and following leaf have been trimmed; plates 13 & 17 have been mounted. It looks like this copy was made up from two copies at a very early date; it is priced accordingly. Title, text and plates are clean, bright and crisp.

Price. 1*l*;

A
NEVV BOOK
O F
ARCHITECTURE.

Wherein is Represented
FOURTY FIGURES OF GATES AND
ARCHES TRIUMPHANT,
Composed of different Inventions, according to the
Five Orders of Columnnes,

Viz. The { *TUSCAN*,
DORICK,
IONICK,
CORINTHIAN;
and
COMPOSITE.

By *ALEXANDER FRANCINE*, Florentine,
Engineer in Ordinary to the French King : With a
Description of each Figure.



Set forth by *ROBERT PRICKE*, for the use and benefit of all Ingenious
Workmen that are concerned in Eminent Building.

LONDON;

Printed by *J. Darby* for *Robert Prické*, and are to be sold at his Shop in *White-Croft-Street* near *Cripplegate Church*; Where likewise you may have that Excellent new Treatise of Architecture designed by *Julian Maundev*, according to *Vitruvius*. Also choice of Mapps, Copy-Books, *Italian, French and Dutch Prints*. 1669.

FINE ENGRAVED PORTRAIT OF A MASTER BOOKBINDER

FRASER, JAMES

"James Fraser aged 67"

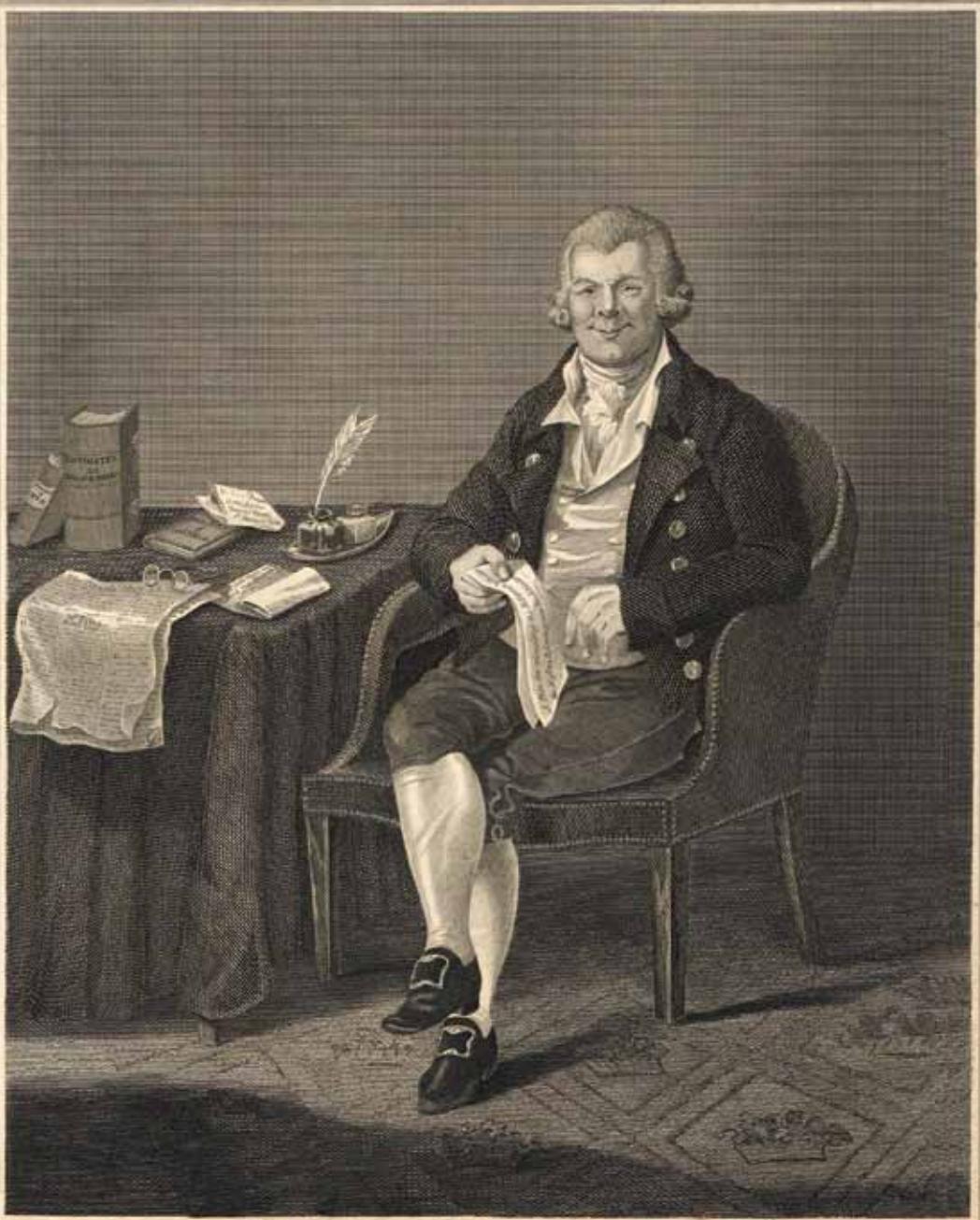
engraved portrait by William Poole after Robert Dighton. London, [1807]

\$2500.00

Engraved portrait of the bookbinder James Fraser, age 67, seated at a table with inkwell, spectacles, a large volume lettered "Estimates in Bookbinding", a letter headed "Mr. James Fraser Book Binder, Frontier Court, St. Martin's Lane," and holding a paper captioned "A plan for reconciling the difference between the Masters & Journey men Bookbinders."

A copy of this print is included in the catalogue of the Bernard Middleton collection with an interesting note written by Bryan Maggs. It reads, in part: "James Fraser (born 1740) was a well known figure in the London bookbinding trade and one of the 'Prosecuting Masters' in the dispute of 1786 when five journeymen bookbinders were imprisoned for combination. The paper he is holding refers to this early trade union action when the trade societies 'The United Friends', 'The Brothers' and 'The City Brothers' combined in trying to obtain an hour's reduction in the working day then standing at 6 a.m. until 8 p.m. after which overtime was paid, with a half-hour break for breakfast and an hour for dinner. The five 'Martyrs' received two year prison sentences, one, William Wood, dying in prison...Fraser seems to have regretted his part in the proceedings and published two statements justifying the masters' case and concluding "A PROSECUTING, but I hope I shall never be a PERSECUTING MASTER BOOK-BINDER." - *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding* Rochester, N.Y., 2000, pp. 30-31.

Line engraving (16 x 12"), trimmed to outside borderline at sides, upper and lower margins intact. Very good impression.



JAMES FRASER., Aged 67

THE THEORETICAL BASIS OF THE WORK AT ERMENOVILLE

GIRARDIN, [RENE LOUIS, VICOMTE D'ERMENOVILLE]

An essay on landscape;

or, on the means of improving and embellishing the country round our habitations. Translated from the French. London: J. Dodlsey, 1783 \$1800.00

Originally published in Geneva, 1777; this is the first and only English edition. It was translated by Daniel Malthus, father of the economist, and, as was Girardin, a friend of Rousseau. This edition is the more valuable as it contains a 55 page introduction by the translator. The text itself is an exposition of the practical principles which had guided Girardin in the creation and design of his famous estate at Ermenoville; one of his major themes is the linking of picturesque beauty and rural management. The essay is given a long discussion by Howard Adams in his *The French garden, 1500-1800*; he concludes that it "was the most effective summary of the principles of the French version of the picturesque park" (page 129). See also Siren, *Gardens of Europe*, pp. 125-132. See also *The Oxford Companion to Gardens*, p. 228. Ernest de Ganay, 101 listing editions 1-4 in French but not noting this English edition nor a German one which appeared in 1779. NUC locates six copies but rare in the marketplace. This is only the second copy I have owned in 48 years.

Small 8vo, orig. full calf, spine nicely gilt. (ii)+lv+160 pp with engr. frontisp (famous view of the Island of Poplars and the tomb of J. J. Rousseau in the gardens of Ermenouville). Light offsetting from the frontisp. onto the t.p. Hinges just starting but a nice copy.



*View of the Island of Poplars, and the
Tomb of J. J. Rousseau in the Garden
of Ermenonville.*

A N
E S S A Y
O N
L A N D S C A P E ;
O R ,
O N T H E M E A N S O F
I M P R O V I N G A N D E M B E L L I S H I N G T H E
C O U N T R Y R O U N D O U R H A B I T A T I O N S .

Translated from the French of
R. Le GUERARDIN ~~TRANSLATOR~~.

A HAPPY RURAL SEAT OF VARIOUS VIEW.
Milton.

L O N D O N :
P R I N T E D F O R J. D O D S L E Y , P A L L - M A L L .
M. D C C , L X X X I I I .

STRICTLY FOR THE BIRDS

GORHAM, JOHN

[Autograph letter signed, with plan and elevation of a 'pigeon house' for Mary Eyre of Newhouse, Downton, Wiltshire]

(London ?), 8 September 1757

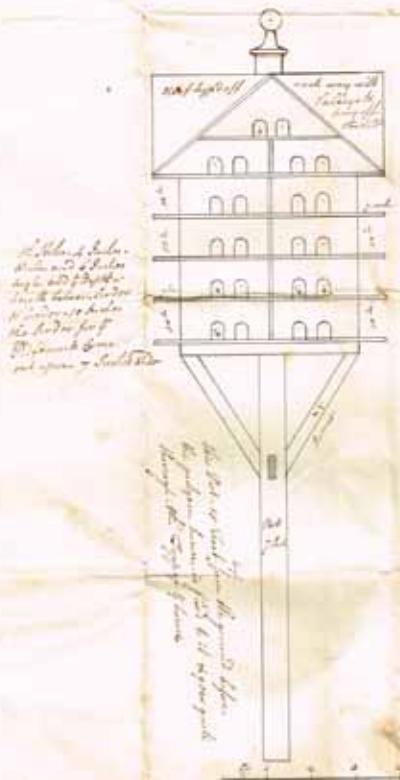
\$2000.00

A remarkable survival. This letter and drawings explaining the design of a mid-18th century pigeon house were prepared by the 'eminent surveyor and builder John Gorham' (d. 1801) at the request of Mary Eyre of Newhouse, Downton, Wiltshire, widow of Robert Eyre (d. 1752). Designed "so that the 5 floors and 4 gable ends will hold 34 pairs of pigeons", the structure was to be free-standing and mounted on a single post. The letter and accompanying plans record the dimensions, construction and other details. The designer, John Gorham, is listed in Colvin, as an 'eminent surveyor and builder' when he died in 1801. He was a bricklayer by trade and was Master of the Tylers' and Bricklayers' Company in 1755-6. He was surveyor to Gray's Inn and other prominent buildings. - Colvin, ed. of 1978, p. 354. Plans for bird houses were occasionally included in early pattern books; see, for example, Andrew George Cook, *The New Builder's Magazine* (Lond., ca. 1810), pl. LI. An interesting article on American nineteenth century birdhouses is found in *Old-Time New England*, (Summer 1966): Richard Candee, "Strictly for the Birds", pp. 11-14. See also the cover which is a great photo of a pigeon house *in situ*. Finally, on the general subject of bird houses see A. R. Dugmore, *Bird Homes*, (New York, 1900).

Single folio sheet (11 x 18"), on thick paper watermarked "IHS I Villedary." Autograph letter signed incorporating several pen and ink drawings, one highlighted in yellow watercolor. Reverse blank except for address panel; remains of red wax seal. Short tear at lower margin without loss, but in excellent condition.

Sept 20th 1797

Answered Dr. H. cordially. He said that about two years ago
he had written to me. I have since had a good deal of time
to consider the contents of the letter, and I will tell
you in plain English what I think of it.



Part of the first floor
of the former house
will be used to be made
into a room - to hold
parts of the permanent
exhibition - and will be
available for the use of
visitors - and will be
a suitable high

Plan of the Turbo floor
Sketch 20. Scale 1:100 ft.
Note. Put up a large
Pigeon house.

Plan of the Ground floor
Sketch 21. Scale 1:100 ft.
Note. Put up a large
Pigeon house.

A LANDMARK BOOK WITH COLOR PLATES IN 'GILLOTAGE'
IN A SPLENDID BINDING BY MARIUS MICHEL

GRASSET, EUGENE

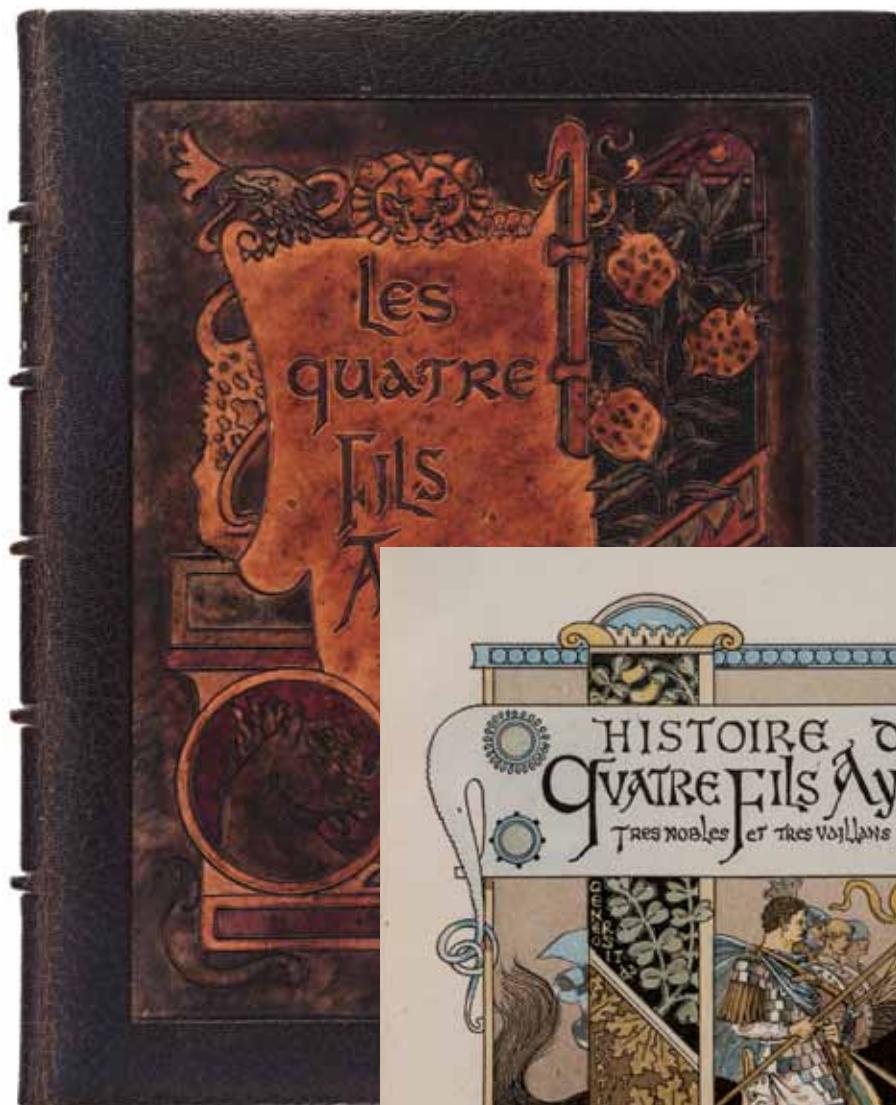
*Historie des Quatre Fils Aymon, très Nobles
et très Vaillans Chevaliers*

Illustrées de compositions en couleurs par Eugene Grasset. Gravure et impression par Charles Gillot. Paris: H. Launette, 1883

\$5750.00

First edition, one of 100 copies of China paper in a splendid binding signed by Marius Michel. Gordon Ray, in his *The Art of the French Illustrated Book*, pp. 465-6, gives the book an extended note but he makes a big mistake in his first sentence, calling it chromolithography, when in fact it is 'gillotage', color-relief printing. Elsewhere (p. 530) he lists it as one of his "100 Outstanding French Illustrated Books, 1700-1914." In addition to its importance as an early and outstanding example of 'gillotage' it is considered one of the precursors to Art Nouveau. It is discussed also by Michael Twyman in his chapter on competition to chromolithography: "By the 1890s, though probably not much before 1880, the 'gillotage' process in an improved form – with halftone effects produced by a form of relief aquatint - was being widely applied to colour printing across a range of products and mainly, though by no means exclusively, in France. At the more expensive end of the market some illustrated books used the process, the most remarkable of them being an edition of *Histoire des quatre fils de Aymon* (Paris: H. Launette, 1883), which in 1895 was voted by readers of *La Courrier du Livre* the most beautiful book to have been published in France in the previous twenty-five years. Every one of its pages has illustrations and decorations by Eugene Grasset, which were relief etched on metal and superbly printed by Charles Gillot, mainly in muted colours. The publication of the book marked an early high point in the use of the process, particularly in its treatment of simulated washes, which served as a background to the text, underlying it on many pages." – *Hist of Chromolithography*, p. 321 & fig. 254. The combination of progressive technology and artistic innovation in this book inspired numerous binders. Marius Michel, père et fils, executed 24 bindings for this book; they were exhibited in the Salon de Paris in 1894.

4to, full polished dark brown morocco, spine with raised bands; upper cover decorated with incised pomegranates, leopard head and horse head enframing the title. Doublures and flyleaves in embroidered silk; all edges gilt. Signed inside front cover 'Marius Michel.' In original velour-lined slipcase. (viii)+224+(16) pp, each page with different ornamental border; each page printed in color. Slightest foxing here and there but a fine copy in a remarkable binding.



OUTSTANDING EARLY GERMAN COLOR PRINTING
ONE OF VERY FEW WORKS CHROMOLITHOGRAPHED BY A WOMAN

GRUNMEYER, FR[ANZ]

Gebete im Geiste der katholischen Kirche,

ausgefuhrt nach Zeichnungen von H[ermine] Stilke und C[aspar] Scheuren. Dusseldorf: Arnz & Comp, [1842] \$2500.00

A notable and very rare early German color plate book which combines hand coloring and chromolithography. It is discussed by Michael Twyman: "The practice of adding colour by hand to chromolithographs . . . continued regularly into the 1850s and to some degree thereafter. It was the approach followed wholeheartedly in Grunmeyer's *Gebete im Geiste der katholischen Kirche* (Dusseldorf, [1841]), which was decorated in color by Caspar Scheuren and Hermine Stilke. The book's 160 text pages were printed in relief from black letter type, with all their capital letters (well over fifty to a full page) printed in either blue or red. This in itself was a major technical achievement, but these pages also have lithographed borders. Some were printed in a single colour in the style of Durer's marginal drawings for the Emperor Maximilian's Prayer Book, others were printed in several colours (including a dusted gold), but many had colour added by hand to the extent that they appear to have been almost entirely produced this way. Some of the book's displayed pages also combined chromolithography and hand colouring. It is not known how many copies were published or who did the hand colouring, but the task of adding colour in this way to so many printed sheets, even of a luxury publication, must have been difficult to justify on economic grounds." *History of Chromolithography*, p. 310 and figs 97 & 242. To his point of 'how many copies were published' it is clearly a very rare book; OCLC locates no copies at all of the actual book and 3 "internet resource" copies in Europe.

Also of note is the fact that the lithographer Hermine Stilke (1804-69) was a woman. Twyman states that "she appears to have been one of the very few women to have worked in the commercial world of chromolithography." (p. 361).

8vo, orig. publisher's full dark red velvet, real gold corners and clasp; watered silk endpapers, all edges gilt. (ii)+(160)+(ii) pp with full color title page, many miniatures throughout the text and each page with marginal decorations and blue or red printed initials. Old light spot to front blank endpaper else a fine copy.



Gott. Alles ist durch dasselbe gemacht, und ohne dasselbe ist nichts gemacht, was gemacht ist. In ihm war das Leben, und das Leben war das Licht der Menschen. Und das Licht leuchtete in der Finsternis, aber die Finsternis hat es nicht begriffen. So war ein Mensch von Gott gesandt, Johannes. Dieser kam zum Zeugniß, damit er zeigte von dem Lichte, auf das sie durch ihn glaubten. Es war nicht das Lichte, sondern er sollte jungen von dem Lichte. Dieses war das wahre Lichte, welches jeden Menschen erleuchtet, der in diese Welt kommt. Es war in der Welt, und die Welt ist durch ihn gemacht worden, aber die Welt erkannte ihn nicht. Er kam in sein Eigentum, und die Feinde nahmen ihn nicht auf. Allen aber, die ihn aufnahmen, gab er Nachs. Gottes Kinder zu werden, denen, die an seinem Namen glauben: welche nicht aus dem Blute, noch aus dem Willen des Fleisches, noch aus dem Willen des Mannes, sondern aus Gott geboren sind. Und das Wort ist Fleisch geworden, und hat unter uns gewohnt: und wir haben seine Herrlichkeit, die Herrlichkeit des Eingeborenen vom Vater, voll Gnade und Wahrheit. — Dank dem Herrn! *o* *o* *o* *o* *o* *o*

Brüderlichkeit

Lieber! ich bitte Dich durch alle Deine Erbarmungen, durch die Du uns vom ewigen Tode befreit hast, erleuchte meine Seele durch das Lichte Deiner Gnade; erweiche mein Herz durch Deine heilige Salbung, und lasst mich durch Reue und Erkenntniß ein lebendiges Opfer vor Dir werden. Gib mir ein aufrichtiges, demütiges Herz und Threnen über meine Sünden. Schüle mich mit Deiner Liebe, und lasst mich die Last aller meiner Sünden ablegen, die meine Seele niedergehen.

115 CYANOTYPES
ONE OF TWO KNOWN COPIES

GURLEY, WM. F. E.

Kodak Glimpses of Chicago Parks

1910. Chicago: [the Author], 6151 Lexington Ave., 1910

\$3850.00

A "home-made" book with title page and 3 leaves of index in carbon copies made with a typewriter together with 115 cyanotypes. As the maximum number of carbon copies which can be made are four - at most five - the whole edition was probably limited to that number. OCLC locates one copy, Library of Congress, and that copy is a presentation from the author to the artist Joseph Pennell. The present copy is inscribed "To my friend C. L. Frank with the hope of many happy returns. Wm. F. E. Gurley, Feb. 2, 1911."

As the title states, the photographs [cyanotypes-i.e. blueprints] are views of Chicago parks. There are 115 photos, all identified in the index. They are Washington Park (1-10); Jackson Park (11-87; Garfield Park (88-93); Douglas Park (94-101); Humboldt Park (102-107) and finally "Miscellaneous Views Outside of Parks" (108-115). William Frank Eugene Reed Gurley (b. 1854) was a graduate of Cornell; the 1908 Cornell "Ten Year Book" notes him as the Curator of Paleontology at the Walker Museum, University of Chicago. He was also listed in the 1917 Illinois Academy of Sciences directory as a Paleontologist. As the present book shows, however, he was also a competent and serious amateur photographer. The views are landscapes, buildings, bridges, statues, monuments and the like. The Jackson Park images include a number of buildings left over from the 1893 Columbian Exposition. He had a good sense of history and a good sense of organization in the arrangement of his book. It will be a useful source for the historian of Chicago Parks as well as urban historians.

The final image is a view of the Newberry Library (it is possible he might have given a copy to them - but if so it is not in their on-line catalogue nor in OCLC).

8vo, (9 x 7"), cont. blue morocco spine and corners, marbled sides (minor damage to base of spine). T.p., 115 wide margined cyanotypes, each bound in as one leaf; finally 3 ff of index at the end. Photos are in good condition with deep rich blues. A very pleasing book.

KODAK

G L I M P S E S

O F

C H I C A G O P A R K S

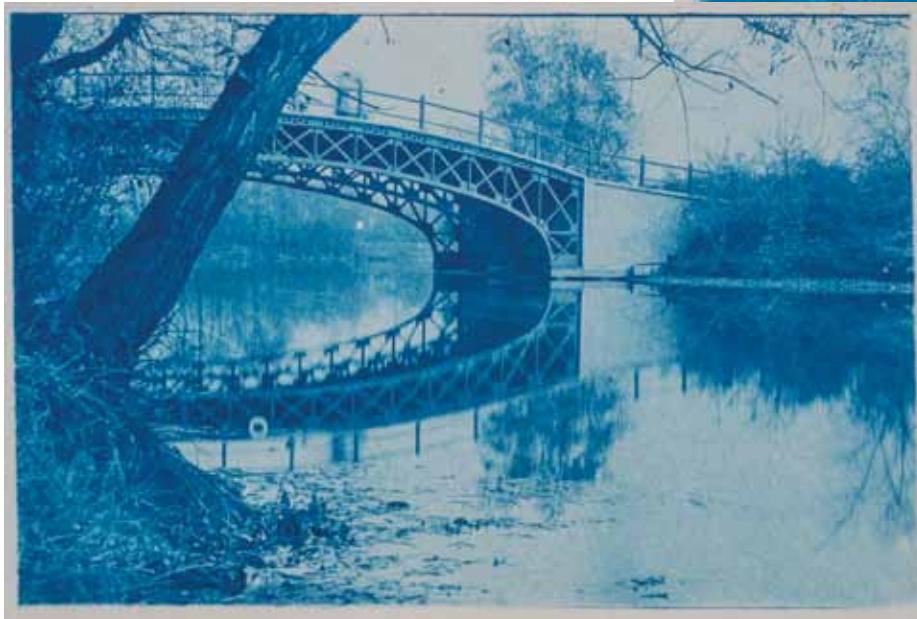
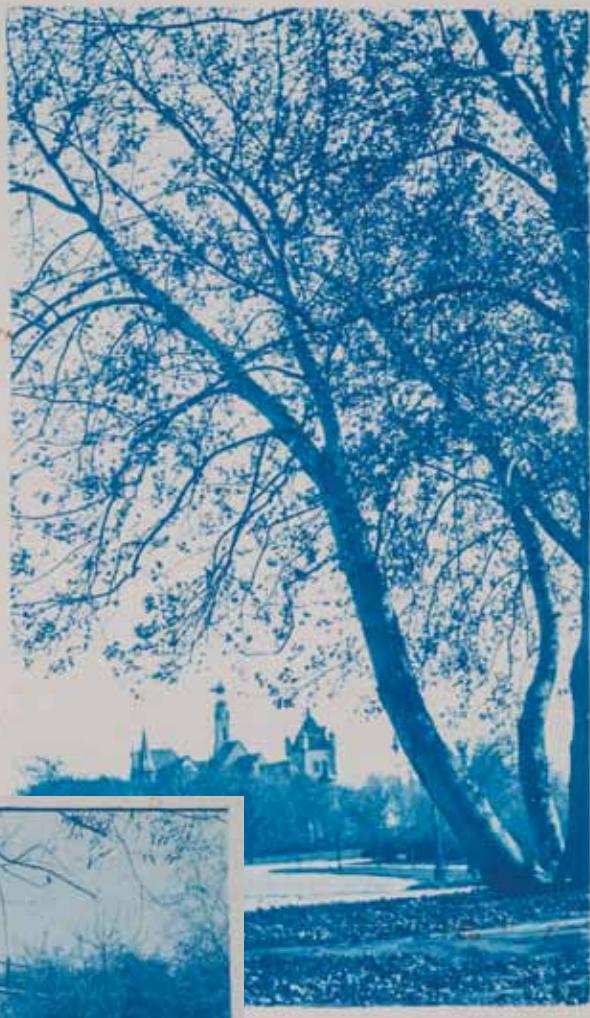
1 9 1 0 .

B y

Wm. F. W. Gurley

6151. Lexington Avenue

C H I C A G O .



TRADE CATALOGUE OF A CALLIGRAPHER & ILLUMINATOR
AN ORIGINAL MANUSCRIPT

[HALL, JOSEPH J.]

Specimens of Heraldic Painting, Illuminating, etc.

as applied to the preparation of Illuminated Presentation Addresses on Vellum, together with
Photographs and Specimens of Binding Leathers &c. Created by J. J. Hall, Junr., Designer,
Illuminator, ert., Great Yarmouth, 1905 \$2300.00

A remarkable 'one-off', a unique trade catalogue and sample book produced by Hall to be shown to his prospective clients to give them a visual idea of the quality of work he could produce. Examples of illuminated presentation addresses themselves turn up in the trade from time to time, but I have never seen a catalogue and sample book such as this before. It gives examples of heraldry, 'black letter' writing, historiated initials, illuminated ornamental corners, borders, monograms, seals, coats of arms, crests and other armorial insignia all executed in colors and gold. Hall also made (or had made) elegant illuminated albums and the final two leaves give six samples of leathers (imitation leather, red roan, dark red roan, dark green roan, French calf and real calf); also three samples of marbled papers and two samples of silk brocade presumably for endpapers. On the final page is shown the following: "a reduced replica of an Album in Green Morocco with simple tooling and arms in proper colours." The work also contains eight photographic reproductions of commissions, all items he created for clients in the Norfolk area centered in and around Great Yarmouth. He was clearly highly skilled and a master of his craft.

Joseph J. Hall Jr. worked throughout the first quarter of the twentieth century as an illuminator and designer in Great Yarmouth. His earliest address was 24 Middle Market Road in a modest part of town. He later moved more up-market to 74 Salisbury Road, a typical middle-class home. He was indeed successful at his trade.

4to (8 1/4 x 7 3/4") bound in full straight grained red roan, signed "Ca. A. Campling Ltd., Binders, Gt. Yarmough." Titled in gilt on upper cover. 9 thick card leaves bound on stubs, 2 stiff card leaves of paper and leather samples and 9 leaves of high quality paper with the text hand-written in pen and ink. Corners rubbed; neatly rebacked.

SPECIMENS
OF
ILLUMINATED
ADDRESSES &c.

Specimens of
Heraldic Painting
Illuminating, &c.
applied to the preparation of
Illuminated Presentation
Addresses on Vellum, together
with Photographs, and specimens
of Binding Leathers, &c.

Printed by H. F. Hall, Junr.,
Designer Illuminator, &c.
Great Yarmouth, 1905.

SPECTACULAR TRADE CATALOGUE OF HOUSE PAINTS

HARRISON BROS. & CO.

Town and Country House Painting.

Thirtyfive Colored Illustrations, showing the effect of various combinations of colors on houses, cottages and villas of different designs of architecture together with hints on painting and other useful information. Edited and designed in the Paint Department of Harrison Bros. & Co. Philadelphia & New York: Harrison Bros. & Co., 1883 \$7750.00

A rare trade catalogue of house paints; though I have known about it for years this is the first copy I have ever owned. It opens with a 15 page introduction (Paints – what to use and how to use), followed by a sheet of 60 mounted paint chips and then a series of 35 chromolitho plates showing seven different buildings each with five different color combinations. The buildings are as follows: conventional pitched roof farmhouse; gothic cottage; Mansard or French roofed cottage; ornamental stone cottage; store and city house fronts ('row houses'), Queen Anne cottage and small house of English cottage style. The various combinations of colors, which are identified on the facing leaf of letterpress, illustrate the various possibilities. On the inner front pastedown is a large printed notice: "This book is the property of Harrison Bros. & Co., no. 997, loaned to R. H. Howard, August 20/83." On the rear pastedown is a similar notice: "This book is loaned by Harrison Bros. & Co. on condition that it shall be properly taken care of and returned on demand. In the event of loss, or failure to return, the sum of \$15.00 (the value of the book) has been agreed to be paid." The color plates, which are of high quality, were printed by Charles Hart, Lith., 36 Vesey St., NYC. OCLC locates five copies in American libraries (NYPL, Yale, Tulane, NC State Univ & Free Lib of Phila.).

I am aware of (and have owned) three other similar house paint-scheme trade catalogues: *Exterior Decoration* (1885) published by Devoe & Co; *Seeley Brothers, Manufacturers of Averill Paints*, pub. by Seeley Bros. in 1886 and *Suggestions for House Painting* pub. by Detroit White Lead Works in 1902. All are very rare.

Oblong 4to (9 1/4 x 12"), orig. green cloth, title in gilt on cover. 15 pp with one plate with 60 paint chips (one has been damaged & shows abrasion and some loss of color; all others are fine). And 35 chromolitho plates each with facing leaf of letterpress. Rehinged some time ago with orig spine laid down; cloth covers have faded somewhat. Dust tissues have been replaced. Very slight & light marginal browning on some plates but a quite acceptable copy of a rare and quite wonderful book.

Town and Country
* House Painting *

Phi



EXAMPLE OF PAINTING
IN THE TOWN & COUNTRY
HARRISON'S "TOWN & COUNTRY"
READY MADE PAINTS.

PENNSYLVANIA-GERMAN WEAVER'S MANUSCRIPT PATTERN OR DRAFT BOOK

HASKE, CHRISTIAN JACOB

Manuscript Weaver's Pattern or Draft book

[?Southeastern Pa], 1824

\$6000.00

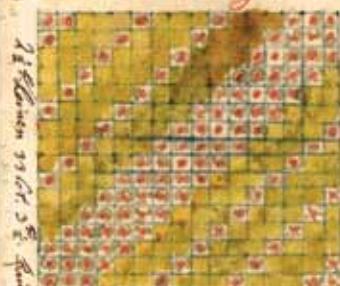
A rare survival, an octavo sized blank book (8 x 6 1/2") with the maker-seller's label still present on the front cover: "Sold by G. W. Mentz, No. 71 Race St" (Philadelphia). The label bears the original owner's name: Christian Jacob Haske, Marz 7, 1824. The first 20 pages were used as a workbook, in German, for mathematical exercises: addition, subtraction, multiplication, division and word problems. The next four pages are dyeing receipts, presumably for the wools which were woven into coverlets. The remaining 20 pages are drafts or patterns for weaving; they are lined off in ink into rectangular grid patterns and in most cases colored with watercolors. Some of them are titled: Dobbeld Schneballen; Sternen; Gebild; Zwillig; Werschlossen; Peindwork. There are approximately 20 tie-up weaving diagrams, 16 treadling sequence diagrams, and 11 threading diagrams, along with other illustrations. Haske was a known Pennsylvania German weaver in southeastern Pennsylvania in the early 19th century.

A good reference work on woven coverlets is Clarita S. Anderson, *Weaving a Legacy* (Columbus Museum of Art, 1995); our Haske is mentioned in a footnote. She states: "Uneven tied overshot coverlets are attributed to German weavers of Pennsylvania. Draws (threading plans for a specific pattern) and tie-ups (the tying of harnesses to treadles according to a lifting plan) for these coverlets are found in at least three pattern books of eighteenth- and nineteenth-century German weavers."— (pp. 23). Anderson then gives a footnote (note 23, p. 35) to these three pattern books and one of them is Jacob Christian Haske's (It is known through a photographic copy in DAPC [Decorative Arts Photographic Collection], Winterthur Museum). These photos were added to DAPC in 1979; the owner of the pattern book at that time was an antiques dealer who requested to remain anonymous. Anderson further states: "The largest number of nineteenth-century weavers recorded in the database are from Pennsylvania. Their careers were short, due perhaps to the large number of weavers competing for the same business and the difficulty of earning an adequate living under these circumstances. The earliest documented Pennsylvania coverlet was woven in 1831 and the latest in 1873." (p. 28). A very rare survival.

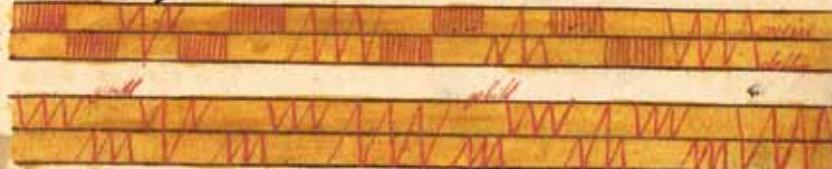
8vo, notebook with decorative paper covers (rear cover lacking). 44 pages of which 20 pages are weaving or 'pick' diagrams and of these 13 are in one or more colors.

5 Hirsch-Delbing. 130 at mid day 4th
8th m/s.

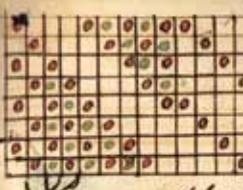
6 Cabild vi



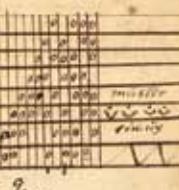
Nov. 25th Long



Bucket Pattern.



Ruddon



Metrische 3. Model müssen die duktoren ins Augen gebunden werden.



• Otto Böcklin



Polian Addit. 1000

D 6

"THE BEST GERMAN BOOK ON PRINTING" - B & W
WITH 28 COLOR PRINTED SPECIMENS OF INK COLORS

HASPER, WILHELM

Handbuch der Buchdruckerkunst

Nach eigener Erfahrung und unter Zuziehung der Werke von Brun, Fournier, Hansard, Johnson, Savage, Bodoni und Taubel herausgegeben und mit Zeichnungen begleitet. Carlsruhe & Baden, 1835 \$2250.00

First edition of this printing manual, which "has been for a long time, besides the so-called Andreasche Handbuch, the best German book on printing." - Bigmore & Wyman, I, 307. It is given a good note in Gaskell, Barber & Warrilow: "Hasper acknowledges his use of important manuals in German and other languages instancing Brun, Hansard, Bodoni, and Taubel. The preface declares that the success of an earlier work (presumably the *Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich*, published 1828) has prompted him to produce this *Handbuch* which contains new material, including descriptions of the Stanhope and Columbian presses. The usual sections on composition, format, and imposition are supplemented with **important information on colour printing** and a dissertation on stereotype." - *Journal of the Printing Hist. Socy* (nr. 4, 1968), p. 30, G19. The section on color printing is especially interesting (and very early for this sort of thing) as it gives 28 large samples of colored printing inks together with the recipes for their making (1. Dunkel-blau; 2. Feurig-blau; 3. Blau; 4. Himmel-blau; 5. Zinnober; 6. Orange; 7. Venetianisch-roth; 8. Carmin-roth; 9. Rosa; 10. Dunkel-grun . . . etc. . . .). These colors and pigments were made from natural substances; this was decades before synthetic colors were developed. Other plates give examples of medal-rule ornament, printed in blue ink (p. 222); specimen of Congreve- plates (security and bank note printing; p. 272) and two further exemplars of this same technique, printed in two colors (p. 275). OCLC locates 8 copies in American libraries.

8vo, later marbled sides, dark green cloth spine. viii+362 pp. with 2 wood-engr illus of presses printed in sepia; 9 text illus., 2 plates of music, 3 specimen plates of medal-rule engraving and Congreve printing and finally 28 large color-printed specimens of ink colors on 4 leaves (8 pp). As in every copy I have seen, this one is rather foxed throughout due to paper quality, but still a good copy of a rare and important book.



4. Himmel-Blau.



5. Sinnerber.



6. Orange.



7. Venetianisch-Roth.



8. Carmin-Roth.



9. Tiesa.



10. Dunkel-Grün.



11. Leurig-Grün.

HEARN, [W]

[Manuals of Tailoring & Cutting]

Six parts with varying titles bound together. London, 1818-ca. 1825

\$1750.00

All rare books but a bibliographical nightmare. It is easiest here to transcribe the title pages and give a page and plate count:

1. *Hearn's Rudiments of Cutting Coats...upon scientific principles or geometrical proportions. Part the First.* Second edition, with additions. 49 pp with 2 engr plates. London, N. d.
2. *Hearn's Rudiments of Cutting Coats...by anatomical proportions. Part the First.* Third edition with additions. London: the author, 1819. 72 pp with 3 engr plates.
3. *Hearn's Systematical Method of Cutting Box and Surtout Coats...Part the Seventh.* London: the author, 1819. 36 pp with 3 engr plates numbered 13, 14, 15.
4. *Hearn's Art of Cutting Waistcoats and Gaiters...Part the Sixth.* London: the author, 1818. 28 pp with 2 engr plates.
5. *Hearn's Art of Cutting Breeches, Pantaloons, Trowsers, etc. Part the Fourth.* London: the author, N.d. 35 pp. with 1 plate.
6. *Hearn's Table of Quantities and Positions for Dress Coates, etc. or, the Tailor's Ready Assistant.* London: the author, 1819. 22 pp with 6 wood-engr plates.

One or two of these odd parts are located on OCLC but only one in America and that is a photocopy. Western Reserve Historical Society holds a copy of title no. 6 above. And Trinity College Dublin holds one imperfect part of the 'Rudiments of Cutting.' That's all. All of the present parts were bound together in the early 19th century. In my experience early tailoring pattern books are among the rarest of all the literature of the crafts and trades. And they have an immense appeal (to me, at least). K. L. Seligman, *Cutting for all! A Bibliographic Reference Guide for Designers, Technicians and Historians* (1996) lists one (only) of the above titles: 1819.1 "Rudiments of Cutting Coats."

8vo, cont. full diced roan, gilt spine (rubbed); front hinge broken but cover present. Collation and plate count as listed above.

*J. Hinton
of Janus
London*

HEARN's TABLE

OF

QUANTITIES & POSITIONS

FOR

DRESS COATS, &c.

OR,

The Tailor's Ready Assistant

SECOND EDITION.

London:

PRINTED FOR AND SOLD BY THE AUTHOR.

No. 13, Crown Court, Little Russell Street, Covent Garden:

SOLD ALSO, BY HIS APPOINTMENT, BY

Mr. DENHAM, 6, Great Windmill Street, near the Corner of Coventry Street; G. WRIGHT, Bookseller, 4, Aldgate; W. RUSH, Ipswich; PRESTON and WEST, Nottingham; W. TURNBULL, Glasgow; PETER HILL and Co. Edinburgh; and HODGES and M'ARTHUR, 21, College Green, Dublin.

1819.

HEARN's Budiments OF CUTTING COATS, &c. OF ALL SIZES,

TO FIT THE HUMAN FORM,

BY
ANATOMICAL PROPORTIONS,
IN CONJUNCTION WITH
Geometrical Principles.

PART THE FIRST.

THIRD EDITION.

WITH ADDITIONS, AND MANY VALUABLE IMPROVEMENTS.

London:
PRINTED FOR AND SOLD BY THE AUTHOR,
No. 13, Crown Court, Little Russell Street, Covent Garden:
SOLD ALSO, BY HIS APPOINTMENT, BY
Mr. DENHAM, 6, Great Windmill Street, Haymarket; W. TURNBULL,
Glasgow; PETER HILL and Co. Edinburgh; HODGES and M'ARTHUR,
21, College Green, Dublin; W. RUSH, Ipswich; J. CARDAC, 53, Black-
man Street, Southwark; PRESTON and WEST, Nottingham; SHERWOOD,
NEELY and Co. Paternoster-row, and J. DAVIS, Stationer, 102, Minories.
Price Three Shillings, stitched.

1819.

THE GARDEN CITY

HOWARD, EBENEZER, SIR

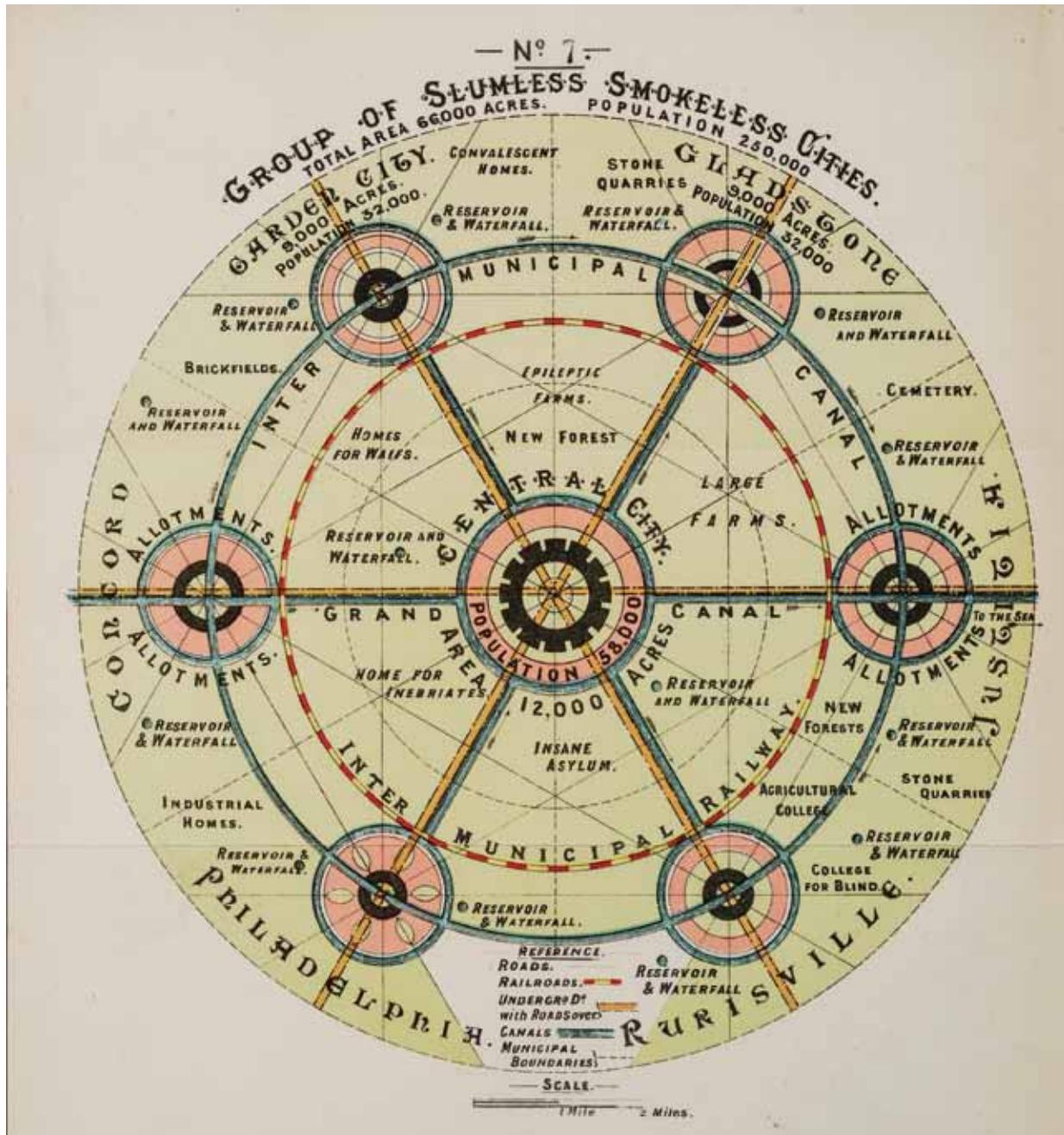
To-Morrow: a Peaceful Path to Real Reform

London: Swan Sonnenschein & Co. Ltd., 1898

\$8000.00

First edition of a very rare and very influential book. "The Garden City movement coalesced in 1898, when Howard, an unassuming career stenographer and a vocational inventor, published *To-Morrow: a Peaceful Path to Real Reform*, proposing an ideal city, Garden City, as a "master-key" capable of solving the problems of industrialized society. Howard envisioned a prototypical city that was limited in population, surrounded by a protected rural belt, relatively self-sufficient, with a mix of agriculture and industry providing local jobs for residents, and most important but also most forgotten, cooperatively owned by its residents, a component that would be difficult to achieve in reality . . . Surprising even its author, the book sold well, and the movement was begun. In 1899 the Garden City Association was founded to promote Howard's idea, and in 1902, by which time the association counted 1,300 members, *To-Morrow* was republished in a slightly abridged edition as *Garden Cities of To-Morrow*. That same year, the Garden City Pioneer Company was established to look for a site upon which to demonstrate Howard's concept, leading to the development of Letchworth, or as it was initially known, First Garden City. By 1914, *To-Morrow* had been widely translated and Garden City associations were active in eleven countries." - R. A. M. Stern, D. Fishman & J. Tilove, *Paradise Planned the Garden Suburb and the Modern City* (2013), pp. 203-4. This was a key source for Stern and his colleagues; they make no less than 63 references to it in their index. *To-Morrow* has been recognized as an important book for a long time; it was included in *Printing and the Mind of Man* (1967) as no 387. The earlier paperback version of PMM noted that "Howard was a poor man all his life but was knighted in 1927." OCLC locates only two copies in American libraries, Getty and UCLA. It is difficult to explain the rarity of this book; perhaps most of the copies of this first edition were "read to pieces." This is the first copy I have owned in 48 years and only the third I have ever seen on the market.

8vo, orig. publisher's red cloth, lettered in black on upper cover, skillfully rebacked and lettered in near matching cloth. (viii)+176 pp with 7 litho. colored plates (the final one folding). Excellent copy.



A WORK OF "URBAN CELEBRATION" - PETER BACON HALES
RARE "BOOSTER BOOK" FOR DAVENPORT IOWA

IOWA. DAVENPORT

First Album of the City of Davenport, Iowa,

with a review of the origin, past and present development, and a descriptive sketch of the Rock Island Arsenal. Published by Huebinger's Photographic Art Gallery. [Press of Egbert, Fidlar, & Chambers, Davenport]. Davenport, 1887 \$6500.00

Fine copy of a rare and wonderful object, a "booster book" for Davenport with 73 mounted photographs all with printed captions, as well as a substantial text. Booster books were, as the name implies, intended to puff up their cities as well as provide a good venue for advertisements of local businesses and professionals. One scholar who has studied and written about these books extensively is Peter B. Hales; see his excellent essay in Martha Sandweiss (ed), *Photography in Nineteenth Century America*, pp. 217-20 and note 36. See also his *Silver Cities the Photography of American Urbanization* (1984). The photographer Huebinger is obscure but he is listed in Carl Mautz, *Biographies of Western Photographers*, p. 228. The albumen prints in the present work are excellent, clear and sharp; a few are full-page (5 1/2 x 8), a few are half page (6 1/2 x 3 1/2") and most are quarter page (3 x 3 1/2"). They include scenic views of the city taken from a distance, street views, prominent public buildings, several iron railway bridges, water works, factories, saw-mills, and residences of prominent people. On the rear pastedown is a color-printed folding map of Scott County showing the Tri-Cities. The format of the book is unusual; it is oblong quarto with the 37 page letterpress text and advert section affixed to the front pastedown; the photographs are affixed to the rear pastedown and mounted on both sides of a series of eight stiff card leaves sewn together end to end and opening out concertina fashion. OCLC locates three copies: Yale, Augustana Col. and Knox Col.

Oblong 4to (8 1/4 x 10 x 1 1/4"), orig. full brown morocco, title handsomely blocked in gilt on cover, all edges gilt. Bdg. is signed by GLOBE BINDERY, ROCK ISLAND, ILL. Expertly rehinged by Green Dragon Bindery. Contents as described above. A few of the photographs have mild edge fading but essentially a fine copy.

ALBUM
OF
DAVENPORT AND VICINITY



DAVENPORT—VIEW OF THE FIFTH BRIDGE.

VI.



SECOND STREET—VIEW FROM 17TH STREET.

EARLY & UNRECORDED AMERICAN SPECIMEN
OF WOODCUT ILLUSTRATIONS & ORNAMENTS

JOHNSON, L. & CO.

"Unique Variety of Jobbing Letter Cunningly Concocted"...[Specimen book of woodcut illustrations and ornaments]. Philadelphia: L. Johnson & Co.,
1853 \$2850.00

As far as I can determine this is unrecorded though it seems to be related to the *Minor Book of Specimens of Printing types, Ornamental Borders, Flowers, Metal Rules cast at the Foundry of L. Johnson & Co., Phila., 1853* (as listed in Annenberg p. 264). It is also related to an entry in OCLC: *Second supplement to the specimen book of plain and fancy types, ornaments, and combination borders* (L. Johnson, Phila., 1850) in the Library Company of Philadelphia. The present work consists of two preliminary leaves, the first of which is a 'title page' of sorts, reading: "Unique Variety of Jobbing Letter, cunningly concocted in some shrewd ingeniously=artistic Brain, Manufactured, and for Sale as well, in the place of eld as Coaquannock known, but Philadelphia cleped since Time of William Penn, at the Foundry of L. Johnson & Co..." This seemingly nonsensical writing has been taken seriously by at least one scholar; Alastair Johnson, *Alphabets to Order the Literature of Nineteenth Century Typefounders' Specimens* (2000) devotes his book to the literary output of the anonymous craftsmen who set type specimen books during the nineteenth century. Aside from the astonishing variety of imagery presented here - there are 2161 consecutively numbered cuts or blocks, with a final index leaf listing them alphabetically by subject; what interests me most about this book is the fact that it appears to be complete as issued and as far as I can tell unrecorded. Though it is disbound it was once sewn; the stab holes are present in the inner margin all the way through. It is in the original stiff brown wrappers, the upper one inscribed by "Benj. R. Bartow, New York" in a contemporary hand; remains of old linen spine still present. The condition is 'as found'; it is rough with edge wear and with minor chipping of the edges of the first few and last few leaves. For those who study wood-engraving a number of the cuts are signed: Orr & Richardson, Sc., NY; J. J. Brightly, Sc., Child, Sc., Hinckley, Pease, Sc., etc. It certainly deserves an institutional home.

Folio (10 1/4 x 13 1/4"). (1)+(1)+pp.75-153+1ff (2 pp) of index. Preserved in a custom-made linen covered card chemise and clamshell box.

Composites, &c.

PHCA COMMITTEE

Unique Variety of Jobbing Letter, cunningly concocted in some shrewd ingeniously-artistic Brain,

EXCERPT FROM THE COMPANY'S

Manufactured, and for Sale as well, in the place of old as Coquannock known,

Two-Phase FICA Composites

But Philadelphia slept since time of William Penn,

BIOCERAMIC POLY(ANHYDROUS) COMPOUNDS

At the Foundry of L. Johnson & Co.

FOOT-LEVEL PICA SCHEMATIC

Mirth's Delicious Morsels

1000 PRIMER WORDS TEST

Degrees and Vega may whistle in the street: the Veys because they're fond of better sense; and Arie's Sons because kind Providence has gifted them with writing-paper complete: Yes, etc &c listen with a sort of pleasure when they perform in humours and merriment, and hast the time whilst strolling-walking fit; But still, they must resemble men, with me, that Whistling is a bore will heating agree.

LESSON FIFTEEN. GREEK, NO. 2.

ΑΒΓΔΕΖΗΘΙΚΑΜΝΞΩΠΡΣΤΦΧΨΩ

SMALL, PICA GREEK.
ΕΙΔΕΙ πά, ός διαβούται Αθηναῖον, τοῦς ίδιους τας μάστιγας οι
οὐραί, μότε πρὸς ξύρισμα ποιεῖσθαι μέτρα μηδέποι, μότε πρὸς
χρυσόν ἀλλ' οἱ βέλτιστοι ξυρίσματα τοῦς ίδιους μάστιγας
άλλως τε, καὶ πιοι καὶ πραγματεύονται μεγάλοι ουρα-
βολούμενοις ίσχους δὲ οὐκον, τοῦ μὲν φυσικοῦ, τοῦ δὲ
τοῦ θετικοῦ αἵρεσις προσθένται μέτρα· οὐνος δὲ οὐδεὶς Αθ-
ηναῖον, τοῦ πολλοῦ μὲν πάντας τὸ δέ μέτρας οὐ τοῦ πάντα
ουρίζεται συμφέρει, τείτο καὶ φρεγαζούσιον μετρέσθε
ἡ περὶ οὐ παντού τοῦ τοῦ Νικόπολεων πραγμάτων τοι

ΔΙΒΓΔΕΖΗΘΙΚΑΜΝΞΟΠΡΣΤΓΦΧΨΩ

PICA CALLIGRAPHIC SCRIPT.

Dear Father....I am sure that you will be glad to know of our safe arrival at Uncle Sampson's. We found that Jessie well and cheerful as ever, and Uncle is as bright as the morning and molly as a September. All the arrangements for the visit are going well, and as for me, I cannot expect to have the described sense of enjoyment which I find in the world of our relative's happy family. Your business is about managing. Why, I suppose, dear Father, will you continue a voluntary prisoner to the hospital? You will like as nothing else in the world, without exception. So long aside for a little while from *consciousness* now, and you'll...

Many affectionate daughters

卷之三十一

GREAT PREMIER CALLIGRAPHIC SCRIPT

Meths Great.... Oh! the fun, the fun, the fun we have had here at Grandfather's! Jennie Bell and her cousin Fide came over here yesterday and Tom and I gave them a ride on our ponies; and what do you think? they were not frightened a bit, but they laughed and shouted till Farmer Stonegate's hens all began to lay! "We will end me wim, and see tumble about in the hay. Tom old Grandfather lets us do as we like. Love to you and lots. No more from— Mary Louisa etc— Willie.

UNRECORDED

A PERFECT COPY - A REMARKABLE SURVIVAL

JOHNSON, R. F. PAINT CO.

The R. F. Johnson Paint Co. Color Card Book.

Cincinnati, Ohio, N.d. [1940]

\$1350.00

A remarkable survival, this is a published "scrap book" of twenty-eight different R. F. Johnson Paint Co. brochures and color cards, each one mounted on a leaf of the scrapbook. Of the 28, 17 contain mounted color chips. There were paints for everything under the sun: Surety Bond Paint (16 chips); Vasda Trim and Ornamental Finishes (7 chips); Thrift Unreduced Paint (8 chips); Mamolit Home and Building Paint (6 chips), Turkey Barn & Roof Paint (6 chips) . . . and 23 others. The format is tall and narrow (11 x 5 inches) with printed stiff card covers and a hole in the upper left corner for a cord for hanging. This was not meant for retail customers; it was meant for a paint store where the proprietor could show his customers various Johnson paints and colors. This copy was obviously never used. Of the 28 brochures only one has a printed date: 1940. This is not in OCLC nor are any other publications of the Johnson Company. I can find only one reference to another of the company's publications: a color card for Krakno Paint in the Birren Collection at Yale. Otherwise nothing.

Tall narrow 4to (11 x 5 inches), orig. printed stiff card covers. With 24 leaves of stiff paper stock, each one with one or two brochures pasted on. For the 17 brochures that have mounted color chips, there are a total of 168 chips. A very appealing book.



COLOR CARD BOOK

• • •

THE R. F. JOHNSTON PAINT CO.

Paint, Varnish and Lacquer Makers

CINCINNATI, OHIO

"THE TURNING POINT..."

KELLERHOVEN, F. & J. B. DUTRON

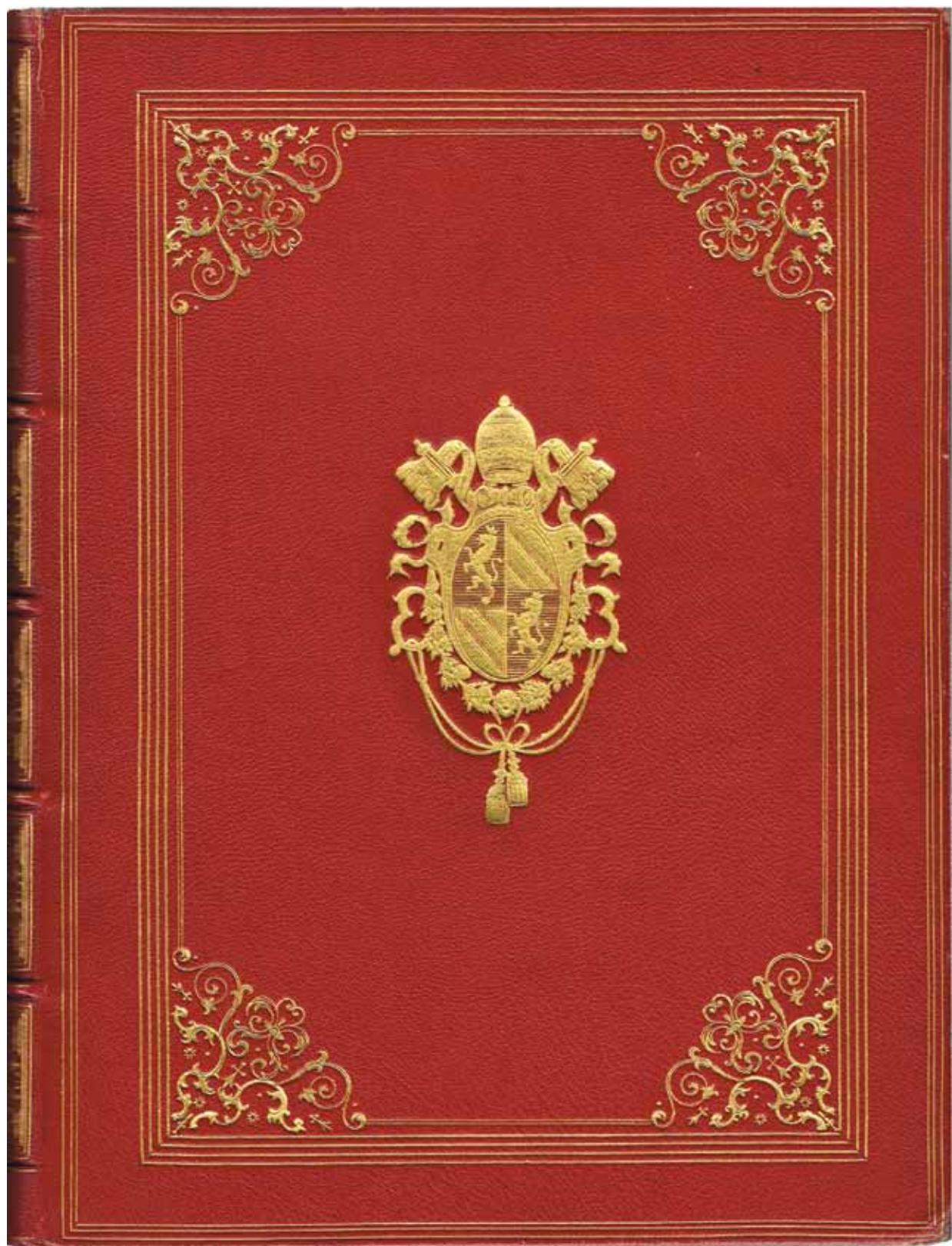
*La Légende de Sainte Ursule Princesse Britannique et de ses
Onze Mille Vierges d'apres les Anciens Tableaux de l'Eglise
de Sainte-Ursule a Cologne*

Paris: l'Auteur, 1860

\$3000.00

A very fine copy in a stunning original binding of full red morocco gilt. The book has been given an extended notice by Twyman: "Since he focused in quality reproductions of manuscripts and paintings, Kellerhoven has attracted much more attention than chromolithographers undertaking more routine work, even receiving a lengthy write-up in the *Gazette des Beaux-Arts* in 1861. Some indication of the high standards he set himself can be gathered from his decision, reported in this article, to turn publisher in order to have greater control over his work, particularly, it was argued, over the number of colours or printings he could use. The turning point appears to have been *La Légende de Sainte Ursule* (Paris: F. Kellerhoven, 1860) which contains a series of reproductions of paintings from the church of Sainte-Ursule in his native Cologne, with an account of them by J.-B. Dutron. The book contains 21 very fine chromolithographed plates, all printed by Hangard-Maugé in Paris, plus one monochrome plate produced by Lemercier using a photographically based process. The book's introduction includes a list of works that Kellerhoven had already provided with chromolithographs (either wholly or in part), together with a letter of appreciation from Pope Pius IX, dated 14 March 1863, referring to the careful reproduction of the paintings." – *A History of Chromolithography*, p. 352. The elegant binding, though it is not signed, is bespoke. The 'avis au relieur' states: "Le moyen age ayant produit differents genres de reliure, nous laissons au goût du souscripteur ed du relieur le choix du modèle. A finely engraved bookplate gives the name of Antonio Capucho (dated 1858). The book is rare; OCLC locates but three copies in America (St. Mary's Coll., Harvard, Holy Family Univ).

Lg 4to, (12 x 9 1/4). Elegantly bound in full red morocco, spine in 6 panels of which 5 are highly gilt; covers lined with arabesque corner stamps; inner gilt dentelles; edges stained blue with repeating gilt fleur-de-lys stamps. (iv)+20+194+2 pp with 21 chromolitho plates plus a final plate (22) printed by Lemercier as a ?photolithograph. Plus one leaf printed in gold (letter from the Pope). Tiny crack in upper front joint, else very fine. Preserved in a period chemise.



AN ENGLISH ARCHITECTURAL RARITY

LANDMANN, I[SAAC]

A course of the five orders of architecture;

with a plan, and some geometrical elevations of town gates and fortified places. London:
Printed for the author by James Dixwell...and sold by T. & J. Egerton at the Military Library
near Whitehall, 1785 \$6000.00

First edition of a rare book. Harris, 406 with the following note: "In November 1777 Landmann, who had been attached to the Ecole Militaire at Paris, was invited by George III to take up an appointment as professor of fortification and artillery at the Royal Military Academy, Woolwich. In that capacity he published several textbooks for the use of military students, the earliest being *A course of the five orders* (1785), which is greatly abbreviated from Chambers's *Treatise on civil architecture* and illustrated with aquatint copies of his plates. Added to these are three designs by Landmann for town gates for fortified places in a distinctly French neo-classical style." Millard, *British*, 36 with an interesting note. Harris locates but one copy in America (Avery) OCLC adds five more (Getty, Yale, NGA, JHUniv & UofPa).

Folio, early 20th cent. marbled sides, tan linen spine. T.p. and 25 pp and 14 aquatint plates. Slight old stain in lower outer corner of the last 5 plates. But a very good copy.

A
C O U R S E
O F T H E
F I V E O R D E R S
O F
C I V I L A R C H I T E C T U R E ;
W I T H A P L A N ,
A N D S O M E
G E O M E T R I C A L E L E V A T I O N S
O F
T o w n G a t e s o f F o r t i f i e d P l a c e s .

By J. L A N D M A N N ,
P R O F E S S O R o f F O R T I F I C A T I O N A N D A R T I L L E R Y
T O T H E
R O Y A L M I L I T A R Y A C A D E M Y A T W O O L W I C H .

The F I V E O R D E R S a r e t a k e n f r o m M r . C H A M B E R S ' s
E l e g a n t T r e a t i s e o n C I V I L A R C H I T E C T U R E .

L O N D O N ;
P R I N T E D F O R T H E A U T H O R ,
B Y J A M E S D I X W E L L , I N S T . M A R T I N ' S L A N E , C H A R I N G C R O S S ;
A N D S O L D B Y T . A N D J . E G E R T O N ,
A T T H E M I L I T A R Y L I B R A R Y , N E A R W H I T E H A L L .

M D C C L V X X V .

ONE OF THE RAREST BATTY LANGLEY TITLES
WITH A GOOD PROVENANCE

LANGLEY, BATTY

The Young Builder's Rudiments,

teaching the meanest capacity in a plain familiar manner (by questions and answers) the most useful parts of geometry, architecture, mechanics, mensuration, several ways and perspective, etc. The second edition, to which are added the five orders of architecture, in a more easy and concise and concise method than any yet published . . . London: J. Millan, 1734 \$6500.00

Originally published 1730. This is one of the rarest Langley titles; OCLC locate just two copies: Avery and UTAustin. It is well known that Langley was a notorious plagiarist; Eileen Harris comments on this and mentions his "remarkably large collection of books and prints, including, in addition to the familiar items from England, France, Holland and Italy, such rarities as Roger Kaseman's *Seilen Borg* (1616), mannerist designs for the orders." In the present work plates 11, 16, 18, 19 and 20 were copied from Du Cerceau, *Lecons de Perspective* (1576). The title page states: "Illustrated with above 40 large copper plates, engraved by the late famous Mr. Vandergucht, etc." But in fact his name does not appear on any of the plates (this 'false advertising' is a typical Langley ploy). The plates were in fact engraved by B. Cole, a much more pedestrian, but competent, engraver. Harris notes that this edition is advertised in James Smith's *Carpenter's Companion* (1733) from which the last four plates with five coppers of the orders and three tables of proportions are taken. That is exactly the case with the present copy.

The title page of this copy is inscribed "Thomas Edwards / College Ludlow / I desire this book may be preserved safe for Arthur Evans, if he should want it! Thos. Edwards." Thomas Edwards (-1775) is listed in Colvin, pp. 284-5, as "a competent Georgian architect, though not a designer of much originality."

4to, orig. full calf. (vi)+130+(11) pp with engr frontisp. and 41 engr plates numbered 1-XXXV + 6 unnumbered. Clean tear in plate 14 professionally mended. Hinges rubbed and edges scuffed but a for this sort of builder's book a fine copy and *very rare*.



THE YOUNG BUILDER'S RUDIMENTS,

Thomas, TEACHING Edwards.

The meanest Capacity in a plain, familiar Manner
(by Questions and Answers) the most useful Parts of GEOME-
TRY, ARCHITECTURE, MECHANICKS, MENSURATION,
several Ways and PERSPECTIVE, &c.

College. The Second Edition, To which are added, *Sudlow.*

The FIVE ORDERS OF ARCHITECTURE, in a more easy and
concise Method than any yet published.

ALSO,
Great Variety of Beautiful DOORS, WINDOWS, and CHIMNEYS,
&c. According to INIGO JONE S, and others.

Calculated for the Use of Gentlemen, Architects, Sculptors, Painters, Masons,
and all others concerned in the noble Art of sound Building;

Illustrated with above 40 large COPPER PLATES, engraved by the
late Famous Mr. Vandergucht, &c.

L O N D O N :

Printed for J. MILLAN, at the Corner of *Buckingham-Court*, and
sold at his Shop at the *Admiralty-Gate*. M.DCC.XXIV.

(Price Bound 7*£*. 6*s.*)

*Where any be had, Just Published, Price 4*s.* Bound.*

The CARPENTER'S COMPANION, adorned with
Forty Two Copper Plates.

*I desire this Book may be preserved safe for
either Evans, if he should want it, Mr. Edwards.*

FRONTIS-PIECE

W. Cole Sculp.

FINE HELIOTYPE VIEWS OF THE PARIS 1900 EXPOSITION

LE DELEY, E.

Paris 1900. Exposition Universelle

ChampsElysées Invalides Champ de Mars - Palais Etrangers - Trocadéro. Heliotypes de E. Le Deley, Imprimeur-Editeur. Paris, 73 Rue Claude-Bernard, 1900 \$2000.00

Only edition of a fine and very uncommon book of fifty views of the Paris Exposition 1900. They are heliotypes, a photomechanical process that was invented in England and widely used in that country and America, but was not much used in France. Ernest Louis Désiré Le Deley is included in Voignier's *Repertoire des Photographes de France au Dix-neuvième Siècle*; he was based in Chateaudun in northern France in the 1890s. Around 1900 he moved to Paris where he became an important publisher of post cards. OCLC locates four copies in America (Columbia, MMA, Yale, U of Ill Chicago). Laid in this copy are three pieces of related ephemera: an embossed souvenir card, 'Vue Generale'; an engraved certificate 'Bon de Vingt Francs au Porteur' and an entrance ticket.

Oblong folio (11 1/2 x 15 1/12"), orig. half red morocco, title stamped boldly in gilt on cover, top edge gilt. Title page in red and black, Table des Planches and 50 plates each with dust sheet. Printed on good quality heavy paper, fore edges and bottom edges untrimmed.

Exposition
Universelle
PARIS 1900



THE FIRST PHOTOMECHANICAL PLATES IN A BOOK
THE BEST POSSIBLE COPY WITH THREE PLATES IN THE MANNER OF FIZEAU

[LEREBOURS, NOEL MARIE]

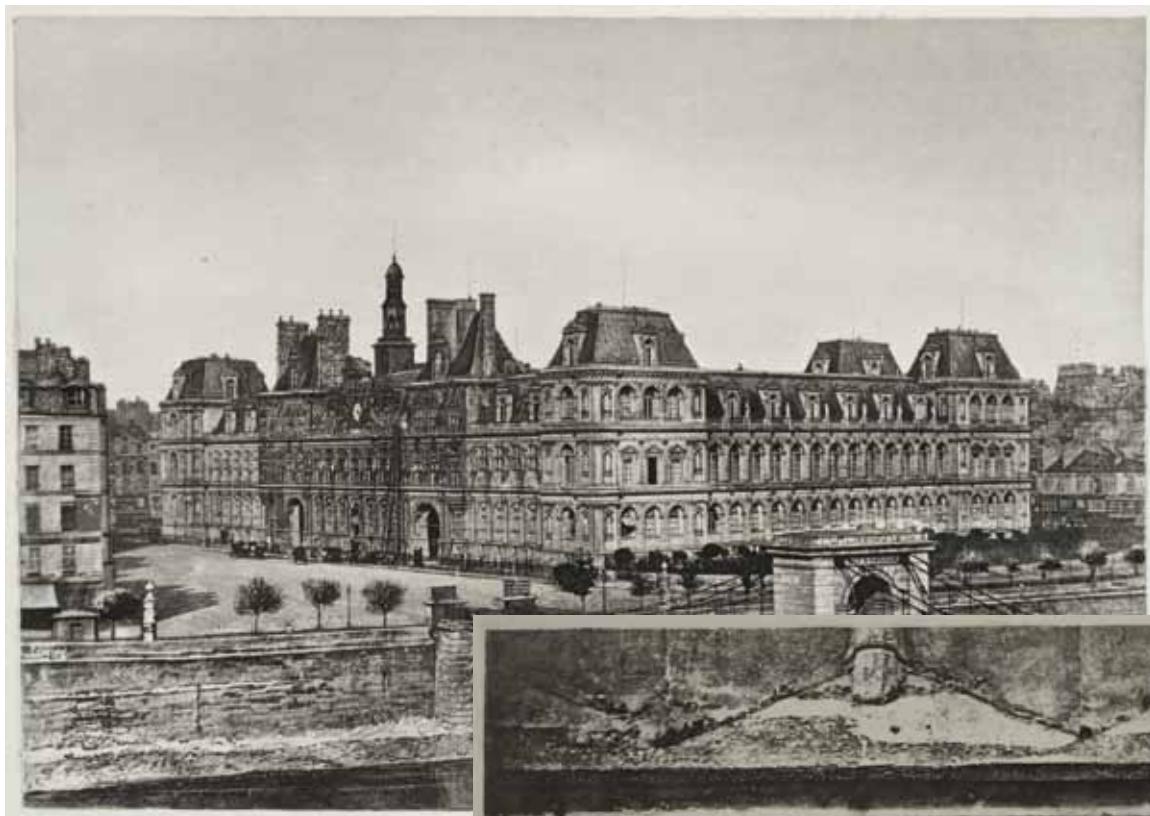
*Excursions Daguerriennes, vues et monuments les plus
remarquables du globe*

Paris: Rittner & Goupil; Lerebours & Bossange, 1842

\$17,000.00

Fine copy of a famous landmark, this was one of the first books with illustrations based closely on daguerreotypes, though they were copied by the hand of an artist. But not all of them; this copy contains three plates printed directly from etched daguerreotype plates. *Excursions Daguerriennes* is also a monument in the history of photomechanical printing, which translates the daguerreian or photographic image into multiple reproductions printed in permanent ink. The 1842 edition marks the first publication of prints made by a complex process of electro-etching invented by Hippolyte Fizeau in which the daguerreotype itself becomes the printing plate. One example is the view of a bas-relief from Notre Dame de Paris. These prints mark the first appearance in book form of illustrations created by a photo-mechanical process." – *Envisioning Paradise*, p. 35. Gernsheim explains the process in more detail: "In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled the plate to bear repeated etching in the dark parts (of the bare silver). Strengthening the printing plate with a deposit of copper enabled him to pull at least ten times as many impressions as Berres, for when the copper deposit had worn off, the plate could be electrotyped again. Fizeau's prints show excellent half-tone, which was supplemented by aquatint grain when necessary. From the fact, however, that only two (*sic*) of his etched daguerreotypes were used in *Excursions Daguerriennes* it seems probable that the constant renewal of the plate was troublesome and expensive. Nevertheless, Fizeau's results were the most successful of the early photo-etching methods, and the process in its final form was patented in England by A. Claudet in November 1843." – *L. J. M. Daguerre* (1968), p. 110. As noted in our header, this copy contains 3 Fizeau plates; all other copies I can find descriptions of contain only two. Also present in this copy is the list of subscribers; it includes the Duc de Luynes, who went on to sponsor a competition for the invention of the best practical process for producing images by photomechanical means. *Truthful Lens* 104 with the note: "Some copies contain a note to subscribers outlining details of the Fizeau process." That note is present in our copy.

Oblong folio, (11 1/2 x 16 1/2"), orig. pebble grain cloth sides, gilt stamped morocco spine. 2 vols in one. I. (xii)+60 plates; II. T.p., final leaf of table & 52 plates each with orig. dust sheet and one or more leaves of text. Fizeau plates are all in Vol II: [19], Hotel de Ville de Paris; [24], Bas-relief, Notre Dame de Paris & [41], Maison Eleve, Rue S. George. Fine copy.



A MIRACULOUS SURVIVAL
ONE OF THE ALL TIME GREAT TRADE CARDS

LEVI STRAUSS & CO.

*[Color lithographic advertising brochure die-cut
and folded into the shape of a pair of blue jeans]*

San Francisco: Levi-Strauss & Co., [1915]

\$950.00

A very rare trade catalogue/souvenir. The outside is color printed in the color of blue denim with red stitching and brass rivets. The inside is a multiple-sided color lithograph depicting children wearing jeans and other denim clothing, at various activities, including at home, at the beach, also boys shown with baseball glove and bat. Also shows four working men laboring out of doors in Levi jeans, including a miner. Notable as well is the charming illustration of the "Complete factory in operation in Palace of Manufactures – Panama Pacific International Expo" which helps date the piece to ca. 1915. The middle inside section shows the famous Levi's trademark logo and states: "Levi Strauss & Co., San Francisco, Cal., Manufacturer of Two Horse Brand Overalls, Koveralls, and Koverall nighties. 75 cents the suit. Everywhere a new suit free if they rip." Levi Strauss introduced blue jeans in 1873. In 1915 the firm received the highest award for waist overalls at the PPIExpo. OCLC locates two copies (Cal State Lib; Degolyer Lib) with an interesting note.

Folded flat (about 7 3/4 x 3 3/4"). Printed and both sides and folded in the form of a puzzle to open out. In excellent condition.



VOLUME ONE COMPLETE
AN EXTREMELY RARE PERIODICAL

LITHOGRAPHY

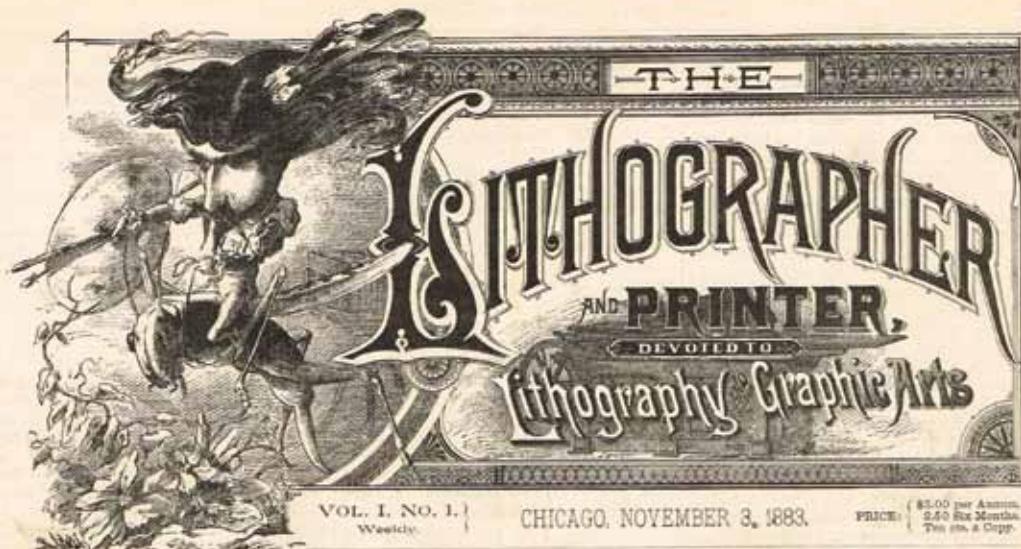
The Lithographer and Printer,

devoted to Lithography and Graphic Arts. Vol I, no. 1 (November 3, 1883) - Vol I, no. 19 (March 8, 1884), Chicago: Lithographer Publishing Co., 1883-84 \$1500.00

According to the introductory paragraph of the first issue, this was the first American journal of its kind. It ran to January 1886 under the present title; then changed to the *American Lithographer and Printer*, published in New York, until 1890. It is an important source for historians of lithography; Michael Twyman makes no less than nine references to it in his *History of Chromolithography*. The text contained practical and technical information, lithographic history and advertisements. Almost every issue carries large illustrated ads for the New Campbell Lithographic Press and the Cottrell Lithographic Power Press. Other issues have illustrated ads for the Potter Lithographic Press and Koenig & Bauer's Lithographic Steam Press. There are two loosely laid in specimen plates: business cards and letterheads (Vol I, no. 5) and lithographed vignettes (January 19, 1884); also two specimens of Ives Process Halftones set in with the letterpress (Vol I, no. 8).

Union List of Serials, I, p. 271 lists 10 library holdings but only one complete run (Columbia).

Folio (14 x 11"), 19 issues, 152 pp (mostly triple column). Illustrated. Two specimen plates as noted above. In good condition but fragile; must be handled with care.



Entered according to Act of Congress, in the year 1883, by the Lithographer Publishing Company, in the office of the Librarian of Congress, at Washington, D. C. Entered in the Postoffice of Chicago as second-class matter.

Lithographer and Printer.

Devoted to Lithography and all the Graphic Arts. Issued weekly.

TERMS—CASH IN ADVANCE.

One copy, one year.....	42.00
One copy, six months.....	21.00
Single copy.....	1.00
Advertisement, 100 words, per line.....	1.00
Illustrations, Half Wanted, etc., per line.....	1.00

Advertisers having copies sent to our office will be charged an additional fee of 30 cents, for the first insertion only, to cover postage, etc.

A reasonable reduction allowed on large contracts. Rates will be charged according to the space occupied, and, if desired, will be made by our own artists at the lowest rates.

All communications should be addressed to

THE LITHOGRAPHER PUBLISHING CO.,
Rooms 17 and 18 St. Louis Zinc Building, Chicago, Ill.

TO OUR READERS.

We present the first issue of a journal which will, we trust, become a welcome visitor to the artist as well as to the practical man of business. It is a journal of the Graphic Arts—a journal relating especially to the art of lithography and allied sciences, and edited by men of known high technical education and well versed in the branches which they purpose to discuss. The reader will, certainly, agree with us that a journal like this has been greatly wanted, and has, therefore, become even a necessity. While there are in Europe quite a large number of technical journals of a high character, there is in America hardly one which might claim to be a first-class journal representing the graphic arts.

THE LITHOGRAPHER AND PRINTER will be published weekly. Its aim will be to furnish its readers everything new, instructive, useful and indispensable in lithography and the kindred branches; to consider the latest discoveries and improvements, which will be properly illustrated. This journal cannot fail to be a help to the designing artist and the practical mechanic as well as a leader for business men and the projectors of printing establishments. Some of the best talent in this country and Europe will contribute to its columns, which

will be sufficient guarantee for the high character of our enterprise.

As an advertising medium for business men in any way connected with printing and lithography—and especially those dealing in supplies for the trade—it cannot be equaled by any other, since it goes directly to the hands of those especially connected with or interested in this line of industry, and to such it will be of incalculable value. For advertisements under the headings "Wanted," "Situation Wanted," etc., this journal will be found especially desirable. It is, moreover, the only reliable means for the advertiser in the above lines to meet with success in the endeavor to reach his special clientele. It should be used by employers wanting help or workmen in quest of situations. We have, therefore, made the price very low, charging fifteen cents per line. Parties advertising and having replies sent in care of our office will be charged an additional fee of ten cents, for the first insertion only, to cover cost of postage, etc.

Hoping, in advance, that our enterprise will meet with good success, and expecting particularly that the practical workmen will aid us with their patronage and kind offices, we present our journal to the trade. Knowledge is power and wealth. He who does not endeavor to keep up with the spirit of the times, and does not study the latest inventions, discoveries and improvements, will discover, too late, the irreparable loss caused by his neglect. Even the first number of this journal will prove itself worth more than the cost of subscription for an entire year.

Therefore, colleagues, lend your aid to an enterprise which will repay you a thousand-fold for the small cost you incur.

THE LITHOGRAPHER PUBLISHING CO.,
Rooms 17 and 18 St. Louis Zinc Building, Chicago.

Apparatus for Reducing or Enlarging Engravings, Crayon or Pen Drawings, Engravings on Metal or Wood, and Drawings of any Kind.

ABOUT twenty years ago, a Dublin lithographer, named Lewis, made an invention by means of which drawings and engravings of any kind could be enlarged or reduced by means of a rubber skin. Begun in the first place as an amusement, it resulted in the production of caricatures. This invention has been gradually improved until it has almost reached perfection. There are, at this time, different appliances and machines which work with entire success, and the prices of which vary from \$20 to \$1,000; and it is very difficult to judge which one is to be preferred as to price and work. But all these machines and appliances are excellent by the invention of Mr. Fred. Boehring, of Chicago, who for the past six years has been endeavoring to bring the same to perfection, and with excellent success.

Crayon drawings reduced by this process to one-twenty-fourth of the original size retain the finest tints and also the texture, and surprise, indeed, by their elegant aspect, as they so closely resemble autotypes, and even produce more effect; for, notwithstanding the extraordinarily fine grain which this work shows, the contrast of the highest light and the deepest shade will not only remain, but even be increased. Wood-cuts attain the appearance of a wonderful steel engraving. What makes this apparatus more valuable is the fact that it can be made for the small sum of ten dollars, and any printer or practical mechanic can work with it.

In our next issue Mr. Boehring will publish his invention, for the benefit of this journal and its readers; and this will enable every printer to reduce or enlarge drawings. Mr. Fred. Boehring will also sell this apparatus for the sum of ten dollars—being the cost of manufacturing—together with a detailed description of its very simple mechanism.

See supplement with this issue for a sample of the work with this instrument.

LOCK & COPELAND'S "NEW BOOK OF ORNAMENTS"

LOCK, MATTHIAS & H[ENRY] COPELAND

A new book of ornaments consisting of tables, chimnies, sconces, spandles, clock cases, candle stands, chandeliers, girandoles, &c.

by Matt. Lock and H. Copeland, inventors and engravers. London: Published . . . Jan. 1, 1768 by Robt. Sayer at No. 53 in Fleet Street, 1768 \$12,500.00

Originally published 1752, this is the second edition (or issue). A famous pattern book of engraved rococo ornament, very rare. Given a good note by M. Heckscher: "Lock and Copeland's *New book of ornaments*, first published in 1752 and reissued by Robert Sayer in 1768, has twelve large etched plates with twenty-nine rococo designs. The first edition was the most ambitious pattern book to predate the *Director*. Although the only documented American reference to this volume is from late-eighteenth-century Philadelphia, there is compelling evidence that the book was available in New York and Philadelphia during the 1765-1775 period. The carved spandrel appliqués from the stairhall arch of the Van Rensselaer Manor house (now in the Metropolitan Museum) are copied from plate 10. Stephen Van Rensselaer probably acquired a copy from his father-in-law, Philip Livingston (who was sending him household goods from London), before completing the interior fittings of his house near Albany in 1768. Presumably, this copy was the second edition, published on January 1, 1768. An anonymous Philadelphia carver also adapted the flute player and Budda-like figure illustrated on plates four and seven to designs for casting patterns for the side and back plates of two six-plate stoves attributed to Marlboro Furnace, Frederick County, Virginia. – Morrison Heckscher, "English furniture pattern books in eighteenth century America," (in) *American Furniture 1994*, Chipstone Foundation, Univ. Press of New England, 1994, p. 193.

The present copy has an especially desirable provenance; it is from the Howard Reifsnyder Collection sold at the American Art Galleries, New York, April 24, 1929. OCLC locates one copy, Redwood Library, in Newport, R.I.

Small folio (13 3/4 x 9 1/2"), orig. blue wrappers inside half red morocco binding by Riviere. 12 etched plates. Modern bookplate of a noted collector (wood-engraving by Leo Wyatt). Fine copy.



"CAPE ARUNDEL"

PLAN A FOR A DEVELOPMENT OF SEA SHORE COTTAGES

MAINE. KENNEBUNK

Plan of Cape Arundel,

a section of the lands of the Boston & Kennebunkport Sea Shore Co. at Kennebunkport, Maine,
February 15, 1873

\$2000.00

Fine copy of a rare survival; OCLC locates but one copy (AAS). This is a lithograph by J. Mayer & Co., Boston, backed on linen, and rolled (or rather unrolled) for hanging. It is affixed to two wooden rods at the top and the bottom, as was the case for wall maps for schoolrooms. The development was planned and laid out by James Cruikshank, Landscape Gardener; he was a good designer and has placed within the development a "Green Meadow," a "Hermit's Retreat," and "Damon's Park". It was not just house lots. The plan is very attractive, having a decorative title in the lower left corner and perspective views of three Victorian gingerbread cottages in the other corners, as well as a steamboat in the lower margin. Lower right corner is a section of text touting the virtues of the place and at the end stating that "Parties desiring to purchase cottage lots or hotel sites, or to lease lands, boarding houses, or cottages can apply to Enouch Cousins, Kennebunkport, or S. G. Damon, C. E. Goodwin, or J. Jeffries Jr., all of Boston. A copy of this plan was included in the exhibit "Worldly Treasures - a Fifth Anniversary Celebration", *Osher Map Library, Univ. of Southern Maine* (2000).

Folio (21 x 31"), litho plan backed on linen and rolled; wooden rollers, the bottom one with nicely turned ends. Very good condition.



MALO, CHARLES

*Bazar Parisien, ou tableau raisonné de l'industrie
des premiers artistes et fabricans de Paris*

Ouvrage présenté à Sa Majesté. Deuxième édition. Paris: Au Bureau du Bazar Parisien, 1822-23
\$1500.00

A very rare work; of this second edition OCLC locates only one copy (in Paris) – no copies in America. They do locate one copy (only) of the third edition of 1824 in America (U.Georgia) and one copy (only) of the fourth edition of 1825 in America (Winterthur). It was popular; the preface to the present edition states that in the ten months since the first edition was published more than 3000 copies had been sold. The preface to the third edition states: "Offrant...la réunion de toutes les inventions et découvertes les plus utiles, tant de celles qui ont figuré aux diverses Expositions publiques de 1798, 1801, 1802, 1806, 1810 et 1823; que de celles qui ont mérité les suffrages des Sociétés savantes, etc." The author Malo was a member of the Athéné des Arts, a learned society based in Paris. After listing the principal bankers and businessmen, the author goes on to list well over a thousand of the 'premiers artistes et fabricans' in Paris. They are listed by name, alphabetically, but there is a 'tableau raisonné' at the end arranged alphabetically by trade or craft or profession. Each entry gives the address and a commentary, of varying length, on his work and accomplishments (including mention of medals won at previous industrial expositions). The tableaux raisonné lists 163 trades and crafts and professions. A few picked at random: Chimie appliquée aux arts - Chaptal fils & Cie; Couleurs pour dessin et peintre - Alphonse Giroux; Fonderie Typographique - Firmin Didot; also J. Gillé; Horlogerie - Berthoud Frères; Ingénieurs - [Bernard] Poyet; Instruments d'Optique, Chambres obscure & clair - Vincent Chevalier ainé; Librairie - a list of familiar names: Lithographie - Engelmann and also Senefelder & Cie; Papier peints (paysage) - Dufour et Leroy; Peinture d'histoire naturelle - Redouté; Reliure - Thouvenin; Tapesseries (Aubusson) - Rogier & Sallandrouze . . . and many others. A work of obvious value for any serious art reference library.

8vo, orig. paper sides, calf spine, gilt. (iv)+564 pp. Lower front hinge cracked, else a very nice copy.

BAZAR PARISIEN,

OU

TABLEAU RAISONNÉ DE L'INDUSTRIE

DES PREMIERS ARTISTES ET FABRICANS DE PARIS,

Par Charles-Malo,

MEMBRE DE L'ATHÉNÉE DES ARTS, ETC., ETC., ETC.

Ouvrage présenté à Sa Majesté.

DEUXIÈME ÉDITION.



PARIS,

AU BUREAU DU BAZAR PARISIEN,

RUE DES QUATRE-FILS, N°. 16.

(1822—1823.)

A SPECTACULAR TRADE CARD

MARTIN, R.

A specimen of Ink Lithography from R. Martin's

124 High Holborn. [London, n.d. (1830)]

\$1500.00

A famous trade card and a *tour-de-force*. It is in the form of a montage or medley – a jumble of pictures, busts, statues, architectural fragments, etc. Inscribed in small letters on a small tablet in the center of the composition is the title: "A specimen of ink lithography from R. Martin's, 124 High Holborn." Michael Twyman has recently written an illuminating article about this card ("Robert Martin's specimen of 'superior lithography'" in *The Ephemerist*, Summer 2014): "It is one of the best-known pieces of early lithographic ephemera produced in Britain and appears to have survived in unusually large numbers. It was produced...to demonstrate the skills of their trade. In this case Martin set out to show how ink-drawn lithography could compete with intaglio printing, its direct competitor in the field of decorative work. The survival of the specimen can be explained in part by the exceptional quality of its execution, which was recognized in its day (the early 1830s), but mainly by Robert Martin's use of it as the spearhead of a highly successful advertising campaign for his press. It also provides . . . a rare instance of a piece of ephemera known to have been produced in several identifiable states." (p. 8). The present example is the third state.

I would take issue with only one of Professor Twyman's statements, that it has survived in "unusually large numbers." I have had it only once before in 48 years and it is and always has been difficult to find in the marketplace.

8 1/4 x 10 1/2" (including margins) printed on heavy plate paper. Twyman states that it was printed on India paper mounted on thin card during the course of printing. A fine rich impression.



Engraving by W. H. Worrell, Printed & Published by R. Morris & T. H. Chapman, 11, Margaret Lane, E. 20, Long Acre.

THE FIRST PUBLISHED PLAN OF LAWRENCE

MASSACHUSETTS. LAWRENCE

The Merrimack Courier, Lawrence, Mass.

February 1847. Vol I, No. 17. Second edition, with corrections, Price, 6 cents. Merrimack Courier
Printing Establishment, 1847 \$1500.00

A notable issue, the entire front page is given over to a "Plan of the Town of Lawrence, Mass., engraved for the Merrimack Courier." It shows the town lay-out situated between the Spicket River on the North and the Merrimack River on the South, just above the border with Andover. The Common of 17 1/2 acres lies in the center of the plan. The Canal on the north bank of the Merrimack River is shown with the plans for four buildings for the Atlantic Cotton Mills and three for the Bay State Mills. The lead-off in the first column of text states: "We wish it to be distinctly understood that the plan of the town of Lawrence, which we publish on the first page of this paper has not been dictated by any corporation or land company, but was designed and executed solely for the use and benefit of the Courier, from such designs, and the progress made in plans for buildings, &c as were accessible to us." The statement that this is the first published plan of Lawrence was made by the Rare Book and Special Collections Librarian of Lawrence Public Library. See also the Wikipedia entry on Lawrence which states that in 1847 the state legislature recognized the community as a town.

Folio, 20 x 26" folded newspaper format to 26 x 13". Professionally repaired at the folds by Green Dragon Bindery.

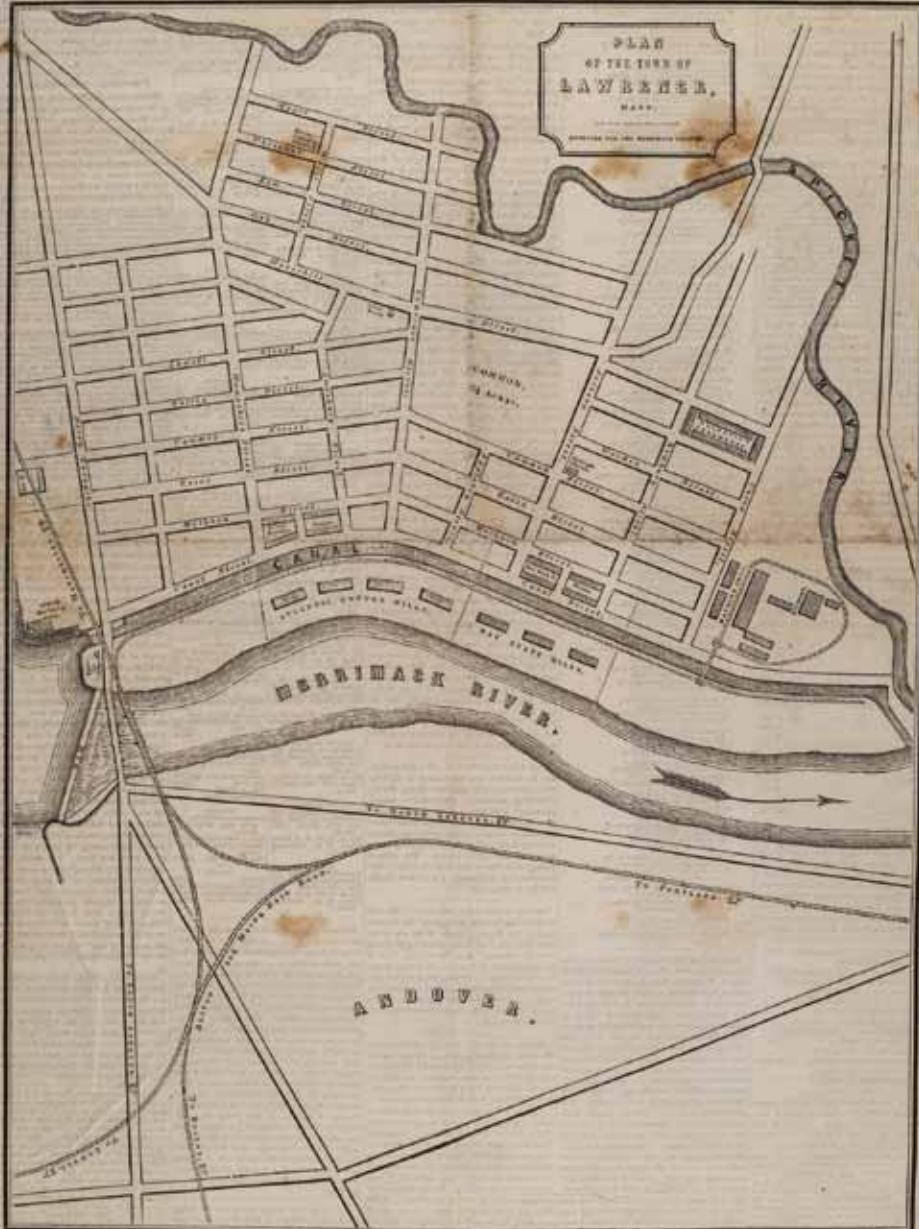
THE MERRIMACK COURIER.

NO. 17.

LAWRENCE, MASS., FEBRUARY, 1847.

VOL. I.

SECOND EDITION, WITH CORRECTIONS. PRICE, 6 CENTS.



AN EMBOSSED MAP OF NANTUCKET FOR THE BLIND

MASSACHUSETTS. PERKINS INSTITUTION

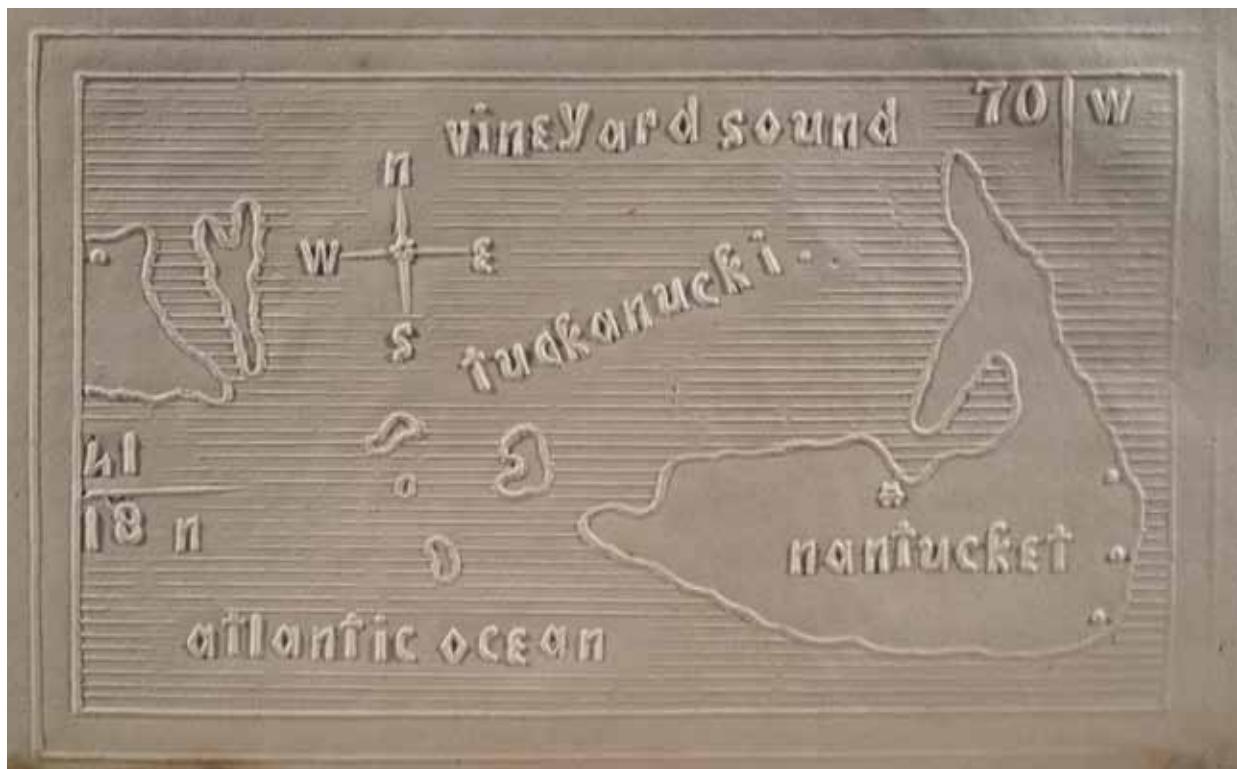
*Ninth Annual Report of the Trustees of the Perkins Institution
and Massachusetts Asylum for the Blind*

Boston: John H. Eastburn, 1841

\$2600.00

Printing for the blind in raised letters is, as a category, well known. But the printing of maps and geographical materials in raised lines is distinctly rare. Opened in 1832, the Perkins Institute was the United States' first school for the visually impaired. Samuel Gridley Howe (1801–1876), the school's founder, opened a printing shop for the production of books in an embossed typeface of his own design. He also published embossed maps, including a *Geography for the Blind*, an *Atlas of the United States*, and a *General Atlas*. All of these are extremely rare. Offered here, bound in at the end of the Ninth Annual Report, is a small embossed outline map of Nantucket Island included as a sample of cartographic printing for the blind, along with a separate sheet of (unrelated) embossed text. Though the map's detail is severely limited by the nature of the printing method, it is intriguing and very rare, as are all examples of this form of printing. OCLC gives 7 library holdings.

8vo, orig. printed wraps. 47+1 pp with 2 embossed plates. Minor spotting to text but condition of the two embossed plates is excellent.



A DELIGHTFUL, RARE & COLORFUL INK SPECIMEN

MATHER, GEORGE

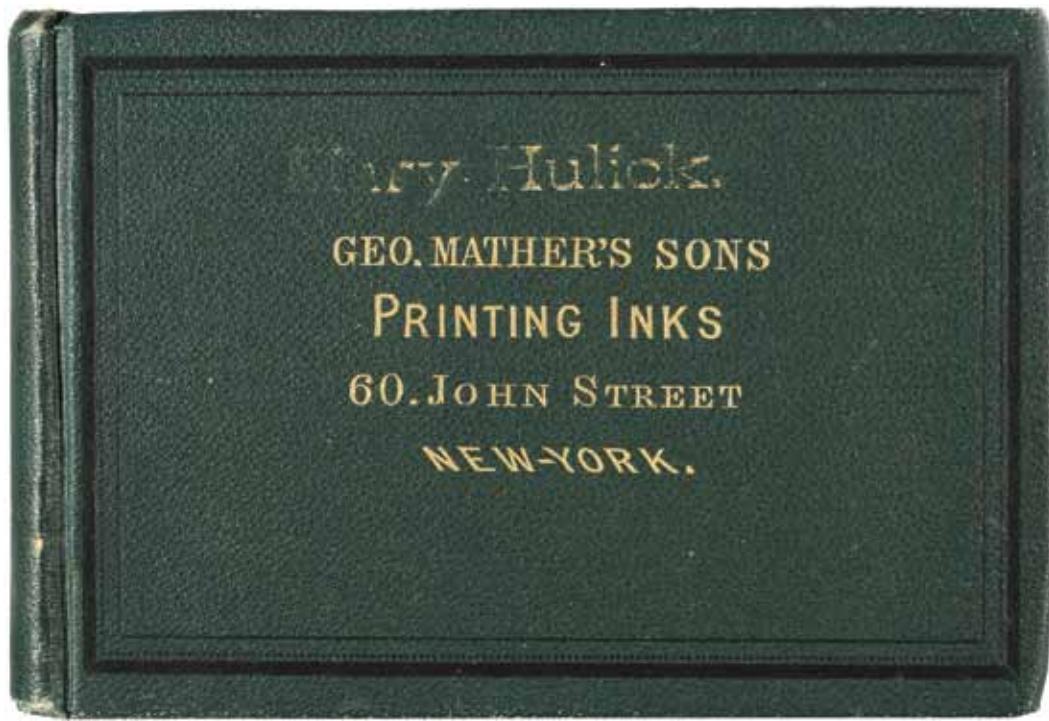
George Mather's Sons, manufacturers of Printing Inks

No. 60 John Street (near William), New York, n.d. [ca. 1860-70]

\$2000.00

Fine and absolutely complete copy of a rare ink manufacturer's specimen book (I have had only one other copy in the past 48 years). Includes wood-cut inks, diagram ink, fine job ink, book ink, news ink, card ink, poster ink, English and French styles of ink, tint ink, imitation bronze ink, gold and silver inks, etc. The great glory of this charming and irresistible little book is the veritable rainbow of colored inks which appear to be printed from woodblocks. They point out in the preface: "It will be observed that Poster Inks are printed on Poster Paper, finer qualities of ink on better paper, while some Inks are shown on sized, others on enameled surfaces, and some on both; the object being to exhibit each grade of Ink on the paper most used by Printers." Bound in throughout the book are five letterpress leaves of prices. George Mather began his business in 1816 and is noted in Wiborg, *Printing ink a history*, p. 102. Not in Romaine, not in Winterthur, not in Jackson Burke collection. NUC locates two similar Mather specimens books in one copy each. OCLC locates three copies (Amer Univ; UDel; UIowa). Fine copy of a really charming little book, one that gives pleasure over and over again.

Oblong 12mo, orig. cloth, both covers with titles stamped in gilt. T.p., preface leaf, 109 ff of specimens and 5 letterpress leaves of prices.



try Hulick.
GEO. MATHER'S SONS
PRINTING INKS
60. JOHN STREET
NEW-YORK.



EMPIRE STYLE CABINET MAKER'S MANUAL

OCLC: NO COPY IN NORTH AMERICA

MELLET, F[RANCOIS]-N[OEL]

L'Art du Menuisier en Meubles et de l'Ebéniste

contenant des notions sur les bois indigènes et exotiques, la description des meubles de toute espèce, la teinture des bois, le placage, la composition et l'application des vernis, la marqueterie, etc. Paris: Librairie de Fortic, 1825 \$2750.00

First edition, fine copy. A very thorough work; for example in the chapter on seating furniture (sièges) there are sections on ployons, tabourets, banquettes, chaises, fauteuils, bergères, fauteuils de bureau, canapés, sophas, etc. There fifteen folding plates, "dessins levés au garde-meuble de la Couronne et dans les ateliers des meilleurs artistes de la capitale." They illustrate the cabinetmaker's workbench, clamps for glueing, frames for all sorts of chairs, sofas, elegant empire style cradles and beds, sleigh beds, writing desks, adjustable tables, an expandable dining table, bureaus and chests of drawers, writing desks, glass fronted bookcases, tools of the cabinet maker's trade, an elegant empire four poster bed, and many other designs. The work is very rare; OCLC locates three copies: two in France and one in Mexico; none in USA. J. Viaux, *Bibliographie du Meuble*, (1966), no. 4496.

8vo, cont. paste paper sides, polished calf gilt & blind-stamped spine. xxxii+414 pp with 15 fdg. engraved plates. Orig. marbled edges, a fine copy of a very rare book.

L'ART
DU MENUISIER
EN MEUBLES

ET

DE L'ÉBÉNISTE,

CONTENANT

Des Notions sur les Bois indigènes et exotiques, la
Description des Meubles de toute espèce, la Teinture
des Bois, le Placage, la Composition et l'Application
des Vernis, la Marqueterie, etc. ;

DESSINS LEVÉS AU GARDE-MEUBLE DE LA COURONNE, ET DANS
LES ATELIERS DES MEILLEURS ARTISTES DE LA CAPITALE.

PAR F.-N. MELLET.



PARIS,
LIBRAIRIE DE FORTIC, RUE DE SEINE, N° 24.

1825

PAPER MAKING RARITY

MURRAY, JOHN

Practical remarks on modern paper

with an introductory account of its former substitutes; also observations on writing inks, the restoration of illegible manuscripts, and the preservation of important deeds from the destructive effects of damp. Edinburgh: William Blackwood, and London: T. Cadell, 1829

\$3000.00

First edition, a rare book. It was not included in the late Leonard Schlosser's *Exhibition of books on papermaking* (1968) but only because he did not then have a copy (he told me in 1988 that it took him twenty years to find one). Despite its rarity it is an important book and was reprinted by the Bird and Bull Press in 1981 with an introduction by Mr. Schlosser. (I include here a copy of the reprint). He points out that Murray was concerned with using shorted paper fibres in mechanical papermaking machinery, the increased use of minerals in the pulp, the introduction of chemical bleaching, and the introduction of chemicals into the pulp. This copy is in the original boards untrimmed. Fairly widely held in libraries (OCLC locates 14 copies in this country) but rare in the marketplace. Auction records list only one copy between 1975 and the present; I myself have owned one other copy in the past 48 years.

8vo, orig. dark blue paper boards, untrimmed; neatly rebacked with new printed paper label on spine, a nice copy. xii+120 pp. Contemp. ownership stamp and signature of Thomas Falconer of Lincoln's Inn.

Blackwood

PRACTICAL REMARKS
ON
MODERN PAPER,
WITH AN
INTRODUCTORY ACCOUNT OF ITS FORMER
SUBSTITUTES;

ALSO

OBSERVATIONS ON WRITING INKS, THE RESTORATION OF
ILLEGIBLE MANUSCRIPTS, AND THE PRESERVATION
OF IMPORTANT DEEDS FROM THE DESTRUCTIVE
EFFECTS OF DAMP.



BY JOHN MURRAY,

F.S.A., F.L.S., F.H.S., F.G.S., &c.

WILLIAM BLACKWOOD, EDINBURGH: AND
T. CADELL, LONDON.
MDCCCXXIX.

A FAKE OR A FORGERY? NO -
CONSUL SMITH'S FAMOUS FACSIMILE

PALLADIO, ANDREA

I quattro libri delle architettura

Venezia: Dominico de Franceschi, 1570 [but Venice, 1768]

\$7,500.00

A good copy of this famous and rare book, a facsimile of the original edition of 1570. It has been characterized by Professor Wittkower as "the last monument an Englishman erected to Palladianism, namely the very rare reprint of the first edition of 1570. It was published by the remarkable Consul Joseph Smith, who had spent a lifetime in Venice and had distinguished himself as a tireless collector and patron of the arts...Boundless craving for absolute fidelity moved an Englishman to inspire a *Palladio* edition almost indistinguishable from a skillful fake: this spelled the end of an era." (*Palladio and Palladianism*, p. 92). Although copies of this reprint have undoubtedly been sold from time to time as first editions, it was probably produced with no intention to deceive, but simply to supply the demand for a textbook occasioned by the Palladian revival; i.e. it was published in the interests of authenticity rather than forgery. In the vast body of Palladian literature there are perhaps a dozen real high spots; this has to be one of the most remarkable. It has always been an object of collector desire, and its rarity has made it more so. See also Deborah Howard, "Four centuries of literature on Palladio," *JSAH*, Oct. 1980, p. 228. Howard states this edition was published by Pasqauli and gives the date as 1768. See also the good note in the BAL, *Early printed books*, 2390. Fowler 232. Berlin Catalogue 2593. Cicognara 594. NUC locates two copies only (Harvard and Boston Public Library). OCLC locates 2 copies in the BL and a copy in Switzerland (Werner Oechslin's).

Small folio, modern full vellum by the Green Dragon Bindery. (iv)+63+1; (ii)+76; (iv)+42; (vi)+131+1 pp. with engr title to each of the 4 books and with 218 copper engraved illustrations (in the original 1570 edition they were from wood blocks). A few old spots and light marginal water stains but a good crisp copy.



PALLADIO'S COMPLETE WORKS
IN THE ORIGINAL FASCICULES AND 'LIVRAISONS'

PALLADIO, ANDREA

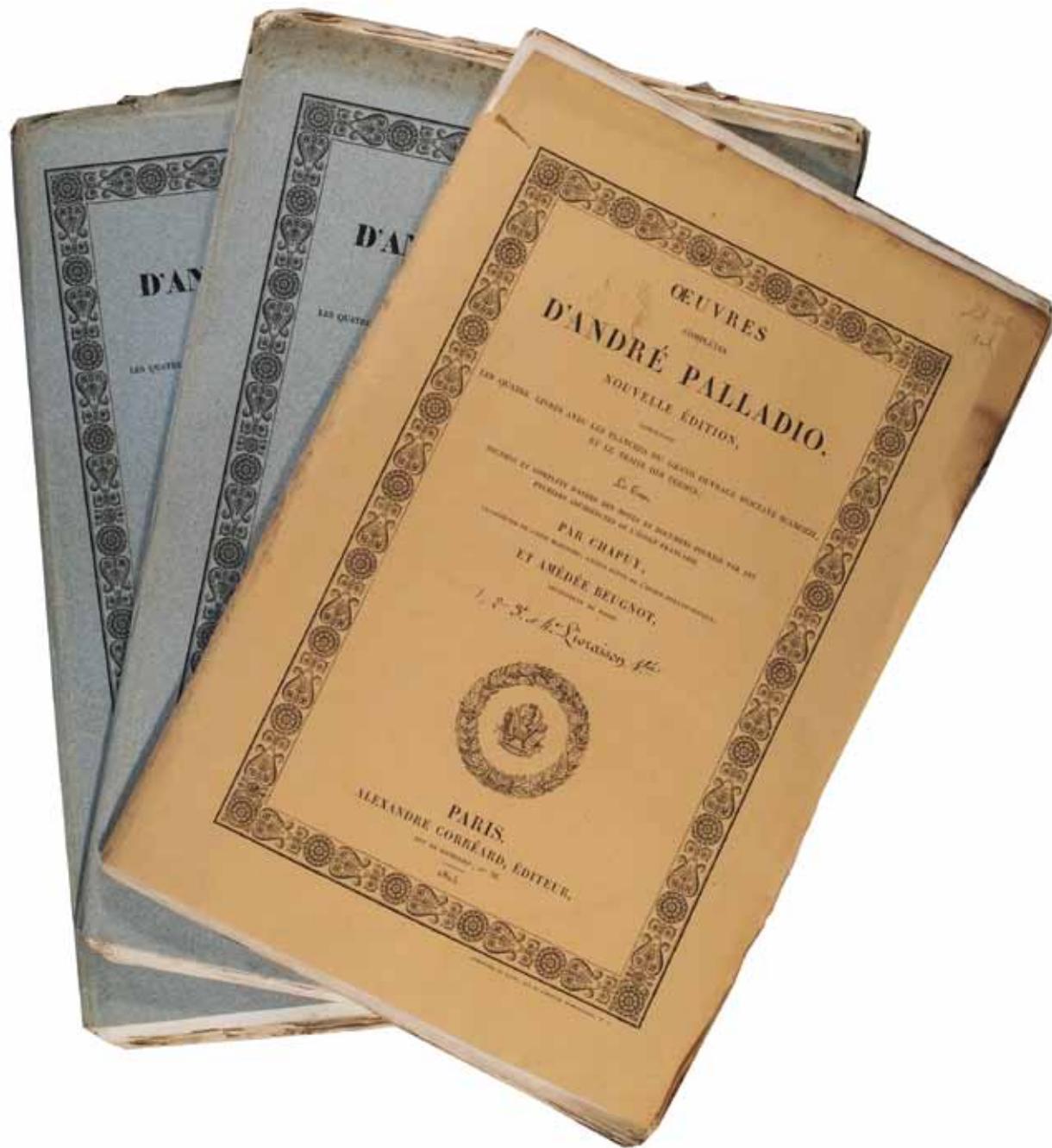
Oeuvres completes d'André Palladio

Nouvelle édition contenant les Quatre Livres avec les planches du grand ouvrage d'Octave Scamozzi, le Traite des Thermes, Le Théâtre, et les Eglises. Le tout rectifié et complété d'apres des notes et documents fournis par les premiers architectes de l'Ecole Francais. Par Chapuy, Alexandre Corréard et Albert Lenoir. Paris: L. Mathais (Augustin), [1825-1842] \$3600.00

A rare edition of the complete works of Palladio and of special note as it has survived in the original fascicules (printed wrappers). There are 11 fascicules each of which contain 4 livraisons (except for the last which contains 2 – for a total of 42). The final 12th fascicule, as was the custom, contains the title page and text and table of contents. Books of this sort almost never survive in this state, but they are important for those teaching the history of the book, and the wrappers themselves are important as they give details of subscription, prices, etc. This edition was brought into being by Chapuy, Corréard, and Lenoir (only the latter was an architect). What is most interesting about it is the time at which it appeared: the only period in modern history when Palladio was not in the architectural limelight, a period beginning around 1825, just when this work was published. Deborah Howard, in her fine essay, "Four Centuries of Literature on Palladio" *JSAH* (Oct. 1980) stated: "The 19th century was not so much a period of reaction against Palladio as one of lack of interest." My theory to explain why this work was published is that it was used for teaching at the Ecole des Beaux Arts. Though it does not mention this specific book, this idea of the importance of Palladio in the EBA teaching is confirmed in D. D. Egbert's *The Beaux Arts Tradition in French Architecture* (1980), *in passim*. The work is quite rare; though OCLC locates 8 copies in American libraries, it is absent from all of the architectural bibliographies I have at hand. I myself have owned one other set in the past 48 years and that was not in the original parts. I suspect that the rarity is due in part to the fact that it was used as a text book by EBA students and copies did not survive.

Folio (17 1/2 x 11 1/2"). 12 fascicules which contain the 42 original livraisons of plates and the text. There are a total of 365 litho plates, many double-page, numbered 1-42, 42*, 43-54, 54*, 55-148, 149, 149*, 150-365. The text, which is the final fascicule, contains 216 pp. Entirely untrimmed. There were two different stocks of paper used to print this work, of different quality. The majority of plates are fine, but four parts, 33-36 are foxed and browned, clearly due to the inferior paper. Priced accordingly. Still, a valuable and desirable rarity.

[See Hugh Pagan 1:91 (1987) for description of another copy; he also commented on the inferior paper stock.]



"BERTOTTI-SCAMOZZI'S GREAT LABOUR OF LOVE"

PALLADIO, ANDREA. OCTAVE BERTOTTI SCAMOZZI

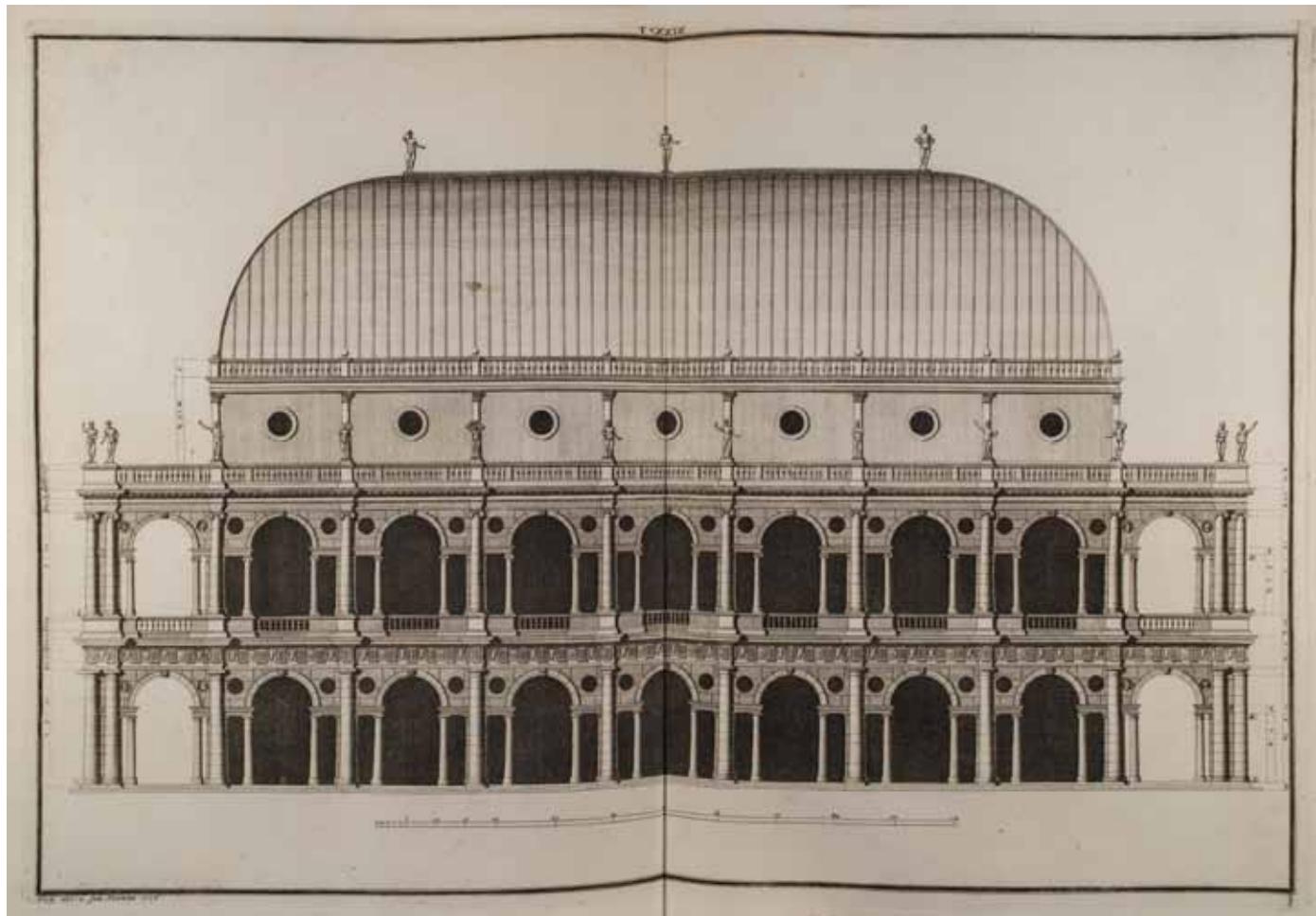
Les batimens et les desseins de André Palladio

recueillis et illustrés par Octave Bertotti Scamozzi, ouvrage divisé en quatre volumes, avec des planches, représentent les plans, les façades, et les coupes. Seconde édition. Vicence [Vicenza]: Jean Rossi, 1786

\$6000.00

Originally published in Vicenza 1776-83. "The basic studies on Palladio were nearly all published in the century 1750-1850 and since 1930. Of the first group the most valuable are Ottavio Bertotti Scamozzi, *Lefabbrichi e i disegni de A.P.*, Vicenze, 1776 ff which contains measured drawings and reconstructions of Palladio's building, often adjusted to neo-classic taste, and a historical and critical commentary to the plates." – Ackerman, *Palladio*, p. 187. And the RIBA catalogue states: "Bertotti-Scamozzi's great labour of love, this monumental catalogue raisonné of the works and designs of 'nostro immortale Palladio' was intended to be definitive, not in the modern sense of 'complete', but in the philosophical sense of having captured the truth of his architecture . . ." And on and on, a fascinating note, highly recommended (*Early Printed Books*, 259). The present issue is BAL 261, which notes: "A utilitarian reprint of the French text to accompany unaltered impressions of the first edition plates (no. 259). Demand for Bertotti's work evidently outstripped supply almost as soon as the original edition had been completed." Millard, *Italian*, no. 71.

4 vols, folio. 19 cent. calf spine and corners, pink paper covered boards. With a total of 209 engr plates, many folding. I. 63 pp with 52 engr plates plus plate marked "p. 23." II. 40 pp with 51 engr plates. III. 35 pp with 50 engr plates (numbered to 52; 2 pls take 2 nos. each, 32-33 and 35-36). IV. 46 pp with 54 engr plates. Title pages to each of the 4 vols with the same engr vignette. Vol I with engr frontisp portrait of bust of Palladio. Scattered light browning; some wear to the spines but a good absolutely complete set.



*Anonymous volume of 116 leaves of blank papers
made from straw and vegetable fibres*

N.p., N.d. [France, possibly Loire Valley, ca. 1785]

\$1900.00

A puzzling object but it appears to me to be a paper-maker's sample book of various papers made from vegetable fibres and also from straw. There is no title page, no text, no identification; the spine label reads "Donné par l'Amitié" (given in friendship). The first 25 leaves consist of 6 rough textured leaves made from some sort of straw, part in pale green, part in pale yellow; the remaining 19 leaves in this first group vary in textures and in colors. Perhaps these were made from vegetable fibres. The second section consists of 91 leaves of uniform paper of a pink color. The French dealer I bought this from suggested that they were papers made from vegetable fibres made at the experimental works at Langlée in the Loire valley about 1785. This could well be true; Dard Hunter in his *Papermaking the History and Technique of an Ancient Craft* (1943) talks about the Langlée paper mills and the experimental papers made there (pp. 246-7). But the best reference is Leonard Schlosser's *An Exhib. of Books on Papermaking* (1968), notes to items 19 and 20. Reading these, it seems highly likely that the present volume has some sort of connection with the Langlée mill. Difficult to describe; this item must be seen.

12mo, orig. full calf, highly gilt spine with dark red lettering piece labelled as noted above. 116 leaves of various papers. Despite its mysterious nature (or perhaps because of it), a very appealing little volume.

16

Plants for wood. 17

INCLUDES A FINE SERIES OF PHOTOS OF
THE 'HISTORY OF HUMAN HABITATION'

PARIS. EXPOSITION UNIVERSELLE DE 1889

Paris and the Exposition of 1889

[A collection of 69 mounted albumen photographs]. Paris, 1889

\$4000.00

A special custom-made collection with a hand-painted title page (as transcribed above) and manuscript table of contents. There are 69 large photos, each titled in manuscript in English (and many titled in the negatives in French as well). They cover the main sights of the exposition and are especially strong on the model dwelling houses. These were a popular and well known feature of the exposition: "Back across the Pont d'Iéna on both sides of the tower along the Quai d'Orsay were forty-nine small, highly detailed constructions designed by the eminent architect of the Paris Opera, Charles Garnier, depicting the history of human habitation." – J. Findling, *Hist. Dict of World's Fairs* (1990), p. 113. Shown in fine sharp photographs here are ten of these model dwellings (Etruscan, Arab, Japanese, Algerian, Greek, Romano-Gallic, Phonecian, Aztec, Egyptian and Inca). Garnier wrote two books on these houses: *Constructions éléves aux Champs de Mars* and *L'Habitation Humaine* (with A. Ammann). Also well shown are the national pavilions; there are sixteen of them (Argentina, British India, China, Japan, Tunis, Cochin China, Monaco, Tonkin, Madagascar, San Domingo, Nicaragua, Venezuela, Guatemala, Paraguay, Chile, and San Salvador. Included also are a few photos of famous Paris landmarks: Arc de Triumph, the Opera, Notre Dame, etc. The photos are all signed in the negative, variously, by three different photographers: J.D., L.P. and X. I cannot identify these initials, nor could Gary Edwards, who lists them all, by their initials only, in his *International Guide to 19th Century Photographers and Their Works* (1988).

These photographs were originally an album but the album self-destructed, so I have had a heavy-duty folding-back box made to house them, and new dust sheets have been made. A fine set.

Oblong folio, strong cloth folding-back box 15 1/2 x 18"; with gilt lettered morocco label on cover. Album leaves are 14 x 16 3/4"; images are 9 x 11 1/2". The water color title page, which is quite well done, is signed 'C. W. Bardwell.'



THE ORIGIN OF THE PRESENT SYSTEM OF PARIS ARRONDISSEMENTS
AN INTRIGUING ASSOCIATION COPY

PARIS

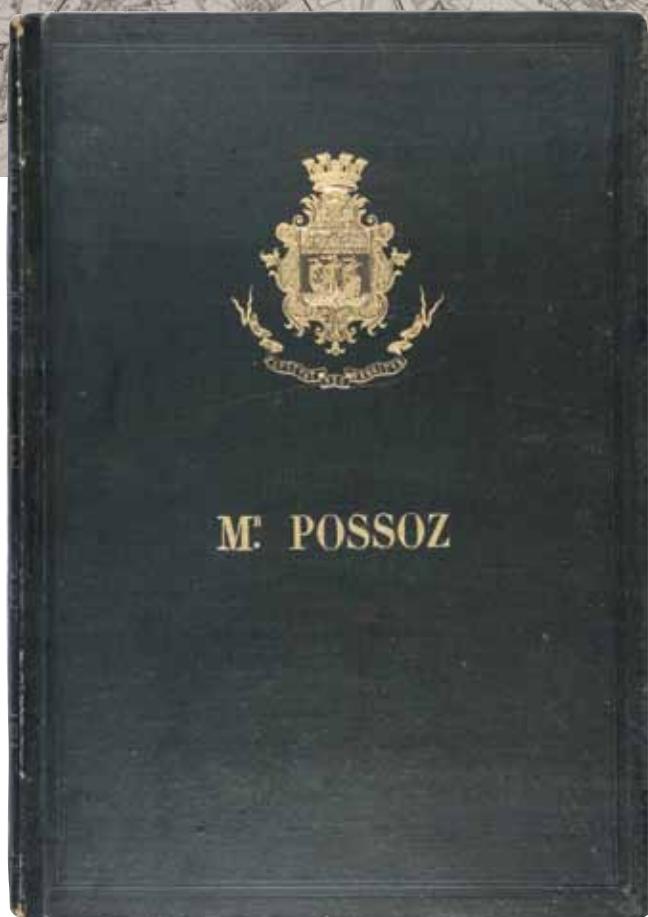
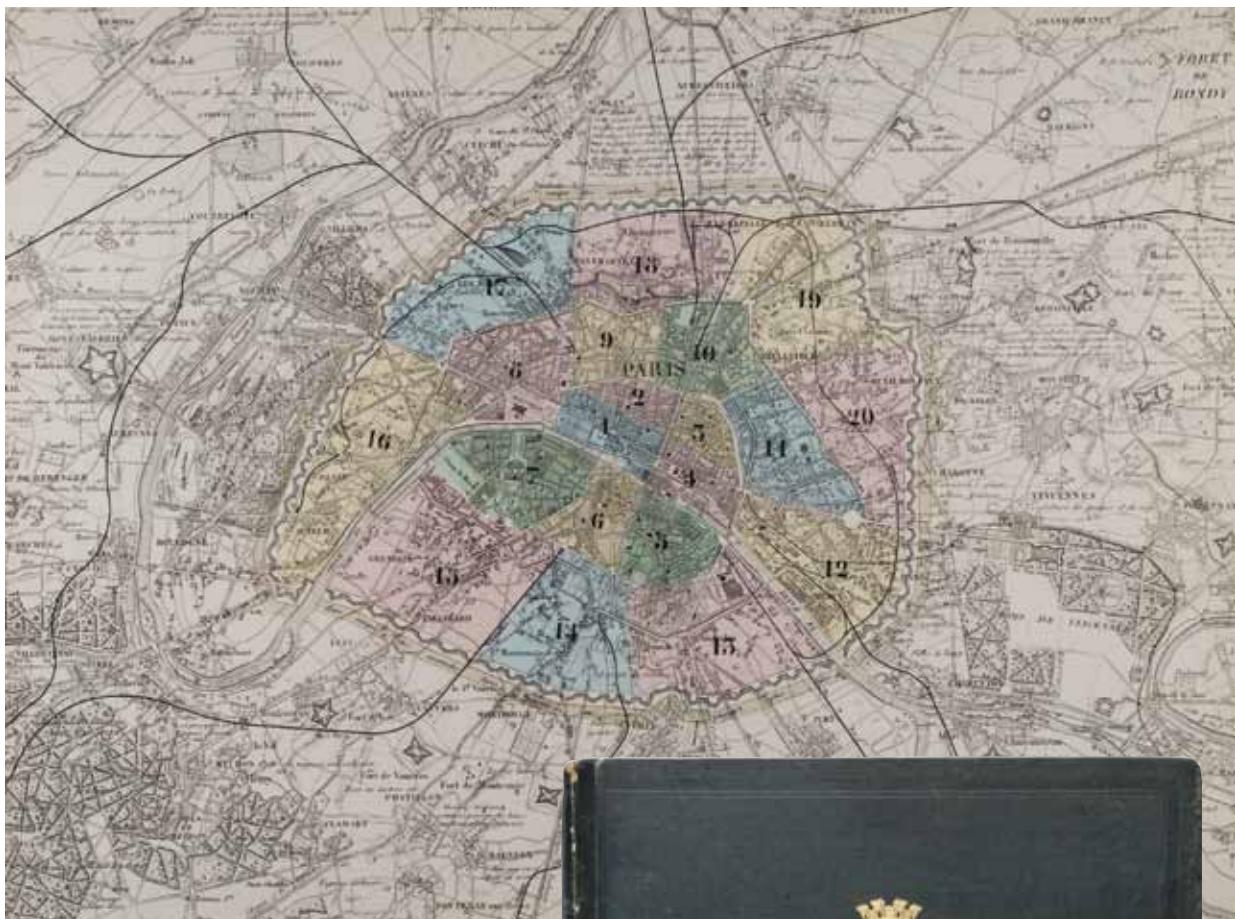
[Plan de Paris en 20 Arrondissements]

N.p., N.d. [Paris, ca. 1860]

\$2650.00

Fine copy of a color-printed atlas showing the twenty arrondissements of Paris as they were created in 1860. This copy is stamped on the cover in large gilt letters "Mr. Possoz" along with the coat of arms of the city of Paris. This was Jean-Frédéric Possoz (1797-1875). In 1834 he was elected mayor of Passy, (then a village on the western edge of Paris), a position he held until 1848 and again from 1852 to 1860, when the town of Passy constituted one of the new districts of Paris (the 13th). The new arrondissements were created by Baron Haussmann in 1860 and assigned numbers by him. Previous to this time there were 12 arrondissements. The Haussmann system called for twenty arrondissements in which the people of Passy initially found themselves in the 13th. In the custom of the time being married in the town hall of the 13th arrondissement implied 'living in sin' which was against the bourgeois morals of the mayor and the good pious folk of Passy. Possoz and the Passy townspeople, not wanting to be associated with this indignity, protested to Haussmann. He agreed to change the numbering if it were consistent. Possoz proposed a spiral system of numbering (in place of a west to east and north to south system) starting in the center of Paris, which would put the imperial buildings in the first district. This pleased Haussmann and he accepted it. Passy thus escaped the number 13 and found itself the 16th arrondissement. As a sign of reward a square in the 16th was named in honour of the victorious mayor.

Folio (15 x 10 1/2"), orig. green pebble-grain cloth, dark green roan spine (spine labelled 'Arrondis / ments / de / Paris'). As noted above the name 'Mr. Possoz' and the Paris coat of arms impressed in gilt on the cover. The first plate is double-page and shows the entire city with the 20 arrondissements numbered and printed in different colors. The remaining plates show all 20 arrondissements (many of them double-page). All printed in colors. Fine copy.



BROWSHOLME HALL
LIMITED TO 100 COPIES

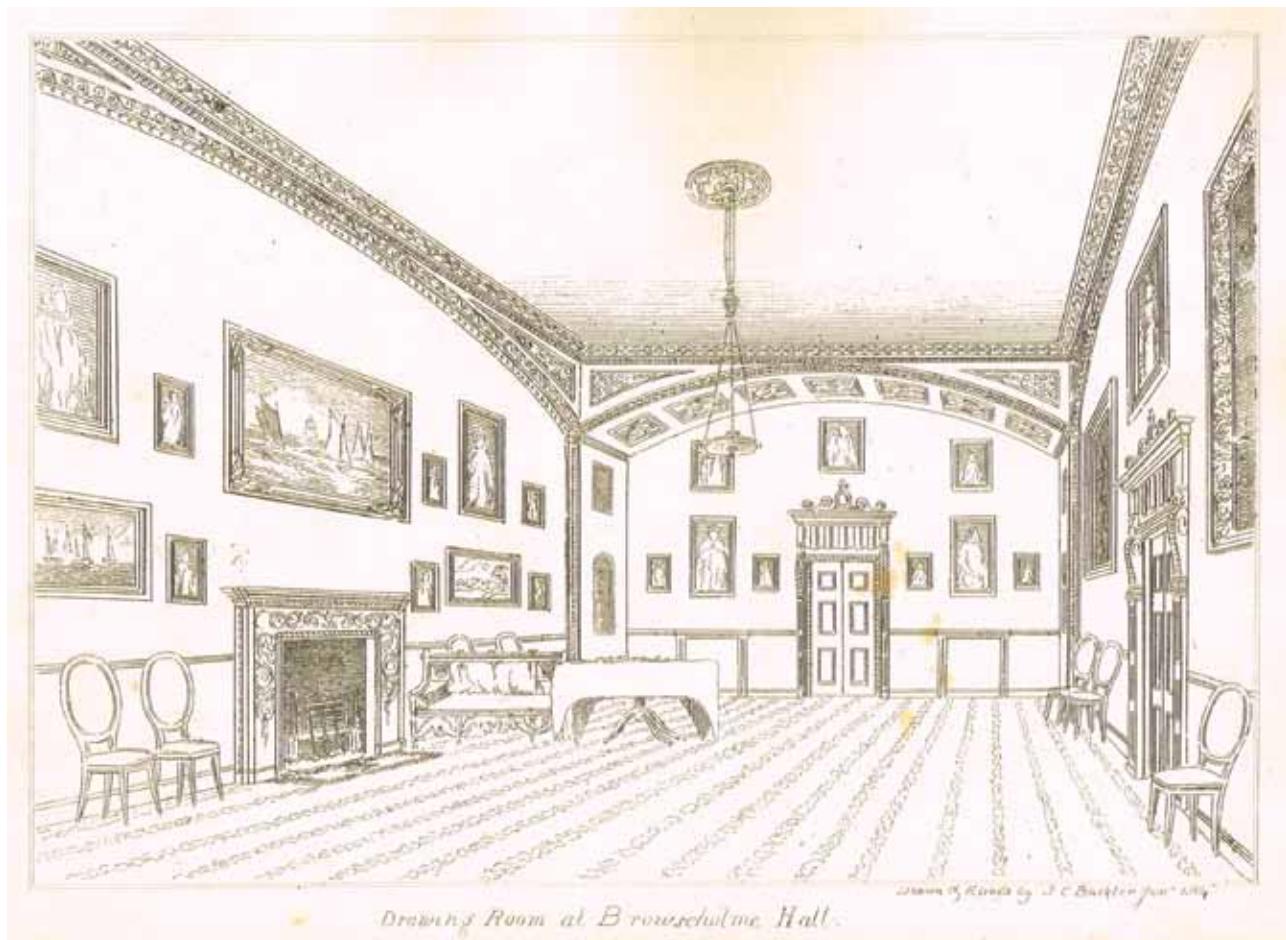
[PARKER, THOMAS LISTER]

*Description of Browsholme Hall, in the West Riding
of the County of York; and of the Parish of Waddington,
in the same county*

Also, a collection of letters from original manuscripts, in the Reigns of Charles I and II and James II. London: Printed by S. Gosnell, Little Queen Street, Holborn, Anno. Dom. MDCCCXV [1815] \$1750.00

Only edition, limited to 100 copies which the author gave away to his friends. Browsholme Hall still stands and is still in the Parker family. It was built, according to Colvin, between ca. 1605 and 1610 to the designs of the master mason John Akroyd. It is noted especially for the superimposed orders over the front entrance (clearly visible in the etched views); Colvin notes that these "found particular favour in the northern counties." The author of the present book, Thomas Lister Parker, made additions and alterations to the hall under the superintendence of Sir Jeffrey Wyattville. He also spent large sums in creating landscaped grounds and made a serious collection of antiquities, pictures, prints and drawings. He ultimately bankrupted himself and was forced to pass the estate to a cousin. Robert Goulbourne Parker repaired Browsholme in 1958 with the aid of the Historic Buildings Council and from 1957, opened the house to the public, giving personally guided tours. It is designated a Grade I listed building by English Heritage. The finely produced plates were all drawn and etched by the architect and topographical draftsman John Chessel Buckler (1793-1894) in a style harking back to the 18th century. Martin, *Privately Printed Books*, p. 223. Colvin, p. 62 and 961. Harris, *Country House Index*, p. 36, Holmes, *The Country House Described*, p. 53. OCLC locates 3 copies in USA: UNC Chapel Hill, College of Wooster, VA Hist Socy.

Lg. 4to, cont. marbled sides, polished calf spine & corners, spine gilt, hinges cracked. (ii)+130 pp with lg. fdg. genealogical chart and 20 etched plates. With the armorial bookplate of Sir Edmund Bacon.



Drawing Room at Broughshane Hall.

Drawn by R. West, Engraved by J. C. Barker, 1814.

"THE EARLIEST FORMAL BIBLIOGRAPHY OF
THE WRITINGS ON LITHOGRAPHY"

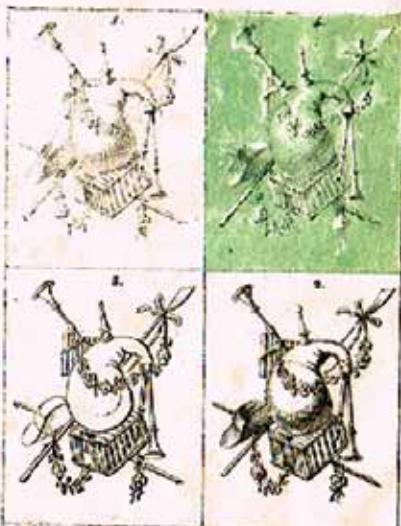
P[EIGNOT], G[ABRIEL]

Essai historique sur la lithographie

renfermant, 1. L'histoie de cette découverte; 2. une Notice bibliographique des ouvrages qui ont paru sur la Lithographie; 3. une Notice chronologuie des différens genres de gravures qui ont plus ou moins de rapport avec la Lithographie. Paris: A. A. Renouard, 1819 \$5000.00

First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*. Twyman states: "The source for many of these early notices is a bibliography compiled by the well-known French bibliophile Gabriel Peignot, as part of his own historical survey of lithography." He further states: "Peignot, in his account of the literature of lithography, even questions the validity of a statement by Thiébaut de Berneaud (*Annuaire de l'Industrie Francaise*, Paris, 1811, pp. 194-8) to the effect that lithography was introduced into France in 1802. 'Il me semble', writes Peignot, 'd'après les divers auteurs que j'ai consultés, que ce n'est qu'en 1807 que la Lithographie a été portée à Paris par M. André d'Offenbach.' (Twyman, p. 41). This title was included in the 1972 Temple University exhibition *Aloys Senefelder 1771-1834*: "The Peignot (item 57) was the earliest formal bibliography of the writings on lithography. It contained one illustration, the frontispiece, by Mairet, showing a crayon lithograph, pen lithograph, stone engraving (dessin à la pointe), and tinted lithograph." Bigmore & Wyman II, p. 150, with the note '250 copies printed.' It is scarce in the marketplace; I have owned one other copy in the past 48 years.

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



Lith. de Moiret.

ESSAI HISTORIQUE

S U R

LA LITHOGRAPHIE,

RENFERMANT,

1.^{er} L'histoire de cette découverte ; 2.^{me} une Notice bibliographique des ouvrages qui ont paru sur la Lithographie ; et 3.^{me} une Notice chronologique des différents genres de gravures qui ont plus ou moins de rapport avec la Lithographie.

PAR G. P.

PARIS.

A. A. RENOUARD, RUE SAINT-ANDRÉ-
DES-ARCS, N.^o 55.

M. DCCC XIX.

FINE COPIES IN THE ORIGINAL VELLUM
OCLC: NO COPIES IN THE USA

PINAROLO, GIACOMO

L'Antichità di Roma

con le cose piu memorabili tanto antichi, che moderne. Aggiuntevi le spiegazioni de'bassi
rilevi & iscrizione, che sono nelle Chiesi, Palazzi, e Giardini, e i diporti delle Ville fuori di essa
Città . . . terza edizioni, con l'aggiunta d'altre notizie antiche, e moderne di G. B. V. Rome: per
Gaetano Zenobij Stampatore, e intagliatore . . . a spese di Gaetano Caparanica, 1713 \$2750.00

Originally published in 1700; this is the third and best edition. Schudt points out the valuable
notes on the Baroque palaces of Rome. The plates are slightly naieve but carefully engraved;
as expected they illustrate the most famous sights of the city: Campidoglio, Campo Vaccino,
Colonna Antonina, La Rotunda (Pantheon), Piazza Navona, St. Peter's, Castel St. Angelo, etc.
etc. There were four editions: 1700, 1703, 1713 and 1725 in three volumes. Schudt 304. Rare;
OCLC locates one copy of this edition (Univ of Goettingen); no copies in the USA.

2 vols, 12mo, orig. full vellum, titles written on spine in ink. (xvi)+389 pp and (xii)+324 pp. with 28 and
15 engraved plates, mostly folding. Armorial bookplate of Hyacinthe Carrere.

L'ANTICHITA'
DI ROMA

CON LE COSE PIU MEMORABILI

Tanto antiche, che moderne.

Aggiuntevi le spiegazioni de' bassi rilievi, &
Iscrizioni, che sono nelle Chiese, Palazzi,
& Giardini, e i disporti delle Ville fuori
di essa Città, con quanto in essa
di raro si osserva.

L'origine de Fiumi Tevere, & Aniene.

Opera divisa in due Tomi

DI GIACOMO PINAROLO MILANESE.

Terza Edizione, con l'aggiunta d'altre noti-
zie antiche, e moderne di G. B. V.

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Dedicato all' Illusterrimo Signor ABATE

FRANCESCO BINI.



IN ROMA M DCCXII Per Gaetano Zenobi
Stampatore, e Intagliatore di SUA SANTITA'
Con Licenza de' Superiori.

A spese di Gaetano Capranica Librato all' In-
segna dell' Ercole tra le due Catene della
Sapienza, con Privilegio.

ONE OF A FEW HAND COLORED COPIES
RUSSELL PAGE'S COPY

REPTON, HUMPHRY

*The landscape gardening and landscape architecture
being his entire works on these subjects...*

a new edition...by J. C. Loudon. London: for the editor, 1840

\$5500.00

One of a small handful of copies issued by the publisher almost entirely (and beautifully) hand colored. A reprint of Repton's major works, the *Sketches* (1795), *Observations* (1803), *Enquiry* (1806), and *Fragments* (1816), "with an historical and scientific introduction, a systematic analysis, a biographical notice, notes, and a copious alphabetical index". Dorothy Stroud, Repton's biographer, considers this to be "the most reliable biographical material available." Many years ago, the first copy I saw of this colored edition I thought was unique, but it was in fact issued by the publisher in this form: the last sentence of the Introduction states "In the copies with the engravings coloured the colouring is a faithful imitation of that in the plates in Mr. Repton's volumes, as originally published." (p. xii). The work was originally issued at "2/6 plain and 5/6 coloured." There exists a printed prospectus for this work at the Avon County Library, Braikenridge (for reference see N. Temple, *John Nash and the village picturesque*, p. 66, note 2); I have not seen the prospectus but suspect it might indicate the size of the colored edition. I have heard it said that it was "about 30 copies." It is a very rare book (there is but one colored copy in the book auction records in the past fifty years). U.C.B.A., p. 718. Henrey 1265. Archer 278.1. This is one of my favorite books; I actually prefer it to the larger, earlier and more expensive hand-colored Reptons.

This copy has a nice provenance; it was owned and signed by the noted landscape architect Russell Page (1906-1985).

8vo, original publisher's cloth. xxxi+619+32 pp catalogue of Longmans publications and with 253 wood-engr. illus. (of which 182 are carefully and very well hand colored) and engr. portrait frontisp. The illus. on p. 31 has the overslip. Inner rear pastedown and blank rear flyleaf have been replaced. An excellent copy.

Where all the surrounding country presents the most beautiful pasture ground, instead of excluding the vast herds of cattle which enlivens the scene, I recommend that only a sufficient quantity of land round the house be enclosed, to shelter and screen the barns, stables, kitchen garden, offices, and other useful, but unpleasing, objects; and within this inclosure, though not containing more than ten or twelve acres, I propose to conduct walks through shrubberies, plantations, and small sequestered lawns, sometimes winding into rich internal scenery, and sometimes breaking out upon the most pleasing points for commanding distant prospects: at such places the pale may be sunk and concealed, while in others it will be so hid by plantation, that the twelve acres thus enclosed will appear considerably larger than the sixty acres originally intended to be surrounded by a park pale. — [See fig. 5.]



Fig. 5. Wooded mass of Banchory, with the rock base exhibited for the pale.

* RIVENHALL PLACE. The present character of Riven-

* When I had first the honour of being consulted on this subject, in 1788, the property annexed to the house consisted of little more than sixty acres: it has since been augmented, by several purchases, to so great an amount, that my plan, and indeed the house itself, are on too small a scale for the present size of the estate, which extends two miles in length from the toll-gate of Kilburn turnpike, and is therefore one of the largest landed properties within so short a distance of London.

*hall Place is evidently *gloomy* and *sequestered*, with the



[Fig. 6. Rivenhall Place, in its gloomy and sequestered state.]

appearance of being *low* and *damp*. [See fig. 6.] The interference of *art*, in former days, has, indeed, rendered the improvement and restoration of its natural beauties a work of some labour; yet, by availing ourselves of those *natural* beauties, and displacing some of the encumbrances of *art* [see fig. 7.] the character of the place may be made pic-



[Fig. 7. Another view of Rivenhall Place, showing the formal road and terrace.]

* *turesque* and *cheerful*, and the situation, which is *not really damp*, may be so managed as to lose that appearance. The first object is to remove the stables, and all the trees and

A CLASSIC IN THE LITERATURE OF AMERICAN CIVIL ENGINEERING

ROEBLING, JOHN A.

Long and short span railway bridges.

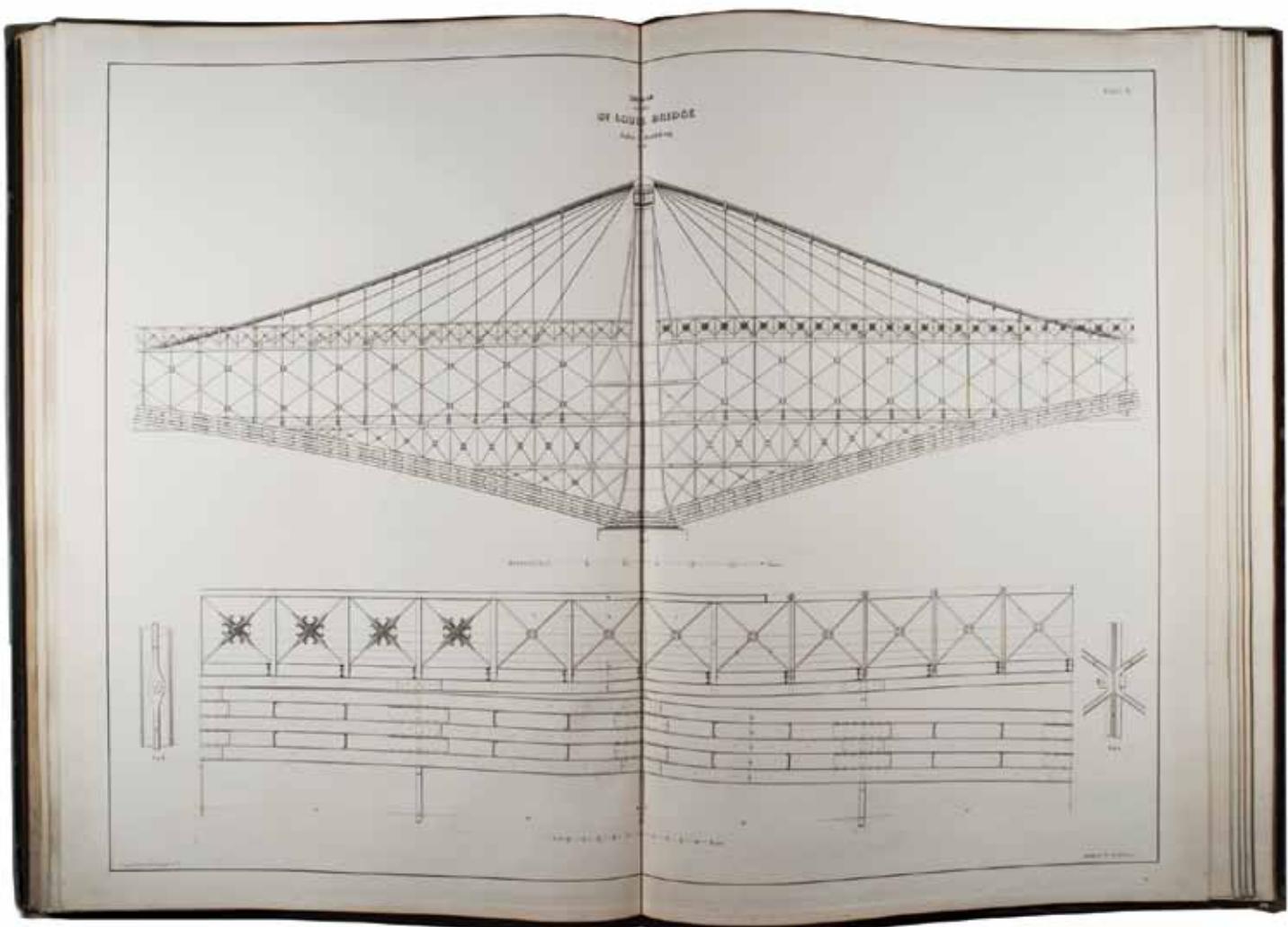
New York: D. Van Nostrand, 1869

\$6950.00

First edition of one of the great works of the literature of American civil engineering. It has been given an excellent note by Frank Newby and Julia Elton, which I quote: "John Roebling's only published work (apart from job reports), this splendid book is concerned to show the suitability of the suspension bridge for railway use, in particular a combined arch and suspension bridge system, which he calls a 'parabolic truss', demonstrating its superiority and economic advantages over lattice and tubular girders . . . The present work details his optimum design for a bridge with a central span of 500ft and two side spans each of 300ft, describing its component parts and method of construction and proving it theoretically. It also contains his designs of 1855 and later for a 'parabolic truss' bridge to carry both road and rail over the Mississippi at St. Louis, a project eventually carried out by Eads. Roebling's designs have spans of up to 800ft, which he considers to be the practical and economic limit of his bridge system. In view of his experience with the Niagara Falls bridge (completed 1855, span of 821ft), the deep deck beam of which acted as a stiffening truss, he maintains that for longer spans the pure suspension type is the most appropriate form.

Although the title refers to short-span bridges, only a small portion of the work is devoted to them. Roebling had intended the book to be the first of several volumes, but he died before these could be achieved. As it was, this book was itself published posthumously, though he had completed the manuscript and revised most of the proofs and plates before his death. Aimed at the practicing engineer and straightforwardly written, using the simplest of calculations, it demonstrates Roebling's design philosophy and his pre-occupation with stiffness and with economy of construction. With its superb series of plates it is one of the handsomest and rarest books in American civil engineering literature." – Elton 15:83. Hitchcock, *American architectural books*, 1021. Not in the American book auction records, 1975 to present. This is the first copy I have owned in 48 years.

Large folio (20 x 14"), orig. publisher's cloth, bevelled edges, title in gilt on cover, neatly rebacked. (ii)+50+(20) pp with engr. port. frontis., and 13 engr. plates (11 double-p., and 2 very lg. fdg). Barely visible old lib. blindstamp on lower margin of t.p., else fine clean copy.



"I WILL PAY A GOOD PRICE" - PHILIP HOFER
 VERY RARE AND EARLY AMERICAN SPECIMEN OF PRINTING TYPES
 THEODORE DE VINNE'S COPY

RUSSELL & CUTLER

Specimen of Printing-types, and ornaments

attached to the office of Russell & Cutler. Boston, 1806

\$15,000.00

Fine copy of a great rarity with a great provenance. It belonged to Theodore De Vinne and was sold at his auction Jan. 12, 1920. It was subsequently owned by Carl Gazley of Chicago; in the early 1950s it came to the attention of Philip Hofer. Hofer wanted very badly to buy it from Gazley and present with the book are two letters from Hofer to Gazley. On 2 April 1952 he wrote: "... It is only natural for you to want to keep it, if other people "covet" it – only natural that I – who have a special collection of early American type specimen books should want to buy it for this University to whom I am giving my books as well as my time. Can I appeal to you on these grounds? Naturally I am not asking you to be a "benefactor" when you have no obligation to me or to Harvard. I will pay a good price ..." But it was not to be; I do not know who the last owner was but it turned up last year at an auction of household goods in Pittsburgh.

Russell and Cutler sign themselves in the colophon as printers. They are mentioned in a long list of other names at the end of Annenberg's *Type Foundries of America* - these were individuals and companies 'discovered to have been connected with the trade.' It does not appear that they were type founders. But the types and ornaments shown in this specimen appear to have been cast in America and probably Boston. R & C state in their colophon "The preceding pages furnish a specimen of the Types, Plates, and other Ornaments, which have been lately added to their former stock of materials; and which for beauty and variety they trust are not excelled in this country." Shown are letters from Sixteen Line Pica Ornamented to Five Line Pica Italic; also figures, script, flowers, rules and a few images. OCLC locates two copies, Smith Coll and AAS. The entry identifies [John] Russell (1764?-1831) printer, and [James] Cutler (1774-1818) printer. Present with this copy, as noted above, are two letters from Hofer to Gazley and a letter from Herman [Cohen], of Chiswick Book Shop, to Carl Gazley, Aug 14, 1951. Finally, there is present with the book a ten page white-line blueprint of Ralph Green's "Check List of American 19th Century Type Specimen Books" (Chicago, 1951).

Small 8vo (7 x 4 1/2"), bound in 20th century cloth. T.p. and 46 leaves, printed rectos only. With printed bookplate of Theo. L. Devinne; front fly signed in pencil by Carl Gazley. Book, letters and checklist preserved in a clam-shell box with morocco label.

A

SPECIMEN

OF

PRINTING-TYPES,

AND

ORNAMENTS,

ATTACHED

TO THE OFFICE

OF

RUSSELL & CUTLER.



1806.

FIFTEEN LINES PICA.

N

SAMPLE BOOK OF SALUBRA WALLPAPERS
INCLUDES 17 SINGLE COLOR PAPERS - ARE THESE BY LE CORBUSIER?

SALUBRA CO

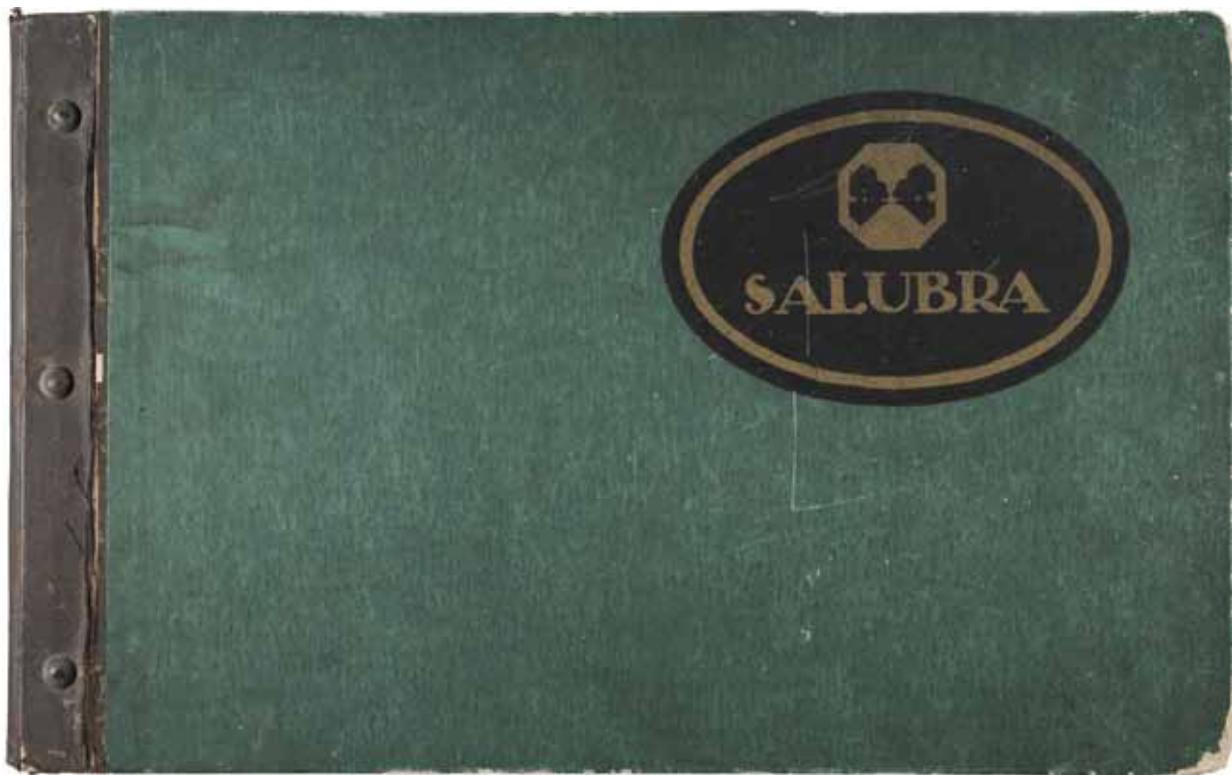
[Wallpaper Sample Book]

Counter Book no. 621. N.p., N.d., [Basel, ca. 1930s]

\$1600.00

An oblong folio with a total of 184 leaves, both full-page and half-page ('strips'). The majority of these are conventional pattern papers including floral motifs, decorative motifs and the like. But it also includes 3 full page samples of single colors and 14 half-page samples of single colors. It is well known that Le Corbusier designed a line of wallpapers for Salubra. The first series was designed in 1932. "These he called the Color Keyboard. The presentation allowed the client to choose his own colors out of the four hundred combinations possible. All the wallpapers were solid colors, and, as Le Corbusier's drawings show, they were to be used on the ceiling as well as the walls. Indeed, some ceilings might be papered in two or three plain colors, the walls remaining white. Or one or two walls might be white, with several colors used for the other walls and the ceiling. These colors were to be chosen by the client to "accord with his inner feelings." Anni Albers once remarked that Le Corbusier used textiles on walls architecturally; his drawings show that he used wall papers similarly. Le Corbusier thought of his plain colors in wall paper as oil paint in rolls, at once more convenient and more consistent than oil paint, and referred to his wallpaper as machine-prepared painting." – M. O. Hapgood, *Wallpaper and the Artist*, (1992), p. 138. Le Corbusier did a second series of papers for Salubra in 1959. Both series are illustrated in color in Jan de Heer, *The Architectonic Colour Polychromy in the Purist Architecture of Le Corbusier* (Rotterdam, 2008). If you compare the colors in the 1959 Salubra series as illustrated in de Heer, there are remarkable similarities to some of the papers on offer here. But failing any documentary proof, I leave it as a suggestion only.

Oblong folio (9 1/2 x 15 1/2") orig. dark green boards, Salubra logo on cover, 'bound' with three bolts. One page of text in English describing the washable features of Salubra papers. Each of the 184 leaves has the Salubra trade mark and reference number on verso. Hinges are cracked but strong; wallpaper samples are in excellent condition.



EDWARDIAN LONELY HEARTS CLUB
SELECT CLUB

Cupid's Messenger. Matrimonial Catalogue. "Special Edition"

C.M. Published by The Select Club, H. A. Horton, Manager, Tekonsha, Michican. N.d. [ca. 1906] \$950.00

A most unusual catalogue, "having between three and four hundred descriptions and photos of the most beautiful and attractive unmarried ladies that can be found in the world." Interested men sent the publisher one dollar for the key which contained the full name and address of every lady that is represented here. It is arranged in two sections: ladies with means and without means. The former were those "claiming to possess means or property in their own right and those who are heiresses to large amounts." The second category lists ladies "who do not claim possession of property or money. Many beautiful girls and highly cultured women are found in this class . . . school teachers, dressmakers, milliners, typewriters, domestics, farmers' daughters, clerks, young girls, old maids, widows, etc." Mr. Horton claims to have had twelve years of honest and successful business. It is easy to laugh at this, and indeed, some of the ads are amusing or even funny, but then as now, it was a serious subject. Not surprisingly, rare; not in OCLC.

8vo, orig. printed wraps. (52) pp with 349 halftones (portraits of the ladies), the majority small 'thumbnails, the remainder larger (quarter or sixth page) images. A few old light spots on cover; slight abrasion to lower blank corner of cover. But a good complete copy.

Cupid's Messenger

*Marriage is a Golden Knot
Tied by an Angel's Hand*

Matrimonial
Catalogue

"Special Edition"
C. M.



Published By
THE SELECT CLUB
H. A. HORTON, MANAGER
TEKONNSMA, MICHIGAN.

ONE OF THE FIRST & MOST IMPORTANT STEEL-ENGRAVED VIEW BOOKS
COMPLETE IN THE 42 ORIGINAL PARTS WITH WRAPPERS

SHEPHERD, THOMAS H. & JAMES ELMES

*Metropolitan Improvements;
or London in the Nineteenth Century:*

displayed in a series of engravings of the new buildings, improvements, &c. by the most eminent artists, from original drawings, taken from the objects themselves expressly for this work. London: Jones & Co., 1827-[1830] \$1500.00

A fine copy of the first edition of volume one of this standard work, notable especially as this copy is still in the original printed wrappers. "Shepherd's *Metropolitan Improvements* was much the most successful in exploiting the economic and artistic potential of the new medium [of steel-engraving]. Not only did Shepherd's drawings set new standards of topographical immediacy, but the appearance of such an original and highly topical work in shilling numbers, each containing no fewer than four 'brilliant' steel-engraved views together with a half-sheet or more of critical analysis and description by an eminent architectural author and the biographer of Wren, was dramatic proof of the capacity of steel-engraving to alter radically the economics of topographical book production." - BAL 2996 with a long and interesting note. The primary advantage of steel plates was that they could withstand print-runs three times the size of copper. For a good reference work on books in parts see: Robert H. Jackson, *Serial Publications: Essential Parts of the Nineteenth-Century Imagination* (N.Y., Grolier Club), 1996. For an interesting note on the contents of the Shepherd book see Weinreb, Cat 24, *Plans for London* (1967) no. 34.

Nineteenth century architectural books in the original parts are categorically rare. In the past 48 years I have had perhaps a dozen at most. As has often been noted the wrappers contain all sorts of useful information. Apart from the usual puffs by Jones and Co. for their other publications progressing through the press, the whole of wrapper for No. 32 is given over to a passionate appeal about the 'Distress of the Spittlefields Weavers.' For No. 37 Jones uses the upper wrapper to find an investor: 'A valuable opportunity to Booksellers - Wholesale Stationers - Paper Makers - Printers, or any persons desirous of investing capital to advantage.'

4to (12 x 9"), 42 parts each in the orig. printed wrapper, stitched; untrimmed. Engr. title, 172+8 pp. with 82 engr. plates (each containing 2 views each). Includes the map of Regent's Park. Fine set preserved in a folding-back box with morocco label.

DEDICATED, BY SPECIAL PERMISSION, TO
HIS MAJESTY.

(In about 40 Nos.
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IN THE
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DEDICATED TO A
SERIES OF VIEWS OF THE NEW BUILDINGS, IMPROVEMENTS, &c.
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HISTORICAL, TOPOGRAPHICAL, AND CRITICAL ILLUSTRATIONS.

BY JAMES ELMES, M.R.I.A. ARCHITECT,



LONDON:
PUBLISHED BY JONES AND CO., BOUTON PLACE, KINGSLAND ROAD,
AND BY JONES AND BROWNE, NEWBOND, STATIONERS, PALE COURT, AND ALL BOOK AND NEWSPAPER DEALERS.
1857.

No. 4

No. 5

20

STEINGRUBER'S ARCHITECTURAL ALPHABET

STEINGRUBER, JOHANN DAVID

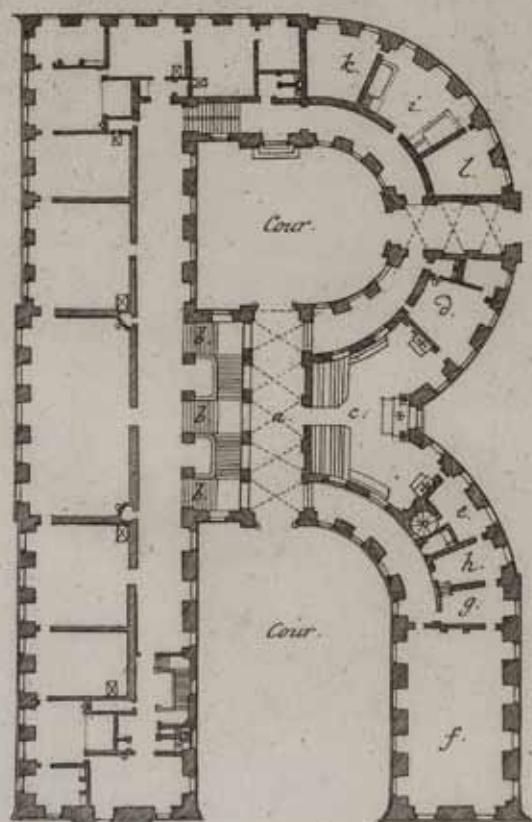
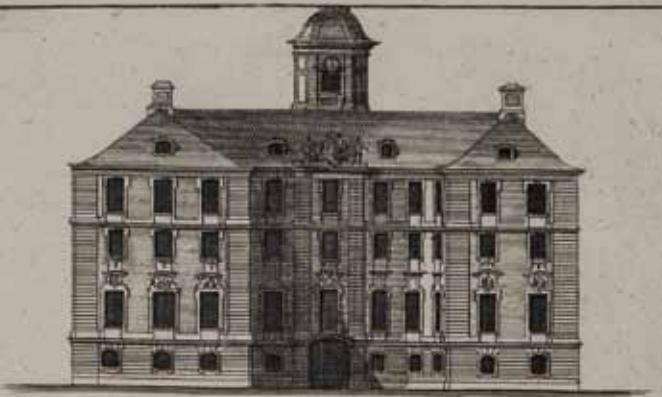
*Architeconisches Alphabet bestehend aus dreyssig Rissen
wovon jeder Buchstab nach seiner kenntlichen Anlage*

auf eine ansehnliche und geraumige Furstliche Wohnung...eingerichtet. Schwabach: Johann Gottlieb Mizler, 1773 \$7500.00

First edition of this rare and most remarkable book, a series of architectural designs in which each building has a ground plan based on a different letter of the alphabet from A to Z, not including J but with a second design for the letters A, M, Q, R and X. Together with two larger designs based on the initials of the Christian names of Steingruber's patron, the Margraf of Brandenberg-Anspach and his wife. The designs are, without exception, for grand palaces in the prevailing North German classical style. A facsimile reprint with an introduction by Berthold Wolpe, the noted authority on the history of letter forms, was published by the Merrion Press in 1975. The work is very rare; RLIN, OCLC and NUC locate only three copies: Avery, Getty and the Oak Spring Library. Berlin Catalogue 2027 (this copy was destroyed in World War II). The British Library copy was also destroyed in World War II. NOTE: This copy lacks one plate (the second design for "M"); it was lacking in 1969 as indicated by a penciled note from a former owner. It appears never to have been bound in. Priced accordingly; if complete this copy would be priced \$15,000 or more.

Folio, original paste paper sides, spine worn. Printed t.p., dedication leaf and intro. of (x) pp with engr. t.p., 31 engraved plates (of which 2 double-p), and 28 ff of letterpress. A good clean copy with no foxing or staining. Preserved in a folding clamshell box with morocco spine label.

Tab. XX.



J.D. Steingruber inv. et del.

Architectural plan

VINTAGE TATTOO 'FLASH'
TATTOO ART

A vintage pattern board of tattoo designs ('Flash'),

done by an artist named Eustis. ?New York, ca. 1928-1936

\$1300.00

Tattooing (body decoration in colored inks) has long had a small but devoted band of followers. Though tattoo patterns have been collected by museums and individuals for a long time, they are only now getting serious academic study. A landmark in this field is the exhibition "Tattoo" held at the Musée du Quai Branly in Paris (6 May 2014 to 18 October 2015). There is an accompanying catalogue, *Tattoo*, in both French and English. Anna Felicity Friedman has written one of the essays, "A Legacy of Diversity and Innovation: American Tattooing from the Revolution through the 1980s." She mentions by name some of the better known American tattooists of the early to mid twentieth century – Charlie Wagner, Percy Waters, Sailor Jerry Collins, and others. Alas, our Eustis is not mentioned but on page 122 she shows a fine halftone illustration of a tattoo parlor in Norfolk, Virginia from 1936; in the windows are shown dozens of hanging flash boards, essentially the same as we offer here.

The present example is not signed but comes from a small group of similar pieces one or two of which were signed by Eustis and one dated 1928, another 1936. The designs include ladies in kimonos (geishas?), dragons, vipers and a heart and hands. They could well have been intended for soldiers or sailors. Early tattoo ephemera is scarce in the marketplace and eagerly sought by collectors and institutions today.

Stiff board (identified as 'Bainbridge Board' on the reverse). 10 x 13" with four grommet holes for hanging. Ink and watercolor. Some slight wear to edges but in good condition.



A RARE PATTERN BOOK OF NEOCLASSICAL FUNERARY MONUMENTS

TOTTIE, CARL

*Designs for Sepulchral Monuments by Carl Tottie,
Architect and C.E.*

in XXV plates. Engraved by Henry Adlard. London: Published by the author and sold by John Weale, 1843 \$2250.00

The history of this book is erratic and complex; it is given in the BAL Catalogue, no. 3336. It was issued in parts between 1838 and 1846 with later reprints in the 1860s and 70s. The copy on offer here is compete as issued, though there were a further five plates issued in 1846. Some copies have text, some copies do not. The BAL has two copies, both imperfect. OCLC locates six copies of the 1861 edition in American libraries but no copies at all of the present 1843 edition.

The designs are severe stripped neoclassicism; they include pedestals, urns, broken columns, above ground sepulchres, obelisks, a cross, etc. They are exactly the type attacked by Francis Paget in his *Tract upon Tombstones* published in the same year. Paget was a member of the Litchfield Society for the Encouragement of Ecclesiastical Architecture; his book can be found on the internet as a "print-on-demand" for a few dollars.

Folio, 17 x 12", orig. linen sides, roan spine (hinges rubbed). T.p. and 25 engr. plates each with dust sheet. Scattered light foxing and spotting (as always with this book).

DESIGNS
FOR
SEPULCHRAL MONUMENTS.
BY
CARL TOTTIE,
ARCHITECT, & C. E.
IN
XXV PLATES.

ENGRAVED BY HENRY ADLARD.

LONDON:
MDCCLXIII.
PUBLISHED BY THE AUTHOR;
AND
SOLD BY JOHN WEALE, AT THE ARCHITECTURAL LIBRARY,
LIX, HIGH HOLBORN.

PROFUSELY ILLUSTRATED GUIDEBOOK TO MODERN ROME

[TOTTI, POMPILIO]

Ritratto di Roma Moderna,

nel quale sono effigiati Chiese, Monasterij, Hospedali, Compagnie de Secolari, Collegi, Seminarij, Palazzi, Architettture, Librarie, Musei, Pitture, Scolture, Giardini, e Ville di dentro Roma, come fuori...in questa nuova editione accresciuto, e migliorato in diuersi luoghi. Rome: Appresso Francesco Moneta, ad Instanza di Filippo de Rossi, 1645 \$2000.00

First edition of de Rossi's new edition of the Totti guide, also issued alongside the *Roma Antica* of the same year. The engravings are all taken from Totti. Illustrates and describes all the famous monuments: Castel S. Angelo, the Laocoön, Palazzo Barberini, Palazzo Farnese, the Medidi and Borghese gardens, the Roman Forum, Collegio Romano, the Pantheon, Campidoglio, Villa Aldobrandini, Villa Borghese, and on and on. The engravings are simple but full of charm. This copy is in a nice contemporary binding with the arms of the Marquis of Villeroy. Schudt 186. Fossati Bellani 694. Cicognara 3866 (edition of 1652).

8vo, full contemp. polished calf, gilt spine in 5 panels, hinges cracked but holding. Gilt stamped arms on front & rear covers of the Marquis de Villeroy. T.p. with etched vignette; engr. t.p.; 2 ff of dedication (bound in reverse order); (22 pp of index) and 525 (i.e. 529) pp with 81 engraved illus and numerous woodcut medallions. Old light water stain in inner upper quadrant but not objectionable. An appealing copy.

R I T R A T T O DI ROMA MODERNA, NEL QVALE SONO EFFIGIATI

Chiese, Monasterij, Hospedali, Compagnie de Secolari,
Collegij, Seminarij, Palazzi, Architetture, Libra-
rie, Musei, Pitture, Scolture, Giardini, e Ville
si dentro Roma, come fuori :

*Distinto in sei giornate da diuersi Autori, con le Dichiarationi
Historiche di quanto in esso si contiene.*

In questa nuoua Editione accresciuto, e miglio-
rato in diuersi luoghi.



Ex Bib. IN ROMA, Loyae
Appresso Francesco Moneta. M D C X L V.

Con Licenza de' Superiori.

Ad Instanza di Filippo de' Rossi.

TWENTY YEARS OF DIARIES OF
FRANK WAUGH, LANDSCAPE ARCHITECT

WAUGH, FRANK A. (1869-1943)

A twenty year run of Manuscript Diaries from 1923 to 1943

[Amherst, Mass], 1923-43

\$7500.00

Frank Albert Waugh was a prominent landscape architect, educator and author. He is given a good essay by Linda Flint McClelland in *Pioneers of American Landscape Design* (2000) edited by C. A. Birnbaum and R. Karson. "Waugh's teachings and writings remained rooted in the principles of naturalistic nineteenth century landscape gardening, while his practice sought modern applications in campus design, orchard management, rural improvements, road and trail design, and landscape engineering for natural areas."

The diaries are a treasure trove of information. He was a committed diarist and wrote an entry every day for the twenty years, almost until the day he died. He talks about a wide range of subjects but many of the entries have to do with his professional life and work. Just to give a sampling, here are selected quotes from January and February of 1923. Jan. 3: "I got out my material for the book on country planning." Jan. 5: "Here I got under way and cleared off two short chapters for my country planning book." Jan. 8: [He is in NYC] "In the evening I went to dinner with the American Society of Landscape Architects and gave them some pictures and talk about the national forests." Jan. 12: "A. D. Taylor spoke for the Landscape Club . . . Taylor has made a conspicuous success in landscape architecture, certainly from the business standpoint and I hope from the artistic standpoint." Jan. 19: "I was able to write a whole chapter, the one on 'the individual farm' in the country planning book." Jan. 22: "This afternoon I wrote the last page of text on my Country Planning book. Now I have to work up some illustrations, reference readings, etc." Jan. 29: "Mr. [Theodore] Wirth gave a very good talk, mainly about the Minneapolis Park System." Jan. 31: "I went to luncheon with K. E. Gillett and Fletcher Steele, landscape architect, of Boston." Feb. 1: "Met Mr. Warren Manning at the theatre." Feb. 15: "I did some writing, making a very respectable beginning on another book - one on forest recreation." March 27: "I spent considerable time studying material for my forest recreation book, but did no writing . . ." And so they go, for twenty years. The book he refers to above was *Country Planning; an Outline of Principles and Methods* (New York: Harcourt, 1924). There does not seem to exist a scholarly monograph or biography of him. These diaries will be an important key to such a study. 21 uniform vols. 8vo, orig. publisher's cloth. Each vol has 365 lined pages, one for each day of the year. Almost every page has an entry. The hand is easily legible.

TUESDAY, JANUARY 2, 1923

College broke loose, today in full force. I was interested mainly in the opening of the ten-weeks nursery school, which registers smaller than I had expected. Harry Lawrence, who is to be an instructor in this school came in for consultation, and I also had extended sessions with Lawrence, Dickenson, Jake Shaw, Fred Sears, W.W. Chenoweth, Willard French and others. During the afternoon I went down town, and in the evening Alice & I called on Mrs. Geo. Cutler, newly-wed.

WEDNESDAY, JANUARY 3, 1923

The forenoon was given to correspondence and conferences. In the afternoon I kept at home (till four o'clock) and did some writing. I got out my material for the book on Country Planning and read over the first a few chapters which I wrote nearly a year ago. I sharpened up my notes again, and after some struggle started on another chapter. It is poor management to let a job cool off like this.

TWENTY-SEVEN PIECES OF EPHEMERA FROM THE
CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

WHITE, CLARENCE H.

Clarence H. White School of Photography

[Collection of 27 pieces of printed ephemera, 1913-1941].

\$2500.00

Encouraged by the success of the Seguinland School and by his newfound freedom to act outside the shadow of Stieglitz, White founded the Clarence H. White School of Photography in 1914. White asked Max Weber to join him, along with Paul Lewis Anderson. White taught the students about photographic style and interpretation; Weber taught design, composition and art theory; and Anderson taught the technical aspects of cameras and equipment. Jane White took on the roles of administrator, bookkeeper, social director, and facilitator for her husband's daily tasks. Over the next decade the school attracted many students who went on to become notable photographers including Margaret Burke-White, Anton Bruehl, Dorothea Lange, Paul Outerbridge, Laura Gilpin, Ralph Steiner, Karl Struss, Margaret Watkins and Doris Ulmann.

A brief listing follows: 1. *Seguinland School of Photography*, ca. 1913, folded sheet; 2. *Clarence H. White School of Photography, Eighth Summer Session, 1917* (12 pp); 3. *Bulletin of the Alumni of the Clarence H. White School, 1920* (8 pp); 4. *Camera Pictures, 1924* (36 pp); 5. *Camera Pictures, 1925* (36 pp); 6. *Summer School of Photography*, ca. 1926, sheet; 7. *Clarence H. White School of Photography*, ca. 1930, card; 8. *Application for Admission . . .*, ca. 1930, sheet; 9. *Exhibition of Photographs by Students, 1931*, card; 10. *Clarence H. White School of Photography, 1933* (12 pp); 11. *Clarence H. White School of Photography, ca. 1935*, (20 pp); 12. *Clarence H. White School of Photography, ca. 1935*, folded sheet; 13. *Clarence H. White School of Photography, ca. 1936* (28 pp); 14. *Exhibition of Photographs, 1936*, card; 15. *Clarence H. White School of Photography, 1939*, folded sheet; 16. *Clarence H. White School of Photography, 1940*, folded sheet; 17. *Clarence H. White School of Photography, 1940*, card; 18. *Clarence H. White School of Photography, 1940*, card; 19. *Day and Evening Courses, ca. 1940*, card (an actual photographic print); 20. *Application for Admission . . .*, ca. 1940, sheet; 21. *Clarence H. White School of Photography; Catalogue of Courses, 1940-41* (44 pp); 22. *Clarence H. White School of Photography, 1941*, (32 pp); 23. *The Work of the Class of 1941, 1941*, card; 24. *Summary of Courses, 1941, 1941*, folded sheet; 25. *Clarence H. White School of Photography, 1941*, sheet; 26. *Bulletin of the Clarence H. White School Alumni Association, July 1941*, folded sheet; 27. *Bulletin of the Clarence H. White School Alumni Assn, Nov. 1941*, sheet.

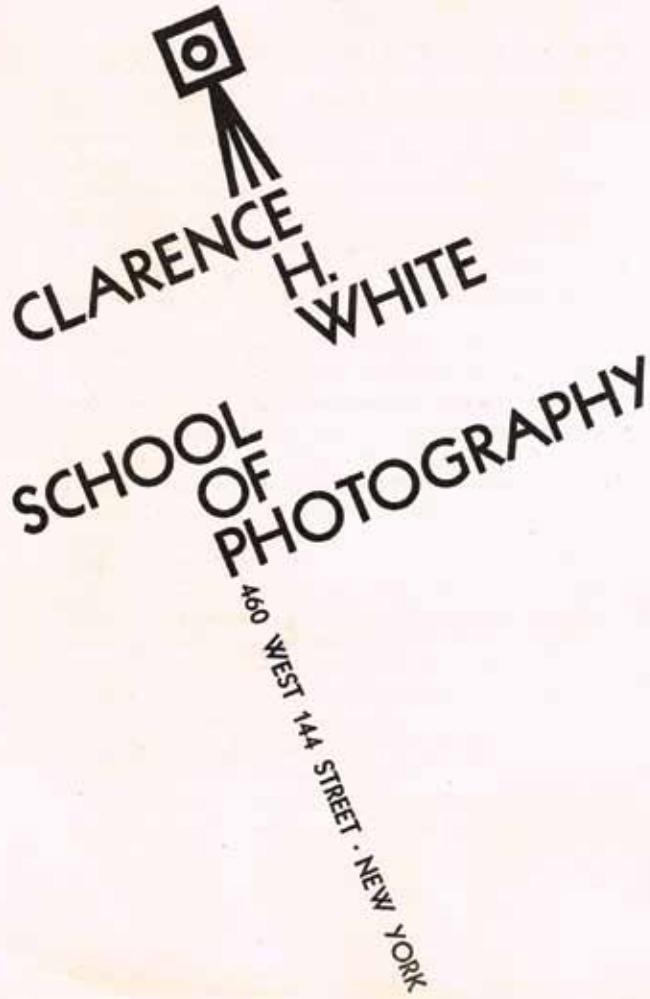
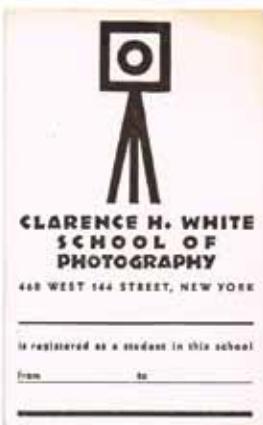
A fuller list with more details can be sent on request.

DAY & EVENING COURSES

COLOR
COMMERCIAL
MOTION PICTURE
PHOTO-JOURNALISM

THE CLARENCE H. WHITE
SCHOOL OF PHOTOGRAPHY

32 WEST 74 STREET • NEW YORK • TRAFALGAR 4-2814



EXHIBITION OF PHOTOGRAPHS

FRIDAY EVENING MAY 15 • 1936 • AT 8:30 O'CLOCK

460 WEST 144TH STREET • NEW YORK CITY

BY THE STUDENTS OF

THE CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

AN EARLY USE OF PLATINOTYPE BY THE INVENTOR OF THE PROCESS

WILLIS, [WILLIAM]

Willis's Pencilling in Warwickshire

N.p. [?London], 1881

\$1500.00

First and only edition of a rare and intriguing book; it might be one of the first books to use the process of platinotype. Instead of a title page (there never was one) it opens with the following hand-written statement: "The Pictures in this Book are Photographic reproductions of Drawings printed in Platinotype and subsequently retouched with crayon by the Artist. The original drawings were executed with black lead and chalk pencils in the years 1879-80 by W. Willis. Bromley, Kent, June, 1881." Platinotype is a photographic process using a finely precipitated platinum salt and an iron salt in the sensitizing solution to produce prints in platinum black. Mike Ware describes Willis's invention in his site *Alternative Photography*: "Despite the best endeavors of the founders of photography in the 1840s nearly fifty years were to elapse before a viable platinum printing process was established by William Willis (1841-1923) who had himself devoted twenty years' research to perfecting it." http://mikeware.co.uk/mikeware/Eighth_Metal.html. Willis produced three "Pencillings" books: the present one, "Warwickshire" dated June, 1881; "Wales" dated July 1881 and "Kent" for which I do not have the date. They are all very rare; the title on offer here is not in OCLC. Of the "Wales" title they locate one copy, Princeton (I sold them that copy). Of the "Kent" title they locate one copy, Vancouver Pub. Lib. Platinotype was used in the late 19th century by art photographers, the most notable of whom was Peter Henry Emerson. It was a very expensive process.

Oblong 8vo (6 x 8 1/2"), orig. pebble grain cloth, polished black roan spine and corners; spine with four gilt lines, hinges cracked but holding. Title in gilt on cover; all edges gilt. 20 stiff card leaves bound on stubs with 38 mounted platinotypes (2 1/4 x 3 1/2"). First leaf is the MS (or litho?) text, quoted above.

WILLIS'S PENCILLINGS
IN
WARWICKSHIRE.



A Stately Park

WITH THE RARE SECOND VOLUME

WOODWARD, GEORGE E. & EDWARD G. THOMPSON

Woodward's National Architect

(WITH)

Woodward's National Architect. Volume II

New York: Geo. E. Woodward, [1869]; New York: The American News Co., [1877] \$1500.00

A rare set of both volumes in the original decorated cloth publisher's bindings. The second volume is very rare and contains the extra added lithographic title page, not present in all copies. The first volume contains designs in the full blown stick style for cottages, houses, an ice house, boat and bath house, schoolhouse, stable, French villa, church, etc. The second volume includes unusual plans of city row houses and "block buildings;" also a very interesting section of patterns for mantels, balusters, windows, iron work etc., all very much in the manner of the earlier English pattern books of the 18th century, even including a design for a chinoiserie boat landing. Both copies have been recased in matching green buckram, but retain the original publishers' gilt blocked covers and spines. Internally they are clean and bright. Hitchcock 1436 and 1438. OCLC locates but three copies of the second volume: Harvard, NYPL, & Carnegie Lib., Pittsburgh.

2 vols, 4to. (1). Original dec. cloth. viii+46 pp with 108 litho plates. (2). Litho t.p., 2 ff (t.p. & list of plates), (16) ff of letterpress and 100 litho plates printed in brown ink. First four leaves of vol I have a small old burn mark in upper left blank margin. Both vols recased but retain orig. covers and spines. Both vols in glassine dust wrappers.

Woodward's
NATIONAL
Architect.

VOLUME ONE.

Woodward's
NATIONAL
Architect.

VOLUME TWO

THE FIRST CRITICAL REVIEW OF WRIGHT'S WORK

(WRIGHT, FRANK LLOYD) · SPENCER, ROBERT C. JR.

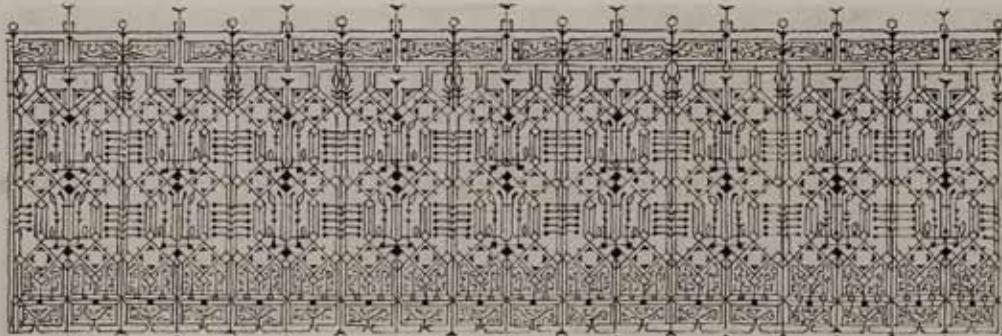
The work of Frank Lloyd Wright.

The Architectural Review, Boston: Bates & Guild, [vol VII, no. 6], June, 1900 \$1750.00

This is a famous essay, and was collected in H. Allan Brooks's *Writings on Wright* (1981): "Written at the close of the nineteenth century, this perceptive analysis not only summarizes but seems to predict the course of Wright's career. It is hard to believe that the fully mature, post 1900, prairie house did not exist. Equally unexpected is Spencer's sensitive treatment of Wright's Froebel kindergarten training and its impact on his work. Spencer and Wright, with other Prairie School architects, shared office space at Steinway Hall. Thus Wright probably furnished some of these ideas. When published by *Architectural Review* in 1900 (and reprinted as a booklet in 1964) nearly eighty small illustrations enriched an equally generous text here [i.e. in Brooks's book] much reduced in length." Sweeney 41: "The first critical review of Wright's work written during his seven years of independent practice." Rare.

Folio, recent full linen, paper label on upper cover, by Green Dragon Bindery. 6 leaves (12 pp., pages 61-72) mounted on stubs and sewn. With about 70 (Brooks says 80) small text illus.

The Architectural Review.



The Work of Frank Lloyd Wright.

By ROBERT C. SPENCER, JR.

THE last year of the century finds the majority of our prominent and successful architects still busily engaged in the transplanting of exotics. From every fashionable foreign source the outward forms of the various styles and periods are being "adapted," plagiarized or caricatured according to the calibre and taste of the individual designer.

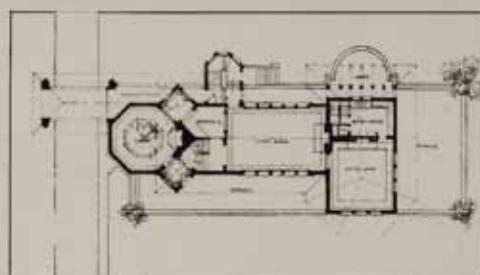
From New York to San Francisco the photographer and the

have made architecture pay and can well afford to ride. Others, full of the strength of youth, still affecting the beard and the slang of the ateliers, do not yet realize that they are riding. On the contrary, some of them imagine that they are marching in architectural seven-league boots. A younger man who has scorned this easy and popular route, swinging easily along amid the beauties of the forests and flower-sown prairies of his own country, has shown a more intelligent grasp of what architecture means



publisher have placed the "historic styles" at the disposal of the humblest draughtsmen, who may, by the exercise of due care and patience in their use, very fairly reproduce them, *ad libitum, ad mensuram*. In the midst of a nervous, hurried, commerce-driven community, which hurries and drives him in turn, the architect finds, by way of his well filled library, a short line to practical results which seem, for the time being at least, to satisfy the public. This short line is rather uninteresting and monotonous, and the architect who continually travels thereon grows feeble and rheumatic in his legs for lack of good healthy exercise; but he meets so many well dressed, scholarly men travelling that way, that he becomes loth to try other routes and less keen for results above and beyond the present public demand. Some of his fellow travellers may never walk again without crutches, but they

NOTE.—A list of the illustrations in the text of this article is given at the end, on page 21.



Copyright, 1900, by Peter & Gold Company

WITH 520 MOUNTED ORIGINAL SPECIMENS OF COLORED PAPERS

OCLC: NO COPY IN USA

ZIRM, ANTON

*Der Papierfarber. Farben des Papierstoffs Hilfs- und Handbuch
fur Fabriksleiter,*

angehende Werkfuhrer, Aufseher, Maschinenfuhrer Hollandermuller, uberhaupt fur solche,
welche mit Papierfarben zu ten haben. Mit 520 Proben im Stoff gefarbter Papiere. Zweite
vollstandig umgearbeitete Auflage. Breslau: Technische Verlags- und Versandbuchhandlung,
1913

\$1850.00

Originally published in 1904. The work is very rare; OCLC locates one copy of the first edition,
and three copies of the present second edition, all in German libraries. No copies in USA. Not
in the Internationale Bibliographie zur Papiergeschichte (IBP). The author is identified on the
title page as "Papiermacher und Spezialist de Papierfarberei. The mounted paper samples are
large (1" by 2 1/2"); each is numbered and the recipe for the color is given. The edition must
have been very small as each and every one of these samples was mounted by hand. I have had
numerous other books on the making of colored papers; none had nearly as many samples as
this.

Lg. octavo, orig. publisher's cloth, titled in gilt and spine. 167+(1) pp. with 520 mounted colored paper
samples. Inner front hinge cracked but holding; else a fine copy. Old bookplate on front pastedown.

Erläuterung von 250 kg Papier trocken gelöst.



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60 g Baumwollschurzsch.
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Muster Nr. 130
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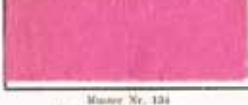
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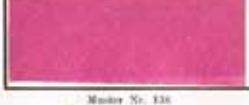
Muster Nr. 134
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20 g Salvarsin T extra.
30 g Papierbeschichtsch. P.



Muster Nr. 135
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20 g Pulverfuchsins A.



Muster Nr. 136
200 g Elobandin R.
200 g Salvarsin T extra.



Muster Nr. 137
200 g Elobandin R.
200 g Salvarsin T extra.
30 g Pulverfuchsins A.



Muster Nr. 138
200 g Elobandin R.
200 g Salvarsin T extra.
150 g Papierbeschichtsch. P.
30 g Pulverfuchsins A.



Muster Nr. 139
200 g Elobandin R.
100 g Baumwollschurzsch. P.

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