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Catalogue 170 CHARLES WOOD  
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Rare Books & Manuscripts · New & Recent  
Acquisitions

Charles B. Wood III, Inc. · Antiquarian Booksellers  
Cambridge



## Selected Subject Index

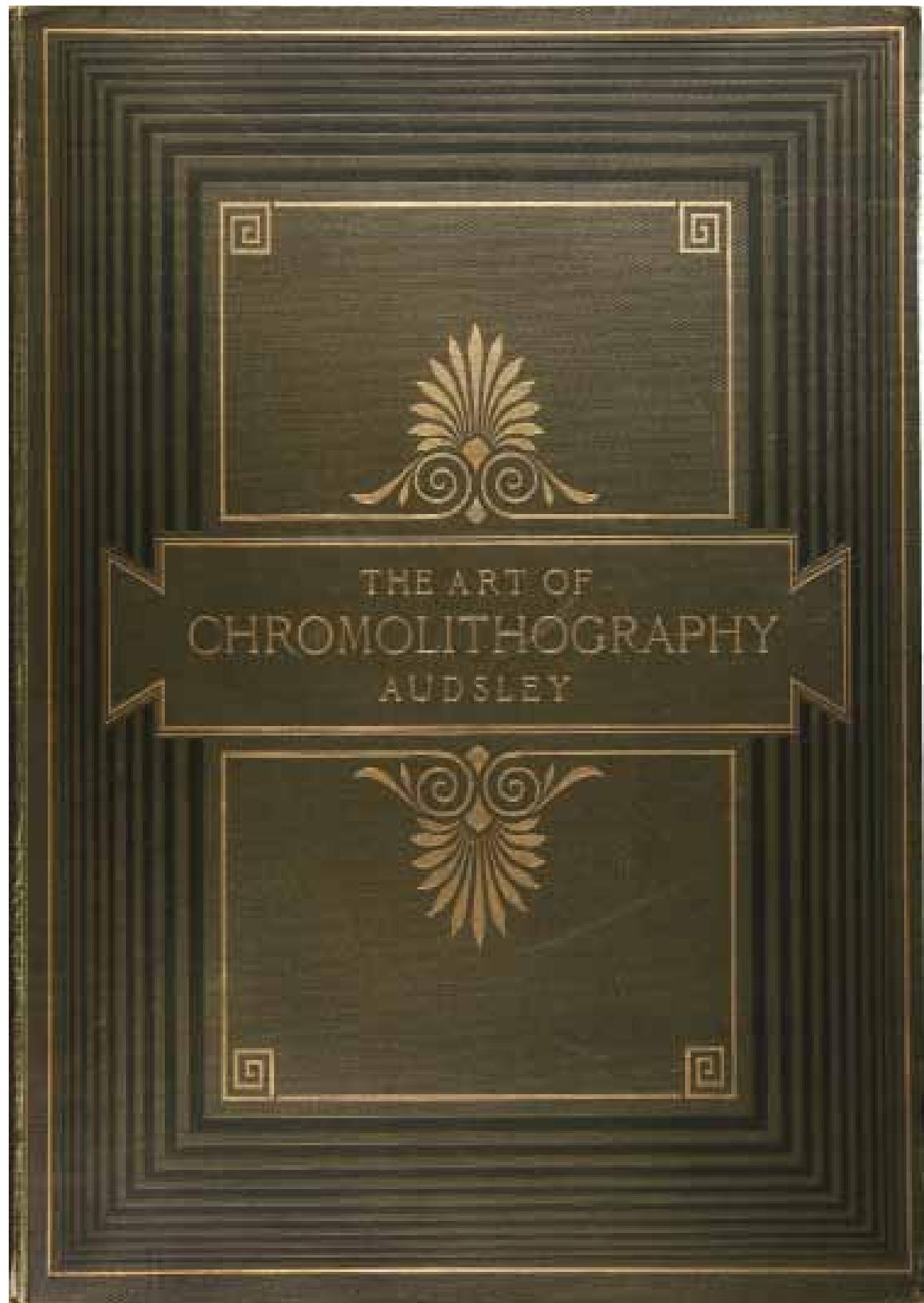
American Imprints: 6, 9, 10, 30, 33, 35, 41, 59, 70  
Architecture: 6, 9, 10, 11, 13, 18, 19, 21, 29, 30, 33, 35, 43, 47, 49, 50, 51, 52, 61, 62, 65, 67, 69, 70, 78  
Archive: 71  
Art Nouveau: 55  
Atlas: 57  
Bookbinding (Exemplars): 38, 76  
Chromolithography & Color Printing: 1, 2, 5, 7, 16, 22, 23, 24, 25, 46, 69  
Color Theory: 16  
Cyanotypes: 65  
Fairs & Expositions: 13, 14, 28, 31, 54, 55, 56, 76, 76  
Ironwork: 40, 74  
Lamps & Lighting: 80  
Landscape History: 44, 48, 53, 63  
Libraries: 36  
Lithography: 39, 60  
Manuscripts: 32, 64  
Map: 22  
Mexico: 66, 72  
Natural Illustration: 34  
Nature Printing: 3  
Watercolors: 43  
Ornament: 12, 18, 19, 23, 58  
Pattern Books: 24, 73, 74, 79  
Photography: 3, 13, 14, 15, 17, 26, 27, 41, 45, 47, 53, 54, 59, 60, 66, 68, 72, 79  
Portable Buildings: 10, 81  
Price Books: 9, 32, 61  
Printing History: 25, 39  
Rome: 8  
Science: 4, 20  
Textile Design: 37  
Trade Catalogues: 10, 45, 77, 81  
Wallpaper: 42  
Western Americana: 10, 15  
Women: 49

AUDSLEY, GEORGE ASHDOWN

**The art of chromolithography.** *Popularly explained and illustrated by forty-four plates showing separate impressions of all the stones employed: and all the progressive printings in combination, from the first colour to the finished picture.* London: Sampson, Low, Marston, Searle & Rivington, 1883 \$3800.00

First edition. The finest copy I have ever seen of this stunning book. It is a grand folio in the original gilt decorated cloth binding undoubtedly designed by the author. As would be expected it is given much attention by Michael Twyman in his *A history of chromolithography*: "Yet none of these sets of published proofs (he lists a number of others) had anything like the impact of those in Audsley's folio volume *The art of chromolithography*. This undertaking surpassed all previously published demonstrations of the chromolithographic process in scale and quality, and also in the number of workings involved. The substance of the book is the number of 'progressive printings' referred to in its title, though it also includes a detailed sixteen page account of the making of the chromolithograph it featured. Despite its claim to explain chromolithography in a popular manner, it seems to have been addressed to the specialist rather than the general reader and probably required some background knowledge of lithography to be fully understood." - p. 599; and figs 513a-d. Bridson and Wakeman comment that the most spectacular work [to demonstrate the process] was that by Audsley "which took the form of a great album of successive colour separations and progressive combinations of tints culminating in a suitably impressive chromo-lithographic picture." The printing was done by Lemercier of Paris and shows how a single plate from Audsley's *Ornamental arts of Japan* was produced; the process was complicated and elaborate and that is well shown here. Bridson/Wakeman D105 and p. 139. Friedman, *Color printing in England*, no. 169. Levis, *Bib of engraving*, p. 173: "A beautiful specimen of lithographic printing in gold and colors. The text is well written and instructive."

¶ Large folio, orig. gilt decorated and printed cloth, a beautiful binding surely designed by the author. (vi)+24 pp with 44 plates by Lemercier & Co. and with one wood-engr text illus. Title page in red and black; with all the original dust sheets. Preserved in a clear mylar dust jacket.



**2** IN THE ORIGINAL PARTS

AUDSLEY, GEORGE ASHDOWN & MAURICE ASHDOWN

**The practical decorator and ornamentist for the use of architects, practical painters, decorators, and designers, containing one hundred plates in colours and gold, with descriptive notices and an introductory essay on artistic and practical decoration.** Glasgow: Blackie & Son, 1892 \$3000.00

First edition of this wonderful book, a rare set in the original fifteen parts in printed wrappers. It is a triumph of color printing - the plates were printed by Firmin-Didot of Paris. Quite aside from its simple and elegant visual appeal, with all the plates in bold flat colors, many with gold, the book has great value to the historian of decoration and to the restorationist; the plates include moulding enrichments, bands or borders, corner ornaments, ornaments for ceilings, panel ornamentation, coffer designs, spandrel designs, frieze or cresting, wall patterns, etc.

Though all the ornament is stylized, it is inspired by various sources: Greek, Neo-Grec, Japanese, Mediaeval, Conventional Floral, Renaissance, etc. Michael Twyman devotes a long chapter to "Mass Markets and Masterworks" which includes discussion of several of Audsley's books including the present one (*A history of chromolithography*, pp. 231-2). Friedman, *Color printing*, no. 189. McLean, *Victorian Book Design*, p. 134. Wakeman, *Guide to 19th cent. col. printers*, p. 12.

¶ Folio, 15 parts in printed wrappers with flaps. (ix)+(2)+9-36 pp with 5 illustrations, 2 diagram plates A and B and 100 chromo litho plates numbered 1-100 each with leaf of text. Loosely laid into the final part (15) of this copy is a small printed slip from Blackie & Son giving directions for the binding (elastic [gutta percha] recommended over sewing which would damage the plates). The survival rate for this slip would have been minuscule. Occas. short tears in the part wrappers else a very fine clean set.



AUER, ALOIS

Der Polygraphische Apparat oder die verschiedenen Kunstfacher  
der k.k. Hof-und Staatsdruckerei zu Wien. Vienna: K.k. Hof und Staatsdruckerei,

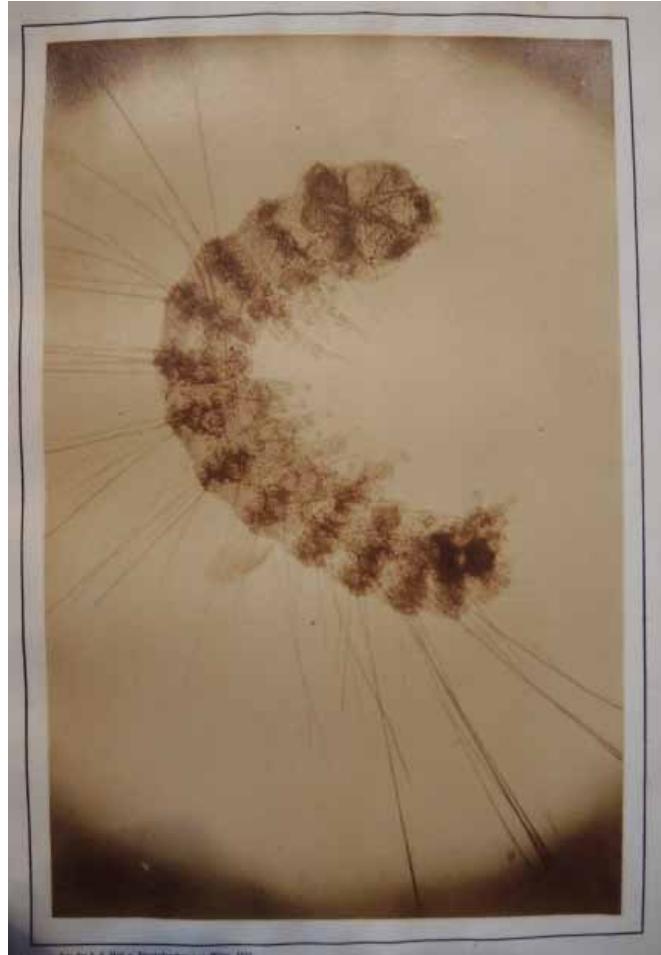
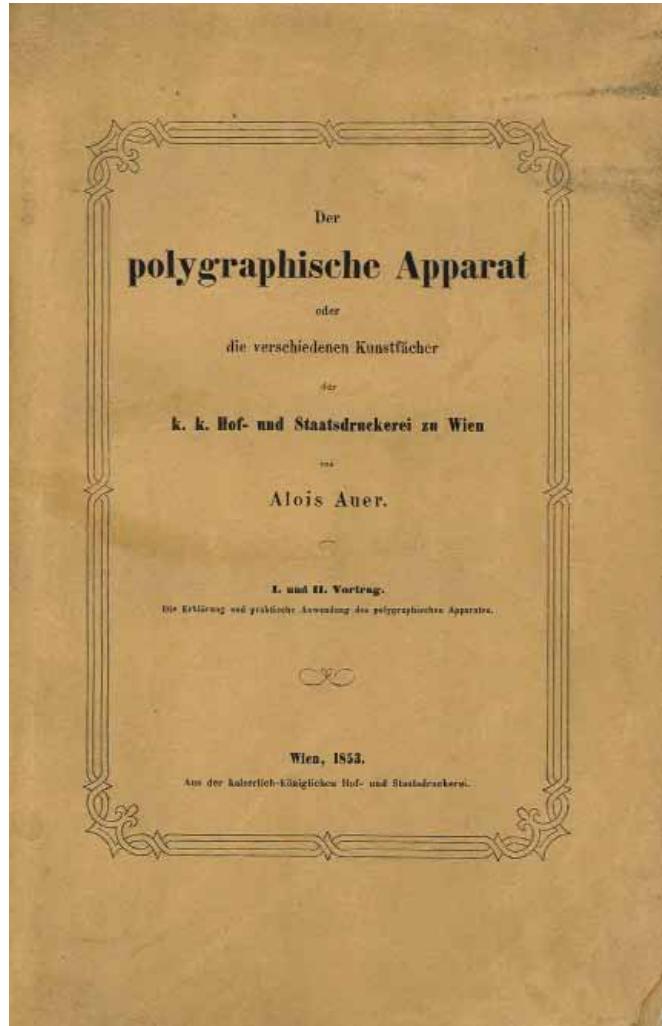
1853

\$4500.00

First edition, a fine large untrimmed copy in the original wrappers. A fascinating book, primarily of interest as a collection of specimen plates demonstrating every method of illustration then in use at the State Printing House in Vienna. This book was published a year before Auer's *Discovery of the Natural Printing process* where Auer gives an account of nature printing. The present work includes a mounted photograph (a view of St. Stephen's Cathedral) and a microphotograph (an insect). These photos qualify the work for inclusion in *The Truthful Lens* (n. 6) where it is stated that "this is one of the earliest photographically illustrated Austrian books." It is also within a year or two of the earliest published photomicrographs. The other plates demonstrate various types of chemical processes and eight nature printed samples of leaves, plants, lace and sections of mineral faces; these are discussed in Wakeman's *Victorian book illustration: the technical revolution*, p. 61. Further specimen plates demonstrate printing for the blind, glass engraving, galvanography, rule engraving, medal engraving, etc. Auer claims to have discovered the process of nature printing rather than the Englishman Henry Bradbury but a study by Dr. P. N. Heilmann (*Journal fur Druckgeschichte* I, 1988) shows this was not the case. Bigmore and Wyman I, p. 23. Bridson/Wakeman A86. Roosens/Salu 524. At the Great Exhibition of 1851 the only medal that was awarded in the field of new applications of typography went to the Imperial Government Printing Office at Vienna; this was largely due to the work of Alois Auer. For a long and interesting discussion see R. Cave & G. Wakeman, *Typographia Naturalis* (1967), pp. 19 and ff.

Auer's book is widely held in libraries but is rare in the marketplace; this is only the third copy I have had in the past 49 years.

¶ 8vo, orig. printed wrappers, untrimmed and unopened. 52+(iv) with engr. dec. title page and 28 specimen plates (of which 2 fdg). A really nice copy.



BARLOW, PETER

**An essay on the strength and stress of timber,** *founded upon experiments performed at the Royal Military Academy . . . also an appendix, on the strength of iron, and other materials.* London: J. Taylor, 1817 \$2500.00

First edition, of very considerable rarity in the marketplace. OCLC locates 17 copies of this edition in American libraries but they mostly must have gotten there in the 19th century. There are no copies in the book auction records 1975 to the present; this is only the second copy I have had in 48 years, Jonathan Hill tells me he has never had a copy and Julia Etlon calls it "exceptionally rare." Thomas Jefferson had, or at least ordered, the second edition of 1818, but, as O'Neal states: "there is no record of the library's having acquired any edition in Jefferson's lifetime."

"This was the work that established Barlow's reputation. Todhunter notes that though the first edition appeared in 1817, he was unable to examine a copy. The earliest edition he could locate was the third edition of 1826 [this was the edition in *Bibliotheca Mechanica*] . . ." The book does not add anything to the theory of strength of materials, but it contains descriptions of many experiments that were made in the first half of the nineteenth century and which are of historical interest. Thus we find a report on the tests made on iron wires by Barlow for Telford, who was then planning the construction of the Runcorn suspension bridge. The author's experiments with iron rails of different shapes are also very interesting" - *Bibliotheca Mechanica* p. 23.

This was indeed the first major British work on the strength of materials. It became the standard work for engineers for over half a century, going into six more editions, each one expanded, corrected, and enlarged to keep pace with new findings. Skempton, *British civil engineering literature*, no. 60. This copy is bound with two other similar works: Thomas Tredgold, *A practical treatise on Rail-roads and Carriages* (1825) and John Banks, *A treatise on Mills*, 2nd ed. (1815).

¶ 3 vols in one. 8vo, orig. polished calf, black lettering piece, spine with gilt lines, hinges just starting but a fine copy. Tredgold: (xii)+184 pp with 4 fdg. engr plates. Banks: (vii)+172+(iv) pp with 3 fdg. engr plates; Barlow: (xvi)+258 pp with 6 fdg engr plates. Signed twice "WmWood." Fine copies.

AN  
**E S S A Y** *W. Barlow*  
ON THE.  
**STRENGTH AND STRESS OF TIMBER,**  
FOUNDED UPON  
**EXPERIMENTS**  
PERFORMED AT THE  
**ROYAL MILITARY ACADEMY,**  
ON SPECIMENS SELECTED FROM THE ROYAL ARSENAL, AND  
HIS MAJESTY'S DOCK-YARD, WOOLWICH:  
PRECEDED BY  
AN HISTORICAL REVIEW  
OF FORMER  
THEORIES AND EXPERIMENTS,  
WITH  
NUMEROUS TABLES AND PLATES.  
—  
ALSO  
**AN APPENDIX,**  
ON THE  
**STRENGTH OF IRON, AND OTHER MATERIALS.**

BY PETER BARLOW,  
OF THE ROYAL MILITARY ACADEMY.

*LONDON:*  
PRINTED FOR J. TAYLOR, AT THE ARCHITECTURAL LIBRARY,  
No. 39, HIGH HOLBORN.

1817.

5

"AUDACIOUS CHROMOLITHOGRAPHY" – Michael Twyman  
A LANDMARK IN COLOR PRINTING

BARTH, JOHANNE AUGUSTO

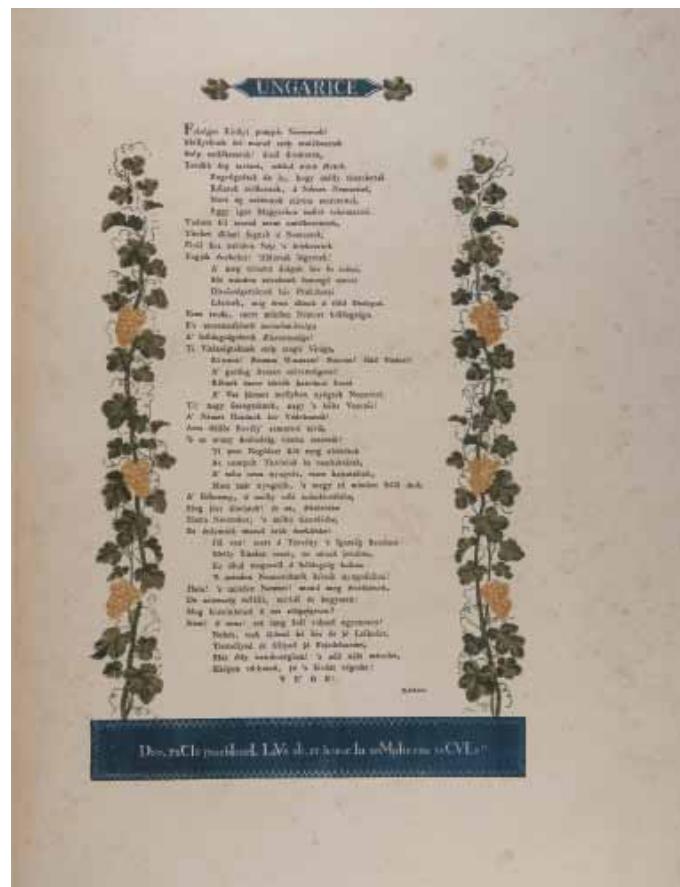
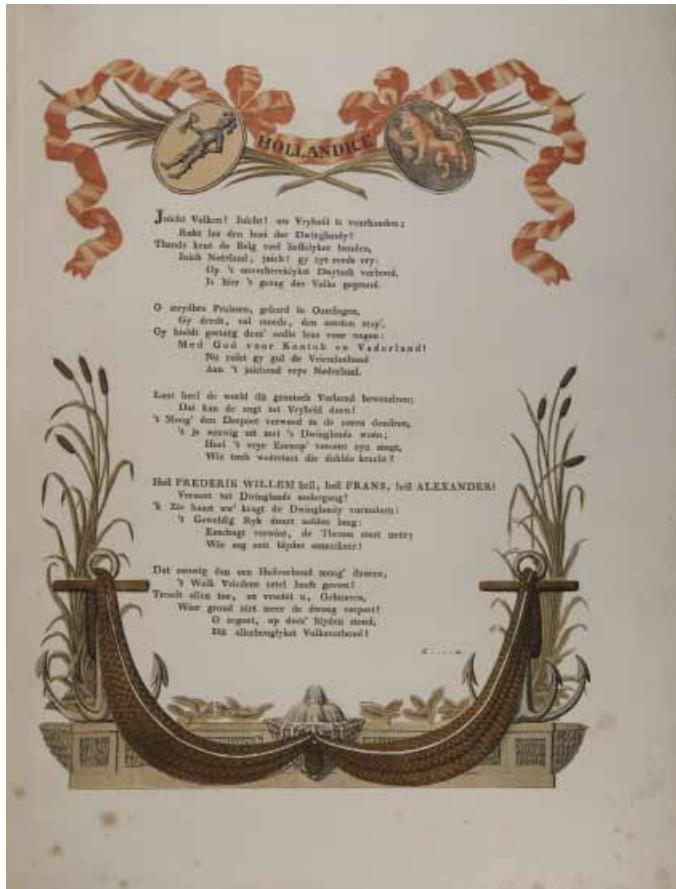
Pacis annis MDCCCXIV et MDCCCXV foederatis armis restitutae  
Monumentum . . . [Breslau]: Barth, 1818

\$11,000.00

A remarkable book, this is considered by many historians to be the first book to employ true chromolithography, in which a number of stones were used to print pictures in many colors. J. A. Barth, a printer of Breslau, had issued lithographed illustrations colored by hand as early as 1811. The first edition of his *Pacis Monumentum*, a folio collection of poems in more than one hundred languages celebrating the Holy Alliance of 1815 following the defeat of Napoleon, was published in 1816 with hand-colored ornamental borders printed from wood and metal. For the second edition of 1818 the hand-colored borders were replaced with lithographed designs printed in up to six colors. This edition has been given extensive notice by Michael Twyman: "Bearing in mind the state of lithography at the time, the resulting chromolithography can be considered comparable in its audacity to William Savage's relief printing in colour for *Practical hints on decorative printing* (London, 1822), work on which began - coincidentally - in 1818. The carefully chosen colours of the second edition of Barth's book accord perfectly with its delightfully inventive and sometimes bizarre decoration, and the expense of the whole production could only have been justified as a means of publicizing his press." - *A history of chromolithography*, p. 79. Twyman goes on to say that "the number of plates varies from copy to copy and it is not clear what constitutes a complete set . . . Very few copies appear to have survived in perfect condition (foxing is common, perhaps because the sheets had to be damped and passed through the press several times)." I have owned two other copies of this book; both were browned and foxed and I had both of them washed. The present copy has been rebacked and has a few marginal paper repairs but it has not, to the best of my knowledge, been washed. It is much the best of the three copies I have owned.

It is widely discussed in the literature: J. Friedman, *Color printing in England*, no. 117. Burch, *Colour printing and colour printers*, pp. 175-177. Bamber Gascoigne, *Milestones in colour printing 1457-1859*, pp. 23-25; pl 9. J. Last, *The color explosion*, p. 9. Leonard Schosser's copy, sold at Sotheby's in June of 1992 (\$4250) was described with "some foxing, offsetting and discoloration." OCLC locates six copies in American libraries (LC, UMo, Princeton, Syracuse, Yale, Harvard).

¶ Folio, original color printed boards, (edges worn); neatly resewn and rebacked. 81 leaves of which 61 are printed in at least one color (in addition to black). Fourteen plates are in 4, 5, or 6 colors. The register is very good and the color plates are quite beautiful. A very good copy.



6

"HE WAS A HERO TO LOUIS SULLIVAN"

THIS BOOK MADE POSSIBLE THE CONSTRUCTION OF TALL BUILDINGS

BAUMANN, FREDERICK

The art of preparing foundations for all kinds of buildings, *with particular illustration of the "method of isolated piers" as followed in Chicago.* Chicago: J. M. Wing & Co., 1873

\$2000.00

First edition, rare, (this is only the second copy I have seen in 48 years of specializing in these books). "Although an architect, Frederick Baumann (1826-1921) is remembered primarily for his improvement in the technology of erecting buildings on isolated piers which made possible the construction of tall buildings on the compressible soil of Chicago where piles were neither feasible nor desired . . . according to Baumann's theory, published in 1873, each footing was to be sized according to the weight it would carry with the result that settlements everywhere in a tall building would be nearly equal." - Paul Sprague in the *Macmillan Encyclopedia*, I, 155. Carl Condit states that Baumann became a hero to Louis Sullivan, but he mistakenly states that Baumann was an engineer; he obviously never saw a copy of Baumann's book for it states clearly, on the title page, after his name, "Architect." - *The Chicago School of Architecture*, p. 36. Hitchcock 83 - "This early description of an important step in the prehistory of the skyscraper was afterwards incorporated in the various editions of G. T. Powell's *Foundations and foundation walls.*" It was in fact through the Powell book that Baumann's theory came to be known. OCLC locates but three copies (Yale, U of Kansas & U of Ill).

¶ 12mo, orig. publisher's cloth, title stamped in gilt on cover; neatly rebacked. 38+6 pp with 19 text illus. T.p. and the following few leaves neatly rehinged by Green Dragon Bindery.

ISOLATED PIERS.  
BY  
F. BAUMANN.

THE ART OF PREPARING  
FOUNDATIONS  
FOR ALL KINDS OF BUILDINGS,

WITH PARTICULAR ILLUSTRATION OF THE  
"METHOD OF ISOLATED PIERS."

AS FOLLOWED IN CHICAGO.

BY  
FREDERICK BAUMANN,  
Architect.

WITH NINETEEN WOODCUTS.



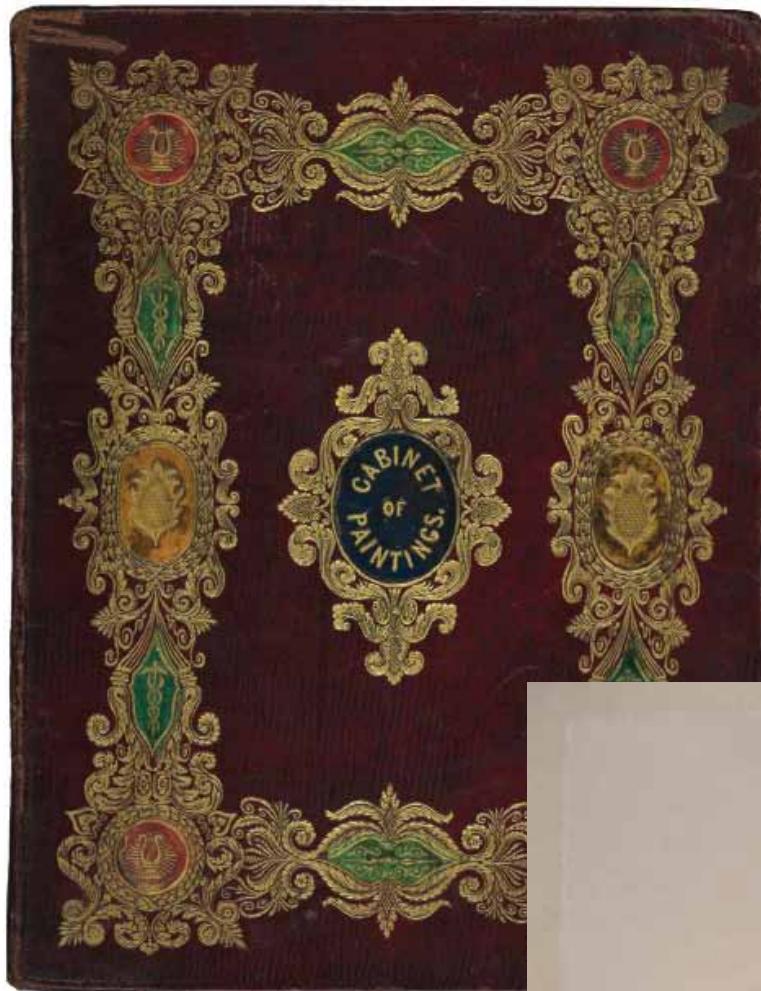
CHICAGO:  
J. M. WING & CO., PUBLISHERS.  
1873.

BAXTER, G.

The pictorial album, or cabinet of paintings, *containing eleven designs, executed in oil colours.* London: Chapman & Hall, 1837 \$1750.00

First and only edition of this very important book in the history of color printing; it was not a commercial success and is not today common. "It is, however, a remarkable book, and it is certain that nothing like the colour plates had ever been seen before. The styles and subjects of the mediocre paintings chosen are varied, and fully demonstrate the richness of Baxter's results, although the reproductions are all small. The book also contains a Preface on the history of colour printing, with a description of the new process by Carpmael, Baxter's Patent Agent; he christens the process 'Picture-Printing', states that for some of the pictures up to twenty blocks were used, 'and even the most simple in point of colour, have required not less than *ten*', and adds that it is hoped to produce another series 'should they be favourably received by the Public, with whom the decision respecting their merit must finally rest.' In fact, no collection of Baxter's prints was ever published again in book form." (McLean, *VBD*, p 38. Jay Last has written: "Baxter was granted a patent in 1835 for a process whereby a succession of colored woodblocks was imprinted on a master engraved or lithographed key impression. Up to twenty colored blocks were used, leading to colored images of very high quality . . ." *The Color Explosion*, p. 12. Friedman, 50A-B with a very enthusiastic note. Burch, pp. 126-7 again with an enthusiastic note. Hardie, pp. 39-40. OCLC locates eight copies in American libraries (not many for a book of this importance).

¶ 4to, orig. publishers' full deep red morocco, gilt, blocked in gold and inlaid with green, red and yellow panels, a.e.g., a handsome binding. Flyleaves and endpapers have been replaced at some point in the past, but not recently. (ii)+xvi+71 pp with 11 color printed plates. Remains of an old Baxter Society label from 1921 on front pastedown; margins of a few of the plates are foxed as usual, but a good copy.



BIONDO DA FORLI, FLAVIO

**Roma Ristorata, et Italia illustrata di Biondo da Forli,** *tradotte in buona lingua volgare per Lucio Fauno.* Venice, [Michele Tremezzino], 1542 \$2500.00

First edition in Italian, translated from the Latin. Flavio Biondo's *Roma ristorata* was written in 1446 and circulated extensively in manuscript. It describes the existing remains of Pagan and Christian Rome and notes the building activities of Biondo's patron Eugene IV. The *Italia illustrata* was written in 1453 and covers the topography and antiquities of ancient Italy.

This little guidebook takes on an added interest as it is known to have been read carefully by Palladio. Howard Burns states "In the mid-fifteenth century, Flavio Biondo (an antiquarian whom Palladio read closely) argued that the Benedictine monasteries were the heirs to ancient Roman houses . . ." (*Palladio*, p. 156). Burns further states: "The brevity and popularity of [Palladio's] *L'antichità* should not lead us to underestimate its value. More than a guide, it was actually a topographical survey of ancient Rome, based on antique sources and modern writers. Palladio's written sources can be deduced from his own comments in the introduction: *Roma Ristorata* by Biondo Flavio (probably Lucio Fauno's translation of 1542 . . .) - [and others]. Schudt 572. Schlosser-Magnino, p. 220 giving a list of all editions. Olschki, *Choix de livres anciens*, v 11, 16470 (ed. of 1543). OCLC locates five copies in America: Frick, U of Ill., Princeton, Brown, Brigham Young.

¶ Sm. 8vo, orig. limp vellum, remains of ties, spine worn with lower panel missing. 16 ff + 242 (leaves numbered on rectos only) + 10 ff. Woodcut device on title ('Sibilla'); printed in italic throughout, woodcut initials. Good clean absolutely complete copy. Preserved in morocco-backed clamshell box.

# ROMA

RISTAVRATA, ET ITALIA  
illustrata di Biondo da Forlì.

TRADOTTE IN BVONA LIN-  
gua volgare per Lucio Fauno.



Con Privilegio del sommo Pontifice Paulo III. &  
dello Iustissim. Senato Veneto per anni X.



9

RARE CARPENTER'S PRICE BOOK

[RULES] "TEND TO PREVENT OR REMOVE ALL UNEASINESS BETWEEN  
THOSE WHO EMPLOY AND THOSE WHO PERFORM"

BOSTON

**The rules of work of the carpenters in the town of Boston,** *formed, and  
most accurately corrected by a large number of the first workmen in the town. Published agreeably to Act of Congress.  
Boston: for the Proprietors, 1800* \$2000.00

A worn but quite complete copy in the original faded marbled paper wrappers. Though there were originally a good many price books published in America in the late 18th and early 19th centuries, for various different trades, they are all very rare today. Many exist in only one known copy. They were not meant to be saved and not meant to be seen by the general public. Their basic purpose was to establish a fair and equitable system of charges for services rendered; they are of obvious value to the historian. The present edition has the prices in dollars and cents, an early instance of the move away from shillings and pence.

There have been several attempts at checklists of price books; an early one appeared in the October 1938 issue of the *Proceedings of the American Antiquarian Society*. The best bibliography, by far, is Rink's *Technical Americana* (1981) where the present item is listed as no. 1760. Hitchcock categorically excluded price books from his *American architectural books*. Carpenters' price books have been studied in a doctoral dissertation: Louise Hall, *Artificer to Architect*, Radcliffe College, 1954. All copies were signed in ink by Thos. Stutson, the secretary of the committee who drew up the rules. The present copy is signed inside the front wrapper "Jacob Allen", who would have been a carpenter in Boston in 1810. OCLC locates ten copies.

¶ 12mo (5 $\frac{3}{4}$  x 3 $\frac{3}{4}$ "), orig. marbled paper wraps (very faded); stitched (still holding on the upper third; perished on the lower two thirds). Old water stains throughout. Upper outer corner of the last ten or so leaves is very browned, but folio numbers are still legible. 34 pp.

THE  
RULES OF WORK,  
OF THE  
CARPENTERS,  
IN  
THE TOWN OF  
BOSTON.

FORMED, AND MOST ACCURATELY CORRECTED, BY A LARGE  
NUMBER OF THE FIRST WORKMEN  
of the TOWN.

Published agreeably to Act of Congress.



PRINTED,  
FOR THE PROPRIETORS  
1800.

10 VERY RARE TRADE CATALOGUE OF PREFABRICATED HOUSES  
OCLC LOCATES BUT ONE COPY

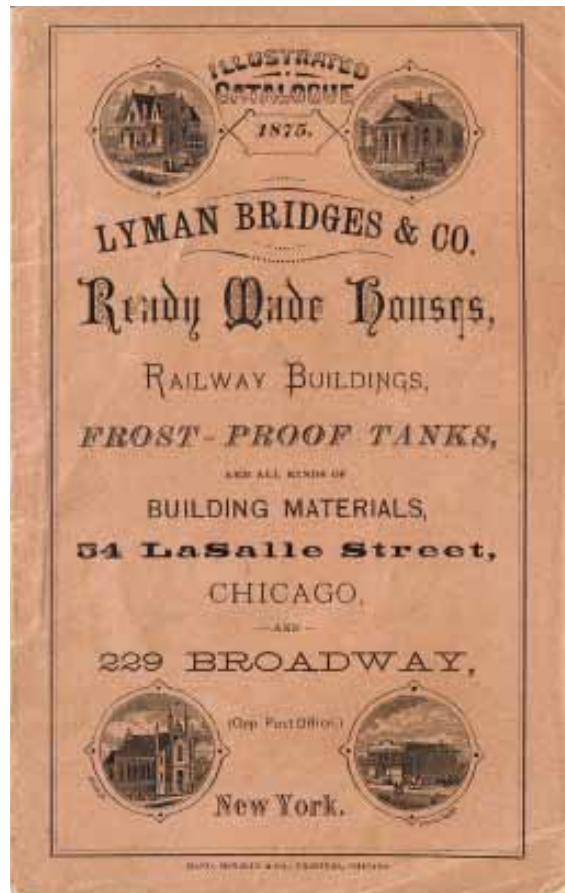
BRIDGES, LYMAN & CO.

Ready Made Houses, railway buildings, frost-proof tanks and all kinds of building materials. Illustrated catalogue 1875 (sic). 54 LaSalle Street, Chicago and 229 Broadway, New York, [1870]

\$2000.00

The above is the wrapper title; title page itself reads as follows: "Building Materials. Brick, fire brick, stone, hydraulic cement, lime, stucco, hair, lumber, lath shingles, blinds..." and makes no mention of ready-made buildings. But the catalogue is in fact almost entirely devoted to these buildings. The history of prefabrication in 19th century America is a very interesting subject and has attracted some scholarly attention. The earliest article in this area was written by Charles Peterson, "Prefabs for the Prairies," *JSAH*, (March 1952), pp 28-30. The gist of that article was to explain and illustrate the title page and 4 plates from a rare trade catalogue by Richards, Norris & Clemens, *Illus. catalogue, description and price list of Clemens ready-made sectional houses* (Chicago, 1872). Peterson also mentions the one earlier American example of such a catalogue: D. N. Skillings & Flint, *Illustrated catalogue of portable sectional buildings* (Boston, 1862). But he was not aware of the Lyman Bridges catalogue; indeed, it seems to be unknown to the scholars who work on this subject. But the gist of it was published in another source that was known to at least one scholar: M. J. Darnall, "Innovations in American prefabricated housing: 1860-1890" in *JSAH* (March 1972). Darnall states: "The best source for Col. Bridges' designs is a pamphlet published by the Iowa Railroad Land Co. in 1870 encouraging settlers to buy and develop property along their right-of-way." That pamphlet included an abbreviated version of the Bridges catalogue. But here we offer the real thing. The catalogue illustrates in plan and perspective small one room buildings, two, three and four room houses; stores, railway stations, a frost-proof water tank, a school house and a church. The specifications for each building are also given. They were supplied with all the timber, finish work, doors, windows, hardware, even screws, nails and paint. Lyman Bridges was a figure of some importance; he wrote the report on the buildings of the Vienna International Exhibition in 1873 which was published in Washington in 1876 (see Hitchcock 212). The present Bridges ready-made house catalogue is very rare; OCLC locates only one copy (Chicago History Museum). Romaine, GATC, page 26, also locates one copy, the same one, at Chicago History Museum.

¶ 12mo (5 $\frac{3}{4}$  x 3 $\frac{1}{2}$ "), orig. printed wrappers. [48 unnumbered leaves], with 40 designs, each shown in wood-engr perspective and plan views. The final 13 pages are "Lyman Bridges' Chicago Price List of Sash, Doors, Blinds, Mouldings, Balusters, etc." Excellent condition.



11 "A WATERSHED BETWEEN 16TH & 17TH PUBLICATIONS ON MODELS FOR HOUSES . . . "

[BRISEAUX, CHARLES ETIENNE]

Architecture moderne ou l'art de bien batir pour toutes sortes de personnes tant pour les maisons particululiers que pour les palais.

Paris: Claude Jombert, 1728-29

\$2250.00

First edition of this eminently practical, as opposed to theoretical, work. The text is arranged in five parts: construction and building materials; the distribution of all kinds of places; measuring buildings; the use and customs related to construction and a short essay by Pierre Bullet on aligning party walls. Dora Wiebenson gives it a good note: "The *Architecture moderne*, on the planning and construction of domestic architecture, marks a watershed between sixteenth and seventeenth century publications on models for houses of all sizes and eighteenth century rococo house publications with their emphasis on the design and construction of homes for the well-to-do . . ." - Millard, *French*, 40. The architect Jean Courtonne also contributed to this work. It was reissued as late as 1764 under the name of the publisher, Jombert. The present copy is in a lovely contemporary binding from the library of Ignaz Dominik, Graf von Chorinski, with his bookplate in each volume. Berlin Catalogue 2397. Fowler 67.

¶ 2 vols, 4to, full contemp calf (probably German), spines richly gilt each with two lettering pieces (vol I with small chip to head of spine; vol II joints just starting). Vol I: Opens with fdg. engr title; (viii)+96+60+44+60+74+(ii) pp. Double-p. engr. title, dated 1729, between the 2nd and 3rd parts. Vol II: 6; plus 109 engr plates (35 of which are double-p. counted as 144), many folding. Thus a total of 150 plates, many fdg. Wood-engr headpiece at opening of second part signed "Papillon inv. et fecit" - this was Jean Michel Papillon, author of *Traite historique et pratique de la gravure en bois* (1766). Internally very good, clean and crisp.

ARCHITECTURE MODERNE  
ou l'art de bien bâtre pour toutes sortes de  
personnes tant pour les Maisons des particu-  
liers, que pour les Palais.

SECOND VOLUME  
Qui contient les plans, profils, d'Elevation, de Soubans  
différentes distributions, Lices et diverses les autres  
Le tout en pres de Cent cinquante Planches en taille douce

Par le chevalier Charles Lébastide  
et Gaspard Josselin de Rohan

BRUNETTI, GAETANO

**Sixty different sorts of ornaments, invented by Gaetano Brunetti, Italian painter.** *Very useful to painters, sculptors, stone-carvers, wood-carvers, silversmiths, etc.* London:

1736

\$7500.00

Only edition of a very rare work often claimed to be the first English rococo pattern book. It is said to have been first published 1731 though I cannot locate a copy bearing this date. The present edition was re-engraved 1736. Brunetti was a designer and ornamentalist from Bologna. He worked as a decorative painter in England during the 1730s; by 1739 he had gone to Paris where he died in 1758. His book contains six plates for furniture designs and is said by Peter Ward-Jackson "to have played some part in introducing the Rococo style to English designers." (*Engl furnit designs of the 18th cent.*, p. 35). See also E. White, *Pict dict of Brit 18th cent furnit design*, p. 34. Harris and Savage point out that several of the plates were copied by Edward Hoppus for his *Gentleman's and builder's repository* (BABW, p. 238). Brunetti's designs were influential on silver and goldsmiths also; for a full account of his influence on early 18th century design see *Rococo, Art and design in Hogarth's England*, V & A Museum Catalogue, 1984. Monkhouse & Miche, *Furniture in Print: pattern books from the Redwood Library*, p. 13, edition of 1736. Berlin Catalogue 587. OCLC locates 10 copies in American libraries, but it is very rare in the marketplace. I have owned one other copy, in 1990; I sold that to the Getty. The original drawings for this book are at Waddeston Manor and the Ecole des Beaux-Arts, Paris.

¶ Small 4to, orig. sheep, rubbed, hinges cracked. Engraved t.p. and 60+1 engr. plates by H. Fletcher and J. Rocque after designs by Brunetti. Area of abrasion on front pastedown where old bookplate had been removed. The last plate is a blank engraved author's receipt for payment with blank spaces for date and name of buyer. (This plate was not present in the only other copy I have owned).

*Mr Davis  
Wright*

Sixty.  
*Different Sorts of*  
**ORNAMENTS**

Invented by

**GAETANO BRUNETTI**

Italian Painter.

Very Usefull to Painters, Sculptors,  
Stone-Carvers, Wood-Carvers,  
Silversmiths, &c.

*London, 1736.*  
Published pursuant to an Act of Parliament June 25, 1736.

13

DELUXE ALBUM OF ARCHITECTURAL PHOTOGRAPHS OF THE PAVILION  
OF THE BELGIAN COMMISSIONER GENERAL

(BRUSSELS: 1935 EXPOSITION UNIVERSELLE).

Exposition Universelle et Internationale. Album Souvenir. [Le Pavillon d'Honneur du Commissariat General Belge]. Brussels, 1935 \$2500.00

A presentation album of twenty fine signed silver prints of this gem-like building, the Pavilion of the Belgian Commissioner-General. The photos were taken by the firm of L'Epi-Devolder of Brussels, official photographers to the Exposition; each one is signed on the mount in pencil and the front paste-down bears their gold embossed ticket. Devolder is well as a photographer of modern movement buildings. Details on him can be found in A. Beaudin (ed), *Photography, modern architecture and design*, Vitra Design Museum, 2005. The building was designed by the Belgian architect Henri Lacoste (1885-1968). It was elegantly decorated by the Belgian firm of La Maison Blondel; this copy was in fact presented to them and opens with a carbon copy of a letter of presentation from the Commissioner. The building was used for receptions and special events. It was decorated with Art Deco furniture and marble sculptures by Fabry, as well as murals and tapestries. The photos open with a signed portrait of the Commissioner, then an exterior view of the building, a view of a garden fountain and all the rest interiors: they show wall and floor finishes, the central lounge with Art Deco seating furniture and tapestries, nooks and corners with sculptures, the dining room, and the like. Stylistically, the building is Thirties Moderne. Of the architecture of the fair in general, Paul Greenhalgh has written: "The total architectural effect of the site was eclectic and historicist rather than modern. A definite Art Deco atmosphere prevailed everywhere, a superficial but stylish compromise between the contemporary and the old. If a particular phrase had to be applied to the site architecture, it would be "deco-classicism." -J. Findling (ed), *Hist Dict of World's Fairs & Expositions 1851-1988*, p. 275. Not, as far as I can find, in oclc.

¶ Oblong small folio (11½ x 15"), bound in contemp half morocco, title in gilt on cover. Photos mounted on stiff cards on stubs; stubs bound with two pairs of 'bolts.' Printed t.p. and 20 stiff card leaves, each with a mounted photo average 7 x 9". Spine leather a bit rubbed; upper front joint just starting, else excellent.



*J. Devos*



765.

*J. Devos*

14 UNRECORDED PUBLISHED PHOTOGRAPH ALBUM OF  
AN UNRECORDED INDUSTRIAL EXPOSITION

(BUENOS AIRES. 2E ESPOSIZIONE ITALIANA, 1886)

Ricordo della 2a Esposizione Italiana, Buenos Aires, 1886.

[*L(uigi) Zoccola, Photographer*]. Buenos Aires (?) or Italy (?), 1886

\$5000.00

A large and impressive published album of 46 mounted photographs of which I can find no record. Nor can I find any record of the exposition. It was clearly not international; it appears to have been a trade exhibition with both Italian and Argentine exhibitors. It was held in temporary wooden buildings put up beside or behind an impressive Italianate masonry facade. Each of the 46 albumen photos are mounted on printed stiff card leaves each with the printed title "Fotografia Artistica Industriale Italiana / Ricordo della 2a Esposizione Italiana / Buenos Aires / 1886." Each is signed in print lower left 'L. Zoccola.' The contents are as follows: facade (2), concert hall (2), court (6), fine arts (5), mechanics (9) and industry in general (22). Lots of steam engines were shown; also exhibits of printing and lithography, wines and spirits, furniture, prepared foodstuffs, etc. I can find nothing on the photographer, though OCLC does list (oddly) two watercolors by an L. E. Zoccola dated 1897. Same man? The front fly leaf has a handsome manuscript inscription by the photographer: "A sua Eccellenza il Barone Enrico Cova ministro plenipotenziario di S. M. il Re d'Italia presso la Repubblica Argentina dedica l'autore." Not in OCLC.

¶ Oblong folio (13 x 18½ x 3"), orig. red cloth, bevelled edges, title shown in large gilt stamping with floral border on upper cover; spine is red morocco also with title stamped in gilt. Orig. front and rear heavy endpapers and flyleaves and with 46 mounted albumen photos, most with printed dust tissues. Photos are of a uniform size, 7 x 9½". Some of the prints are marked with fine white spots but in general they are clean and in good contrast.



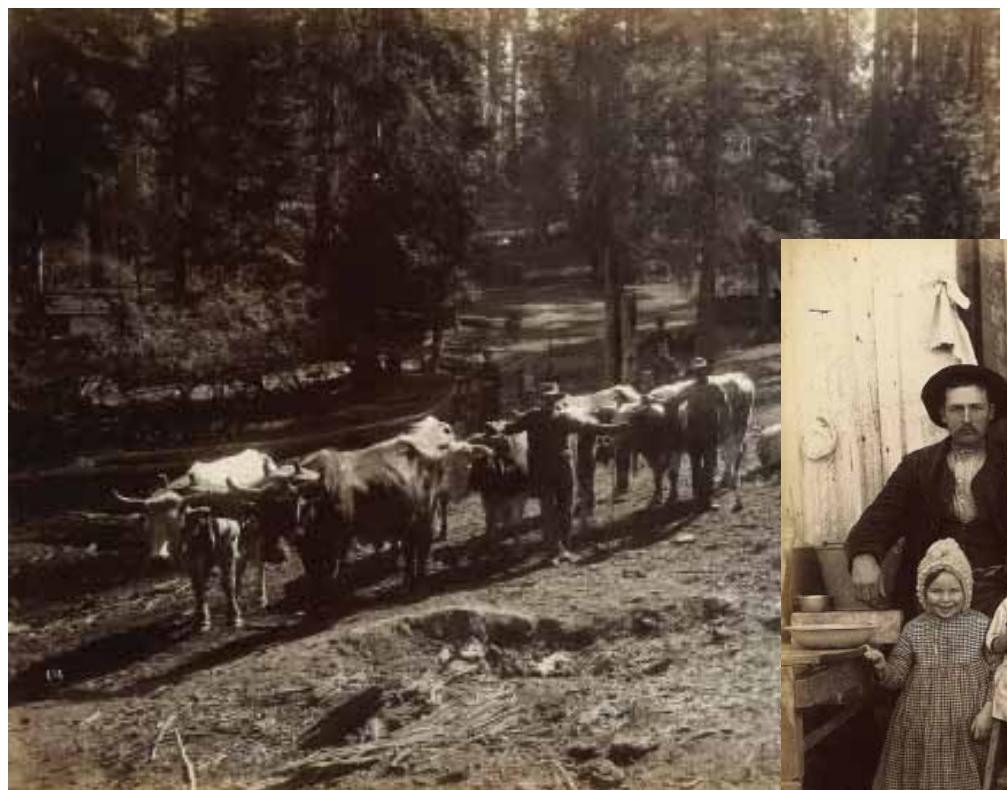
15 FINE ALBUM OF LATE 19TH CENTURY NORTHERN CALIFORNIA VIEWS

CALIFORNIA-(NORTHERN CALIFORNIA)

An album of 43 albumen or gelatin-silver prints, several signed in the negative 'Myers'. [Northern California, ca. 1885] \$4500.00

A particularly nice album of large photographic views, all taken by the same operator, one with a good eye. Two or three are signed in the negative "Myers." This was very likely the photographer cited as a member of the partnership of Myers and Loomis, listed as 'travelling photographers' in *Silver Shadows, a directory and history of early photography in Chico and Twelve counties of northern California* by Peter Palmquist, William A. Jones and Carl Mautz, (Chico Art Center, 1993). Carl Mautz, in his slightly later *Biographies of Western Photographers* (1997) also lists Myers and Loomis as "travelling photographers." It is frustrating not to know more about them. But these are good photographs: the album opens with a charming group portrait of a farm family. Other views show teams of oxen pulling redwood logs out of the forest, several views along a rushing river including a fisherman with a string of trout; a wonderful image showing a group of gents eating huge slices of watermelon (titled "the Cult of the Watermelon"); views in Yosemite and the high Sierras, a number of views of farm scenes including several of huge horse-drawn machines and one powered by a steam engine; a fine herd of spotted cattle; scenes in farm fields and orchards; a good view of an up-and-down saw mill in the forest, and other occupational views. It is an odd mixture of iconic Yosemite views (including the Valley, El Capitan, Bridal Veil Falls, Three Brothers and others) along with images of a large working farm.

¶ Oblong small folio (11½ x 14½"), with the printed ticket: "Howard Album, interchangeable cards, Scoville Mfg. Co." Titled simply on upper cover "Photographs." With 20 stiff card leaves with a total of 43 mounted prints, the majority 7½ x 9¾. Album was originally laced together with a cord; the cord is now missing and the leaves are loose, spine is broken. Prints are in excellent condition.



16 ONE OF THE GREAT WORKS IN COLOR THEORY

CHEVREUL, M[ICHEL] E[UGENE]

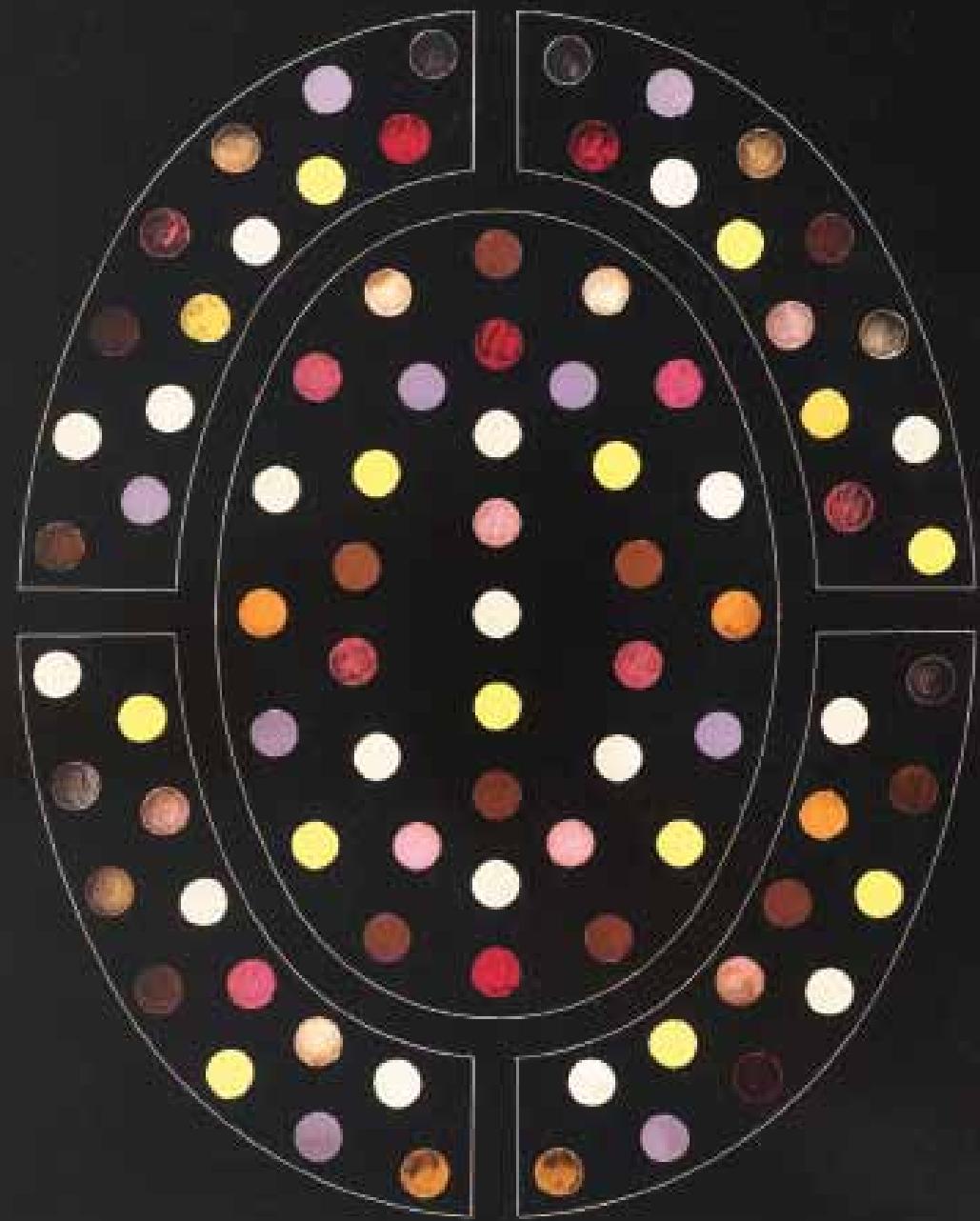
*De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés.*

Paris: Pitois-Levrault & Cie., 1839

\$12,000.00

First edition, rare. This was the most influential treatise on color theory written in the 19th century and one of the three foremost works in the entire literature of color (along with Newton's *Opticks* and Goethe's *Farbenlehre*). "Perhaps the greatest stimulus to a broad appreciation of color in the later 19th century was the famous essay of 1839 by Chevreul on the laws of simultaneous and successive contrasts of color. Those phrases are Chevreul's own, and typify the genius of this pragmatic, empirical scientist ... his acute observations, grouped under attractively phrased categories, supported a whole range of application to textiles, ornament, interior decoration, and art education." - R. L. Herbert, "A color bibliography", *Yale Library Gazette*, July 1974, p. 7. "Aside from its obvious practical applications, Chevreul's treatise also affected a revolution in painting: the book attracted the attention of the painter Eugene Delacroix, who communicated his interest to Manet and others. The older Impressionists' instinctive practice of separating tones for contrast gave rise in turn to the "scientific" Neo-Impressionism of the 1880s, a movement led by pointillists Georges Seurat and Paul Signac, who founded the scientific bases for the division of tones in Chevreul's laws and used them to create a new artistic language." - Haksell Norman Catalogue 468. The Norman catalogue identified two issues of the lithographed plates, A and B (with no priority); our volume is issue B where the stencil colored disks appear on grey and white backgrounds. In the present copy 13 of the plates are signed in ink by Chevreul. See D.S.B. Birren Collection 143. Edelstein 2913. Wurmfeld, *Color Documents*, 16. See also W. Homer, *Seurat and the science of painting*, pp. 20-29. *En Francais dans la Texte*, no. 237.

¶ 2 vols. 8vo text; 4to plates. Text: xv+735+(1-errata) with 2 printed folding tables between pp. 498-499; scattered light foxing on a few pages. Plates: 4to, (ii)+ 2 pp and 40 numbered plates and 9 leaves of colored paper printed with letterpress. Plates 1-4 and 32-33 are engraved with plates 1-3 signed "H. Legrand, Sc.", plates 2-3 engraved in colors with added hand-coloring; plate 4 with overlay flap and plate 33 hand-colored. Plate 40 is a black and white folding lithograph. Plates 5-31 are on 9 sheets, 3 to a folding sheet. Plates 34-39 are hand-stencilled lithographs. 13 of the plates are signed in ink by Chevreul. Both volumes are in new bindings of half black morocco, marbled sides; beautifully bound. An excellent set; the plates clean and fresh.



17

COLLIER & CO / "A PRESTIGIOUS NAME FOR MACHINE TOOLS"

A WONDERFUL PHOTOGRAPH ALBUM

COLLIER, W. & CO.

Machine tool makers *[Photograph Album]*. Greengate, Salford, Manchester UK, ca. 1865-1884

\$3000.00

Begun in the 1850s, this was said to be one of the oldest tool making establishments in Manchester. They started as fustian shearers and finishers (fustian is a stout fabric of cotton and flax) and ended up solely as machine tool makers. The firm closed and was sold at auction in 1888.

The present album, which was clearly unique and an 'inhouse' production, is in three parts. The first 13 pages are well executed pencil drawings, dated 1868-69, several of which are titled: Drawings of parts for lathes, Ramsbottom's chasing lathe for copper stays, Nut shaping machine, Machine for drifting round holes into square ones ... etc. The second part consists of 14 mounted albumen photos of a large house and scenery (Collier's?). The third (and much the best part) contains 87 large mounted photos of machine tools - all of them brand new. They show engineering tools of all kinds: sliding and screw, cutting, surfacing, and boring lathes; screwing machines, planing machines, to plane from 3ft. to 37ft. long; shaping machines, vertical and radial drilling machines, horizontal boring machines, punching and shearing machines, smithy plant and tools, steam hammers, etc. For many years the company was headed by James Fletcher; in 1864 he described many of the firm's machines: "A large lathe made for the Lancefield Forge (Glasgow) which could accommodate marine engine crankshafts up to 40 tons in weight, and screw propellers up to 20 ft diameter ... He also referred to their multiple hole drilling machines in which the table was raised hydraulically to the drills. These were in use by Messrs. Kennard for drilling plates and bars for the new Blackfriars Bridge. He had also supplied to the Crumlin Works three machines for machining the edges of iron plates by means of disks 6ft diameter carrying about 36 cutters (i.e. milling machines, in effect). He referred to the edges of plates being machined for the SS Great Eastern by such a machine." The history of the firm, including contemporary accounts of their many accidents, is endlessly fascinating and is given in a printout from "Grace's Guide - British Industrial History" laid in. Also laid in are 12 sheets of Xeroxes of contemporary articles from *The Engineer*, all pertaining to Collier tools, gathered together by some previous researcher.

In the final analysis, however, what it most compelling (to me, at least) are the wonderful photographs of the machines. All of them are clear and sharp and the best are very compelling. As I have written elsewhere, nineteenth century photos of inanimate objects, especially brand new objects, are immensely appealing; to me they are almost magical. As Jeffrey Fraenkl 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.



Large 4to album (10½ x 8½"), bound in stout half polished sheep with thumb index and brass clasp, engr. maker's label "Jesse Broad & Co., Account Book Manufacturers" on front pastedown. 13 pp of titled pencil drawings; + 14 mounted albumen prints of house and scenery (these in poor condition) + 87 mounted albumen prints (these in excellent condition) average 6¾ x 8½". A few are signed in blind stamp: CARSIDE PHOTO MANCHESTER." Several have been copied in wood-engravings for reproduction in *Engineering* and are laid in. Slight edge fading in some prints but generally excellent. A great album.

**18** EXTREMELY RARE PATTERN BOOK

COLUMBANI, P[LACIDO]

**A new book of Ornaments** *containing a variety of elegant designs for Modern Pannels commonly executed in Stucco, Wood or Painting, and used in decorating principal rooms.* London: Printed for I. Taylor in Holborn near Chancery Lane, Feby 15, 1775 \$3850.00

First and only edition. Columbani (born ca. 1744) is a shadowy figure but is given a few lines by Eileen Harris: "Columbani came to England from Milan probably in the early 1760s, certainly before 1766 when nineteen designs by him appeared together with others by Crunden, Milton and Overton in *The Chimney-Piece Maker's Daily Assistant*. He was the most competent and advanced designer of the group, working in a simple neo-classical style. In 1775 and 1776 the architectural publisher, Isaac Taylor, issued three pattern books of antique ornament by Columbani, probably as companions to books of similar designs by N. Wallis which Taylor had published between 1771 and 1773." - BABW, p. 168 and no. 149. The designs in the present work are in the Adam (i.e. neo-classical) style; they are for panels for doors, chimneys, window sides, etc. The final plate is titled "Section of a stucco or painted room with the manner of placing the pannels." The BAL note (no 679) suggests that this plate was probably added by Taylor. Berlin Catalogue 3996. Guilmard, p. 520.

This copy has an interesting provenance. On the rear flyleaf is written in pencil "Batsford 1940" with their cost code (Batsford was the leading dealer in old architectural books in London before the War). It then has written, also on the same page in pencil, "77 /CDR" - this was the year of purchase and cost code of the late Timothy Trace, noted architectural bookseller from Peekskill, NY (and my mentor) and finally the wood-engraved bookplate (by Leo Wyatt) of a contemporary American collector. This is the first copy I have handled in 48 years.

¶ 4to, late 19th or early 20th century half polished calf with marbled sides. 32 engr. plates (Pl 1 is the t.p.).

Ein Stael der Ornamente,  
compartimenten und verzierungen  
für verheller der Chambres  
a l'Angloise.

A NEW BOOK of ORNAMENTS  
Containing a Variety of elegant Designs for  
MODERN PANNELS.

Commonly executed in Stuc, Wood, or Painting,  
and used in decorating principal Rooms.

By P. COLUMBIAN.

Chaque piece n. 1.  
très di quelle del 1700  
ad un tempo con tali per  
uso de facciate di case ed interne di  
camere, Camere, &c.

Le opus, gravissimum et prestatum compendium  
modicorum et popularium, praeceptis experimentis  
et rationib. ac prope. Columbian.

Printed at  
London 1700.

Printed for J. Dyer in Stationers Row, London.

19 ANOTHER RARE PATTERN BOOK PUBLISHED BY TAYLOR

COLUMBANI, P[LACIDO]

Variety of Capitals, Freezes and Corniches, and how to increase, or decrease them, still retaining the same proportion as the original:

*likewise 12 designs for Chimney pieces, drawn an inch and a half to a foot, the whole consisting of 12 plates, published according to act of parliament in the year 1776.* London: Printed for I. Taylor in Holborn near Chancery Lane, [1776]

\$3850.00

For the few details of what is known of Columbani see note to the item above. The contents are as stated in the title (capitals, friezes and cornices), but the final three plates are designs for ornamental chimney pieces, shown four to a plate. Harris, *BABW*, 150. It is often pointed out that these publications by Taylor are sometimes later than the date on the title page, as they were kept in print for years. But for the present work the *BAL* note states: "The *BAL* copy is printed on wove paper probably dating no later than the 1790s (Gaskell, p. 66)." *BAL* 680. The present copy is printed on laid paper with an undated watermark; this is clearly paper from the 18th century. This is the first copy I have seen in 48 years.

¶ Oblong small folio (10 x 15"), 12 sheets as issued, never sewn. 12 etched plates. Bookplate of a noted contemporary collector. Preserved in a custom-made flap edged chemise.



A variety of Capitals  
Tuscan and Comical, and how  
to increase, or decrease them, still  
retaining the same proportion as the original  
likewise 12 designs for Chimney pieces,  
drawn an inch and a half to a foot,  
the whole consisting of 24 plates published  
according to act of Parliament in the year 1761  
by P. Columbani

London Printed for Dider in Holborn near  
Chancery Lane.

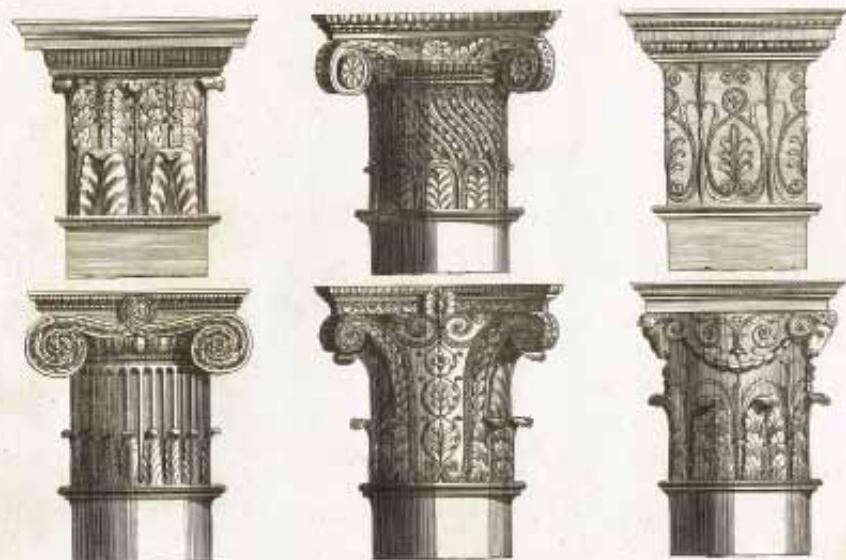


Plate 12. Capital for Chimney piece.

Plate 13. Capital for Chimney piece.

## 20 A STANDARD WORK AND A FAMOUS AMERICAN TEXTBOOK

DANA, JAMES DWIGHT

**A system of mineralogy:** *including an extended treatise on crystallography: with an appendix, containing the application of mathematics to crystallographic investigation, and a mineralogical bibliography.* New Haven: Durrie & Peck and Herrick & Noyes, 1837 \$2500.00

First edition. "In this book the 24 year old scientist had collected such an amount of sound research, presented in such excellent form, that it became a standard work almost overnight ... Successive editions of the *System of Mineralogy* appeared with the regularity of clockwork; in 1941 more than a century after its first publication it was republished in a revised edition. Few scientific texts in the world can boast of such sustained appreciation." - Struik, *Yankee Science* (1962), p. 368. Indeed, when I took a college course in mineralogy in 1957 our text was still a revised edition of Dana's book. In this, the first edition, Dana used the natural history method of classification, complete with Latin nomenclature, classes, orders and genera; in subsequent editions he changed his methods of classification in accord with modern scientific methods. In the third edition of 1850, he changed his system to a modern one based on chemical principles, and it remained the foundation of Dana's classification in all subsequent editions. "Not to change with the advance of science is worse than fickleness," he wrote, "it is the persistence of error."

"As a teacher, Dana won the respect and regard of all with whom he came in contact, and left on the minds of his students a lasting and favorable impression." He was the recipient of many medals, prizes and honorary degrees. - DAB.

¶8vo, orig. full sheep, neatly rehinged, orig. spine and lettering piece preserved and laid down. xiv+452+119+(1) pp with 4 engr plates of which 2 fdg. Scattered light foxing here and there but a very good copy.

A

SYSTEM OF MINERALOGY:  
INCLUDING AN EXTENDED  
TREATISE ON CRYSTALLOGRAPHY:  
WITH AN APPENDIX, CONTAINING THE  
APPLICATION OF MATHEMATICS  
TO  
CRYSTALLOGRAPHIC INVESTIGATION,  
AND A  
MINERALOGICAL BIBLIOGRAPHY.

WITH TWO HUNDRED AND FIFTY WOOD-CUTS, AND FOUR COPPER PLATES, CONTAINING ONE  
HUNDRED AND FIFTY ADDITIONAL FIGURES.

BY JAMES DWIGHT DANA, A. M.  
ASSISTANT IN THE DEPARTMENT OF CHEMISTRY, MINERALOGY, AND GEOLOGY, IN YALE  
COLLEGE; MEMBER OF THE YALE NAT. HIST. SOC.; OF THE CONN. ACAD. SCI.;  
CORRESPONDING MEMBER OF ACAD. NAT. SCI. OF PHILADELPHIA,  
AND OF THE LYCEUM OF NAT. HIST. OF NEW YORK.

"*Hec studia nesciunt peregrinantes, rusticantes.*"

NEW HAVEN:  
PUBLISHED BY DURRÉ & PECK AND HERRICK & NOYES.  
HITCHCOCK & STAFFORD, PRINTERS.

1837.

**21** A VERY RARE ARCHITECTURAL BOOK; NOT IN OCLC; NOT IN HARRIS & SAVAGE

**Designs for chimney-pieces, with mouldings & bases at large; on 24 plates.** London: Printed for I. & J. Taylor, at the Architectural Library, No. 56 High Holborn, n.d. [ca. 1790] \$3850.00

A very rare architectural book; the only record I can find is of the copy in the British Architectural Library (*BAL* 865). It is not in OCLC and quite surprisingly is not in Harris and Savage, *BABW*. It is an oblong small folio consisting of engraved title page (which counts as plate 1) and plates 2-24 which contain neo-classical chimney piece designs arranged in ascending order of size and richness of ornament. Plates 21-24 show details of cornices, friezes and other mouldings. The *BAL* entry states “unsigned plates” but in fact the title plate (only) of the present copy is signed “Caleb Kallinger inv. & delin.” The *BAL* note is brief and I quote it here in its entirety: “Advertised in Taylor’s *Catalogue of modern books on architecture*, [1790?] at 10s.6d. for 24 quarto plates. It does not appear in Taylor lists of about 1788/9.” In checking older architectural booksellers’ catalogues, there is a copy listed in Weinreb 8:321 (1965) but there is no way of finding out where that copy is today.

¶ Oblong small folio (10¾ x 14"). In a modern half dark brown morocco binding with marbled paper sides. 24 engr plates as described above. Excellent copy.



London. Printed for L. & J. Taylor, at the Architectural Library, 136 High Holborn.

Plate 21.



**22** A PATENTED MULTICOLOR MAP PRINTING PROCESS

DIDOT, FIRMIN

**Cartes Typo-geographique, inventées et imprimées par Firmin Didot.** France. [Paris, 1823]

\$1500.00

Fine copy of an unusual example of a rare map-printing process. "In 1823 Firmin Didot of the French printing house patented a multicolor map printing process that included composition among other features. I am not aware that the process found any commercial use, but it was most interesting because it was designed particularly for maps, an attempt to provide a cartographic scheme and a printing process that were made for each other. Didot produced a map of France to illustrate the patent. The map was printed in eight impressions of which six were from color plates and two from forms of composed type... An elaborate color system was part of Didot's claim for patent rights. It was an interesting scheme. He suggested that instead of representing classes of cartographic features, colors should be keyed to levels of significance and shared by all features. The hierarchy of colors was, in descending order, blue, red, brown, dark green, light green, yellow. Thus the biggest rivers and tops of the highest mountains were blue. Second class rivers were red, third were brown and so on... The success of Didot's system depended on excellent block making and printing. The colors of his map are precisely registered, none of the names are entangled, and, as Didot remarked, each town name is centered over its own symbol. But the credit for this should go to superb organization and workmanship rather than to the process itself. In fact, the process must have been less useful just because it demanded such virtuosity." - Elizabeth Harris, "Miscellaneous map printing processes in the nineteenth century," in *Five centuries of map printing* edited by David Woodward, (Chicago, 1975), pp. 116 & 129. Our copy is in perfect condition.

¶ Folio sheet (19 x 21"); the printed surface 14 x 15". Printed in the colors described above; the town and province names in letterpress. Untrimmed edges.

Cartes Hypo-géographiques, inventées et imprimées par Firmin Didot. France.



W. 1000 17. 10. 1900  
In this case the author  
wishes to thank the  
members of the Committee  
for the following  
recommendations:

Barber - 20 miles  
and 2000 feet above the sea level.  
The climate is cool and dry.  
The vegetation is sparse.  
The soil is poor and rocky.

## EXPLORATION

U. S. STEEL	THE COTTON
Steel prices	Wool prices
Steel production	Wool production
Steel consumption	Wool consumption
Steel imports	Wool imports
Steel exports	Wool exports
Steel stocks	Wool stocks
Steel production	Wool production
Steel consumption	Wool consumption
Steel imports	Wool imports
Steel exports	Wool exports
Steel stocks	Wool stocks

See [Liste](#)

U.S. Steel  
United States Steel Workers  
of America  
U.S. Steel  
United Steelworkers  
of America

23 "IT FAR SURPASSES OWEN JONES"

DRESSER, CHR[ISTOPHER], PhD.

**Studies in design. Truth. Beauty. Power.** London: Cassell, Petter & Galpin, [1874-6]  
\$4500.00

First edition. An excellent copy of this stunning work. "This book is one of the richest and most interesting of Dresser's demonstrations of his ability as an ornamentist. It far surpasses the work of Owen Jones in invention and originality." - Michael Collins, *Christopher Dresser* (ExCat), Camden Arts Centre, London, 1979, no. 233 and color plate III. And Stuart Durant has this to say: "The most beautiful and impressive of the books produced by Dresser ... In many of his plates Dresser shows the 'new' style of ornament - part Puginian, part Jonesian, part botanical, occasionally grotesque. While many designers talked of a purely 19th century style, few actually dared to present it. Dresser's coloring is remarkable - the sweetest harmonies, as he himself said, often verging upon discord." The purpose of the book, as Dresser himself said, was "to bring about a better style of decoration for our houses." Includes designs for door panel paintings, friezes, border ornaments, wall ornaments, dado rails, diaper patterns, ceiling ornaments, etc. For a well informed commentary see M. Whiteway, *Christopher Dresser a design revolution* (2004), sixteen references. These designs were influential in Newport, R.I. in the seventies and eighties; see, for example, the stencilled interior of the Sanford Covell House. A book which gives endless pleasure to leaf through.

¶ Folio, orig. publisher's cloth, bevelled edges, gilt, with title on cover as designed by Dresser. Resewn and rehinged, original spine preserved, by Green Dragon Bindery. (iv)+40 pp with 60 chromolithographs, each with protective tissue with descriptive text. The chromos were printed by Goater of Nottingham. An excellent copy.

STUDIES  
IN  
DESIGN

BY  
CHR. DRE



**24** RARE SIGN PAINTER'S PATTERN BOOK OF ALPHABETS

DUCOMPEX, E(TIENNE) A(NATOLE)

**Modeles de lettres pour peintre en batiment.** *Fantaisie et perspective. Dessines & composes par E. A. Ducomplex.* Paris: Librairie de la Construction Moderne, Aulanier & Cie, N.d. [ca. 1890]

\$2500.00

A rare and quite appealing album, not located in OCLC. It consists of a title page printed in colors with silver and gold and 30 lithographic plates of alphabets printed in colors. Each is named, i.e. Lettres Genre Americain (Fantaisie), Lettres Ornées, Lettres Antiques Gravées, Lettres Monumentales Double Biseau ... etc. Some are shown in perspective, others from odd angles, others in shadow, etc. In plain English these included sans serifs, modern-face letters, Egyptians, Tuscans, and a few unclassifiable forms, many of which were shown in three dimensional versions. There were several of these pattern books issued in France in the second half of the 19th century; they are discussed by Michael Twyman in his *History of Chromolithography*, pp. 207-8. "Though intrinsically attractive, these sheets were designed as aids for the practicing letterer ... some copies bear unmistakable evidence of having been used ..." The Ducomplex *Modeles* were printed by Monrocq of Paris, a prolific firm which is mentioned or discussed about a dozen times in Twyman. Some of the letters in these pattern plates can still be seen in lettering on shop windows, bistros and restaurants in France. The title page of the present work is especially attractive, as is the final plate, which is a sign giving the name of the publisher, Librairie de la Construction Moderne, Aulnier & Cie.

¶ Folio (18 x 12½"); original portfolio rebacked and with replacement made by Green Dragon Bindery. T.p. and 30 chromo litho plates. A few of the plates have light marginal spotting, but a good complete set. Rare.

MODELES de LETTRES  
POUR  
PEINTRE  
en  
BAUTEMENT

FANTAISIE et PERSPECTIVE

Dessinés & Composés  
PAR  
E.A. DU COMPEX

PARIS  
LIBRAIRIE DE LA CONSTRUCTION MODERNE  
AULANIER & C<sup>ie</sup>  
13, RUE BONAPARTE, 13.

DU PONT, PAUL

**Essais pratiques d'imprimerie procédés d'une notice historique.**

*Typographie - Lithographie.* Paris: Imprimerie Paul DuPont, 1849

\$2000.00

This fine volume, which brings together the types and characters of the Imprimerie Administrative establishes undeniably the high quality of French printing at the middle of the nineteenth century; it was published on the occasion of the Paris Industrial Exposition of 1849. The first part is devoted to letterpress printing; it comprises specimens of the principal characters. The names of the founders are indicated on each page. The second part treats lithography and litho-typography and shows examples of various kinds of documents and correspondence; facsimiles of pages from old books, old prints, manuscripts and impressions in several colors.

Paul Dupont and his brother Auguste invented a process called 'lithotypographie' which was used to make facsimiles of early books and prints (on this see Twyman, *Early lithographed books* (1990), pp. 213-14). The introduction gives an historical overview of the development of printing in France with special sections on gravure-sur-pierre (clichés-pierre), stereotypie, lithographie, litho-typographie, etc. The volume was limited to 100 signed and numbered copies, of which this is no. 28. The quality of the printing (and especially the color work) is very high; it is a great pleasure to leaf through. The volume was dedicated to Ambrose Firmin-Didot; the author Paul Francois Dupont was his pupil. Bigmore & Wyman, I, p. 190. St. Bride Catalogue, p. 278. OCLC locates seven copies in America: Columbia, Stanford, UC Berkeley, Yale, U of Iowa, Princeton & Free Lib of Phila.

¶ Folio, orig. cloth, gilt title on spine, nice clean copy. (10)+60+(2)+(7) pp with 146 ff of specimens of which approximately 15 are printed in two or more colors. With 3 bookplates (all different) of the Maqués de Pidal. (I bought this copy in Spain).

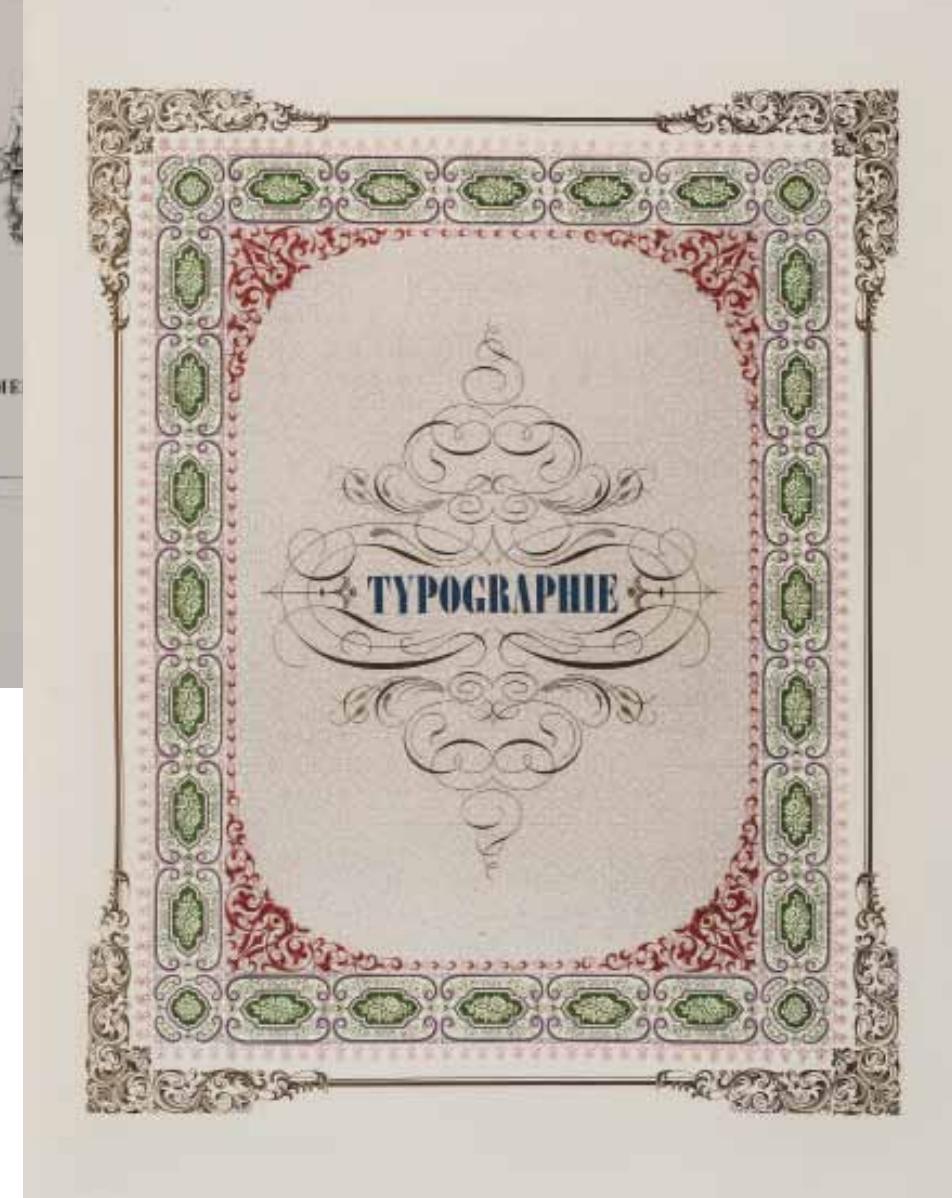
ESSAIS  
PARISIENS  
D'IMPRIMERIE

PRÉCÉDÉS D'UNE NOTICE HISTORIQUE

TYPOGRAPHIE — LITHOGRAPHIE

IMPRIME

TYPOGRAPHIE



EMERSON, P[ETER] H[ENRY]

**Marsh Leaves**, *with sixteen photo-etchings from plates taken by the author*. London: David Nutt, 1895

\$20,000.00

First edition, a good copy. Though copies did not have limitation leaves, it is clearly established that the ordinary edition consisted of 200 copies (of which this is an example). "The plates are studies of softly rendered details from nature that are the culmination of Emerson's artistic development... In all 300 copies were issued." - *Truthful Lens* 54. "Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, "The Lone Lagoon." Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream... Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siecle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century's fine art photographic practice." - *Imagining Paradise*, p. 193. "It is one of the most beautiful books about isolation and solitude, perhaps death, ever made, and Emerson's spare, evocative pictures were seldom equalled by the later Pictorialists." - Parr & Badger, *The Photobook*, p. 72. Except for *Life and Landscape on the Norfolk Broads* (1886) this is Emerson's rarest book. And many would say his most beautiful.

¶ Tall 8vo (11½ x 8½"), orig blue cloth with printed upper cover; rebacked with the original spine laid down. Title in red and black; viii+165 pp with 16 photogravures on plate paper each with dust tissue with printed titles. Text printed on fine quality laid paper. Top edge gilt, untrimmed copy. Scattered very light foxing here and there, but not on the plates. Preserved in a mylar dust jacket.

# MARSH LEAVES

BY

P. H. EMERSON

WITH

SIXTEEN PHOTO-ETCHINGS  
FROM PLATES TAKEN BY  
THE AUTHOR

'We shall smite them in shackles,  
We shall loose them in fetters.'

LONDON

Published by DAVID SUTT  
IN THE STRAND  
1885



EMERSON, P[ETER] H[ENRY]

**Wild life on a tidal water.** *The adventures of a houseboat and her crew. Illustrated with 30 photo-etchings by P. H. Emerson and T. F. Goodall.* London: Sampson Low, 1890 \$7500.00

First edition, one of one of the classic English photographically-illustrated books by the founder of "naturalistic photography" (for which see Gernsheim, ch. 37). The edition size was originally stated to be 500 copies but Emerson later wrote that only 300 were ever printed (see R. S. Kahan & J. B. Colson, "Peter Henry Emerson," *Library Chronicle of the Univ. of Texas at Austin*, (Sept. 1972), pp. 67-81. "[Emerson] and [Goodall] spent [the summer of 1887] aboard Goodall's houseboat moored on Breydon Water, photographing the Broads during the day, and at night transcribing the descriptions they had made on the spot. *Wild life on a tidal water* is the fruit of this direct approach to subject matter, both visually and verbally. It is also the result of Emerson's understanding of the advantages of photogravure for book illustration, with its subtle tonal gradations and delicate impressions providing a perfect complement to typography. Emerson's naturalistic aesthetic led him, however, to denounce any kind of corrective handiwork in the photogravure process. For *Wild life* he carefully selected Dawson & Colls as the least interventionist practitioners of photogravure." - *Salts of silver ... the Horblit collection of photography* (Houghton Lib., 1999), no. 59. A number of the plates are illustrated in Nancy Newhall, *Peter Henry Emerson; also Turner & Wood, P. H. Emerson and Middleton, The Broadland Photographers. Truthful Lens* 53 and figures 53 & 123. See also: GEH, *Imagining Paradise*, pp. 190-91 with 3 illus.

¶ Lg. 4to, orig. black and gilt blocked blue cloth as designed by Goodall (rebacked), t.e.g., untrimmed. xiv+145 pp. with 30 plates (photo-etchings by Dawson & Colls) after photographs by Emerson and one (a chart of Breydon) after a drawing by Goodall. Nice clean copy with no foxing and with all printed dust sheets present. This is copy no. 7 of 300.

WILD LIFE ON A TIDAL WATER

BY

P. H. EMERSON,

WITH ILLUSTRATIONS

P. H. EMERSON AND J. F. GOODALL



FRANCE. INDUSTRIAL EXPOSITIONS, 1798-1849

## A complete collection of the official reports of the first eleven French industrial expositions. Paris, 1798-1849

\$13,500.00

By 1795 the Gobelins tapestry works, the Sevres porcelain works and the Savonnerie carpet factory were desperate. The warehouses were full and the goods were not selling. Money was needed to pay the workmen. In 1796 Francois de Neufchateau, the Minister of the Interior, had the idea to hold a commercial fair to generate some funds. This was held for three days in September of 1798 and was a success. Encouraged by this, the decision was made to hold subsequent exhibitions. They were held in 1801, 1802, 1806, - then a hiatus of 13 years due to the Napoleonic wars - but were resumed in 1819, and repeated every five years, more or less, until 1849. They grew and grew; the report of the first fair in 1798 was 25 pages; the report of the juries of the 1849 fair was three volumes with a total of 2133 pages! Two years later, in 1851, the London Crystal Palace exhibition began the series of international world's fairs, which became a major feature of later nineteenth century life.

On offer here is a remarkable complete set, in sixteen volumes uniformly bound about 1850, of the official reports and the reports of the juries from the first (1798) to the last (1849).

1. [1798]. *Catalogue des produits industriels qui ont été exposés au Champ-de-Mars pendant les trois derniers jours complémentaires de l'An VI [19-21 Sept 1798]; avec les noms, départemens et demeures des artistes et manufacturiers qui ont concouru à l'exposition; suivi du procès-verbal du jury nommé pour l'examen de ces produits.* Paris: Imprimerie de la République, vendémairie an VII [October 1798], 25 pp.
2. [1801]. *Procès-verbal des opérations du jury nommé par le ministre de l'Intérieur pour examiner les produits de l'industrie française mis à l'exposition des jours complémentaires de la neuvième année de la République [18-22 Sept 1801].* Paris: Imprimerie de la République, vendémairie an X [October 1801]. 39 pp.
3. [1802]. *Procès-verbal des opérations du jury nommé par le ministre de l'Intérieur pour examiner les produits de l'industrie française mis à l'exposition des jours complémentaires de la dixième année de la République [17-22 Sept 1802].* Paris: Imprimerie de la République, vendémairie an XI [Oct 1802]. 72 pp.
4. [1806]. *Exposition de 1806. Rapport du jury sur les produits de l'Industrie française.* Paris: Imprimerie Nationale, 1806. xv+304 pp.
5. [1819]. *Exposition de 1819. Rapport du jury central sur les produits de l'industrie Francaise.* Paris: Imprimerie Royale, 1819. xxiv+492 pp.
6. [1823]. *Exposition de 1823. Rapport sur les produits de l'industrie française.* Paris: Imprimerie Royale, 1824. xvi+517+ii pp.
7. [1827]. *Rapport sur les produits de l'industrie française.* Paris, Imprimerie Royale, 1828. xvi+573 pp.
8. [1834]. *Rapport du jury central sur les produits de l'industrie française exposés en 1834.* Paris: Imprimerie Royale, 1836. 3 VOLUMES. (4)+lvi+420+(iv); (4)+lxxvi+318 & (4)+510 pp.

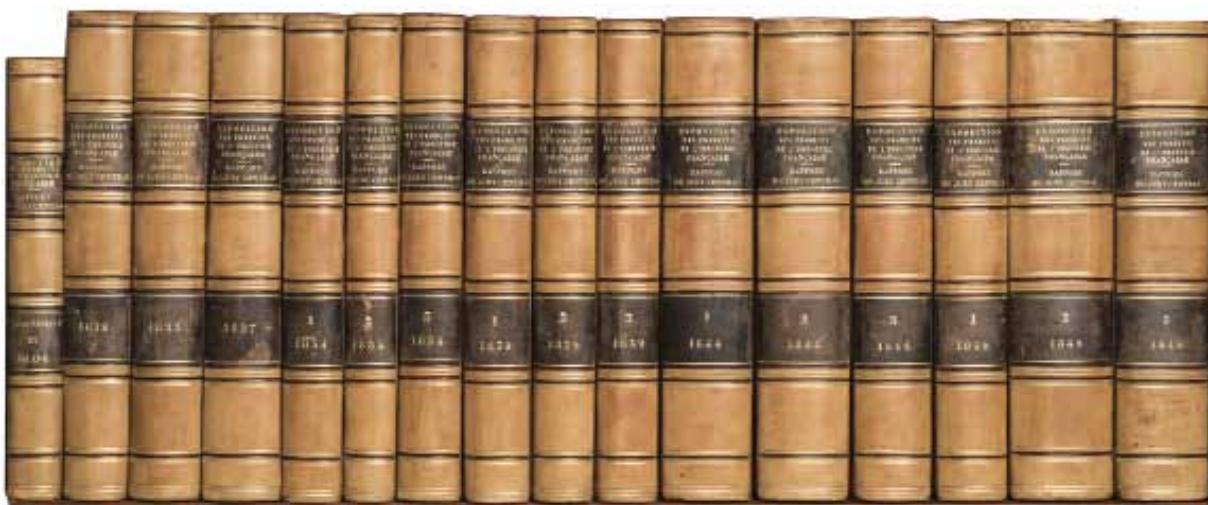
EXPOSITION PUBLIQUE  
DES PRODUITS  
DE L'INDUSTRIE FRANÇAISE.

CATALOGUE

DES  
PRODUITS INDUSTRIELS

*QUI ont été exposés au Champ-de-Mars pendant  
les trois derniers jours complémentaires de l'an VI;  
avec les noms, départemens et demeures des artistes  
et manufacturiers qui ont concouru à l'exposition;  
suivi du PROCÈS-VERBAL du Jury nommé pour  
l'examen de ces produits.*

A PARIS,  
DE L'IMPRIMERIE DE LA RÉPUBLIQUE,  
Vendémiaire an VII.



9. [1839]. *Exposition des produits de l'industrie française in 1839. Rapport du jury central.* 3 VOLUMES. Paris: L. Bouchard-Huzard, 1839. lv+545; 531 & 568 pp.
10. [1844]. *Exposition des produits de l'industrie française en 1844. Rapport du jury central.* 3 VOLUMES. Paris: Imprimerie de Fain et Thunot, 1844. lxx+880; iv+978 & iv+482 pp.
11. 1849]. *Rapport du jury central sur les produits de l'agriculture et de l'industrie exposés en 1849.* 3 VOLUMES. Paris: Imprimerie Nationale, 1850. (iv)+cic+353; (iv)+903; (iv)+877 pp.

This set is good value. Over the past 48 years I have had each of these volumes or titles separately, and, individually priced, they add up to about twice the price of the current complete run. Not to mention the fact it would take years to assemble a set, and then the bindings would not match.

## 29 A LEGENDARY BUCKMINSTER FULLER RARITY THE MIMEOGRAPHED VERSION OF "4-D"

[FULLER, BUCKMINSTER]

**Strictly Confidential. Property of 4D.** *An aphoristic essay of research and analysis ...*  
 COPYRIGHT 4 - D, 1928. Chicago: 4 - D General Delivery, 1928 (Mimeographed) \$8000.00

An authentic American architectural Manifesto, and a famous architectural rarity. It presents the case for the Dymaxion house (dynamic plus maximum efficiency) in 4 - D (four dimensional thinking). It has been placed in context by Martin Pawley: "4 - D, chronologically Fuller's equivalent to *Towards a New Architecture* ... was 'published' in Chicago in 1928 - in a hand bound 'edition' of 200 copies - virtually all of which were ... wasted (for historical purposes) on friends, relatives and prominent people. 4 - D was not destined to be printed again until 1970 - by which time *Towards a New Architecture* had been reprinted eleven times in its English translation alone." - *Buckminster Fuller* (1990), p. 185. Pawley concludes that the "real reason for Buckminster Fuller's anomalous position in the history of Modern Architecture: the paucity and weakness of his early writings. Unlike Le Corbusier, whose early career was immensely aided by the publication of two important and widely translated books - Amedee Ozenfant's *Foundations of Modern Art* and his own *Towards a New Architecture* - Buckminster Fuller was hampered by a lack of accessible publications, an absence of convincing imagery, and by his own impenetrable writing style."

As Pawley noted virtually all of the copies of this work were given away to friends. This copy was sent to his sister, Miss Rosamond Fuller, who lived in Paris, "care of Morgan & Co., 14 Place Vendome, Paris." The original mailing envelope is still present, addressed by Fuller in bold caps written in blue crayon. Also, Fuller has signed the envelope in ink, for some purpose, not clear to me. The book itself is copy no. 142, and in immaculate condition.

¶ 4to (11½ x 8½"), in orig. stiff printed wrappers, the cover with an abstract design, presumably by the author. 5ff+52 numbered paged printed by mimeograph on rectos only, and 5 further separately numbered pages. A fine copy of a fragile book, which almost never survives in this condition.

STRICTLY CONFIDENTIAL

PROPERTY OF

4 D

AN APHORISTIC ESSAY OF RESEARCH AND ANALYSIS  
OF THE PAST AND PRESENT CREATION METHODS OF MAN'S  
LIVING ABODES, THROUGH CONSIDERATION OF THE MATER-  
IAL CREATIONS, AND ABSTRACT ORGANIZATIONS, PROSAIC  
AND HARMONIOUS. ANALYSIS BY ABSTRACT AND MATERIAL  
COMPARISONS TO THE ACTIVITIES OF OTHER INDUSTRIES.

A WIDE DISCOURSE ON THE ARTISTIC AND PRACTICAL  
CONSIDERATIONS SURROUNDING THE PROPER DESIGN OF THE  
NEW HOME.

THE BIRTH OF INDUSTRIALLY REPRODUCED HOUSING --  
THE INEVITABLE FOURTH DIMENSION -- SOME PREGNANT  
PROGNOSTICATIONS, AND INDIVIDUAL DUTIES.

Address:

4 - D  
General Delivery  
Chicago.

COPYRIGHT 4-D. 1928,

GARNSEY, GEORGE O.

**The national builder's album of beautiful homes,** *containing two hundred and thirty elevations, perspectives, floor plans and interiors of villas, residences and cottages. Vol I [all published]. Chicago: National Builder Publishing Co., 1891* \$2500.00

First and only edition, fine copy of a very rare book (OCLC locates but one copy, Clements Lib). This is the only copy I have had in 48 years. The designs, shown in plan and elevation, appear to be mostly of houses which were actually built. Garnsey was an architect from Chicago; he is best known (at least to me) for his *American glossary of building terms*. The designs in the present work had been first published in the monthly magazine *The National Builder* (though on the title it states they were "designed especially for this work"). The "Premium Offer" - worth a dollar and a half toward a subscription to the National Builder, it still present - it was bound in on a perforated leaf meant to be torn out and sent in. The designs are wonderful; they are given in plan, elevation and a few perspective views. They are whimsical and funky, clearly not done by an eastern "sophisticate." Finally, this copy contains a full-page advert of Heath & Milligan's 'Best Prepared Paints', the facing leaf of which is a sheet of SIXTY MOUNTED PAINT CHIPS in all colors of the rainbow. This book is a real prize. Hitchcock 501.

¶ Folio, orig. full blue cloth, red edges, gilt-blocked title impressed on upper cover. Title page, ded. leaf, "Premium Offer" leaf and preface plus 115 plates and (x) pp of ads and testimonials including the full-page of 60 mounted paint chips mentioned above. Fine copy.



PLATE 31.



PRINTED & PUBLISHED

BY J. M. COOPER.

1868.

THE N. W. TERRA COTTA FLAT BUILDING.

31

DOCUMENTARY RECORD OF A PROVINCIAL GERMAN TRADE FAIR  
FINE PHOTOGRAPHS BY ALFRED ORTLOFF

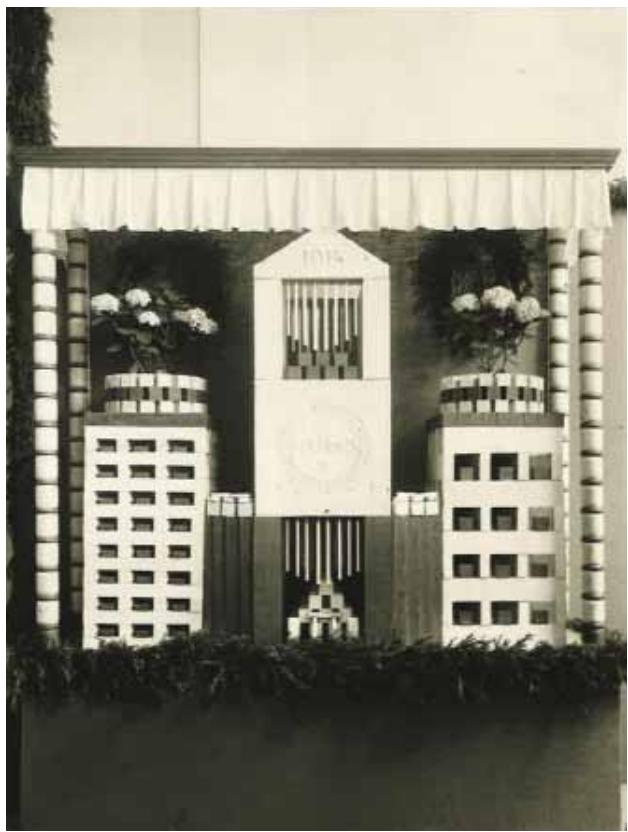
GERMANY. BAVARIA. ANSBACH.

Zur Erinnerung an den Allerhochsten Besuch ihrer Majestaten in  
Ansbach. 12 Juli. 1914

\$3500.00

The above title is taken from the cover; there is no printed title page or text. It has been suggested that this is a unique portfolio of photographs which was presented to the king of Bavaria, Ludwig III. I do not believe that this is a unique copy, but it is very rare, unrecorded, and probably was made in a tiny edition of a dozen or so copies for local dignitaries including the king. This copy was clearly presented to Ludwig III as it came from his library. It contains 29 mounted gelatin silver prints each signed with the blind stamp of "Hofphotograph Alfred Ortloff, Ansbach" and each very neatly titled in pen and ink. The fair was held in Ansbach's orangerie, which is shown in the photographs. In addition to the three or four photos of the building, all the others show the products of local firms: Paschold (technical ceramics), Arnold (metal capsules), Scheuermann (military supplier), Eichhorn & Sohne (cigars), Stossel (bedding), Popp (locksmith), Wankel (brushes), Haubold (soaps), Langkammerer Sohne (schnapps), Worlein (tapestry), Leidenberger (carpentry), Schmetzer (baby carriages) and the like. The number of manufacturers of military supplies is not surprising; this was held on the eve of the First World War.

¶ Small folio (13½ x 10½"), orig. imitation leather portfolio with flaps; deeply gilt stamped royal crest and title on upper cover. 29 stiff card mounts (13¼ x 10¼"), each with a mounted gelatin-silver print within a fine black border. The photos are in two sizes: 4¾ x 6 7/8" and 6½ x 9". Condition throughout is excellent.



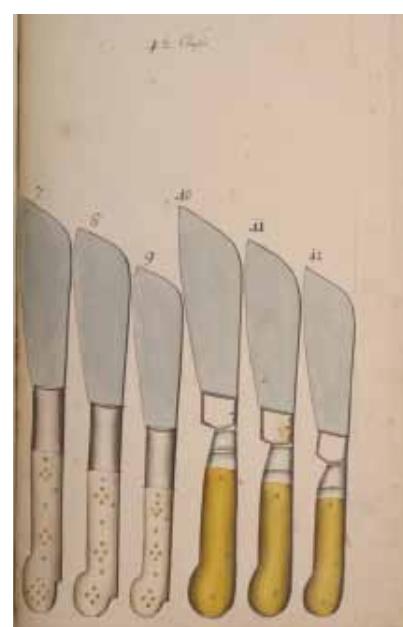
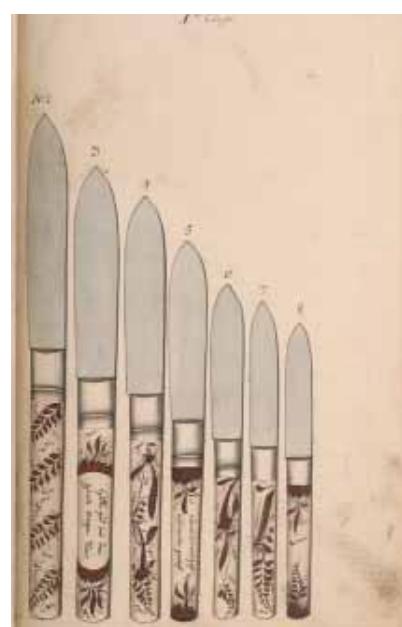
GERMANY. SOLINGEN

**Erneuerte Messer-Lohn Satzordnung.** (*Improved scale of wages for the guild of cutlers*)  
BOUND WITH: **schmied und Schlief Lohn Satz** (*Cutlers' and grinders' rates of pay*)  
BOUND WITH: **Reyd Lohns Satz** (*Rates of pay for the guild of wooden-knife handle producers*)  
BOUND WITH: **Vereinigter Lohnsatz deren Gabelen** (*Union rates of pay for making forks*)  
BOUND WITH: **Vereinigter Lohnsatz deren Kniep oder Einschlags Messer** (*Combined rates of pay for the guild of knife producers*). [Dusseldorf, no imprint, 1789-1792] \$17,500.00

An exceedingly rare document from one of the centers of the German metal ware industry in the 18th century, made all the more compelling by the inclusion of 24 plates of original water-colours of forks and knives. This seems to have been an official ordinance to regulate the prices charged by the cutlery makers. Such "price books" as they are called in English, were widely used in both the UK and America in the late 18th and early 19th centuries. The best study of these books known to me is that by Charles Montgomery, the chapter "Price Books" in his *American Furniture the Federal Period* (1966), pp. 19-26. The standard German reference (though this deals with catalogues rather than price books) is "Mein Feld ist die Welt" *Musterbucher und Kataloge 1784-1914* (Dortmund, 1984); that source lists only two similar catalogues before 1800 (1784 & 1789; both are in German institutional collections). Winterthur Museum has one of the best collections of these decorative arts source books in America; in the recent catalogue *The Winterthur Library revealed* (2003) they include only one pre-1800 catalogue with original ink-and wash illustrations, the so-called *Gardiner's Island Glass Catalogue* (no. 43). Suffice it to say that the present Solingen book is of extreme rarity, one of only a small handful of similar items to have survived in the world.

The nearest thing to it in *Mein Feld* ... is item 2, a sample book of Johannes Schimmelbusch & Soehne (Solingen, 1789), makers of knives, scissors and shears (illus as Kat-Nr 2). They illustrate some knife handles with proverbs written in the Dutch language, presumably for the Dutch market. Our catalogue also shows knives with proverbs inscribed on the handles, our ones in German. The original drawings are fascinating and compelling. The first series of 9 ink-and-wash plates are devoted entirely to forks; there are a total of 138 of them shown both with and without handles, forks of 2, 3 and 4 tines, both for dining and larger ones, presumably for carving. The section on knives is more extensive (15 plates); these are all watercolors as opposed to ink and wash drawings. There are a total of 95 knives, all shown with handles. Some of them are very decorative and include written proverbs. The white ones were probably made of ivory. Others with a crackled appearance were probably chagrin; still others with a grained appearance were probably made from hardwoods.

All of the sample books in *Mein Feld* ... were intended for merchants and commercial agents who took them with them when they visited their customers. The present Solingen item, on the other hand, I do not



think was meant for travellers; because of the extensive letterpress with pricing information I think it was meant to be kept "in-house" in Solingen as an official document. The largest section of text (the second, *Schmied und Schleif Lohn Satz*) is 65 pages and contains 211 outline pen drawings of blade shapes, each with price, and, at the end, a scale of measurement). This was intended to regulate the wages of the knife blade makers.

In summary, a rare, probably unique, document of interest to the decorative arts historian as well as the economic historian. The inclusion of the watercolors brings it into the realm of art, art of a very rare kind in the context of the late 18th century commercial world. It is also a work of considerable beauty.

¶ Folio (14½ x 9"), orig. full calf, slight areas of wear to upper cover edge and fore edge. 8+(2) pp; 65+(7) pp with 211 pen dwgs of blades & one woodcut plate depicting "Rheinisches Fust" (unit of measurement); (8)+46 pp; 10+(1) pp with 9 ink & wash plates of forks; and 9+(3) pp with 15 watercolor plates of knives. Orig. marbled endpapers & flyleaves; no sign of provenance. A very good copy. Preserved in a custom-made folding-back box.

**33** FINE COPY OF A RARE PATTERN BOOK

HALL, JOHN

A series of select and original modern designs for dwelling houses,  
*for the use of carpenters and builders adapted to the style of building in the United States. Second edition. Baltimore:*  
John Murphy; Philadelphia: James Fullerton, 1848 \$3850.00

Originally published 1840, I have never seen a copy of the first edition either in a library or for sale. The present copy is in very nice condition without the usual foxing. Hall gives designs for small cottages and villas, city row houses, and larger city houses. Other plates show a portable cottage "for the use of new settlers and others", a four story warehouse, a suburban tavern and pleasure house and a double house. They are generally in the 'Grecian' style. Hall's designs in this book have been studied by Thomas Gordon Smith who states that "Hall took a number of his designs from John Claudius Loudon's *Encyclopedia of Architecture* published in 1833 in London... Hall's other designs for freestanding residences seem to derive from Regency pattern books..." (*John Hall and the Grecian style in America: a reprint of three pattern books published in 1840* (1996), p. xvi. Hall was also the author of two other books for members of the building trades: *The cabinet maker's assistant* (Baltimore, 1840) and *A new and correct method of hand-railing* (Baltimore, 1840). All three of these books by Hall are very rare and always have been. The work above is listed as Hitchcock 534.

¶ 4to, orig. embossed cloth, architectural vignette stamped in blind on both covers; neatly rebacked. Title page handsomely printed in red and black. 32 pp. with 24 engr. plates.

A SERIES  
OF  
SELECT AND ORIGINAL  
**MODERN DESIGNS**  
FOR  
**DWELLING HOUSES,**  
FOR THE USE OF  
**CARPENTERS AND BUILDERS:**  
ADAPTED TO THE  
**STYLE OF BUILDING IN THE UNITED STATES:**  
WITH  
TWENTY-FOUR PLATES.

BY JOHN HALL, ARCHITECT.  
AUTHOR OF THE CABINET MAKERS' ASSISTANT, ETC.

BALTIMORE:  
**JOHN MURPHY, PRINTER AND PUBLISHER,**  
No. 178 MARKET STREET  
PHILADELPHIA: JAMES FULLERTON. PITTSBURG: GEORGE QUIGLEY.  
SOLD BY BOOKSELLERS GENERALLY.

34 "FOR THE DRAWING ROOM TABLE OF THE AFFLUENT" ILLUSTRATED WITH  
ACTUAL DRIED GRASSES

HANHAM, FREDERICK

Natural illustrations of the British grasses. Bath: Binns & Goodwin, 1846

\$2000.00

Fine copy in a deluxe binding of the first and only edition of a remarkable book. It is described in Geoffrey Wakeman's *Victorian book illustration*: "More serious works are represented by Frederick Hanham's *Natural illustrations of the British grasses*, 1846, described in an advertisement as being 'illustrated with 62 Real Specimens carefully preserved and mounted forming a splendid volume in small folio suitable for the library of the connoisseur, the study of the agriculturist, and the drawing room table of the affluent, Price £2.2'. The great drawback of this method of illustration is also mentioned in the advertisement, namely the immense labour involved, 'each 100 copies of the *British grasses*, for instance, requiring the collection, preparation and mounting of 6,200 distinct specimens.' The results rarely justified the effort, since the plants were difficult to fix securely into the books, were often fragile, and prevented the book from closing properly even when they were guarded in." - p. 65. In the present copy all of the 62 specimens are present in perfect condition. *Binns & Goodwin* made a specialty of this kind of illustration; they exhibited their work at the Great Exhibition. Copies with the grasses in good condition are quite rare. The best of the plates are quite beautiful.

¶ Small folio, orig. full red morocco, both covers and spine elaborately gilt. xxiii+130 pp with 60 mounted specimens of dried grasses. The grasses are all in perfect condition; none are broken or missing.



HAVILAND, JOHN

**The builders' assistant, containing the five orders of architecture...**

*for the use of builders, carpenters, masons, plasterers, cabinet-makers and carvers, and for whom are sixty original designs, with their plans, elevations and sections . . . engraved by Hugh Bridport.* Philadelphia: John Bioren, John Haviland & Hugh Bridport, 1818-1821

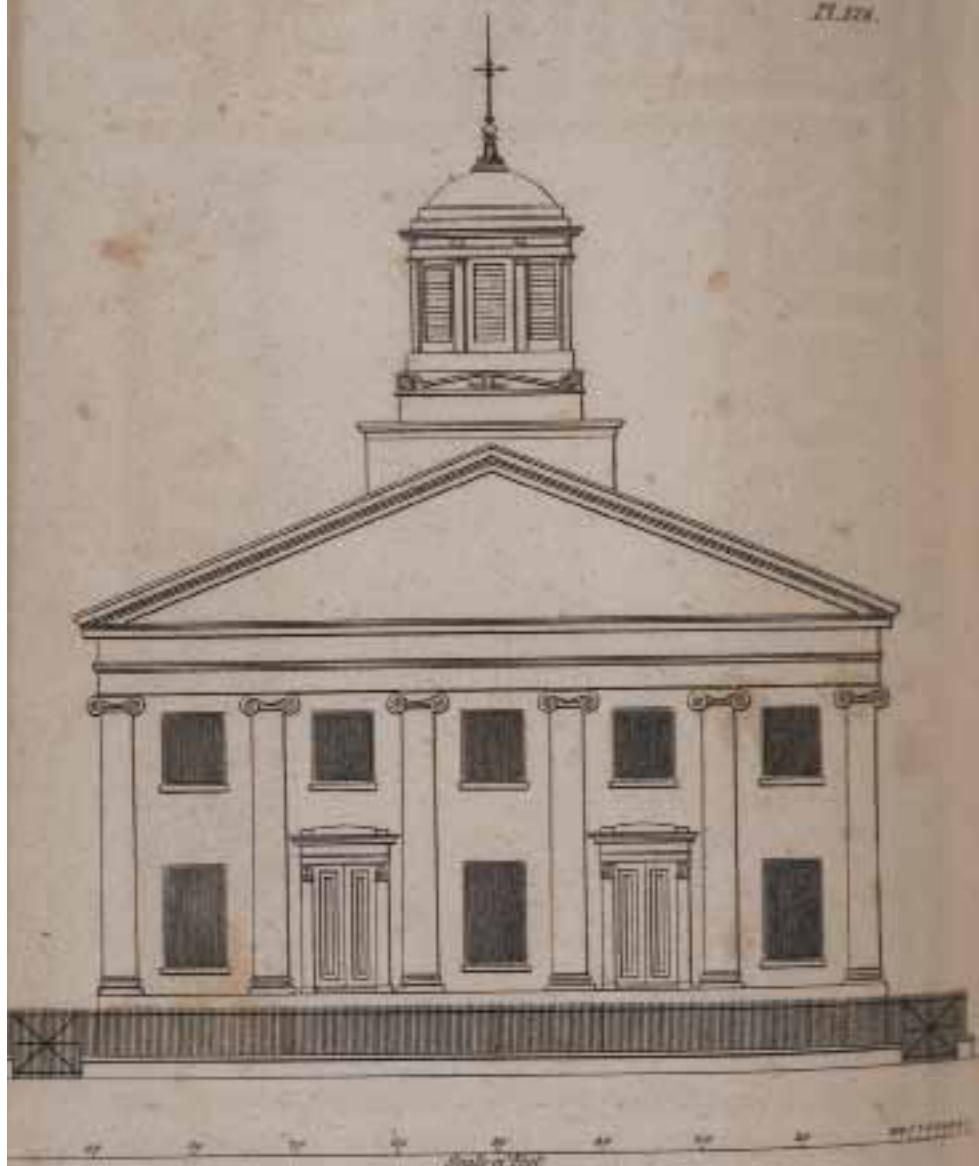
\$4750.00

First edition of one of the rarest and most important books in the literature of American architecture. "*The builders' assistant* is noteworthy for many things . . . in the history of American architecture it is especially significant because in it, for the first time in an American published work, plates of the Greek orders were shown - and well shown - in those delicate line engravings that became so characteristic a feature of the American architectural books published before 1840 . . ." (T. Hamlin, *Greek revival archit in Amer.*, p. 69). This set has a good provenance; it comes from the library of James Grote Vanderpool (1903-1979), Dean of the School of Architecture at Columbia University, director of Avery Library, and a prominent preservationist. His architectural library was sold at auction by Christies in New York in June 2015.

Bound into volume III of this set is the *House carpenters' book of prices and rules, for measuring and valuing all their different kinds of work (adapted to Federal currency)*, Phila., 1819. Hitchcock 578. *The sources of classicism*, (U. Texas, 1978), no. 81, second edition only stating "very rare." Rink 2548. Shaw-Shoemaker 44282. Avery's Choice 216. This set is complete with 150 plates as called for but vol I lacks page 60/61 and plate 7 (they were never bound in) but still contains 50 plates (plate 40 is in duplicate). Priced accordingly.

¶ 3 vols, 8vo, bound in mid-20th century full cloth, gilt, an attractive binding. I. (iv)+x+iii-xiv+263+1 pp; II. (ii)+xiv+260; III. (viii)+252+(ii)+(ii)+50 pp. with 150 engr plates. Due to the paper stock used, foxed and browned as usual.

PL. III.



*Elevation of the North and Principal Front of the  
New First Presbyterian Church*

*Designed by John Huntland Archt.*

JACOB, LOUYS

**Traicté des plus belles bibliotheques publiques et particulieres, qui ont à present dans le monde. Divisé en deux parties.** Paris: Rolet le Duc, 1644 BOUND WITH **Gabriel Naudé. Advis pour dresser une bibliotheque.** *Presenté à Monseigneur le President de Mesme. Seconde Edition revuee corrigée & augmentée.* Paris: Rolet Le Duc, 1644

\$7500.00

First edition of the Jacob *Traicté*, an important primary source description of the libraries of France (as well as of other countries) when Mazarin dominated 17th century politics and France was the cultural capital of Europe. "This work addresses a relatively wide audience, ranging from the curious amateur to the professional librarian. The author presents his project in a preface "To the reader." It states in part that his work aims only at libraries composed of a minimum of three to four thousand volumes. Each library is the subject of a brief description giving highlights of the library (and of the owner in the case of a private library) and of books that constitute it. These descriptions are presented chronologically and divided by the geographic location of the libraries. The book thus covers an historical period and a large geographical area ranging from Egyptian, Greek and Roman civilizations through to the large European libraries (e. g. the Vatican Library) of the 16th and early 17th century and even including collections held in Asia." - cribbed from a French record done by the Ecole Nationale Supérieure des Bibliothécaires; thanks to David Richtmyer for this. Jacob's book has just recently been translated into English by John Warwick Montgomery (*The libraries of France at the ascendancy of Mazarin; Louis Jacob's Traicté des plus belles bibliothèques*) published in Germany by VKW; it is not as of February 2016 available in America. OCLC locates ten copies of the Jacob book in American libraries.

The Naudé *Advis* was originally published in Paris in 1627; it was revised by the author himself for this second edition. Naudé and Jacob were friends and colleagues and it is said by Archer Taylor that Naudé inspired Jacob to write his book. The Naudé is well known to the English speaking world; it was translated into English by John Evelyn and published in London in 1661. His *Advis* "advised collectors to buy books on all subjects, taking pains to seek out the best commentaries and critical editions; the contents were all important, and nothing was to be bought on account of its antiquity, appearance or associations." - Hobson, *Great Libraries*, p. 14. Both the Jacob and the second edition Naudé are usually found bound together (they were issued by the same publisher). This edition of the Naudé is rare; OCLC locates but three copies in this country: U of Ill., Columbia, Grolier.

¶ 8vo, two works in one vol; bound in contemp vellum. Jacob: (xx)+438; 439-717 + appendix (35) + index (36) + privilege leaf (2). Title page to second part bound at the end. Naudé: (viii)+164 pp. Old sticker removed from spine; old stamp expertly removed from verso of title page. Excellent copy.

ADVIS  
OVR DRESSER  
VNE  
BIBLIOTHEQUE

Présenté à Monseigneur le President  
de MESSME.

Par G. NAVDE' P.

Seconde Edition reueue corrigée  
& augmentée.



A PARIS,  
Chez ROLET LE DVC, rue  
S. Iacques, près la Poste.

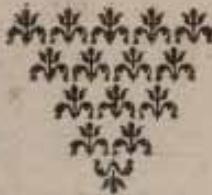
M. D C. XLIV.  
Avec priuilege du Roy.

TRAICTE  
DES PLVS BELLES  
BIBLIOTHEQVES  
PVBLIQVES ET PAR-  
TICVLIERES, QVI ONT  
été, & qui sont à présent  
dans le monde.

Divisé en deux parties.

Composé par le P. LOVYS IACOB,  
Chalonnaise, Religieux Carme.

PREMIERE PARTIE.



A PARIS,  
Chez ROLET LE DVC, rue  
S. Iacques, près la Poste.

M. D C. XLIV.  
Avec Priuilege du Roy.

JOUBERT DE L'HIBERDERIE, [ANTOINE NICHOLAS]

**Le dessinateur, pour les fabriques d'étoffes d'or, d'argent et de soie.**

*Avec la traduction de six tables raisonnées, tirées de l'Abecedario Pittorico, imprimé à Naples en 1733.* Paris: Sebastian Jorry; Bauche & Brocas, 1765

\$2500.00

First edition. A rare work dealing with the design and production of luxury fabrics, especially silks, intended for the working designer, with several plates of floral patterns and much technical matter in the text. The final chapter describes a designer's trip around Paris, "c'est à dire, indication de tout ce qu'il y a de curieux relativement à la peinture & au dessin: comme les plus fameux Magazins d'Etoffes, cabinets des estampes & de peintre, particuliers & publics, édifices, équipages, manufactures, maisons royales, statuaires, spectacles ..." The second part is of almost equal interest; it is in six sections and consists of extensive lists of books on painters and painting, architecture and perspective, design, and finally instructions on engraving, fresco painting, etc. The UCBA I, notes this edition and a later edition of 1774. This was his only book. OCLC locates 9 copies in American libraries: MMA, Yale, LC, UDel, Clark Art Inst, Princeton and 3 copies in different Harvard libraries.

¶ 8vo, recent marbled sides, vellum spine with dark red lettering piece. xlviii+218+(vi) pp with 5 wood-engr. plates. With several 19th cent library stamps. T.p. a bit soiled but a good copy.

72 LE DESSINATEUR,  
Deſſins à deux chemins pour Gros-de-Tours  
en  $\frac{1}{4}$  de large.



62 LE DESSINATEUR,  
Pointe



LA FARGE, JOHN & AUGUST F. JACCACI (eds)

Noteworthy paintings in American private collections. New York:  
August F. Jaccaci Co., 1907 \$3500.00

A very fine copy of a rare and quite incredible book, this is copy no. 34 on papier de Rives of a total edition of 126. It was beautifully printed by the Gillis Press with photogravures made and printed by John Andrew and Sons. Aside from its sheer size and bulk (it weighs 32 pounds), perhaps the most appealing feature is the binding, full vellum impressed in relief. The colophon statement is worth quoting: "Two bindings have been designed: one in gold on leather by Mr. John LaFarge; the other, an adaptation by Mr. Kenyon Cox of the design of a binding in the Paris Bibliotheque Nationale done for Diane de Poitiers, was modeled in low relief by Mr. Augustus Lakeman and is to be impressed on vellum from the bronze cast." The initial letters and head pieces were also drawn by Cox and engraved on wood by Henry Wolf. Though his name does not appear in the book, this lavish work was the brainchild of the picture dealer Sir Joseph Duveen, who undoubtedly sold most if not all of the pictures to the various owners. They were Mrs. John Lowell Gardner, Alfred Atmore Pope, the Hon. John Hay, Herbert L. Terrell and Albert A. Sprague. The pictures range from old masters to impressionists. The various essays were written by the best scholars of the day. The book is not well known; it is not mentioned by Susan O. Thompson in her *American book design and William Morris* and it is surely relevant.

This is copy number 34 signed by the printer (the Gillis Press) and by the publisher (the August Jaccaci Co.) Of the total edition of 126 copies, copy no. 1 was printed on vellum; copies numbers 2 through 11 were printed on imperial Japan and copies number 12 through 126 on papier de Rives.

¶ Very large folio (21 x 16 x 4"), full embossed vellum as described above. All edges heavily gilt; all plates with dust sheets. xxii+517 pp with several hundred full-p. photogravures. Very fine copy.



LA FONTAINE, [JEAN DE]

## Fables de La Fontaine, avec de nouvelles gravures exécutés en relief.

Paris: chez. Ant. Aug. Renouard, 1811

\$2500.00

Fine copies of this important edition, which is one of the early landmarks on the road to lithography. Renouard's foreword describes the new illustration technique of Duplat. Twyman states: "Relief etching, whether on stone or metal, had many of the advantages of stereotyping without the added inconvenience and expense of having to set up type. Senefelder was in fact neither the first nor the last to experiment on stone along these lines, but merely provides a link in a chain which was to lead from Schmidt to Duplat, Girardet, Tissier and many others in the nineteenth century... Duplat took out a patent for his process on 27 April 1810. The image was made by a combination of relief etching and engraving with a tool, but the actual printing was done from a stereotype plate made from the stone. The most important application of the process was for the edition of *Fables de la Fontaine* published by Renouard (Paris, 1811). For a description of it see the patent specification reprinted in *Le Lithographe*, vol ii, 1839, facing p. 253 and *Archives des découvertes* (Paris, 1825), pp. 309-10." - Twyman, *Lithography*, p. 8 & note 1. The illustrations in the present work, which take the form of small rectangular vignettes, were printed by Duplat's relief process after drawings by Jean Michel Moreau le jeune and others.

¶ 2 vols. 12mo, cont. half polished calf, spine with gilt lines and gilt lettering pieces. (iv)+cvi+245 and (iv)+382 pp, both volumes with half titles. With 269 illus in the text (in the process described above). Short clean tear to the t.p. of vol II with an old neat repair. Slightest foxing to vol II but fine copies.



## XVIII.

*Le Renard et la Cigogne.*

COMPERE le renard se mit un jour en frais,  
Et retint à dîner commere la cigogne.  
Le régal fut petit et sans beaucoup d'apprêts:

Le galant, pour toute besogne,  
Avoit un brouet clair; il vivoit chicement.  
Ce brouet fut par lui servi sur une assiette:  
La cigogne au long bec n'en put attraper miette;  
Et le drôle eut lapé le tout en un moment.

Pour se venger de cette tromperie,  
A quelque temps de là, la cigogne le prie.  
Volontiers, lui dit-il, car avec mes amis  
Je ne fais point cérémonie.

40

"THE GREATEST TOUR-DE-FORCE OF FRENCH ROCOCO IRONWORK,  
BOTH IN DESIGN AND EXECUTION" - *Simon Jervis*

LAMOUR, JEAN

Recueil des ouvrages en serrurerie, qui Stanislaus le Bien-Faisant,  
Roi de Pologne . . . a fait poser sur la place Royale de Nancy, à la gloire de Louis le Bien-Aimé . . . avec une  
discours sur l'art de serrurier. Nancy: the Author, [1768] \$11,000.00

An astonishing book, "worthy of its royal inspiration and of the magnificent work of Lamour, undoubtedly the finest collection of wrought-iron designs ever published. The vast folding plate of the great gate to the Place Stanislaus is accompanied by full-page engravings of virtually every piece Lamour (1698-1771) made for the Nancy planning scheme of Stanislas I of Poland, the ambitious father-in-law of Louis XV of France. Most of the work was executed around 1757, the plates were made by local artists, father and son Nicole (some of their engravings are dated 1759 and 1760) and Collin." The above note is from Weinreb Cat. 20:57 (1967) presumably written by Paul Breman. Weinreb had another copy in 1985 (51:367) with a note by Hugh Pagan. This latter copy was bought by the BAL and is their 3964 with long note. That note states: "The numbering which appears on some of the plates is most misleading and should be ignored, since it does not reflect the scheme employed in the text but appears instead to be the remains of an earlier sequence of numbers. That is true in the present copy as well. The BAL note concludes "Lamour's work appeared after [the death of King Stanislaus in 1766] and was more an exercise in self-promotion by the author." Berlin Catalogue 1365. BAL 3964. Cohen-de Ricci 596. Destailleur 479. OCLC locates 8 copies in American libraries.

The present copy belonged to the distinguished architectural historian John Harris, who wrote on ironwork, and bears his bookplate.

¶ Folio (24 x 17<sup>3/4</sup>"), expertly bound in paper sides, polished calf spine and corners. Engraved ornamental title page, engr dedication leaf with a large head-piece showing the King visiting Lamour's workshop, 9+1 blank ff of text printed in an odd sort of italic face and 21 engraved plates of which 2 are double-page, one has a double-width flap attached; and the other consists of four double-page plates attached 3 in a row plus one on top of the middle section. As noted above the numbering is not relevant. But this copy, with 21 plates, has one more than either the BAL or Weinreb copies.

RECUEIL  
DES OURAGES EN SERRURERIE  
que  
STANISLAS LE BIENFAISANT  
*Roy de Pologne*  
Duc de Lorraine et de Bar  
*afait poser sur la place Royale*  
*DE NANCY*  
*à la gloire de Louis le Bien-Aime*

*l'ouvrage est assuré par Jean Lemoine serrurier nancien  
et au service des ducs de Lorraine et de Bar  
établi de nos jours.*

*Padie au Roy*

**41** CINCINNATI, "QUEEN CITY OF THE WEST" PHOTOGRAPHIC AMERICANA

LANDY, JAMES

**Cincinnati past and present: or, its industrial history, as exhibited in the life-labors of its leading men, by M. Joblin & Co. Photographically illustrated by James Landy.** Cincinnati: Printed by the Elm Street Printing Co., 1872

\$3000.00

First and only edition of this splendid book. Perhaps the most appealing feature about it is the wonderful decorative lithographic title page which incorporates a mounted photo of the city's fountain and esplanade within a gilt and green printed surround. This title page is every bit the equal of those illustrated in *The Truthful Lens*, figs. 8-17. It is stated in the introduction that Landy took two years making the illustrations for this book; "nearly 70,000 were required for the whole edition." As each copy contains 125 photos the edition was about 500 copies. An interesting comment on these portrait books is given by Welling: "Publishers also continued to issue small editions of a few books containing mounted photographs printed in volume from original negatives, and likewise bound together with separately printed type pages. John Carbutt's 1868 *Biographical sketches of the leading men of Chicago* was followed by volumes of a similar nature published in Baltimore, Cincinnati, Syracuse, and Nebraska. Where Carbutt had printed nearly 50,000 cabinet size photographic portraits for his Chicago book, James Landy printed 65,000 cabinet size prints for the Cincinnati book, issued in 1873." - [sic] (Welling got the date wrong; it was 1872). *Bull NY Pub Lib.* (Spring 1973), 239. Howes J-112. GEH, *Imagining Paradise*, p. 134 with good note and 4 illus in colors including the litho t.p.

¶ Thick 4to, orig. embossed publisher's morocco, title in elaborate gilt letters on cover, rehinged retaining orig. spine and closed with a bronze clasp. All edges gilt. Decorative litho t.p. with mounted photo; 433 pp with 125 mounted albumen prints within litho printed borders. Prints are not faded. Binding professionally refurbished; a really nice copy.

# CINCINNATI Past and Present



PHOTOGRAPHICALLY ILLUSTRATED

BY

J. LANDY.

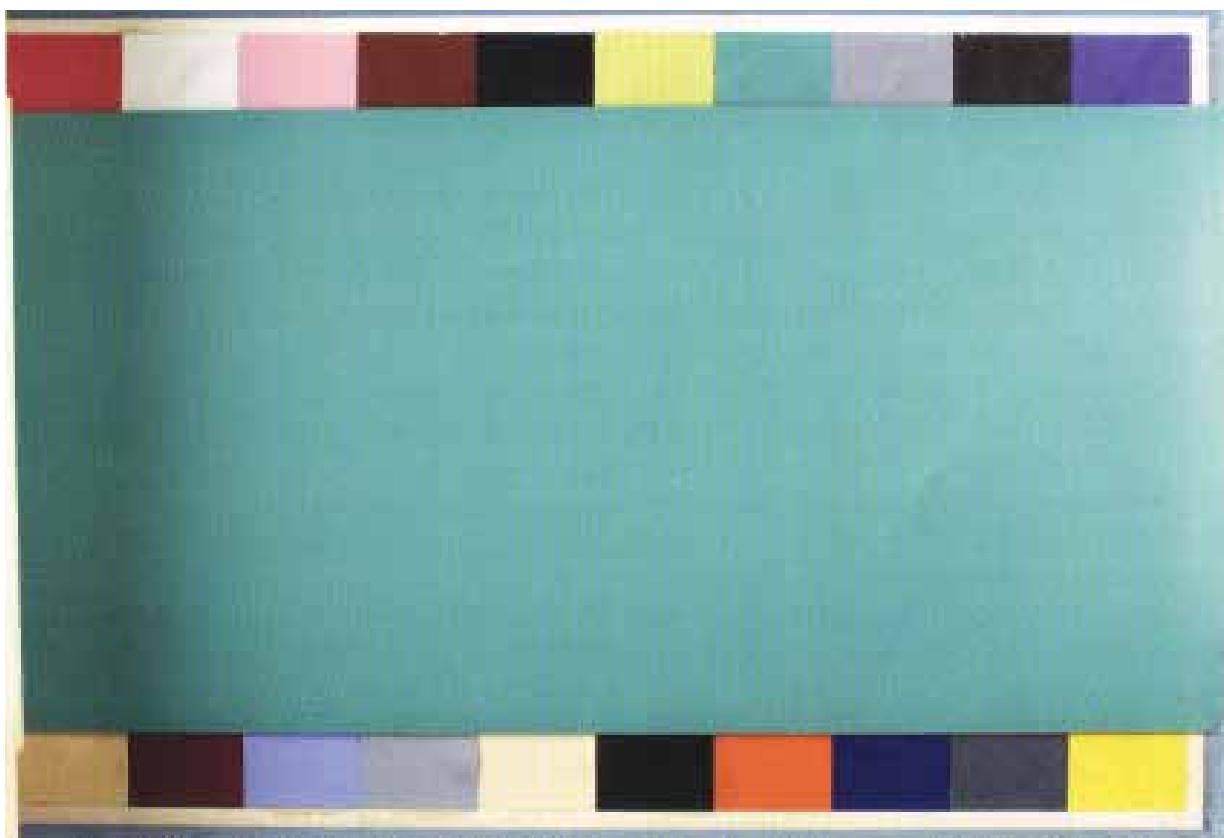
**42** OIL PAINT SOLD IN ROLLS "MACHINE PREPARED PAINTING"

LE CORBUSIER

**Salubra, la deuxième collection Salubra par Le Corbusier.** Basel: Salubra, 1959 \$6000.00

In 1932 Le Corbusier designed a series of wallpapers for the Swiss firm Salubra. These he called the Colour Keyboard. The theory behind these colours is extremely complex; it has been explored by Jan de Heer in *The Architectonic Colour, Polychromy in the Purist Architecture of Le Corbusier* (Rotterdam, 2009). De Heer gives a long analysis of the 1932 series of papers. He then goes on: "In 1959, Le Corbusier produced a second series of papers for the Salubra Company. These differed from the first in many respects. It consisted of only twenty different colors instead of forty-three. Of the colours in the first Salubra collection, a mere ten remained. The majority of lightness values that had been obtained by mixing the colours with white had been abandoned, leaving a collection with strong colors and a strong variation in lightness ... The twelve different colour keyboards from the first collection were limited to one keyboard ... In the system of the second Salubra collection, the narrower pages with the various wallpaper samples are laid over a broader page with colour keys. And just as with the first collection, various harmonizing combinations can be chosen with the help of a template ... This chapter has been written as a contrast to the previous chapters. It covers Le Corbusier's architectonic polychromy after the Second World War, in which he embarked upon a new course. The concentration of the colours of the spectrum, the determination of the 'types couleurs' derived from these, the formation of colour series, and the corresponding cut-and-paste work in relation to architecture meant a completely new approach to architectonic polychromy, and deviated in all respects from the pre-war formulas that were linked to Purist painting." - (pp. 188-89). Thus it is shown clearly that to understand clearly Le Corbusier's theories of colour one needs both the 1932 and 1959 sample books. The present volume is in excellent condition and absolutely complete, including the traps. OCLC locates 9 copies in American libraries.

¶ Oblong small folio (10 x 15¾"), orig. printed covers in yellow on black and white; linen spine 'bound' with three bolts. (3)+(3)+(3) ff [intro. in French, German & English]. 3 color halftones, 25 double-p. wallpaper samples and 20 smaller leaves of sample papers in solid colors. The final 'colour keyboard' of 20 paper strips of coloured papers mounted on inside of rear cover. With two 'traps' laid inside rear cover.



43

A UNIQUE COPY OWNED BY AN 18TH CENTURY ARCHITECT WITH 18 ORIGINAL DRAWINGS

LIGHTOLER, T[HOMAS]

**The gentleman and farmer's architect.** *A new work containing a great variety of useful and genteel designs. Being correct plans and elevations of parsonage and farm houses, lodges for parks, pinery, peach, hot and green houses . . . etc.* London: Robert Sayer, 1774

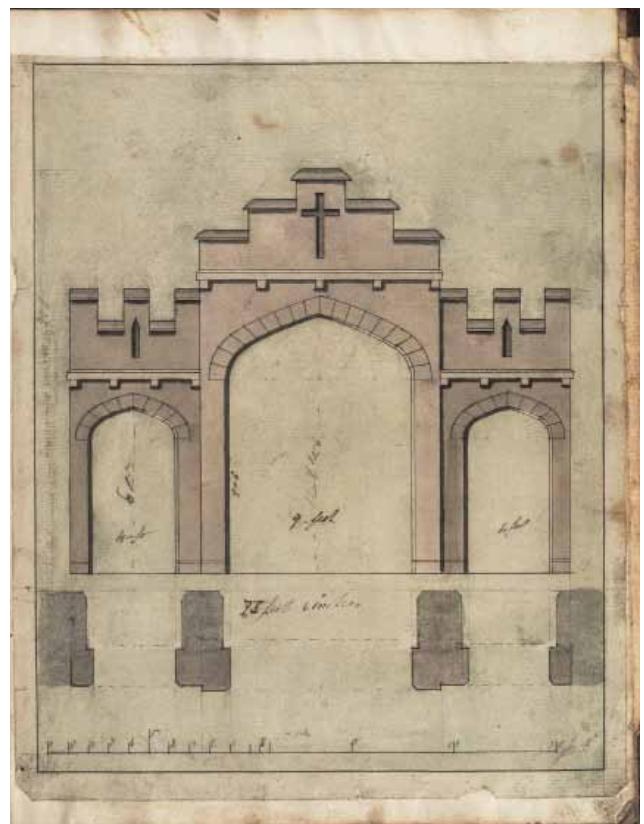
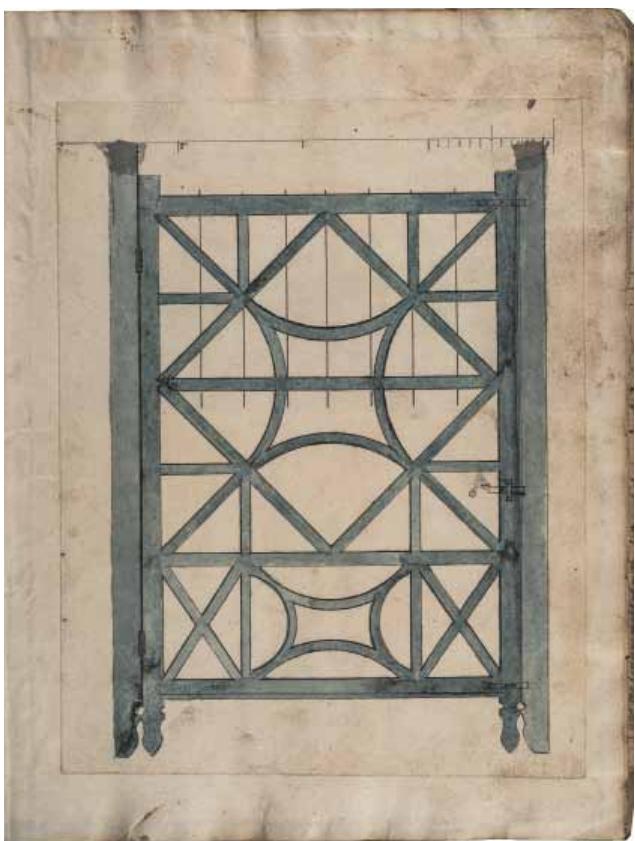
\$5550.00

A unique and very special copy originally owned by an 18th century architect or builder (alas, not identified). It consists of three distinct parts bound together: (1) The Lightoler book; (2) extract of the 'Architecture' section from a late 18th century encyclopedia (pp. 275-302 and plates 17-31 + 6 additional folding plates) and (3) 18 plates of original drawings (of which 2 in pencil, 10 pen drawings, 3 in ink wash and 3 in watercolors).

The Lightoler book itself was originally published 1762; this is a straight reprint. Eileen Harris states: "Lightoler's interest in farm buildings, although influenced by Garrett and Halfpenny, was of much wider scope than theirs, descending on the one hand to such utilitarian necessities as tan-pits, hot houses, espaliers, Dutch barns, and cow sheds, and rising on the other hand to 'genteel' ornamented farm buildings intended 'to form agreeable objects' in the landscape. The latter include a Chinese farm-house in the Halfpenny manner, a Gothic animal enclosure with artificial ruined 'facades to place before disagreeable objects,' the last two being influenced by the executed works of Sanderson Miller with whom he is known to have been acquainted. Although they draw upon existing fashion, these are the earliest published designs for *fermes ornées* as they came to be called by John Plaw in 1795." - BABW, p. 296 and no. 517. The Annapolis architect William Buckland had a copy in his library; Park List 50. Berlin Catalogue 2291.

The original drawings include, but are not limited to, gothic arches, circular and square sections of gothic columns, gothic doors, a fine ink-wash drawing of a gothic chimney piece, a pointed arch gothic window, an ink-wash facade of a fanciful castle; a two story gothic window in water colors; a chinese gate in blue watercolor wash; an ink-wash drawing of a triumphal arch with crenellated top surmounting three gothic arches (perhaps for a garden ornament), and finally a pen drawing for "two Gothick chimney pieces." Some of these drawings were clearly copied from Batty Langley's *Gothic Architecture Improved*; others are original compositions. Tis a pity the author of them is not identified.

¶4to, orig. full sheep (large chip out of tail of spine). T.p. and 25 engr. plates. [bound with] 'Architecture' section, with plates, from an encyclopedia [bound with] 9 leaves with 18 mounted original drawings. Preserved in a folding back clamshell box with morocco label.



**44** "A LANDMARK IN THE DEVELOPMENT OF PUBLIC PARKS"

LOUDON, JOHN C.

**The Derby Arboretum:** *containing a catalogue of the trees and shrubs included in it; a description of the grounds, and directions for their management.* London: Longman, Orme &c., 1840      \$2250.00

First and only edition. This is universally considered to be England's first public park. One of Derby's mill owners, and the first mayor of the reformed borough of Derby, the 75 year old Joseph Strutt, wished to give the people of Derby a free "pleasure ground" or place of free public walks where the public could exercise and take in the fresh air, and where there would be an area where "a band may stand and people may dance." The statement that this was the first public park in England is confirmed by both the Garden History Society and the Victorian Society which list the Derby Arboretum (1840) as the first, followed by Prince's Park, Liverpool (1842), Crystal Palace Park, London (1845) and Birkenhead Park (1847) and then numerous others of the mid and late 19th century. The *Oxford companion to gardens* (p. 138) gives a good note and Chadwick, *The park and the town* devotes three pages to it (pp. 62-64). Chadwick states that Loudon always considered this his most important work. Rare; OCLC locates only two copies in this country (UCBerkeley & Peabody-Essex). COPAC and NSTC locate copies only at BL and Liverpool.

This is a very interesting copy. Pages 83-90 are extensively annotated in a hand which could be that of the author, perhaps with a view to publishing a later edition. But there never was one. Loudon incurred with this book a debt of ten thousand pounds to the printer, the wood engraver and the stationer. He was able to repay most of it but died in 1843 as a result of debt and overwork.

¶8vo, contemp. black cloth, expertly rehinged. 97+1 pp with frontisp and 6 other wood-engr illus incl. a full-p. plan of the park.

THE  
DERBY ARBORETUM:

CONTAINING  
A CATALOGUE OF THE TREES AND SHRUBS  
INCLUDED IN IT;

**A Description of the Grounds,**

AND  
DIRECTIONS FOR THEIR MANAGEMENT;

A  
COPY OF THE ADDRESS  
DELIVERED WHEN IT WAS  
PRESENTED TO THE TOWN COUNCIL OF DERBY  
BY ITS FOUNDER,  
JOSEPH STRUTT, ESQ.

AND  
AN ACCOUNT OF THE CEREMONIES  
WHICH TOOK PLACE WHEN IT WAS OPENED TO THE PUBLIC,  
ON SEPTEMBER 16, 1840.

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BY J. C. LOUDON, F.L.S. H.S. &c.  
AUTHOR OF THE "ARBORETUM BRITANNICUM," AND CONDUCTOR OF  
THE "GARDENER'S MAGAZINE," ETC.

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LONDON:  
LONGMAN, ORME, BROWN, GREEN, AND LONGMANS.  
SOLD, FOR THE BENEFIT OF THE DERBY ARBORETUM,  
BY THE CURATOR.  
*Price One Shilling and Sixpence.*  
1840.

MACPHERSON, ROBERT

## MacPherson's Vatican Sculptures, [Rome, ca. 1862-1868]

\$6000.00

Fine copy of this rare and important trade catalogue which contains 126 mounted numbered photographs of sculptures plus 6 views of the Vatican Galleries. It opens with a mounted leaf of letterpress (actually a photograph of a leaf of letterpress) listing the photographs. Helmut Gernsheim writes: "MacPherson first worked with the albumen process, but in 1856 changed over to the somewhat quicker collodio-albumen, which still retained the advantage that the plates could be prepared beforehand and developed at home – a necessity for working at the Vatican, where no photographic darkroom work was allowed to be carried out. Here MacPherson photographed all the important sculptures - over three hundred of them – about which he published a guidebook in 1863." – *History of Photography*, p. 283. [N.b. This guidebook is rare but I will supply a paperback reprint copy with the MacPherson album]. The present work is said to be the first published series of photographs made inside the Vatican. Prolific as he was, Macpherson did not produce any photographically illustrated books of importance – (nothing by him is listed in Gerhsheim's *Incunabula of British photographic literature*). Indeed, this catalogue may be considered his major "book", even though its primary value is to identify and document his larger format photographs. I can trace only one copy in the auction records (Swann Galleries, 3 May, 1988, made \$1100). See: W. Watson, *Images of Italy, photography in the 19th century*, (S. Hadley, Ma., 1980). OCLC locates 4 copies in American libraries (Harvard, RISD, UTAustin, Winterthur).

¶ 4to, orig. full vellum, dark red lettering piece, all edges red, very good copy. Title and contents leaf, and 132 mounted albumen photos, each numbered in pencil, various sizes, to 7 x 6¾". Good dark prints throughout, mounted on stiff card leaves and bound on stubs.

MACPHERSON'S  
VATICAN SCULPTURES.

1. <i>Amasis Name.</i>	16. <i>Horus in Egypt.</i>	61. <i>Ob, the Eldest Moon.</i>
2. <i>Baris Coptis.</i>	17. <i>Egyptian Masons.</i>	62. <i>Polyptych, the Music Room, also of the</i> <i>Second Hyena.</i>
3. <i>Stones Having Names.</i>	18. <i>The Egyptian Antelope.</i>	63. <i>Stone, the Lyric Music.</i>
4. <i>Antelope with the Antelopes of Veracruz.</i>	19. <i>Pyramis.</i>	64. <i>Carillon, the Gold Mine.</i>
5. <i>Antelope.</i>	20. <i>Pyramis of a Dugout Hawk Figure added</i> <i>to a Dugout Hawk Mask.</i>	65. <i>Apis, Memphis, or Giza.</i>
6. <i>Antelopes.</i>	21. <i>Pyramis of a Dugout Hawk Mask.</i>	66. <i>Baris or Horns of Tschadawine.</i>
7. <i>Baris.</i>	22. <i>Fragments of a Seated Vandy Figure Dugout.</i>	67. <i>Topiary, Name of the Island Islands.</i>
8. <i>Baris.</i>	23. <i>The Phoenix.</i>	68. <i>Esopus, the Blue of Mexico.</i>
9. <i>Baris.</i>	24. <i>A Stomping, Bawling Stom.</i>	69. <i>Asopus, Yellow.</i>
10. <i>Baris.</i>	25. <i>Tom and Cogit.</i>	70. <i>Asopus.</i>
11. <i>Baris, Daughter of Tres.</i>	26. <i>The Silence of the Bitterness.</i>	71. <i>Asopus, Hill called the Boulders.</i>
12. <i>Baris.</i>	27. <i>Fragments of a Dugout Hawk Figure as a</i> <i>Dogfish.</i>	72. <i>Tragedy.</i>
13. <i>Baris.</i>	28. <i>The Lament.</i>	73. <i>Concord.</i>
14. <i>Baris.</i>	29. <i>Hypnos at Last Infatuation.</i>	74. <i>Cost of the Empire of Hyrcania.</i>
15. <i>Baris.</i>	30. <i>Apolis Polybius.</i>	75. <i>The Antelope, Son of the Leader.</i>
16. <i>Barred Antelope.</i>	31. <i>Hill of the Antelope.</i>	76. <i>Cost of Isauria.</i>
17. <i>Baris.</i>	32. <i>A Hyena Group.</i>	77. <i>The Velvet Antelope.</i>
18. <i>Baris.</i>	33. <i>Sticks having a Dugout.</i>	78. <i>Cost of Tigris.</i>
19. <i>Baris.</i>	34. <i>Hill of Isaura.</i>	79. <i>Cost, called a Cane.</i>
20. <i>Baris.</i>	35. <i>Chitons Alcestis.</i>	80. <i>Cost of Antelope.</i>
21. <i>Baris.</i>	36. <i>Croft, a Fragment added the Silence of</i> <i>the Valleys.</i>	81. <i>Antelope Park.</i>
22. <i>Baris.</i>	37. <i>Persepolis.</i>	82. <i>Cost of Crotalus.</i>
23. <i>Baris Coptis.</i>	38. <i>Cold Cigalas.</i>	83. <i>Cost of Jupiter Memphis.</i>
24. <i>Baris of Memphis.</i>	39. <i>Apple Butterdown.</i>	84. <i>Cost, Name as the Historical Name.</i>
25. <i>Baris.</i>	40. <i>Antelope Swallowing the Bee.</i>	85. <i>Cost of Elephants.</i>
26. <i>Baris.</i>	41. <i>The Dromedary.</i>	86. <i>Cost, Name.</i>
27. <i>Baris.</i>	42. <i>Stygian.</i>	87. <i>Cost of Jupiter Memphis.</i>
28. <i>Baris of Elephants.</i>	43. <i>Cost of Elephants.</i>	88. <i>Cost, Name as the Historical Name.</i>
29. <i>Baris of the Gods.</i>	44. <i>Cost of Elephants.</i>	89. <i>Cost of Elephants.</i>
30. <i>Baris, wearing the Civic Crown.</i>	45. <i>Cost.</i>	90. <i>Cost of Elephants.</i>
31. <i>Cost of this Young Antelope.</i>	46. <i>Cost.</i>	91. <i>Cost of Elephants.</i>
32. <i>Dugout Hawk Figure.</i>	47. <i>Cost.</i>	92. <i>Cost of Elephants.</i>
33. <i>Dugout Hawk Figure.</i>	48. <i>Cost.</i>	93. <i>Cost of Elephants.</i>
34. <i>Dugout Hawk Figure.</i>	49. <i>Cost.</i>	94. <i>Cost of Elephants.</i>
35. <i>Dugout Hawk Figure.</i>	50. <i>Cost.</i>	95. <i>Cost of Elephants.</i>
36. <i>Dugout Hawk Figure.</i>	51. <i>Cost.</i>	96. <i>Cost of Elephants.</i>
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39. <i>Dugout Hawk Figure.</i>	54. <i>Cost.</i>	99. <i>Cost of Elephants.</i>
40. <i>Dugout Hawk Figure.</i>	55. <i>Cost.</i>	100. <i>Cost of Elephants.</i>
41. <i>Dugout Hawk Figure.</i>	56. <i>Cost.</i>	101. <i>Cost of Elephants.</i>
42. <i>Dugout Hawk Figure.</i>	57. <i>Cost.</i>	102. <i>Cost of Elephants.</i>
43. <i>Dugout Hawk Figure.</i>	58. <i>Cost.</i>	103. <i>Cost of Elephants.</i>
44. <i>Dugout Hawk Figure.</i>	59. <i>Cost.</i>	104. <i>Cost of Elephants.</i>
45. <i>Dugout Hawk Figure.</i>	60. <i>Cost.</i>	105. <i>Cost of Elephants.</i>
46. <i>Dugout Hawk Figure.</i>	61. <i>Cost.</i>	106. <i>Cost of Elephants.</i>
47. <i>Dugout Hawk Figure.</i>	62. <i>Cost.</i>	107. <i>Cost of Elephants.</i>
48. <i>Dugout Hawk Figure.</i>	63. <i>Cost.</i>	108. <i>Cost of Elephants.</i>
49. <i>Dugout Hawk Figure.</i>	64. <i>Cost.</i>	109. <i>Cost of Elephants.</i>
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51. <i>Dugout Hawk Figure.</i>	66. <i>Cost.</i>	111. <i>Cost of Elephants.</i>
52. <i>Dugout Hawk Figure.</i>	67. <i>Cost.</i>	112. <i>Cost of Elephants.</i>
53. <i>Dugout Hawk Figure.</i>	68. <i>Cost.</i>	113. <i>Cost of Elephants.</i>
54. <i>Dugout Hawk Figure.</i>	69. <i>Cost.</i>	114. <i>Cost of Elephants.</i>
55. <i>Dugout Hawk Figure.</i>	70. <i>Cost.</i>	115. <i>Cost of Elephants.</i>
56. <i>Dugout Hawk Figure.</i>	71. <i>Cost.</i>	116. <i>Cost of Elephants.</i>
57. <i>Dugout Hawk Figure.</i>	72. <i>Cost.</i>	117. <i>Cost of Elephants.</i>
58. <i>Dugout Hawk Figure.</i>	73. <i>Cost.</i>	118. <i>Cost of Elephants.</i>
59. <i>Dugout Hawk Figure.</i>	74. <i>Cost.</i>	119. <i>Cost of Elephants.</i>
60. <i>Dugout Hawk Figure.</i>	75. <i>Cost.</i>	120. <i>Cost of Elephants.</i>
61. <i>Dugout Hawk Figure.</i>	76. <i>Cost.</i>	121. <i>Cost of Elephants.</i>
62. <i>Dugout Hawk Figure.</i>	77. <i>Cost.</i>	122. <i>Cost of Elephants.</i>
63. <i>Dugout Hawk Figure.</i>	78. <i>Cost.</i>	123. <i>Cost of Elephants.</i>
64. <i>Dugout Hawk Figure.</i>	79. <i>Cost.</i>	124. <i>Cost of Elephants.</i>
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68. <i>Dugout Hawk Figure.</i>	83. <i>Cost.</i>	128. <i>Cost of Elephants.</i>
69. <i>Dugout Hawk Figure.</i>	84. <i>Cost.</i>	129. <i>Cost of Elephants.</i>
70. <i>Dugout Hawk Figure.</i>	85. <i>Cost.</i>	130. <i>Cost of Elephants.</i>
71. <i>Dugout Hawk Figure.</i>	86. <i>Cost.</i>	131. <i>Cost of Elephants.</i>
72. <i>Dugout Hawk Figure.</i>	87. <i>Cost.</i>	132. <i>Cost of Elephants.</i>
73. <i>Dugout Hawk Figure.</i>	88. <i>Cost.</i>	133. <i>Cost of Elephants.</i>
74. <i>Dugout Hawk Figure.</i>	89. <i>Cost.</i>	134. <i>Cost of Elephants.</i>
75. <i>Dugout Hawk Figure.</i>	90. <i>Cost.</i>	135. <i>Cost of Elephants.</i>
76. <i>Dugout Hawk Figure.</i>	91. <i>Cost.</i>	136. <i>Cost of Elephants.</i>
77. <i>Dugout Hawk Figure.</i>	92. <i>Cost.</i>	137. <i>Cost of Elephants.</i>
78. <i>Dugout Hawk Figure.</i>	93. <i>Cost.</i>	138. <i>Cost of Elephants.</i>
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85. <i>Dugout Hawk Figure.</i>	100. <i>Cost.</i>	145. <i>Cost of Elephants.</i>
86. <i>Dugout Hawk Figure.</i>	101. <i>Cost.</i>	146. <i>Cost of Elephants.</i>
87. <i>Dugout Hawk Figure.</i>	102. <i>Cost.</i>	147. <i>Cost of Elephants.</i>
88. <i>Dugout Hawk Figure.</i>	103. <i>Cost.</i>	148. <i>Cost of Elephants.</i>
89. <i>Dugout Hawk Figure.</i>	104. <i>Cost.</i>	149. <i>Cost of Elephants.</i>
90. <i>Dugout Hawk Figure.</i>	105. <i>Cost.</i>	150. <i>Cost of Elephants.</i>
91. <i>Dugout Hawk Figure.</i>	106. <i>Cost.</i>	151. <i>Cost of Elephants.</i>
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93. <i>Dugout Hawk Figure.</i>	108. <i>Cost.</i>	153. <i>Cost of Elephants.</i>
94. <i>Dugout Hawk Figure.</i>	109. <i>Cost.</i>	154. <i>Cost of Elephants.</i>
95. <i>Dugout Hawk Figure.</i>	110. <i>Cost.</i>	155. <i>Cost of Elephants.</i>
96. <i>Dugout Hawk Figure.</i>	111. <i>Cost.</i>	156. <i>Cost of Elephants.</i>
97. <i>Dugout Hawk Figure.</i>	112. <i>Cost.</i>	157. <i>Cost of Elephants.</i>
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217. <i>Dugout Hawk Figure.</i>	232. <i>Cost.</i>	277. <i>Cost of Elephants.</i>
218. <i>Dugout Hawk Figure.</i>	233. <i>Cost.</i>	278. <i>Cost of Elephants.</i>
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220. <i>Dugout Hawk Figure.</i>	235. <i>Cost.</i>	280. <i>Cost of Elephants.</i>
221. <i>Dugout Hawk Figure.</i>	236. <i>Cost.</i>	281. <i></i>



MARTIN, ARTHUR

**La vie et les mystères de la bienheureuse Vierge Marie, mère de Dieu.** Paris, Nantes: Henri Carpentier, [Lemercier, Lithographic printer], 1859

\$3000.00

Very fine copy in a deluxe gilt-stamped half morocco binding. It is especially noted as one of the major works of the Cologne-born lithographer Franz Kellerhoven (c. 1814-1872). Michael Twyman gives a good account of Kellerhoven and says of the present work: “[Kellerhoven] undertook two major commissions with Lemercier & Cie. as his printer: A. Martin, *Les mystères de la bienheureuse Vierge Marie* (Paris & Nantes: Charpentier, 1859) ... In [this] book he put on stone work that Ledoux, Gsell, and Ciappori had drawn in the spirit of illuminated manuscripts of the seventh to seventeenth centuries ... The amount of chromolithographic work needed for this publication in such a short period suggests that Kellerhoven must have employed several assistants ... (*A history of Chromolithography*, pp. 352-3). As is well known, chromolithography required one stone for each color and as many passes through the press; it was an expensive process but the results were spectacular. The present work is a perfect example; some plates were printed from as many as ten stones. The leaf of credits notes all of the above persons and in addition states that the paper was made by Fabriques Blanchet Frères et Kleber, a Rives; the gothic characters from the foundries Longien, Laurent and Deberney and “tirage a la presse a bras” (printed on a hand-worked press). The lithographic part was printed in Paris; the typographic part in Nantes. OCLC locates but four copies in America: Morgan, Cal State Lib., Pub Lib Cincinnati & U of Dayton. The author Martin was a Jesuit.

¶ Folio (16 x 12"), beautifully bound in pebble grain tan cloth, polished and highly stamped Morocco spine, elaborate gilt stamped image of the Virgin Mary on upper and lower covers, a.e.g. 4 leaves & 6 pages of letterpress & 97 chromo litho pages each with a dust sheet; all leaves bound on stubs. Final page is directions to the binder.



MASON, R. H.

**Norfolk photographically illustrated.** Norwich: Photographed and published by Mason and Co., London & Norwich, [1865]

\$6000.00

Fine copy of a magnificent and rare volume. It is a folio with title, introduction by R. H. Mason, contents leaf and (10) pages of text with 70 leaves of plates with a total of 80 large mounted albumen photographs. It opens with two views of Norwich Cathedral followed by about 20 views of other public buildings and monuments (gates, churches, ruins of abbeys, bridges, towers, commemorative columns, etc), and finally the major section of the book, views of about 55 country houses. At least four are of national importance: Blickling Hall (Marques of Lothian), now owned by the National Trust; Holkham Hall (Earl of Leicester - still in the family); Houghton Hall (Marques of Cholmondeley - still in the family); and Sandringham (the Prince of Wales and H. M. the Queen). The final plate, which adds a note of whimsy to the volume, is a view of a great and ancient tree on some unidentified estate; seated at its base are a top-hatted gent and a boy. This work is important in the history of British nineteenth century photography (Gernsheim, *Incunabula* 275); see also G. Edwards, *International Guide to 19th cent Photographers*, p. 353. It is also important as documentation for the 55 country houses. But it is not included in Holmes, *The country house described* (presumably because the V & A does not own a copy). Nor is it included in John Harris's *A country house index* (presumably because Paul Mellon did not own a copy). Indeed, it is a very rare book. OCLC locates a total of three copies, two in America (G. Eastman House & Getty) and one in the UK (Norfolk City Council Library). OCLC record gives Mason's first and middle names as Robert Hindry. It is said to be Norfolk's first photographically illustrated book.

¶ Lg. folio (20 x 14"), resewn and rebound in half dark red morocco. T.p., intro leaf, contents leaf, (10) pp of text and 70 leaves of mounted photos, 10 of which contains two images each for a total of 80 mounted photos. Large images average 7 x 9"; smaller ones average 4 x 9". Photographs in very good unfaded condition. Photos and captions on first three and last four leaves have been remounted on matching heavy stock. An excellent copy.

NORFOLK  
PHOTOGRAPHICALLY  
ILLUSTRATED.

BY

R. H. MASON.

PHOTOGRAPHED  
BY R. H. MASON.



MASS. BOSTON

**Metropolitan Park Commission. Reports, 1893-1919.** [*26 annual reports in 27 volumes*.] Boston, 1893-1919 \$2500.00

A complete run of this important work. It includes the volume for December 1908 which is usually missing. There was no volume for 1894.

Of immense importance to the historian of American city planning and landscape architecture, this long series of reports documents the development of Boston's famous system of metropolitan parks and reservations. Each volume contains reports of the Commissioners, the landscape architects, the engineers, and all other pertinent data as well as many superb photogravures, charts, and folding colored maps and plans. "One of the most vital contributions to [American] city planning was in the complete system of parks at Boston which no doubt derived in part from the experiences of Olmsted and Vaux after 1860... but also owed not a little to the work of Charles Eliot [Eliot was the chief landscape architect to the Commission]. Under Eliot's guidance (and Olmsted's before him), there was developed in Boston a mutually supplementary series of parks and recreation grounds widely dispersed throughout the metropolitan area and linked together by a system of connecting parkways of width, capacity, and scenic quality... It is perhaps this concept of the park system, as opposed to the limited amelioration of urban congestion by the creation of public parks with definite boundaries, unrelated to each other, which is the major American contribution to the nineteenth century parks movement and to the planning of towns." Chadwick, *The park and the town*, p. 191. Complete runs or even long partial runs of this series are very difficult to find. The final volume of this series came out in 1919.

¶ 27 volumes containing 26 annual reports. 8vo, orig. cloth with gilt titles on covers and spines. One or two spines slightly spotted but an excellent set. Profusely illus. with photogravures, charts, folding colored maps and plans.

BOSTON METROPOLITAN PARKS

METROPOLITAN PARK COMMISSION — 1896  
METROPOLITAN PARK COMMISSION — 1897  
METROPOLITAN PARK COMMISSION — 1898  
METROPOLITAN PARK COMMISSION — 1899  
METROPOLITAN PARK COMMISSION — 1900  
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METROPOLITAN PARK COMMISSION — 1907  
METROPOLITAN PARK COMMISSION — 1908  
METROPOLITAN PARK COMMISSION — 1908 DECEMBER  
METROPOLITAN PARK COMMISSION — 1909  
METROPOLITAN PARK COMMISSION — 1910  
METROPOLITAN PARK COMMISSION — 1911  
METROPOLITAN PARK COMMISSION — 1912  
METROPOLITAN PARK COMMISSION — 1913  
METROPOLITAN PARK COMMISSION — 1914  
METROPOLITAN PARK COMMISSION — 1915  
METROPOLITAN PARK COMMISSION — 1916  
METROPOLITAN PARK COMMISSION — 1917  
METROPOLITAN PARK COMMISSION — 1918  
METROPOLITAN PARK COMMISSION — 1919

49 ONE OF THE FEW FEMALE ARCHITECTS IN RENAISSANCE ITALY

MAYER, MATTEO

**Villa Benedetta descritta da Matteo Mayer;** *ed hora con nuova aggiunta aumentata da Gio: Pietro Erico.* Augusta [but Padua, Seminary Press], 1694 \$2500.00

Fine copy of a very uncommon work, a description of the Villa Benedetta in Rome. "One of the few known [female Renaissance] architects was Plautilla Bricci (1616-1690), who was born in Rome to a family of artists. Her design of Elpidio Benedetti's villa near Porta San Pancrazio was commissioned in 1663, and construction was completed in 1665. Benedetti claimed that Plautilla only assisted her brother, Basilio, with the design, but surviving documents - including the building contracts and preliminary drawings - prove that Plautilla was the sole architect. Although apparently reluctant to publicize his employment of a female, Benedetti was so pleased with her ability that he commissioned her to design another work, the chapel in San Luigi dei Francesi in Rome." - Meg Lota Brown & Kari Boyd McBride, *Women's roles in the Renaissance*, Greenwood Press (2005), p. 245. The bijou villa, which was designed to look like a ship at sea, was also known as the Villa del Vascello ('Villa of the Vessel'). Benedetti enjoyed his villa so much that in 1667 he commissioned the publication of a guide book that explained in great detail different views of the building as well as descriptions of the wall paintings (also by Plautilla). The present edition is the second. It is rare; OCLC locates but three copies in this country: Columbia, Getty, & UChicago. Schudt 1101 (this edition). Plautilla continues to attract scholarly attention; see Yuri Primarosa, "Nuova Luce su Plautilla Bricci Pittrice e "Architettrice," *Studi di Storia dell'Arte* v. 25, 2014, pp. 145-161 (there is an English abstract at the end). I am indebted to Professor Mirka Benes of UT Austin for help with this note.

¶ 12mo, orig. full vellum, fine copy. 129+(1) blank. The woodcut Tower of Babel device on the title page indicates that the book was printed not in Augsburg but at the Typografai Seminarii in Padua.

# VILLA BENEDETTA

Descritta già da MATTEO MAIER;

*Ed hora con nuova aggiunta*  
Aumentata da GIO: PIETRO ERICO.

*E dal medesimo Dedicata*

AL SERENISSIMO PRENCIPE  
GIO: GVLIELMO

Duca di Saffonia, di Giulia, di Cliria, de<sup>o</sup>  
Monti, d'Angria e di Vuelfalia; Land-  
gravio di Turingia, Marggravio di Misnia,  
Conte Prencipe d'Henneberga, Conte  
della Marca, e di Ravensburgo, Signore di  
Ravenstein, e Tonna, &c.



A V G V S T A.  
M. DC. XCIV.

50

THE EXTREMELY RARE FIRST EDITION OF THE EARLIEST ENGLISH VERSION OF ANY PART OF  
PALLADIO'S QUATTRO LIBRI (1570)

PALLADIO, ANDREA

**The first book of Architecture, by Andrea Palladio,** *translated out of Italian: with an appendix touching doors and windows, by Pr. Le Muet, Translated out of French by G. R. to which are added Designs of floors lately made at Somerset-House; and the framing of houses after the best manner of English building with their proportions and scantlings.* London: Printed by J. M. and sold by G. Richards a.o., 1663      \$14,000.00

"Godfrey Richards' Palladio" as it has always been colloquially known, was a landmark English architectural book. It went through twelve editions over seventy years, the last in 1733. This first edition, especially complete, as this copy is, has always been rare. It was a book intended for workmen and many copies were doubtless used up on the job; also many copies surely perished in the great fire of 1666. As noted in the title, a substantial portion of the book is devoted to doors and windows from the Frenchman Pierre Le Muet; also to 'the framing of houses after the best manner of English building.' The book has been studied and discussed by many scholars, not the least of whom was Eileen Harris. She has stated: "the remarkable success of Richards's translation must be credited more to Palladio's orders than to Le Muet's doors and windows of Pope's roofs." The framing designs are, however, not without interest. Harris states they were made by William Pope (d.1678), a warden and later Master of the Carpenter's Company ... "besides being the only original material contained in Richards's book, they were the only printed designs for carpentry prior to the publication in 1733 of Francis Price's *Treatise on Carpentry*."

Considering the immense importance of Palladio in the history of English architecture, and the many subsequent editions of his works in English, the present work is a landmark. It is also a very rare book. Harris BABW 670. Fowler 219. The BAL does not own this first edition; they have a complete run of every other edition from the second of 1668 to the last of 1733. Park 69.

¶ 4to, old, possibly original, but certainly 17th century full sheep. Engr. frontisp ('The Allegory of Architecture') by John Chantry, printed t.p., and (236) pp erratically numbered: (x)+198+(ii)+101-115+ (1 blank)+210-222+(111)+228. With 63 etched plates (counted as pages) + 3 fdg plates. Woodcut illus. to text. 17th or early 18th century ownership inscr of "Jo Blome". Binding is rubbed and worn. Preserved in a folding-back box with Morocco label.

THE FIRST  
B O O K  
O F  
Architecture,  
B Y  
ANDREA PALLADIO.

Translated out of ITALIAN:

With an Appendix Touching  
DOORS and WINDOWS,  
By P<sup>r</sup> L E M U E T, Translated out of French,

By G. R.

To which are added Designes  
made at Somerset-House; At  
Houses after the best manner  
ing, with their Proportions and

LONDON,  
Printed by J. M. and sold by G. Richards,  
near the Old Exchange: And by Simeon  
in St Pauls Church-yard,



## 51 A RARE ENGLISH EDITION PRODUCED BY COLEN CAMPBELL

PALLADIO, ANDREA

**Andrea Palladio's five orders of architecture . . . Revised by Colen Campbell, Esq.**  
*To which are added, five curious plates of doors, windows, and chimney-pieces, invented by Mr. Campbell.* London: S. Harding, 1729 \$5500.00

Originally published one year earlier in 1728, this edition was highly accurate, well received and probably would have been completed (i.e. with the publication of books two, three and four) except for the fact that Campbell died on 13 Sept 1729. It was soon thereafter superseded by the announcement of the Cole/Hoppus translation in November 1732. The first (1728) printing of this edition is very rare; indeed Professor Wittkower wrote that it was "so rare that older architectural historians believed that it did not exist." (*Palladio and Palladianism*, p. 86). This second issue retains the 1728 engraved title; to this 1729 issue five new plates by Campbell were added. The copper plates for this aborted edition eventually passed to Robert Sayer, who used them in his *The modern builder's assistant*. Harris, BABW, 687. Fowler 226. BAL, *Early printed books*, 2411. OCLC locates 11 copies in American libraries but very rare in the present-day marketplace.

¶ Small folio (12 ½ x 8"), full polished calf, gilt spine, dark red lettering piece by Green Dragon Bindery. 4 ff+66pp with engr. frontisp and 34 engr. plates (plates 1 and 4 are text illus; remainder numb. 2-3; 5-31+5 unnumb. full-p. plates). Plates engr. by Peter Fourdrinier. Frontisp and t.p. have been lightly washed. For the rest of the book scattered foxing here and there.

*Andrea Palladio's*  
Five Orders  
O F  
ARCHITECTURE.

WITH  
His Treatises of *Pedestals, Galleries, Entries, Halls, Rooms, Floors, Pavements, Ceilings*; various *Arches, Gates, Doors, Windows, Chimneys, Stair-Cases, and Roofs.*

Together with

His Observations and Preparations for  
BUILDING; and his Errors and Abuses in ARCHITECTURE.

Faithfully Translated, and all the PLATES exactly copied  
from the *First Italian Edition* printed in *Venice 1570.*

---

Revised by

*COLEN CAMPBELL, Esq; Author of Vitruvius Britannicus.*

---

To which are added,

Five Curious PLATES of *Doors, Windows, and Chimney-Pieces*, invented by Mr. Campbell.

---

*L O N D O N:*

Printed for *S. HARDING*, at the *Bible and Anchor* on  
the Pavement in *St. Martin's-Lane*. MDCCXXIX.

## 52 A VERY RARE ITALIAN EDITION OF THE QUATTRO LIBRI

PALLADIO, ANDREA

*I quattro libri dell' architettura di Andrea Palladio. Ne quali dopo un breve trattato de'cinque ordini, e di quelli avvertimenti che sono piu necessari nel fabricare; si trattadelle casa private delle vie, dei ponti, del piazze, del xisti, e dei tempi.* Sienna: Alessandro Mucci, 1791

\$5000.00

Books I-III only (of an intended four); all published. This edition is very rare because it was never completed and did not circulate. Only two copies are located in OCLC: Columbia (Avery) and Werner Oechslin's library in Switzerland. Within the book trade I can find record of only one other copy (Hugh Pagan 41:86). While no complete bibliography of *I Quattro Libri* has ever been published, the entry in the BAL *Early Printed Books* for the 1570 first edition (no. 2383) does include a checklist of the known printed editions and the present Mucci edition is listed as no 53. That listing confirms that Book IV was never published.

The present edition is a handsome volume printed on good quality paper. The plates were reengraved by Giovanni Silvestrini; they are fairly close copies of the originals but he adds a new headpiece of his own invention to the top of page one of Book I. The book was planned to appear in 1790 but as noted in the BAL entry, describing the Cappelletti copy, the date on each title page has been altered to 1791. In his note Pagan discusses the rarity of this edition and I completely agree with what he says; indeed, were it not for the BAL, I would still to this day not know for sure that the fourth book was never published. The present copy has two notes of provenance: inscribed at the bottom of the title plate is "Isidro Taddei Sua Proprieta" - this looks contemporary. At the upper margin of the title plate is a late 19th century or early 20th century inscription with two names but it is very difficult to decipher them. The Hugh Pagan listing appeared in 2001; at the end of his note he stated: "The present copy may well be the only copy which any collector or library will be able to purchase in the present generation." We are now, in 2016, not quite in another generation but it is fair to say that one would have to wait a long time to find another copy on the market.

¶ Folio (13 $\frac{1}{4}$  x 9 $\frac{1}{2}$ "), expertly rebound with vellum spine and corners, marbled sides, and with 2 red lettering pieces. I. Engr title, (ii)+95 pp with 28 engr. plates; II. Engr title + 147 pp with 47 engr plates; and III. Engr. title, (ii)+pp.7-69 with 20 engr plates (of which 2 are double-p). A few leaves with light old marginal water stains but still a clean and crisp copy.



53 PHOTOGRAPHIC DOCUMENTATION OF GARDEN BUILDINGS BY THE BISSON FRERES IN  
THE BOIS DE BOULOGNE

PARIS. BOIS DE BOULOGNE

A group of seven albumen prints from negatives made by Bisson Freres. Paris, ca. 1855-60

\$2500.00

The Bois de Boulogne is today a large park at the gates of the city of Paris; it was originally a royal forest. It went through various vicissitudes in the 16th, 17th and 18th centuries; in 1852 Napoleon gave the Bois to the city of Paris to be developed as a public promenade and place of outdoor recreation. Under Haussmann, Alphand gave it its present form. In the central part is the Jardin du Pré-Catelan. It was the Captain of the Hunt of Louis XVI, Théophile Catelan, for whom the garden was named. The photographs in the present group include a copy of Alphand's plan, a view of the entrance gates into the Pré-Catelan promenade, and views of four of the garden pavilions. One is identified in a pencil caption as 'Marionettes Italien'; another is identified in the gable 'Theatre de Magie'; another identified in pencil 'Octagonal pavillion de Jeuse' and one, a pitch-roofed building with four large windows and faux timber framed walls, is unidentified [but in fact is the Pavilion la Photographie]. The final building, also unidentified, is clearly a restaurant or café, as indicated by the seating porch and chairs and tables arranged around the outside. Some or all of these buildings may still exist today; indeed, the Pré-Catelan Restaurant is very much in business as a Michelin 3-Star. Of the photographers, Bisson Frères, little need be said. They were among the leading commercial photographers in Paris in the 1850s; the BN has published an excellent monograph, *Les Frères Bisson photographes* (1999) - item 56 in that publication is another view of the Pavilion de Photography in the Pré-Catelan.

The present group of photographs are important documentation in the history of garden architecture. They are also desirable as examples of the work of the Bisson Brothers.

¶ Seven albumen prints average 7 x 9½", on original stiff paper mounts averaging 10½ x 14". Each image is signed on the mount with an impressed stamp in black ink: "BISSON FRERES PHOTOG." Prints are in excellent condition, in good contrast and not faded.



(PARIS. EXPOSITION UNIVERSELLE, 1889)

**Exposition Universelle, Paris, 1889, Pavillon des Travaux Publics. [Paris, 1889]** \$5500.00

An official album with 13 superb large albumen photographs documenting the exterior, interior and several views taken from the top of the tower of the pavilion. There never was a title page; the above title is taken from the gilt printed cover of the album. It opens with two measured drawings of the pavilion, a plan, and a sectional view showing the tall tower. Credit for the building is given: "Dressé par l'Ingenieur en chef, F. de Dartiez." The remaining twelve leaves contain 13 mounted albumen photos each with a printed and mounted caption, as follows: 1. Façade; 2. Vue Postérieure; 3. Vue sur l'Entrée; 4. Vue Intérieure, Grand Salle; 5. Vue Intérieure, Salle Latérale de Gauche; 6. ditto, de Droit; 7. Vue Intérieure, Salle Postérieure; 8. Hangar des Phares; 9. Vue Intérieure, Gallerie Supplémentaire; 10. Vue Général vers l'Amont; 11. Vue sur le Champ de Mars, TOUR EIFFEL; 12. Vue Général vers l'Aval; and Vue Général du Trocadero. The views of the interior are very informative. Of special interest, they show that the wooden building was built on a frame of four intersecting iron arches. The contents of the various rooms include a model of a viaduct (Garabit?), lighthouse, ships locks, bridges, masonry piers and arches - also models of centering; an ingenious three-dimensional graphic model showing the ever increasing production of coal since 1789, a full-size lighthouse erected behind the pavilion, framed maps and drawings on all the walls, etc. etc. There is no individual photographer named but all the prints are signed 'Ecole des Ponts et Chausées, Atelier de Photographie.' The album is rare; OCLC locates two or three copies in the BN and one copy in America (U of MD., Col Park) - that is all. Except for slight rubbing on the hinges, the condition is superb. The prints are rich and dark with absolutely no fading.

¶ Large folio (17 x 21"), orig. full stamped cloth with the title impressed in gilt on cover. First 2 leaves are lithographed drawings; remaining 12 leaves contain 13 mounted albumen prints, mounted on thin card stock and bound on stubs, each 14 x 11½" except for one plate which has two 8 x 10" prints.



(PARIS: EXPOSITION UNIVERSELLE DE 1900). LAMBERT, TH(eodore)

**L'art decoratif moderne.** *Exposition Universelle de 1900. Sections française et étrangères.* Paris: Charles Schmid, Editeur, [1900] \$2500.00

A scarce portfolio of 40 plates of Berthaud phototypes. It is included in R. Kempton's *Art Nouveau an annotated bibliography*, 145a and 145b: "Forty loose plates. An interesting collection of fine photographs rarely or never seen elsewhere. Primarily in Art Nouveau style. Countries emphasized are France, Austria, Germany, Holland, and Norway. Copy in Rijksmuseum, Amsterdam." Kempton is correct; the majority of names are not all well known outside their own countries but there are still a litany of world-class artists and designers: Art Nouveau Bing, Daum and Gallé (both of Nancy), Majorelle, Eduard Cuypers (archt), Otto Wagner, Prof. Joseph Hoffmann, Joseph Urban, Joseph M. Olbrich, Alphonse Mucha, C. F. A. Voysey, Salubra (wallpapers), Walter Crane, Eliel Saarinen, and others. "Art nouveau enjoyed a special prominence at the [1900] exposition, notably in the decorative arts and the architecture of smaller buildings ... Art nouveau rooms, featured in the German and Austrian exhibits, filled the pavilions of the art dealer Samuel Bing and the Union Centrale des Arts Décoratifs; a room from the latter, designed by Georges Hoentschel and containing jewelry by René Lalique and glassware by Emile Gallé, survives in the Musée des Arts Décoratifs in Paris." (Several views of this are shown in the Lambert portfolio). Another useful text which relates to the present item is Gabriel Mourey, "Round the Exhibition I. The House of the "Art Nouveau Bing" in E. Holt (ed), *The expanding world of art 1874-1902* (1988), pp. 132-134. OCLC locates eight copies in American libraries: Buffalo State Coll; Columbia; Hagley; UWisc; Ga. Inst Tech; UTAustin; Art Inst Chi; and Harvard. I have owned this once before the past forty-eight years.

¶ Folio (18½ x 13¾"), orig. printed boards. T.p. and 40 plates containing about 180 images. Spine and ties replaced; the t.p. and plates have been encased within a custom-made chemise by Green Dragon Bindery.

# ART DÉCORATIF MODERNE

Exposition Universelle - 1900

SECTIONS FRANÇAISE ET ÉTRANGÈRES

Organisée sous la Direction de

TH. LAMBERT ARCHITECTE



CHARLES SCHMID  
ÉDITEUR

51, rue des Écoles, PARIS

(PARIS: 1925) EXPOSITION INTERNATIONALE DES ARTS DECORATIFS ET INDUSTRIELS MODERNES PARIS - 1925.

**Rapport Generale.** Paris: Larousse, 1931

\$3500.00

A fine untrimmed and unopened twelve volume set in the original printed wrappers, and very scarce. This is a standard and, indeed, famous work, referred to often: "The most comprehensive printed source on this exposition is *Encyclopedie des arts décoratifs et industriels modernes au XXeme siecle en douze volumes* (1928), also published as *Exposition internationale des arts décoratifs et industriels modernes, 1925, Rapport Générale*. This is a spectacular and detailed coverage of all aspects of art and architecture at the Paris 1925 fair, in twelve volumes, with hundreds of heliotype and color plates and ample description . . ." - J. Findling, *Hist Dict of Worlds Fairs*, p. 242.

Contents are as follows: I. Préface: Origines de l'Exposition & Evolution de l'Art Moderne; 118+1 pp with 96 plates (a few in color); II. Architecture; 103 pp with 96 plates (a few in color); III. Décoration Fixe de l'Architecture; 113 pp with 96 plates (a few in color); IV. Mobilier; 100 pp with 94 plates (a few in color); V. Accessories du Mobilier; 105+1 pp with 96 plates (a few in color); VI. Tissu & Papier; 102+1 pp with 96 plates (a few in color); VII. Livre; 106+1 pp with 96 plates (a few in color); VIII. Jouets, App/eils Scientifiques, Inst/ ts de Musique, Moyens de Transport; 104+1 pp with 96 plates (a few in color); IX. Parure; 108+1 pp with 96 plates (a few in color); X. Théâtre, Photographie & Cinématographie; 106+1 pp with 96 plates (a few in color); XI. Rue & Jardin; 108+1 pp with 96 plates (a few in color); and XII. Enseignement; 114+1 pp with 96 plates (a few in color). Each volume has an overall title page, table of contents, and list of plates. The editor-in-chief was Paul Leon. This is a fine set of a monumental and very important work.

¶ 12 volumes, lg. 4to (11 $\frac{1}{2}$  x 9 $\frac{1}{4}$ ), orig. wraps, printed in black and gold. Individual volume collations are given above. With the original black, white and gold endpapers and flyleaves.



MINISTÈRE DU  
COMMERCE, DE  
L'INDUSTRIE, DES  
POSTES ET DES  
TÉLÉGRAPHES

EXPOSITION  
INTERNATIONALE DES ARTS  
DÉCORATIFS ET INDUSTRIELS  
MODERNES  
PARIS - 1925

# RAPPORT GÉNÉRAL

SECTION ARTISTIQUE  
ET TECHNIQUE

PRÉFACE: ORIGINES  
DE L'EXPOSITION  
ET ÉVOLUTION DE  
L'ART MODERNE

LIBRAIRIE  
LAROUSSE  
PARIS

PARIS. PERROT, A.M., Ingénieur

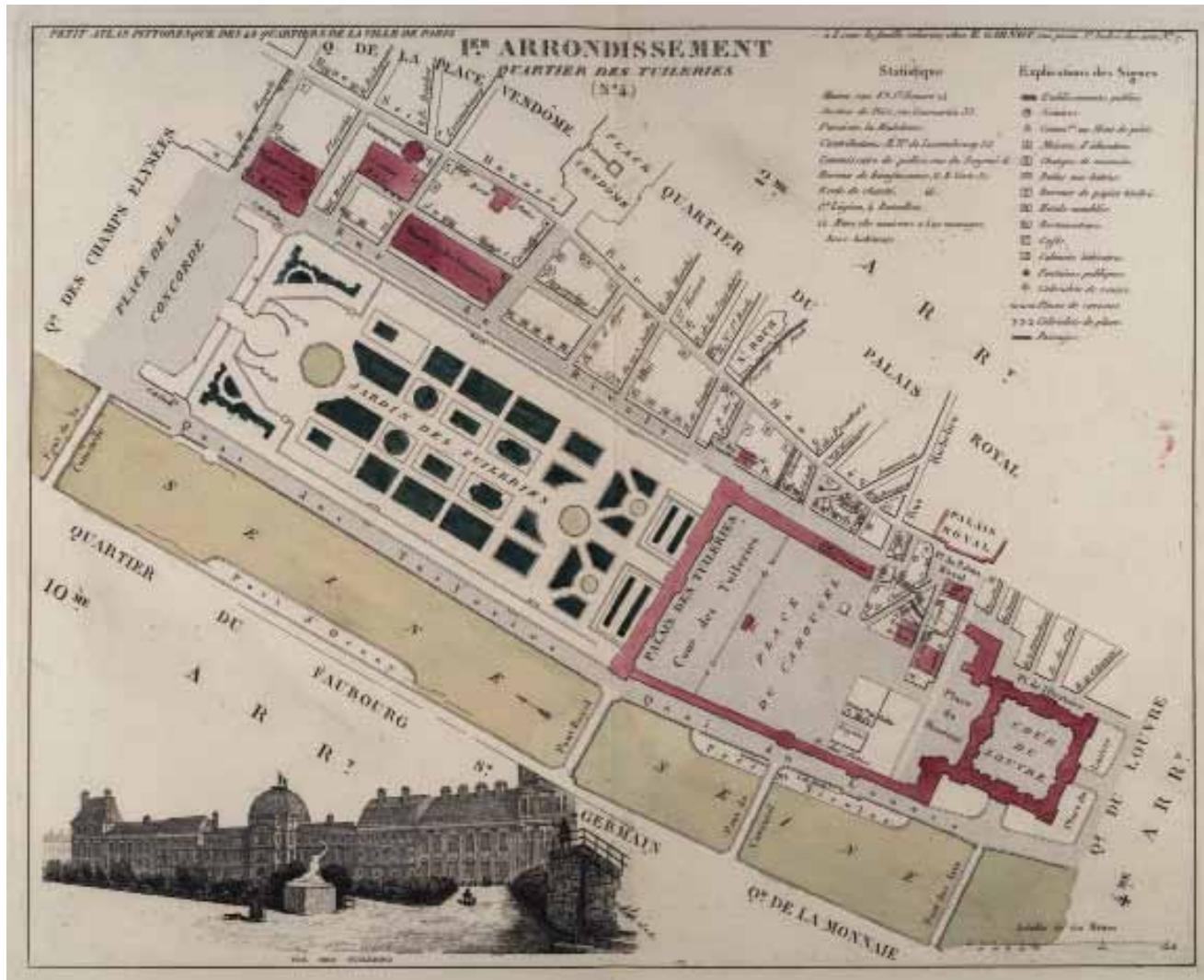
**Petit Album Pittoresque des quarante-huit Quartiers de la ville de Paris.** Paris: E. Garnot, 1834

\$1500.00

The arrangement of Paris in 20 Arrondissements by Baron Haussmann in 1860 is well known today. But it was always such. In 1795, Paris was divided into twelve arrondissements. They were numbered from west to east, with numbers 1-9 situated on the right bank of the Seine, and numbers 10-12 on the left bank. Each arrondissement was divided into four quartiers which corresponded to the 48 original districts created in 1790. Each of those quartiers are shown in the present atlas. On January 1, 1860, a new territorial division was defined within the city by Napoleon III. The previous twelve arrondissements were rearranged, by Haussmann, with this new territory to become the present twenty.

The 48 maps in the present album are useful and charming for several reasons. Useful because they show hundreds of streets which were wiped out by Haussmann. Charming because they are hand-colored and also because each one has an engraved vignette of a famous building or view, many still to be seen today. For example: the Champs Elysees, la Madeleine, the Tuileries, the Bourse, the Louvre, Tour St. Jacques, Hotel de Ville, Notre Dame, Hotel des Invalides, Theatre de l'Odeon, Pantheon, etc. Rare; OCLC locates only one copy in America, Rice University. The present copy is in fine condition.

¶ 4to (11½ x 8"), cont mottled paper sides, polished calf spine. Half title, title page, and 48 double-page engr maps, each with some hand-coloring, each with an engraved vignette.



PASTORINI, B.

**A new book of designs for Girandoles and Glass Frames in the present taste** *drawn and engraved by . . . in ten plates. Price 4s.* London: I. Taylor in Holborn near Chancery Lane, March 25, 1775 \$9000.00

First and only edition and only known copy of a very rare pattern book published by I. Taylor. It consists of an engraved title page and nine engraved plates for rectangular and oval mirrors in the neo-classical or Adam taste of the late 18th century. It was first published by Elizabeth White in her *Pictorial dictionary of British 18th century furniture designs. The Printed Sources* (1990). Of it she writes: "B. Pastorini, fl. 1775. A designer about whom nothing is known beyond the existence of a slim volume published in March 1775 by I. Taylor, entitled *A new book of designs for Girandoles and Glass Frames in the present taste . . .* Each of the well-executed plates gives two designs for oval or rectangular frames very close in style to those of the Brothers Adam. Only one copy of this rare book has been located so far." (p. 53). There is one odd thing about White's commentary; she states each plate gives two designs when in fact they clearly each give only one design. OCLC locates one copy, Getty. Laid into this copy is a Xerox of an article from the *Journal of the Furniture History Society* (1993) by Christopher Gilbert; it he states: "Recently a unique copy of B. Pastorini's *A new book of designs for Girandoles and Glass Frames . . .* was acquired by John Bedford." That is the copy on offer here and also the copy referred to by White; it bears the bookplate of John Evan Bedford. I acquired it from a well known contemporary collector.

¶ 4to (11¾ x 9½"), modern red morocco spine and corners, marbled paper sides. Engr. t.p. (counted as plate 1) and 9 engr. plates of designs (numbered II-X). Each plate has been bound in on stubs.



J. Flaxman Sculp.

Published March 1, 1721, by J. Flaxman in Pall Mall near Charing Cross.

PEITZ, H.

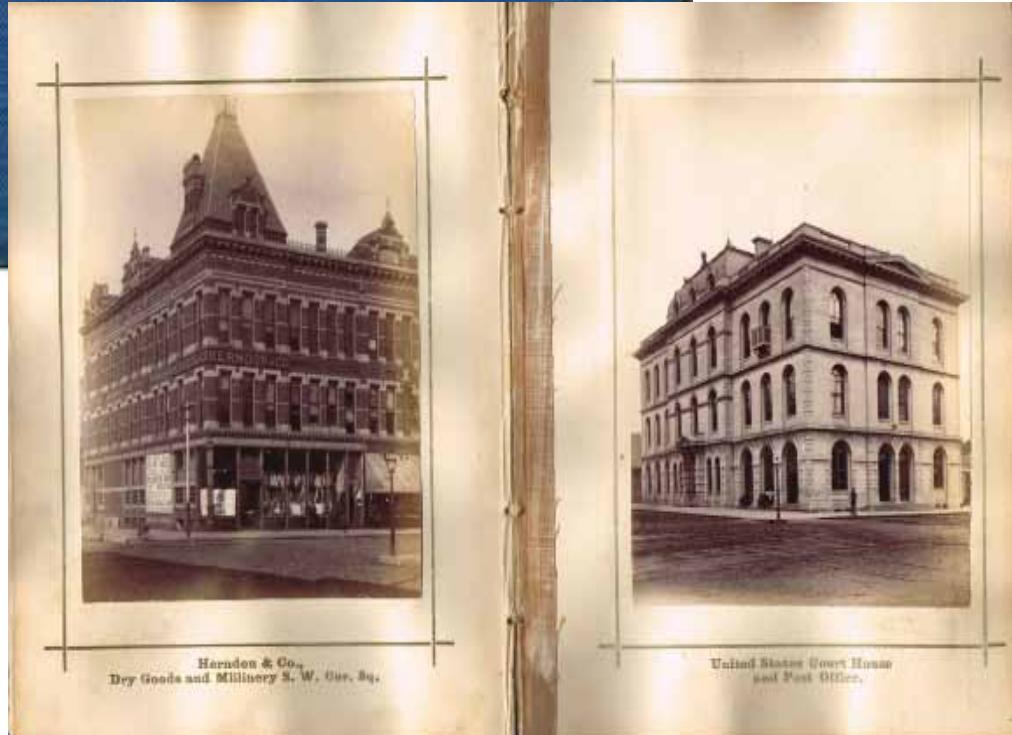
**Springfield, Capitol of Illinois, the home of Lincoln.** *A collection of photographic views of Springfield and vicinity.* Springfield: H. Peitz, [1884] \$2000.00

First and only edition. The author called himself 'Portrait and Landscape photographer.' Includes mounted photographic views of the state capitol, the court house, business fronts and blocks, the Lincoln Monument, the cemetery, the rolling mills, hotels, churches, etc. An immensely charming little book, the best sort of 19th century photographic Americana. Peitz seems to be essentially unknown, at least not mentioned in any of the usual reference books, but he was representative of hundreds, probably thousands, of similar rural and city photographers across America at this time. The present work is a valuable and evocative pictorial record. OCLC locates but four copies: LC, NGA, Lincoln Lib., U of Ill. I have owned one other copy of this book in the past 48 years.

It is surprising to me that there is still not a good bibliography of nineteenth century American photographically illustrated books.

¶ Small 8vo, orig. dec. blue cloth, title in gilt on cover. Printed t.p. and 12 stiff card leaves with a total of 25 mounted albumen views each within a printed border. Leaves a bit rippled, but a good copy with good dark prints.

SPRINGFIELD  
CAPITAL OF ILLINOIS  
HOME OF LINCOLN.



POUNCY, J[OHN]

**Dorsetshire Photographically Illustrated.** *The detail and touch of nature faithfully reproduced by a new process on stone, by which views are rendered truthful, artistic and durable.* London: Bland & Long; Dorchester: John Pouncy, Photographic Institution, [1857] \$7500.00

First edition, absolutely complete, and a subscriber's copy. "John Pouncy's *Dorsetshire Photographically Illustrated* was the first book illustrated by photolithography to be published in Britain. A survey of mansions, churches and other places of interest in Dorset, the work was published by subscription in four parts (two oblong folio volumes) in 1857, the first volume containing thirty-nine and the second forty plates . . . - Gernsheim, *Hist of Photog* p. 546. Pouncy explains in his Introduction that as original photographs generally fade, "under these circumstances [he] was determined to call in the aid of another art, that of Lithography . . . this determination he has carried into effect, and the views which were originally announced as photographs will now appear as Photo-Lithographs." - Introduction, p. (iii). *Truthful Lens* 132: "John Pouncy created a variant on the process of photolithography used by Barreswil, Davanne, Lerebours and Lemercier. The author indicates in the text that he 'engaged artists of high standing' to assist him in the work, a fact evident from the plates themselves, which are heavily retouched. Having thus lost their purely photographic appearance, these plates in comparison to the early plates in *Photographic art treasures* (London, 1856-7) are but remotely photographic. The result, however, was the first book illustrated by photolithography issued in England, three years before Turner did a similar work in the United States. The subjects are buildings in Dorset, including churches, manors, and one landscape." Notes on Pouncy's process can be found in L. Nadeau, *Encyc of Printing, Photographic and Photomechanical Processes*, (1990), II, p. 400.

Both volumes of this set appear to have been together since they were new. But they have different owner's inscriptions. Vol I is inscribed 'H. O. Chislake(?)'. Vol II is boldly inscribed 'Samuel White White, White Park.' On the list of subscribers is the following: "S. White White jr., Esq., S. Australia." There is clearly a connection here, but just exactly what is puzzling. There is no house in the book called 'White Park.'

¶ 2 vols, oblong small folio, orig. cloth, titles in gilt on covers. I. Litho t.p., (iii) pp of prelims and 39 photo-litho plates, each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. II. 40 photo-litho plates each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. Dust sheets (only) are browned throughout as usual. Scattered light foxing here and there; old marginal water stains on a few leaves. But for this work (which did not survive well) very good copies.

*H. & G. Smith  
Manufacturers*

DORSETSHIRE  
Photographically  
ILLUSTRATED.

BY J. POUNCY.

THE DETAIL AND TOUCH OF NATURE FAITHFULLY REPRODUCED BY A NEW PROCESS  
ON STONE, BY WHICH VIEWS ARE RENDERED TRUTHFUL, ARTISTIC, AND DURABLE.

LONDON.  
BLAKE & LONDON, FLEET ST.  
DURCHESTER  
JOHN POUNCE, PHOTOGRAPHIC INSTITUTE.



Prices of carpenters work submitted to the public. London: Printed by  
Henry Fry, Moorfields, 1796 \$2750.00

A rare book, not listed in Harris's *British architectural books and writers* (and there are very few such books which escaped her notice). It is, however, listed in OCLC with 4 locations in this country (Columbia, Cornell, Yale, & Col Wmsbg). It is well known that almost all early price books were compiled by members of the trade for members of the trade, and they were not meant for the general public. Eileen Harris confirms this in her chapter on price books: "... they were all compiled by experienced builders for other building tradesmen. The customer, the building client, was not their main concern here ..." That is why the present work is so unusual; it states right in the title these prices were SUBMITTED TO THE PUBLIC. There is a full alphabetical index of the contents from bracketting to wedges (there are 59 entries). There is much coverage of building materials - deal and oak and fir, as well as the component parts of a house, e.g. doors, dado, floors, mouldings, stairs, sashes and frames, etc.

As far as I can determine this is the first and only edition. On the other hand, the *Builder's price book*, published by the Taylors, went through at least twelve editions between 1776 and 1799. It would seem that the public was not much interested in the prices they were charged by carpenters.

¶ 8vo, recent full calf, spine with raised bands, unlettered gilt ornamented spine with gilt lined red morocco label on upper cover: "Carpenters Prices 1796." (vi)+48 pp with 16 blank leaves bound at the end. Ex-lib. copy with old faded rubber stamp on t.p. and a few other leaves. But a good copy of a rare book.

P R I C E S

O F

C A R P E N T E R S

W O R K,

S U B M I T T E D T O T H E

P U B L I C.

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273

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L O N D O N:

PRINTED BY HENRY FRY, MOORFIELDS,

M D C C X C V I.

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[Entered at Stationer's Hall.]

336-5

## 62 PUGIN'S MOST INFLUENTIAL WORK

PUGIN, AUGUSTUS WELBY

**Contrasts:** *or, a parallel between the noble edifices of the fourteenth and fifteenth centuries, and similar buildings of the present day; shewing the present decay of taste. Accompanied by appropriate text.* London: the Author, 1836

\$2000.00

First edition. "This was the young Pugin's most influential and controversial work, and one of seminal importance for later movements in Victorian architecture." - BAL, *Early printed books*, no. 2665. Kenneth Clark, in *The Gothic Revival*, makes an extensive analysis: "the work has an importance beyond that of a Roman Catholic pamphlet. For here we have the clear expression of two new ideas. One of these is the idea that a work of art is essentially connected with the state of society. The other is almost as important, for it is really a new conception of the Middle Ages." It is one of very few architectural titles in *Printing and the Mind of Man* (and deservedly so): "Contrasts illustrates Augustus Welby's teaching in a particularly striking form. Written in eloquent, learned and lively prose, his lessons were forcibly driven home by the illustrations, which he etched himself. Here the ancient and modern styles were shown on facing pages; a visual demonstration which reflected directly on the shoddy work of his own time." (PMM 284b.) *Avery's Choice*, 257. Fowler 265. Belcher A3.1. P. Stanton, *Pugin*, 25-7. There is no copy of this first edition in the book auction records 1975-present. The standard original publisher's binding for this first edition seems to have been full dark blue cloth; some copies had the title lettered in gilt on the upper cover whereas others were blank (as in this copy). Original bookseller's ticket on upper corner of front pastedown: Andrew Rutherford, Glasgow. With the 19th century bookplate of John Tennant. Modern bookplate of the noted historian Gavin Stamp.

¶ 4to, original cloth. (iv)+50 pp with etched frontisp., etched t.p., printed t.p. in red and black; preliminary plate and 13 unnumbered etched plates incl final plate as "tailpiece." All original dust sheets present. Rear cover has a central spot of light fading (does not affect the rest of the book. A very good copy.

# Contrasts;

OR,

## A PARALLEL BETWEEN THE NOBLE EDIFICES

OF THE FOURTEENTH AND FIFTEENTH CENTURIES,

AND

## SIMILAR BUILDINGS OF THE PRESENT DAY;

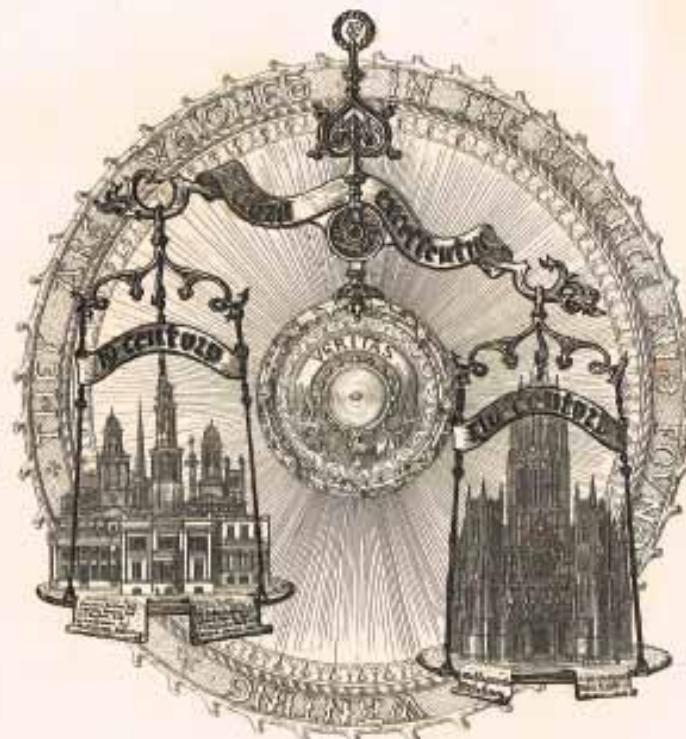
WITH

## THE PRESENT DECAY OF TASTE;

Accompanied by appropriate Engravings.

By A. WELBY PUGLISI

LONDON  
PRINTED FOR THE AUTHOR  
AND PUBLISHED BY HIM, AT S  
NEAR SALISBURY, 1  
MDCCLXXXVI

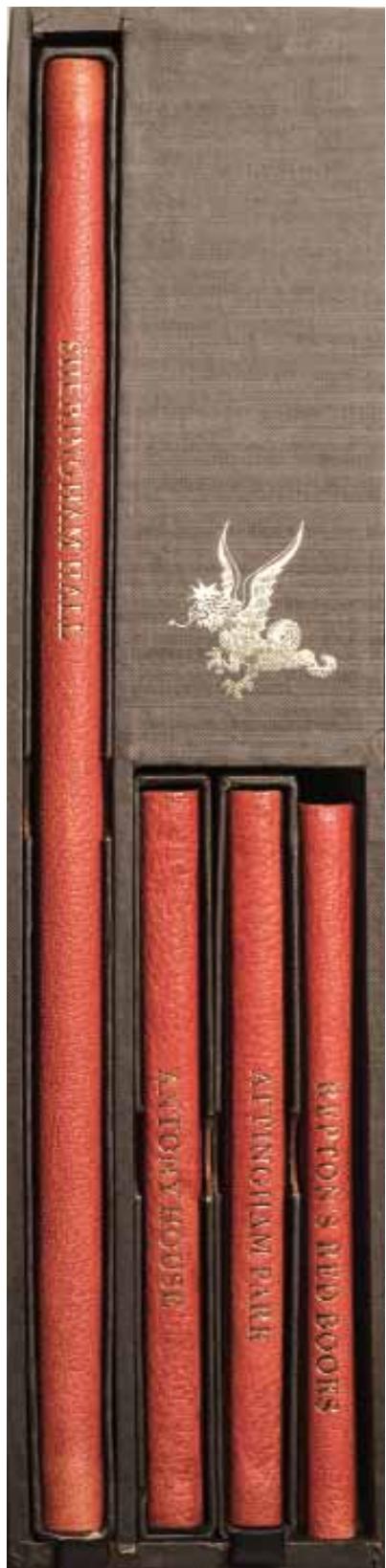


REPTON, HUMPHRY

**The Red Books of Humphry Repton** by Edward Malins (together with three facsimile Red Books): *Anthony House, Cornwall; Attingham Park, Shropshire; and Sheringham Hall, Norfolk*. London: the Basilisk Press, 1976 \$3250.00

Humphry Repton (1752-1818) came to be the leading English landscape gardener of his period; he was especially famous for his 'Red Books.' "His rapid success was in large measure due to the attractive manner in which his recommendations were presented to his clients, these being in the form of a manuscript text bound in leather and interspersed with drawings, often with movable flaps, showing the grounds before and after improvement. He ultimately claimed to have prepared over 400 of these so-called Red Books (from the color of the leather usually adopted for the binding), but less than half that number can now be traced." - *Oxford companion to gardens*, p. 467. The originals are excessively rare and expensive (I have owned two in 48 years); these facsimiles, which were limited to 500 copies, are extremely well done. The plates were printed in ten color collotype on rag wove paper. The flaps and overlays have all been exactly reproduced. It has been out of print and scarce since just after publication. Volume I is the explanatory volume.

¶ 4 vols, one folio, the others oblong 4to. I. Malins: 32+1 pp. with 11 collotypes from photos taken by Eric de Maré. [The photos correspond, more or less, with the Repton watercolor views, and are matched in a table]. II, III & IV: facsimile Red Books as above. This is set no 20 of 500. Each volume is bound in half red calf, marbled sides, and each (except for the first) is slip-cased. The four vols still survive in the specially designed original slipcase.



RICHARDS, NATHANIEL

**'Gimblet Maker'** *Manuscript account book from Sept. 30, 1779 through Nov. 11, 1780. Wilmington, Del., 1779-1780* \$3000.00

A 'gimblet' is defined as "a small tool for boring holes, consisting of a shaft with a pointed screw at one end and a handle perpendicular to the shaft at the other." In other words, a metal craftsman who made small tools and hardware. Richards made all sorts of these things: brass screws, nails, stock lock, chisel, HL hinges, H hinges, trunk nails, handbit, gimblet, strap hinges, clout nails, thumb latch, gouge, turn buttons, drawer lock, PUTER DISHES, curb bolts, handsaw file, sail neadels, grid iron, card table hinges (for John Hayes), table hinges (for Nicholas Way), watch keys (for Joel Baily), etc. There is a lengthy entry of furniture hardware for John Janvier, the prominent and well known Delaware cabinetmaker. There are numerous entries for building hardware for Charles Hillyard, who built the Governor's Mansion in Dover circa 1780. Jonathan Rumford appears several times ordering hardware for the 'pilot boat.' There are multiple entries for members of the Canby Family, as well as several for Joseph Shipley (the Shipleys were and old and prominent Delaware family). There are two intriguing entries for Richard Moor, 'Molotto' [sic] whose debt was guaranteed by Francis Robison. As was the custom, the account book gives the name of the client, and also details of the order, amounts and costs. It is clearly written and easily legible throughout. Other entries for unusual objects indicate the versatility of Nathaniel Richards: candlesticks, curtain rings, shovel and tongues, brass head; cowbell, oyster knives, brass dividers, spectacles, knives and forks, bellows, etc. Also occasional entries for linseed oil and pigments (yellow ochre, Spanish brown). Two entries for 'springs' and 'sash line' suggest he may have been making parts for clock makers. Eighteenth century craftsman's account books of this quality are rare as hen's teeth in the present day marketplace.

¶ 8vo (8 x 6½"), orig. stiff wraps covered in cont marbled paper. (20) pp.

Wilmington September 22<sup>nd</sup> 1782

11	George Spachman Dr: to	1	0. 1. 10
	Gimblet 1/3 and 1/8 Nails 9		
11 26	Nathan Stibne Dr: to		0. 2. 0
	Saw Sett. deliv'd him		
11	Timothy Hansen Dr: to		0. 3. 0
	Hand saw file deliv'd Samuel Lear		
11	John Schreyer Dr: to		0. 1. 6
	1 1/2 drz. Iron screws deliv'd him 2 1/2		
29	John Richardson Dr: to		0. 6. 6
11	Pair of Bellows		
11 30	Joseph Shirley Dr: to		0. 3. 0
	1 1/4 lb. Nails 2 1/2 and 2 nail heads of old ste.		
11 31	Thomas Lee on acc't of John Dr:		
11	Janvier		
	2 1/4 doz. tabel Bnts. 2 30/ - £ 4. 2. 6		
	4 pair. brass desk hinges 3/- 0. 12. 0		
	2. Gro. 1 1/2 lb. Screws 10/- 1. 0. 0		
	3. Gro. 1/2 lb. ditto 6/- 0. 12. 0		
	1 m. 3. I. Junk Nails 0. 10. 0		
11	2. m. 3. Sprigs 7/- 0. 14. 0		
	1. m. 2. ditto 0. 5. 0		
	1. Gall. oil 0. 7. 6		
	1. pair. Chest hinges 0. 3. 9		
	1. tea table lock 0. 1. 6		
	1. 4 lb. 4. round small file 0. 1. 0		
		8. 14. 9	

**65** "RICHARDSONESQUE" STUDY PLATES OF THE WORK OF H. H. RICHARDSON AND OTHERS

[RICHARDSON, HENRY HOBSON] - (and others)

**A bound volume of cyanotype copies of five of the "Monographs of American Architecture"** *series as published in Boston by Ticknor & Co., 1885-88* \$2950.00

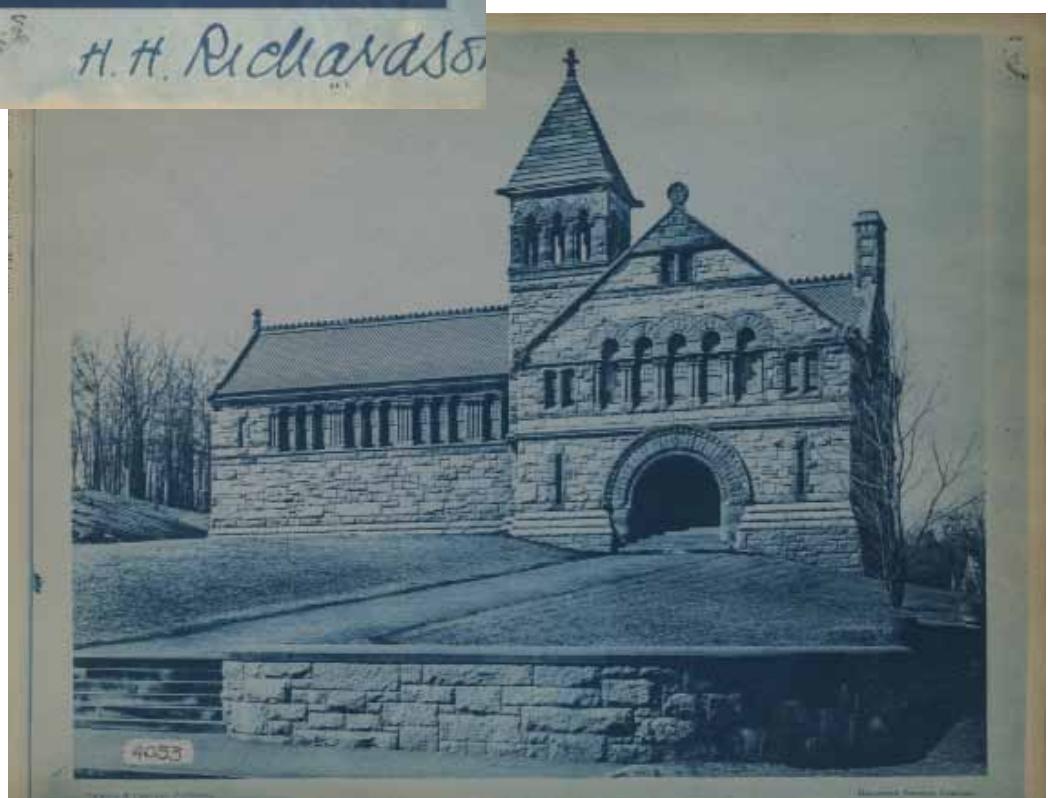
A year or so ago, I owned a similar volume of architectural cyanotypes (copies of the Ticknor series "Monographs of American Architecture") made at Cornell around 1890 and I thought at the time that it was unique. But that is not true. The present volume, though with 51 more plates, is essentially the same thing. They must have been made for all the architectural students at Cornell. The present volume has a good provenance; it belonged to Jewish-American architect Nathan Myers (1875-1937) of Newark, N.J., designer of one of the finest synagogues of the 1920s. The present volume opens with that wonderful portrait of HHR in monk's habit and is followed by Trinity Church (22 plates), Ames Memorial Buildings (23 plates), Austin Hall (18 plates), Memorial Hall by Ware and Van Brunt (14 plates), State Capitol, Hartford, by Richard Upjohn (22 plates) and finally by 41 miscellaneous plates which include two more Richardson buildings (Sever Hall, Harvard, 1; and Crane Memorial Library, 2). All together, a total of 141 plates. A few of the original plates from which these copies were made are marked with the ownership stamp of Cornell University Library and all are stamped on the reverse 'Library of Nathan Myers.' The volume contains the printed bookplate "Library of Nathan Myers, Bachelor of Science in Architecture - In the use of books Knowledge is Attained" and also a more modern bookplate, "MMH." Myers had the loose plates sewn together into a volume by Scheller, 'Printer and Art Bookbinder' of Newark, whose blind stamp and paper label are still present. A nice touch is the spine title: "Richardsonesque" (surely chosen by Myers and not the bookbinder). As far as I know, the history of architectural education in America remains to be written; when it is, these Cornell cyanotype volumes should deserve attention.

¶ Oblong 4to (8 x 11"), orig. red pebble grain cloth sides, calf spine and corners replaced by Green Dragon Bindery (but copying the original spine title). 141 cyanotype plates.



4000

H. H. Richardson



66 "CONCEIVED WITH A VERY PICTORIAL SENSIBILITY"

RIVA PALACIO, VICENTE

**Memoria presentada al Congreso de la Union por el Secretario de Estado, y del despacho de formento, colonizacion, industria y comercio de la Republica Mexicana.** Mexico:

Imprenta de Francisco Diaz de Leon, 1877

\$4000.00

A fine copy of a rare book; this is a monumental survey of the public works of the Mexican Republic in the 1870s, of special interest for the 17 mounted albumen photographs (as well as 20 lithographs, mostly maps and sections). The photographic views illustrate several major roads under construction, a fine stone and brick three arched bridge with the centering still in place, a great view of the town square of Zumpango with 2 huge steam traction engines in the centre of the picture; a view of a monumental bank cut for a tunnel for a canal; further views of the Mexico-Chalco Canal; a view of the Central Meteorological Observatory, ditto of the Central Astronomical Observatory and close up views of three scientific instruments, a meridian telescope, a chronograph and a zenith telescope. Each photograph is mounted on stiff card with a printed caption and bound in on stubs. Not in the NUC; OCLC locates five copies in American libraries (Syracuse, U AZ, Smithsonian, Linda Hall and IMP/GEH, a copy I sold to them in the early eighties). Riva Palacio (1832-1896) was a prolific author; the NUC gives about 70 entries for his other books. *Truthful Lens* 136 (and fig. 116) stating that the photographs were probably by Ignacio Molina or his studio and were "conceived with a very pictorial sensibility." In the last chapter (Capitulo xiv) titled "Fotografia," Molina states that lithography would have been too expensive and that, engravers not being available, he decided to establish an atelier of photography for taking pictures of scientific interest. This copy has a good provenance; in 1974 it belonged to Lucien Goldschmidt with his catalogue sheet laid in (it was Lucien who wrote the catalogue descriptions for the TL). The name of Jesus Molina is stamped in gilt at the base of the spine; this was probably the first owner. Palau 269849.

¶ Thick small folio, orig. half red polished sheep. 558+1 pp. with 17 mounted albumen photos (average 6 x 8") and with 20 lithographs, many fdg. The photos are in good condition; two or three are pale but most are in good contrast and color.



67 "THE POET ARCHITECT"

SCARPA, CARLO

Monvmenti in Memoriam Iosephi Brion ab Honorina Vxore  
Filiisque Facti his Chartis Continentvr Imagines. Verona: Stamperia  
Valdonega, 1977

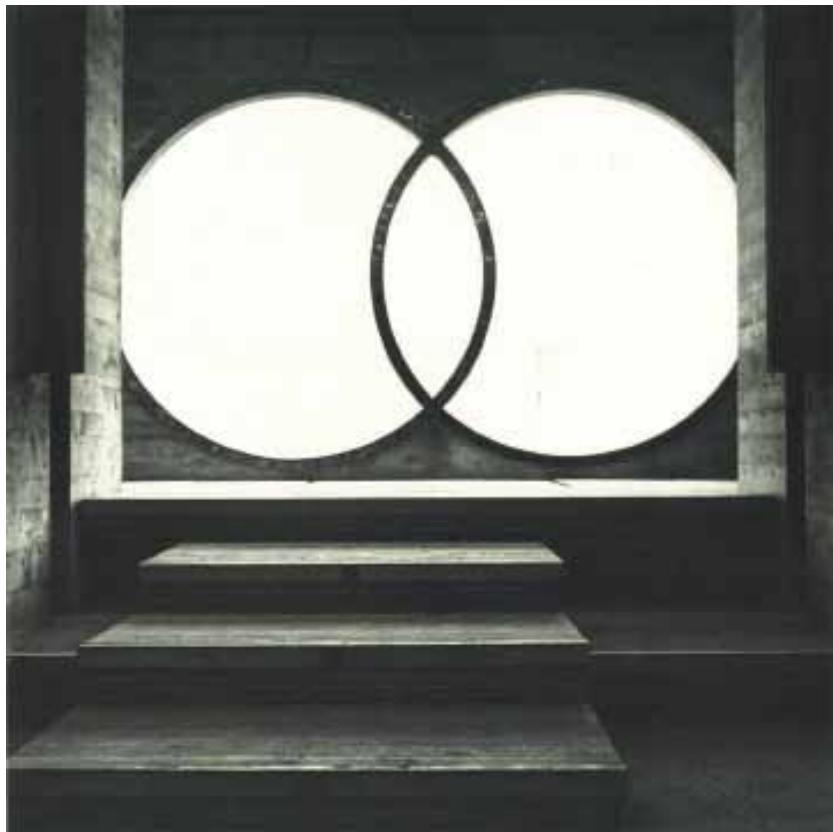
\$2500.00

One of true rarities in the literature of modern architecture, this was privately printed at the Mardersteig's Stamperia Valdonega for the Brion family in only 200 copies and was never distributed to libraries or offered for sale (OCLC locates but one copy worldwide, NYPL). Scarpa (1906-1978) is a cult figure; a legend since the very beginning of his career, he has been defined as the "poet architect" of a typically Venetian tradition. The Brion Cemetery, in San Vito d'Altivole, near Treviso, is considered his masterpiece. It was an existing municipal cemetery in 1968. His work there was to design an enclosed private burial ground for the Brion family, commissioned by Onorina Tomasi Brion, widow of the founder of the Brionvega company. Several discrete elements comprise the Brion family burial site: a sloped concrete enclosing wall, two distinct entrances, a small chapel, two covered burial areas, a dense grove of cypresses, a lawn and private meditation/viewing pavilion separated from the main lawn by a separate and locked entrance, and a heavily vegetated reflecting pool. It is hard to describe in words; one must see it *in situ* (I saw it in 2008; it is tremendously moving). Scarpa himself is buried there in an isolated corner standing up and wrapped in linen sheets in the style of a mediaeval knight.

Louis I. Kahn composed for Scarpa a eulogy which evokes his brilliance: "In the work of Carlo Scarpa / 'Beauty' / the first sense / Art / the first word / then wonder / then the inner realization of 'Form' / the sense of the wholeness of inseparable elements / Design consults nature / to give presence to the elements / A work of art makes manifest the wholeness of the 'Form' / a symphony of the selected shapes of the elements, / In the elements / the joint inspires ornament, its celebration. / The detail is the adoration of nature.

In 1984, the Italian composer Luigi Nono dedicated to him the composition for orchestra in micro-intervals *A Carlo Scarpa, Architetto, Ai suoi infiniti possibili*.

¶ 4to (10½ x 9½"), 9 separate 4 page bifolia, each with a different color front and back cover, each with 2 fine screen halftones and captions, for a total of 18 images. Final insert is the 4-page fdg. 'Planimetria generale.' The whole encased in a stiff card chemise with a flat spine, preserved in matching slipcase. Beautifully designed and produced by one of finest printers of our time.



Questa edizione è stata curata da Carlo Scarpa  
per Onorina Brion e stampata in 200 esemplari  
fuori commercio dalla Stamperia Valdonega

VERONA - MAGGIO 1977



[SEILING, JAKOB (photographer)]

Die grosse Parade der Koniglich Bayerischen Armee *am 9 September 1891.*

[Bavaria]: Kgl. Bayr. Luftschiffer-Lehrabteilung, [1891]

\$3500.00

The note which follows is based on that written by the German dealer from whom I bought these fascinating photographs. He states the photographs here were not widely disseminated; they were, in fact, secret. The Bavarian army founded a group who could observe and photograph troop movements from the balloon. The group called Luftschiffer-Lehrabteilung documented the large maneuver of 1891 at which 40,000 soldiers were involved. The present group of 26 photographs documents the large balloon on the ground and in the air at various heights and distances; also photographs of the ground taken from the balloon. The views include villages and farmlands; also large masses of troops on the ground. One year later the group was dissolved and the aerial photography corps began experimenting with pigeons with mini-cameras fixed to their breasts. There is some useful literature on aerial photography (see Gernsheim, *History*, pp. 507-10; Eder, *History*, pp. 393-398) but neither mention these Bavarian photographs, presumably because they were secret. The present work is very rare; not in OCLC, not in COPAC.

¶ Small folio (13½ x 10"), orig. blue cloth portfolio with flaps, title printed in silver on cover. 26 gelatin silver prints mounted on stiff cards. 18 cards are 6 x 8½" with photos 4½ x 6". Seven of the cards are 9½ x 12½" with photos average 5¾ x 8½". Photos are good and sharp and not faded.



69 "ONE OF THE MOST PRESCIENT THEORISTS OF THE 19TH CENTURY"

SEMPER, GOTTFRIED

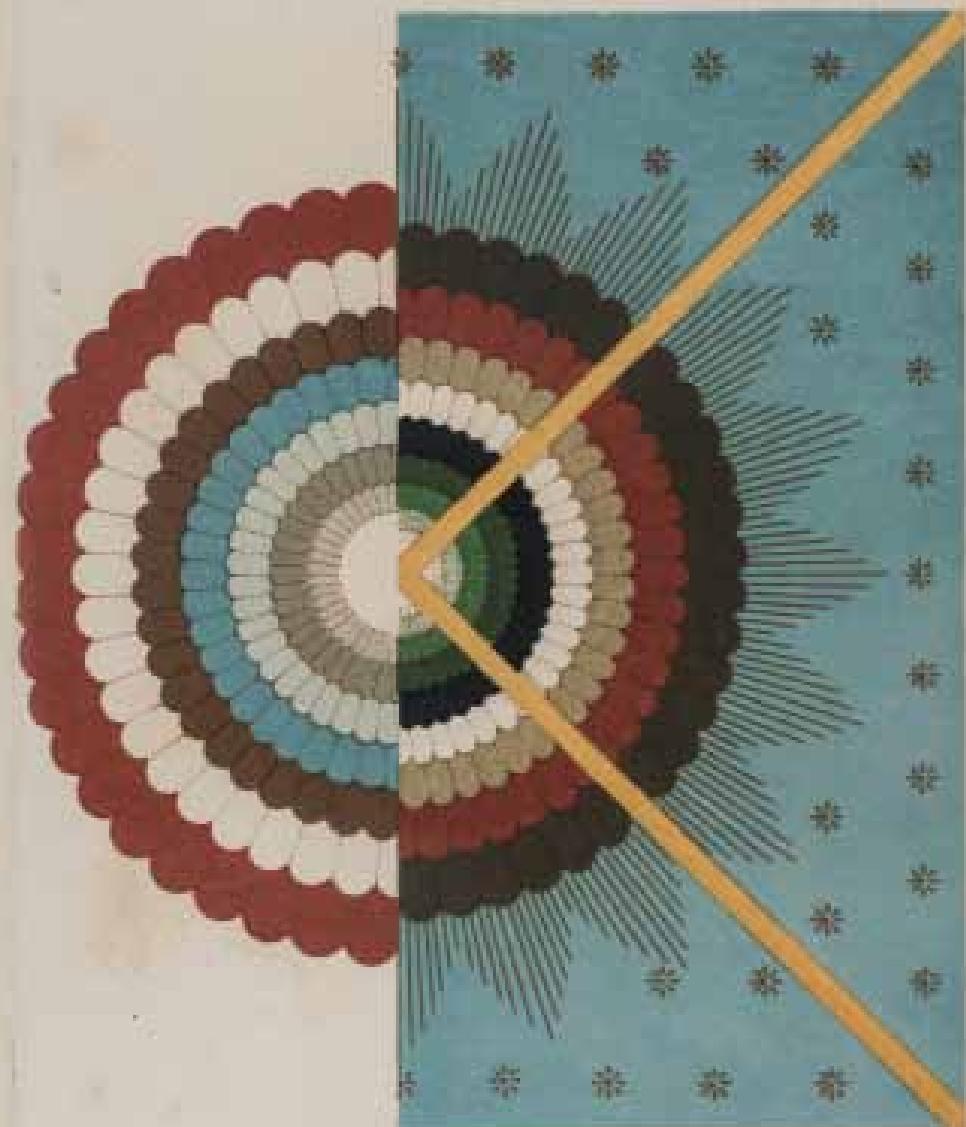
Der stil in den technischen und tektonischen Kunsten, oder  
praktische aesthetik. Frankfurt: Verlag fur Kunst und Wissenschaft, 1860; and Munchen: F.  
Bruckmann, 1863

\$2500.00

First edition, good copies, of Semper's greatest book, one of the most important works of architectural theory of the entire 19th century, quite equal in importance to the works of Pugin, Ruskin, Morris or Viollet-le-Duc. Semper derives architectural elements from those of the applied arts; his "four elements" were the processes of weaving textiles, moulding ceramics, building in timber and building in stone. He had originally intended completing this work with a third volume on the styles of architecture but in the end incorporated much of this material into the first two volumes. His influence reached into the twentieth century and can be found in the work of Bernard Maybeck, Otto Wagner, H. P. Berlage, Walter Gropius and Bruno Taut. His writings were also well known to such American architects and John W. Root and Louis Sullivan. His books have been extensively analyzed by historians; see especially the *Macmillan encyclopedia of architects* IV, pp. 24-33 by Rosemary Haig-Bletter who calls Semper "one of the most prescient theorists of the 19th century." See also D. Watkin, *The rise of architectural history*, pp. 8-10 and Pevsner, *Some architectural writers of the 19th century*, ch. 24. Avery's *Choice* 323, long and interesting note by Kenneth Frampton. Finally, see H.-W. Kruft, *A History of Architectural Theory*, *in. passim* (his index gives 19 references).

¶ 2 volumes. 8vo, orig. half morocco, gilt spines, dec. paper sides. (ii)+xliii+(i)+525+(iii) pp with 15 chromo-litho plates (2 folding) and (vi)+589+(iv) pp with 4 chromo-litho plates (of which 3 double-p) numbered 16-22, the double-p. plates taking 2 numbers each. Numerous wood-engr. text illus. Old former owners name stamped on both front flyleaves; light rubbing to spines; scattered light foxing to the plates only (as in all copies I have seen) but a nice set.

### Taf VII



70 "THE FIRST, BEST AND MOST EXQUISITE DOCUMENTATION"

SHELDON, GEORGE WILLIAM

*Artistic country-seats: types of recent American villa and cottage architecture with instances of country club houses.* Printed for the subscribers.

New York: D. Appleton & Co., 1886-87

\$15,000.00

Very good set of the first edition, one of the rarest and most important nineteenth century American architectural books. "The first, best and most exquisite documentation of this surge of architectural creativity was the 1886-87 publication of G. W. Sheldon's *Artistic country seats*. It presented exceedingly fine photographs, clearly detailed plans and elevations, as well as Sheldon's own commentary for a total of 97 buildings (93 houses and 4 casinos). Most structures were located in New England and the Middle Atlantic states, and embraced the full spectrum of architectural and artistic expressions." - Arnold Lewis, *American country houses of the Gilded Age*, (Dover reprint), 1982. Lewis gives an extensive and scholarly introduction and analysis, and must be read. And of course Vincent Scully gives the work full praise in his landmark *Shingle Style* (1955). The edition was said by Scully to be limited to 500 copies, but my experience in having or seeing for sale only a few complete sets in the past 48 years leads me to suspect the actual edition was less than that. The present set is absolutely complete. Hitchcock 1162.

¶ Large folio, (20 x 16"). 2 vols in 5 parts, each in portfolio with orig. printed boards. 220 and 187 pages with 100 text plans and 100 fine photographic plates (in photogravure on India paper, each with dust sheet). Text loose in folded folio sheets as issued. The first 10 or so plates of Part III have a very slight tide mark in the blank margins. Spines and ties replaced. A very good set.



71

ALFRED STIEGLITZ / THE INTIMATE GALLERY AND AN AMERICAN PLACE / AN ARCHIVE OF  
PRINTED EPHEMERA

STIEGLITZ, ALFRED

A small archive of 51 ephemeral printed catalogues, leaflets, handlists, announcements *and the like issued by Stieglitz's two galleries between ca. 1923 and 1946.*

\$5000.00

Alfred Stieglitz (1864-1946), best known for his brilliance as a photographer, was also the most influential exponent in America of modern painting and sculpture. For a near complete listing of the exhibitions staged by Stieglitz at his various galleries see Sue Davidson Lowe, *Stieglitz a memoir/biography* (N.Y., 1983), Appendix II. Following is a handlist arranged by date, name of gallery and short title. A full descriptive list with scans of title pages and collations will be sent upon request.

- 1923 Intimate Gallery STIEGLITZ, "Camera Work & its creator"
- 1927 Intimate Gallery STIEGLITZ, "Here is the Marin story"
- 1927 Intimate Gallery JOHN MARIN, 8th exhibition
- 1927 Intimate Gallery GASTON LACHAISE, Sculptures
- 1927 Intimate Gallery ARTHUR G. DOVE, Paintings
- 1928 Intimate Gallery OSCAR BLUEMNER, New Paintings/handlist
- 1928 Intimate Gallery OSCAR BLUEMNER, New Paintings/broadside
- 1929 Intimate Gallery CHARLES DEMUTH, Five Paintings
- 1930 An Amer'n Place JOHN MARIN, 50 New Watercolors
- 1930 An Amer'n Place JOHN MARIN, List of New Watercolors
- 1931 An Amer'n Place JOHN MARIN, 14 Oil Paintings
- 1932 An Amer'n Place JOHN MARIN, New oil ptgs & w.c.'s
- 1932 An Amer'n Place CARY ROSS, "Outside"
- 1933 An Amer'n Place RAINER MARIA RILKE, "Letters to a young
- 1933 An Amer'n Place DOROTHY NORMAN, "Dualities"
- 1933 An Amer'n Place JOHN MARIN, New Watercolors, New Oils...
- 1933 An Amer'n Place JOHN MARIN, "Twenty-five Years of..."
- 1935 An Amer'n Place JOHN MARIN, Exhibition of Water Colors
- 1937 An Amer'n Place [STIEGLITZ] RALPH FLINT, "291" Again!
- 1937 An Amer'n Place JOHN MARIN, New Water Colors...
- 1937 An Amer'n Place DOROTHY NORMAN, "Prelude to a Church"

THE  
**INTIMATE**  
GALLERY

ROOM 303

ANDERSON GALLERIES BUILDING  
488 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

announces its Eighth Exhibition—November 9 to December 11, 1927  
**FORTY NEW WATER-COLORS BY JOHN MARIN**

The Intimate Gallery is dedicated primarily to an Idea and is an American Room. It is used more particularly for the intimate study of Seven Americans: John Marin, Georgia O'Keeffe, Arthur G. Dove, Marsden Hartley, Paul Strand, Alfred Stieglitz, and Number Seven (six + X).

It is in the Intimate Gallery only that the complete evolution and the more important examples of these American workers can be seen and studied.

The Intimate Gallery is a Direct Point of Contact between Public and Artist. It is the Artist's Room. It is a Room with but One Standard. Alfred Stieglitz has volunteered his services and is its directing Spirit.

The Intimate Gallery is not a Business nor is it a "Social" Function. The Intimate Gallery competes with no one nor with anything.

The Gallery will be open daily, Sundays excepted, from 10 A.M. till 6 P.M. Sundays from 2 till 5 P.M.

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Exhibition I —JOHN MARIN, December 7, 1925-January 11, 1926.  
Exhibition II —ARTHUR G. DOVE, January 11-February 7.  
Exhibition III —GEORGIA O'KEEFE, February 11-April 3.  
Exhibition IV —CHARLES DEMUTH, April 5-May 2.  
Exhibition V —JOHN MARIN, November 9, 1926-January 9, 1927.  
Exhibition VI —GEORGIA O'KEEFE, January 11-February 27.  
Exhibition VII —GASTON LACHAISE, March 9-April 14.

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*Hours of Silence:—Mondays, Wednesdays, Fridays, 10-12 A.M.*

1937 An Amer'n Place MARSDEN HARTLEY, Exhib of Recent Ptgs

1938 An Amer'n Place ARTHUR G. DOVE, Exhib of Recent Ptgs

1938 An Amer'n Place JOHN MARIN, "To my Paint Children"

1938 An Amer'n Place JOHN MARIN, Recent Paintings, Water...

1938 An Amer'n Place JOHN MARIN, Exhibition of Oils and...

1939 An Amer'n Place JOHN MARIN, New Oils, New Watercolors

1939 An Amer'n Place JOHN MARIN, List of Paintings

1939 An Amer'n Place GEORGIA O'KEEFE, Exhibition of Oils

1940 An Amer'n Place GEORGIA O'KEEFE, Exhibition of Oils

1940 An Amer'n Place JOHN MARIN, Exhibition of New Oils

1940 An Amer'n Place JOHN MARIN, 12 New Watercolors...

1940 An Amer'n Place JOHN MARIN, Exhibition of Marin at...

1940 An Amer'n Place ARTHUR G. DOVE, Exhibition of New Oils

1941 An Amer'n Place Group Show: DOVE, MARIN, O'KEEFE, a.o.

1941 An Amer'n Place JOHN MARIN, Exhibition of John Marin

1941 An Amer'n Place JOHN MARIN, Exhibition of John Marin

1941 An Amer'n Place JOHN MARIN, A letter from John Marin

1941 An Amer'n Place ARTHUR G. DOVE, Exhibition of New

1942 An Amer'n Place GEORGIA O'KEEFE, Exhibition of Recent

1942 An Amer'n Place ARTHUR G. DOVE, Exhibition of Recent

1942 An Amer'n Place JOHN MARIN, Pertaining to New York

1942 An Amer'n Place JOHN MARIN, Exhibition of Recent

1943 An Amer'n Place ARTHUR G. DOVE Paintings 1942-1943

1943 An Amer'n Place JOHN MARIN Paintings - 1943

1944 An Amer'n Place GEORGIA O'KEEFE Paintings - 1943

1944 An Amer'n Place ARTHUR G. DOVE Paintings - 1944

1945 An Amer'n Place JOHN MARIN Paintings- 1944

1945 An Amer'n Place ARTHUR G. DOVE Paintings - 1922-1944

1946 An Amer'n Place GEORGIA O'KEEFE

1946 An Amer'n Place JOHN MARIN Paintings - 1945

51 items. 8vo or 4to, pamphlets (ranging from 2 to 8 pages); also leaflets, handlists, announcements. Condition throughout is excellent.

## Arthur G. Dove

Exhibition of Recent Paintings  
(1941—1942)

April 14 — May 27, 1942

AN AMERICAN PLACE

509 Madison Avenue, New York

WEEK DATES 10 A. M.—6 P. M.

SUNDAYS 3—6 P. M.

## CHARLES DEMUTH

### FIVE PAINTINGS

The Intimate Gallery: Room 303

APRIL 29—MAY 18  
1929

THE ANDERSON GALLERIES BUILDING  
489 PARK AVENUE, NEW YORK

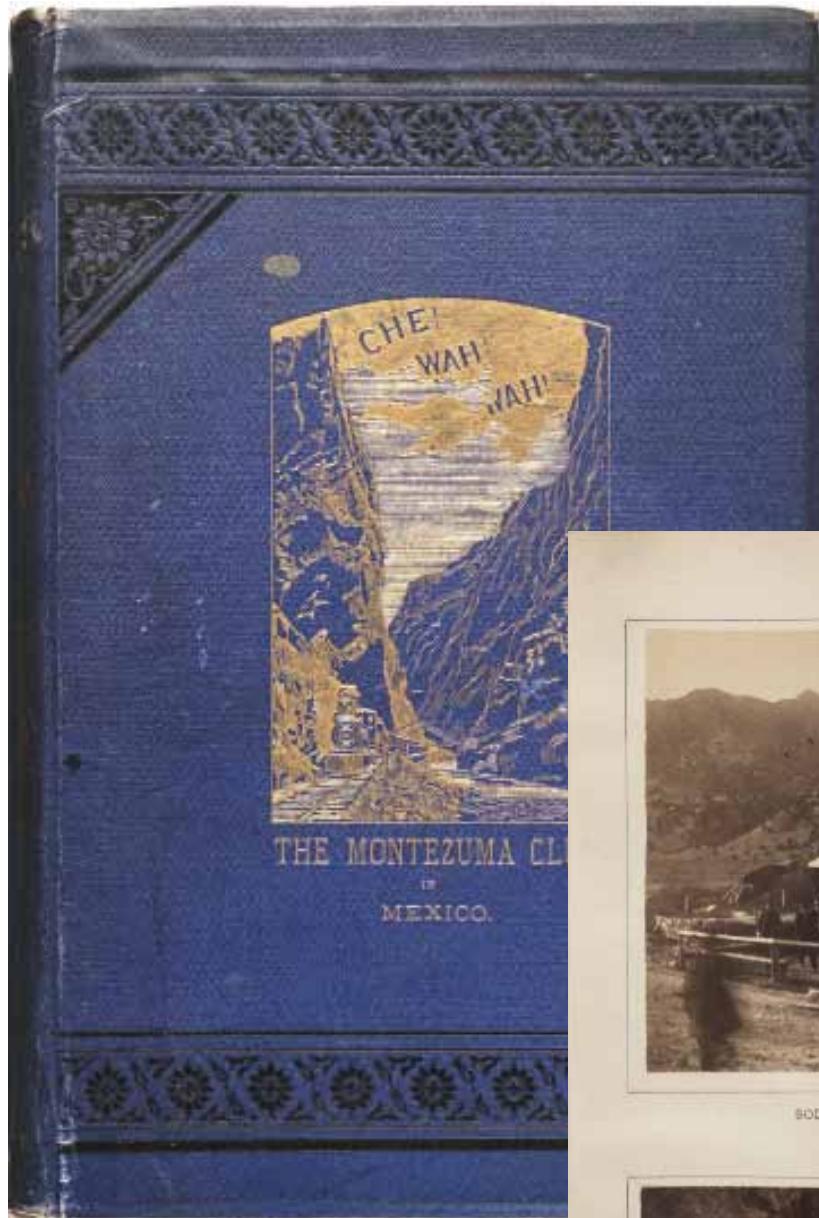
STREET, GEORGE G.

**Che! Wah! Wah! or the modern Montezumas in Mexico.** *Illustrated with photographs taken during the trip by R. D. Cleveland, and woodcuts from sketches by the author.* Rochester, New York: E. R. Andrews, Printer, 1883

\$2750.00

First and only edition, in the original gilt-stamped binding. A book of interest on several counts; for its photographic illustrations, its western and southwestern interest and its railroading associations. At the invitation of several railroad compaines the group went from Chicago to Denver, then to Pueblo, Leadville, Salida, Marshal Pass, Salida, Pueblo, La Junta, Las Vegas, Albuquerque, El Paso, and to Chihuahua on the Mexican Central. The photographs illustrate local landmarks, towns, the railroad, architecture and scenic views. They show an interest also in the living conditions of the local people, especially in Mexico. They covered over 4300 miles, Chicago to Chicago. Not in Howes, Graff or Wilcox. Van Haaften, *Bull. NY Pub Lib.*, no. 420. De Golyer Library, *To delight the eye*, no. 22.

¶ Tall 8vo, orig. dec. cloth (title and gilt vignette on cover). 115 pp. with wood-engr. frontisp (printed in blue tint), folding litho. map and 33 albumen photos, mounted two to a page. A few prints are faded as usual but in general they are good and strong. Aside from very minor binding wear a fine copy.



SODA SPRING. — CANON CITY, COLORADO.



IN THE GRAND CANON OF THE ARKANSAS.

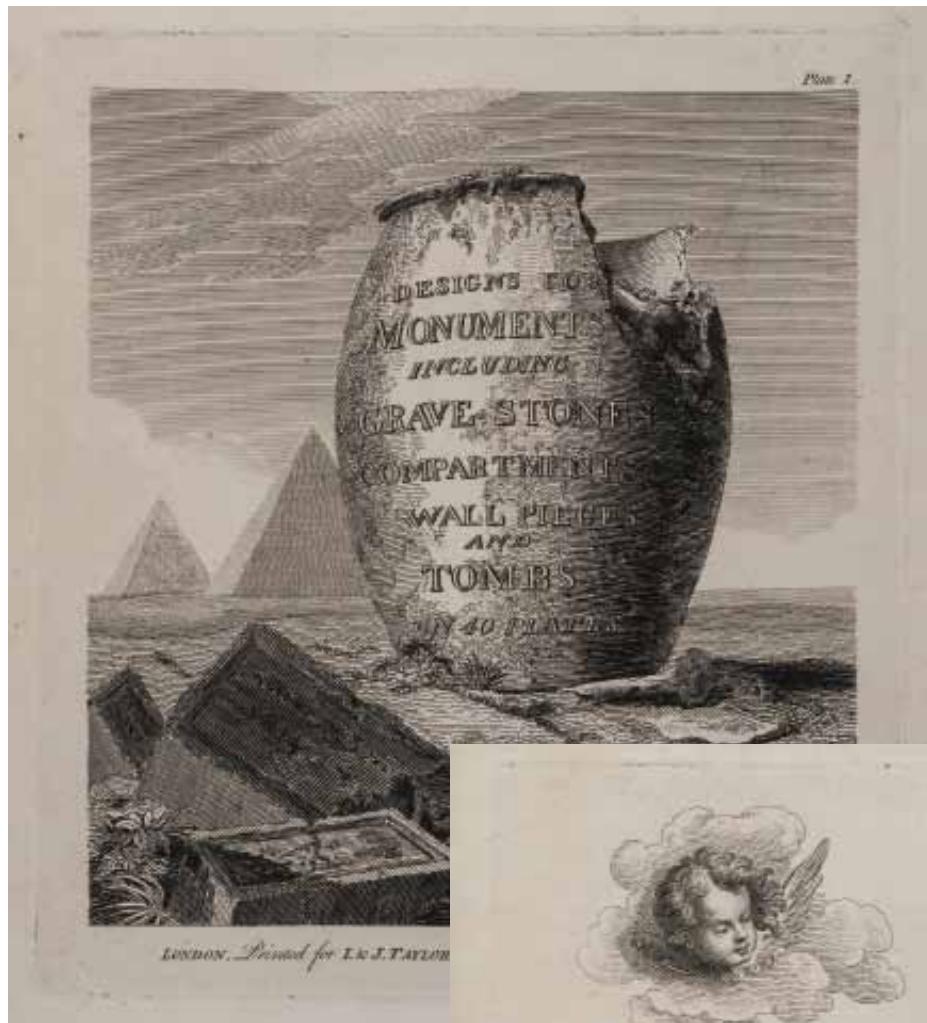
TAYLOR, I. & J.

**Designs for monuments including grave stones, compartments, wall pieces and tombs.** London: Printed for I. & J. Taylor at the Architectural Library, no. 56, Holborn, n.d. [ca. 1787-95]

\$4000.00

A rare pattern book. The designs for memorial wall pieces, very much in the neo-classical mode, are similar (and probably were models) for many of those seen still today on the walls of English churches. This is a large copy and is still in the original marbled boards and rare thus (though it is rare in all states). The date of 1787-1795 can be assigned both from the 4 pages of Taylor's adverts at the rear and the fact that from 1787 Josiah's name was added to the imprint together with that of Isaac; in or about 1796 Isaac moved away, the sole publisher then became Josiah. I. & J. Taylor published a series of pattern books for ornament, coaches, iron work, vases, rustic furniture, shop fronts, etc., all of which are rare today. Not in the Berlin Catalogue (which does lists several other Taylor pattern books). Not in the extraordinary Cary Collection of pattern books in the Redwood Library. Not in Harris (this work does list eight other titles on tombs and monuments). Not in *BAL Early printed books*.

¶Small folio, orig. marbled boards, neatly rebacked with calf spine, raised bands and gilt lines. 40 engr. plates plus a 4 page cat of Taylor's books at the rear. A nice, clean, large untrimmed copy. With the handsome wood-engraved book label (by Leo Wyatt) of a contemporary collector.



TAYLOR, I. & J.

**Ornamental iron work or designs in the present taste for fan-lights, stair-case-railing, window-guard-irons, lamp-irons, palisades and gates.** *With a scheme for adjusting designs with facility and accuracy to any slope.* London: I. & J. Taylor at the Architectural Library, no. 56, High Holborn n.d. [ca. 1830] \$2200.00

Originally published 1788-89. A rare 18th century pattern book - the original editions were small and such copies as were printed were mostly used to pieces. As Edmond Lincoln states in his *Patterns of Style* (Grolier Club Exhibit List, 1993): "The title says it all. These charming, delicate designs will appear familiar to anyone who has walked through the Georgian squares of London. One of the rare Taylor pattern books, though offered for sale through the 1830s." The present copy has bound in at the end a twenty page catalogue of Taylor's Architectural Library; it includes several books which were newly published in 1830 including vol IV of the second edition of Stuart & Revett. Berlin Catalogue 1325. BAL 2338.

¶ 4to, early 20th cent. half brown morocco, marbled sides. Engr. title and 20 engr. plates (a total of 21 engr. plates as is correct). Orig. blue paper wraps bound in; untrimmed copy. Slight foxing here and there but a very good copy.

Designs for Gates



ORNAMENTAL IRON WORK.

or

DESIGNS

in the Present Taste for  
Fan-Lights, Side-case-molding,  
Window-guard-irons, Lamp-stands  
Palesades, &c. Gates.

With a Scheme for adjusting Designs  
with facility and accuracy to any Height  
Engrossed on twenty-one plates.

London.

Printed for J. & J. Taylor,  
at the Architectural Library, 136, High Street.

(TURIN: 1902 EXPOSITION)

**Esposizione Internazionale d'Arte Decorativa Moderna. NACHT, LEO.** Turin, 1902. Berlin: Ernst Wasmuth, 1902

\$6000.00

A famously elusive work, this is the major pictorial record of this important exposition, the first exhibition of decorative arts to cover the world, including Japan and America. As one would expect of the Wasmuth firm, it is designed and printed to a high standard of excellence. It features nine images of the building which was designed by Raimondo d'Aronoco (1857-1932), a centralized plan with a shallow dome inspired by Hagia Sophia; other aspects of the interior decoration were inspired by J. M. Olbrich. Other plates show designs, primarily room interiors, by Peter Behrens, J. M. Olbrich and Victor Horta. Other architects whose work is illustrated but who are not well known today in America are Bruno Paul, Wilhelm Kreis, Leon Sneyers, Annibale Rigotti, Hermann Billing and Bruno Mohring (each of these are included in the *Macmillan Encyclopedia of Architects*). The emphasis is both on the interior architecture and decorative arts. The first leaf is a two page introduction (in German) by Leo Nacht. Plate 49 is a plan of the grounds in color, and plate 50 is a plan of the building.

"At Turin in 1902 the new style [Art Nouveau] was in evidence everywhere, appearing by that time to have become an established and legitimate mode of practice. A large number of the designers who were in Paris showed there, with the welcome addition of the Glasgow school, the international reputation of which was already well in excess of its domestic one. Ironically for MacIntosh and his colleagues, the Turin show proved far more successful than the Glasgow International of the previous year, where they had not featured with any force. Turin is probably best remembered though for its architecture rather than any designer exhibiting indoors. The Central Rotunda and the Pavilion of the Decorative Arts, both by Raimondo d'Aronoco, were spectacular examples of the style on a grand scale." - P. Greenhalgh, *Ephemeral Vistas*, p. 162.

"If Glasgow [in 1901] could offer no adventurous Art Nouveau architecture, the Turin International Exhibition of 1902 certainly could! From the massive entrance to d'Aronoco's Grand Palace with groups of cavorting females outside and organic Art Nouveau forms inside growing up to support the roof with its large clerestory windows, all the pavilions reflected the style in their architecture as well as their exhibits." - J. Allwood, *The Great Exhibitions*, p. 108. "Although the Turin exhibition is documented by various other publications, these plates, printed by the Wasmuth firm in the same manner and format as those in the handsome portfolios which they were currently devoting to the architectural work of J. M. Olbrich, are probably unrivalled as a record of these particular buildings and interiors." - Hugh Pagan 14:77. Kempton, *Bib. of Art Nouveau*, 172.

¶ Folio publisher's linen with marbled sides and corners. Title leaf and 50 plates in fine-grain gravure, many printed with one or two additional colors. Fine copy.

## Turin 1902.



Uns hat auch die Turiner Ausstellung, wie die Pariserländer vor den gefragten Herrn nicht bestehen können und besonders vor jenen, die nur das handwerklich Gerade und das Zweckmäßige als das mehrfach Schöne empfinden und daher auch nur gelten lassen wollen.

In Turin aber gab es viel Überraschendes, sehr viel Unverdächtiges, viel Unkonventionelles. Und da ist denn der heilige Sorn zum Himmel geklettert ob dieser Freiheit gegen die gesuchte Tradition und besonders gegen die des Mittelalters.

Die bilden denn vielleicht hier solige Kettensäule Platz finden:

Das Mittelalter ist für jeden Architekten einer der wunderbarsten Zeitalter in der architektonischen Entwicklung, weil in demselben, wie sie zuvor und nachher, in ihrer Vollkommenheit konstruktive Gestalten ihre logische Ausbildung erhalten haben, und nicht nur dies, in der auch diese konstruktiven Gestalten einen so unerschöpflichen dem Material entsprechenden künstlerischen Ausdruck haben. Was Wunder, daß dieses Zeitalter in seiner übermächtigen Einheit einen so tiefen Einfluß auf unsre, von künstlerischen Tendenzen verfüllte Zeit hatte und noch hat.

Während aber jene aus dem Mittelalter gewonnenen Lehren für den künstlerischen Neukreis von unbestreitbarem Werthe für seine Weiterentwicklung sind, aber sie geraden einen unheilsamen Einfluß auf die Mehrzahl der Künstler aus.

Denn sie, von der Wucht dieser Mittelalterzeugen in Festein geschlagen, können sich nicht mehr aus denselben befreien und kämpfen nur mit dem Fanatismus und der Unwissenheit eines Klerikers gegen alles Neue, das sich nicht mit ihrem gewohnten Gründlichkeitshumus deckt.

Weiß' Künstlerische Raffaello! Als ob alles Hell aus dem Mittelalter käme, als ob es keine Stilevolutionen in der Kunstepoche gäbe, die nichts, gar nichts mit jenen mittelalterlichen Traditionen gemein hätten; als ob es nicht Zeiten gäbe, wie die der Renaissance und des Barock, Empire, so ob diese Sire nicht eindrücklichen Plan in der Kunstepoche einzunehmen, als ob die künstlerischen Offenbarungen alter Zeit überhaupt gewertet werden könnten!

Welche wunderbaren Zeugen einer glänzenden Schöpferphantasie war der Bardi hinterlassen. Können seine formates Tendenzen nicht erwecken wie die konstruktiven mittelalterlichen zur Grundlage des heutigen Schaffens geworden werden?

Sollten also diese Wirkung der schöpferischen Menschenkraft nicht zur Bestimmung rufen, sollten wir nicht hier, wo wir die Unmöglichkeit Dogen in der Raumkunst aufzufinden mit tragbarer Deutlichkeit seien, aufhümerisch sein können. ja, müssen wir nicht leben nach jener Art

zu reis  
scheinbar  
Dogen



(TURIN: 1902 EXPOSITION). KOCH, ALEXANDER (ed).

**L'exposition internationale des arts décoratifs modernes a Turin**

**1902.** Darmstadt: Alexander Koch, Librairie des Arts Decoratifs. [1902]

\$3500.00

Rare in even the standard edition; this publisher's deluxe edition is extremely rare. "A major work consisting of nineteen essays on the various countries at the Exhibition, as well as the fair's general architecture. Richly illustrated with numerous photographs. This book was also published in German by the same publisher under the title *Internationale Ausstellung fur moderne Kunst in Turin* . . . the essays in the book are probably the articles that appear in *Deutsche Kunst und Dekoration*, vols 10 and 11 (1902-3)." - Richard Kempton, *Art Nouveau, an annotated bibliography* (1977), no. 171. The binding is wonderful; it is a beautiful art nouveau design in full vellum, die stamped with title in gilt with highlights in white. This splendid binding is not in the catalogue *The art of publisher's bookbindings* (2000) of Ellen K. Morris and Edward S. Levin (and it surely would have been had they had a copy).

¶ 4to, orig. full cream vellum, bevelled edges, upper cover and spine stamped in gilt. (viii)+340+(i) pp with hundreds of high quality halftones. A fine copy.

ARTS DECORATIFS MODERNES

EXPOSITION  
DE  
TURIN 1902.

DIRECTEUR:  
ALEXANDER KOCH.

AVEC 400 ILLUSTRATIONS  
TEXTES GEORG FUCHS & F. H. NEWBERRY.



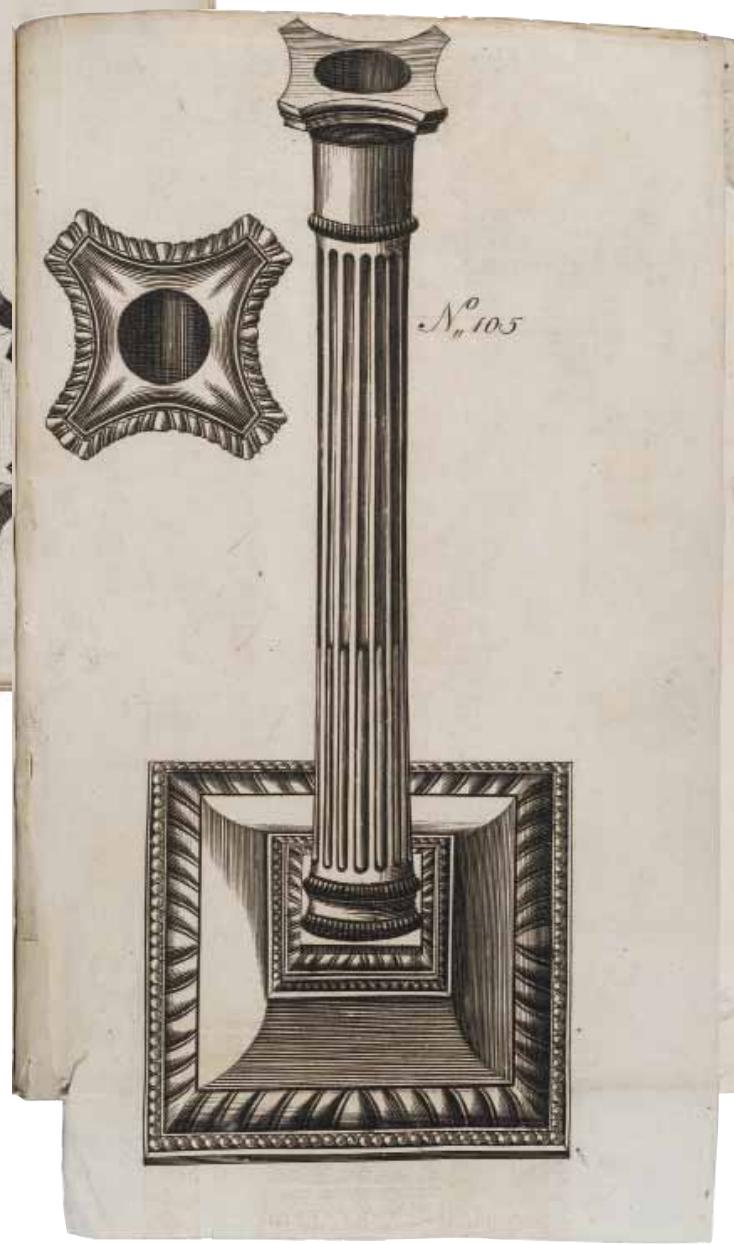
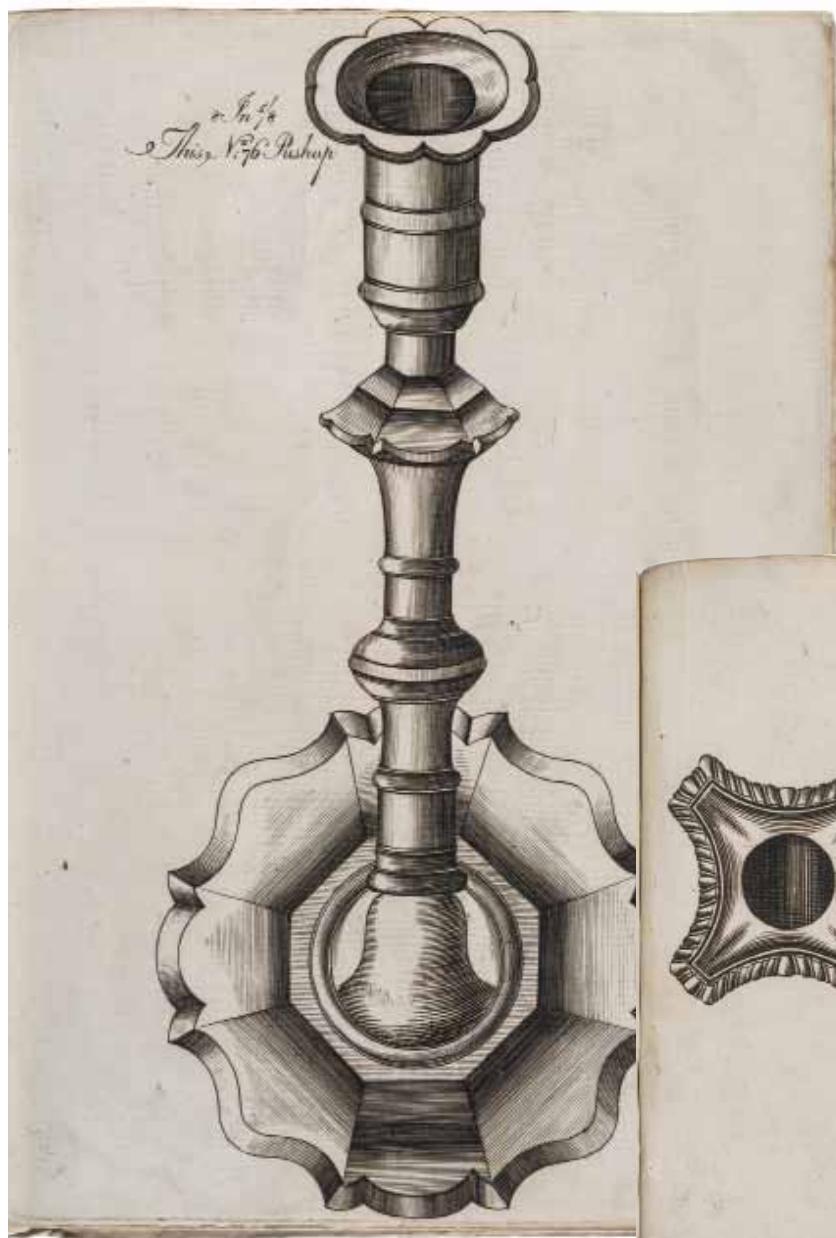
UNITED KINGDOM. BIRMINGHAM (?)

Brassfounder's engraved trade catalogue, *primarily of candlesticks*. N.p., N.d.  
[?Birmingham, ca. 1780] \$6750.00

A rare trade catalogue consisting of 18 engraved plates showing 24 individual objects, almost all candlesticks (but including 3 salt or sugar casters); all are shown with item or stock numbers and in most cases sizes. As was the custom with these catalogues this one is anonymous. Nicholas Goodison explains: "The brassfounder's traditional use of factors and agents accounts for the maddening anonymity of the catalogues. Agents did not want their customers, to whom they showed the patterns, to discover the sources of their wares. The manufacturers' names therefore do not appear, and we are left with little on which to construct any theories about the origins of these tantalizing patterns." - "The Victoria and Albert Museum's collection of metal-work pattern books," *Furniture History* (1975), p. 6. The contents of the present catalogue include push-up candlesticks, conventional knop-stemmed sticks with round or fluted bases, others with smooth or fluted shafts and square bases, a chamber-stick with snuffer, etc. The most elegant stick (the final plate) is square based with a fluted shaft and a Corinthian capital to support the bobeche - this one looks to me more likely to have been silver than brass. Many of the sticks are shown from a double point of view; i.e. they folded the plan into the elevation in order to convey the most detail. There is no standard reference source on these early trade catalogues but the V. & A. catalogue *Old English pattern books in the metal trades* (London, 1913) is sometimes useful but not so here; it lists and describes three catalogues of lighting appliances but all are lamps. Ted Crom's *Trade Catalogues 1542 to 1842* (Melrose, FL, 1989) gives a long chapter to "Birmingham Brass Catalogues" (pp. 181-208) but sheds no helpful light on the present item.

Rupert Gentle, an English antiques dealer, did a reprint of one of these catalogues in 1973 and wrote: "Many of these catalogues were well engraved sophisticated productions, and have a beauty all of their own ..." I could not agree more.

¶ Lg. 4to (11 x 8"), sewn into old, probably contemporary, marbled paper wrappers. 18 engr. leaves. Several plates show the watermark of Britannia, "Pro Patria." With the armorial bookplate 'C. W. H. Sotheby.' Preserved in a custom made folding-back box.



VIGNOLA, [GIACOMO BAROZZI DA].

**Vignola: or, the compleat architect.** *Shewing in a plain and easie way, the five orders of architecture . . . translated into English by Joseph Moxon. Fourth Edition with additions.* London: Printed and sold by J. Moxon, 1694 \$5000.00

A very good copy from the library of the Earls of Macclesfield, Shirburn Castle. The printer and map maker Joseph Moxon produced the first English edition of this book in 1655. "His model, however, was not the original Italian, but almost certainly the Dutch version (published by Cornelius Danckerts in 1650) of Pierre LeMuet's *Regles Des Cinq Ordres . . . Reduits de Grand en Petit*, first issued in Paris in 1631 . . . The use of the Dutch edition as the copy text could explain the hiatus in the pagination of Moxon's preliminaries and the start of the text on page 16." - Harris, *BABW*, p. 458.

The real problem with this edition is the origin of the plates. This has been given a long and interesting discussion in the BAL note to their copy (no. 3465). It is quoted here in a slightly abbreviated form: "The plates used here are an entirely different series from those used in the first and second editions of 1655 and 1665 . . . The original series may have been destroyed in the Great Fire of 1666, leaving Moxon with the problem of having to produce or acquire a new set of coppers before he could publish his third edition of 1673. The plates which were ultimately used in this latter edition were closer to the originals in LeMuet's pocket *Vignola* of 1632, from which several other editions had been copied over the ensuing forty years . . . All of these coppers may have been copied by Moxon's son James, who is known to have worked as an engraver. However it is possible that this series of plates was actually made on the Continent, perhaps in Amsterdam, and bought outright by Moxon in the early 1670s. This is suggested by the title-plate which is hardly in an English style, and appears to have been reworked, with the words 'Josephum Moxon' in the title, and 'Londini' in the imprint, having been incised over some earlier lettering, which has largely been burnished out. In all three cases the lettering is in a rather different style from the rest of the plate (this may also apply to 'Officina'), and Moxon's name is, in both the positions in which it occurs, too long for the space, and has escaped from the area intended to hold the text. It may also be significant that much of the lettering on the illustrative plates themselves is here in French, as in the 1632 edition, while in Moxon's first edition some at least was rendered into English (see for example, the annotations in figures I and XV). However, if these plates were prepared some years previously for a Dutch or French edition, and later sold to Moxon, their origins remain obscure." - BAL, *Early Printed Books*, 3465.

"For almost half a century, Moxon's pocket *Vignola* had served as a practical manual for 'any that can but read and understand English.'" - Harris, *BABW*, 886. Fowler 371. OCLC locates three copies in American libraries: Yale, MMA, Johns Hopkins.



¶ Small 8vo, orig. panelled calf, skillful repairs to hinges. Engr. port. of Joseph Moxon, Engr. t.p., (iv) p. dedication to Sir. C. Wren, (v) pp "To the Ingenious Artist" and pp. 16-80 with 50 engr. or etched plates. Tiny hole in A<sub>3</sub> affecting four words. Slight loss along fore edge margin of frontispiece and engr. title. Armorial blind stamp of the Earls of Macclesfield on two leaves. A very good copy.

WENGER, A.

**Potters.** *[The firm's own photo album of pots, blocks, moulds, tiles etc.]* Hanley, Staffordshire, 1888 \$4000.00

A unique photo album compiled by the firm of A. Wenger in the 1880s. Albert Francis Wenger in Cobridge founded A. Wenger in 1870 although the company antecedents take the business back to 1820. Wenger described his business as "Manufacturer and Dealer in Materials and Implements for Potter's Use" although this rather understates the fact that they were premier suppliers of colors, chemicals, glazes, minerals, and materials for the pottery, tile, brick, glass and vitreous enamelling industries. The present album contains over 200 albumen photographs of the company's collection of moulds and blocks each numbered and priced in manuscript. The wooden blocks were apparently rented out to other pottery manufacturers, with the photographs illustrating the unglazed final form of each design. The album can be dated to 1888 from a stamp on the verso of several photos. Most of the leaves are annotated and give prices, dimensions and occasional other information which gives some insight into the use the album was put to.

A vast array of pots, jugs, plates, tiles, ornaments, vases, animal sculptures and even an umbrella stand were available for rent from Wenger. The second plate shows a modified pattern for the Alhambra Vase and appears to be the same mould that formed the Doulton Alhambra Vase of the 1880s [for a fine series of images of this pot, Google the words 'Alhambra Vase']. This rental arrangement probably accounts for some confusion in ascertaining the date and manufacture of some of these designs by various pottery companies. There is much interest in and information on late 19th century Staffordshire pottery; see [<http://www.thepotteries.org/allpotters>]. Some idea of the popularity of this pottery these days can be gained from watching "The Antiques Road Show."

¶ Oblong 4to (6¾ x 10 x 3½"). Original purple calf, rubbed, upper cover lettered in gilt "WENGER STAFFORDSHIRE" partially obscured by a later printed label. 120 leaves on which are mounted 221 albumen prints and a small number of pencil sketches; album leaves are pale blue ribbed paper. Most items are annotated in blue or lead pencil. Together with 44 loose sheets from another album laid inside the rear cover - (these include 107 mounted photos of tiles).

36

37

38



A fruit

822

832

1 Block of each

PP 9/9/08

From  
**A. WINGFIELD**,  
PARKER STREET WORKS,  
HANLEY, STAFFORDSHIRE.



122  
E

4 months



Blocks  
9/9/08

WILLIAMSON, R. & CO.

**Catalogue 14 illustrating Gas Fixtures manufactured by . . . Chicago,  
88, 90, 92 West Washington Street, [1906]** \$2000.00

Fine copy of a rare and really spectacular catalogue, oblong folio, 163 pages with sixteen color plates. The subtitle sums up the contents: gas chandeliers, brackets, newels, hall lights, Venetian lanterns, Bohemian Teplitz glass, art glassware, silk fringe, beaded fringe, colored glass globes, gas candles, glassware, lamp posts . . . etc. This fine catalogue was the subject of a feature article in *Old House Journal* (Feb 2010) written by Bo Sullivan, a scholar in historic lighting and proprietor of Arcalus Period Design archive. "Like lighting fossils, these gas "portables" offered by R. Williamson & Co. in 1906 reveal a key step in America's evolution from Victorian to Arts & Crafts tastes. Refined and simplified, the Louis Comfort Tiffany-derived details of these lamps - richly colored opalescent art glass and leaded mosaic shades, as well as verde green and copper finishes and organic, plant-inspired motifs on the bases - would all become traits of mainstream lighting. Other features, however, were on their way to an evolutionary dead end. The symbiotic relationship between fringe and gas burners was a rather volatile concept from the start, and gas lighting itself would be an endangered species in about a decade . . . Williamson No. 14 was a remarkable volume in itself. A whopping 12 x 15", this large hardbound book offered more than 160 pages of lighting fixtures, shades and gas supplies. Most notable was the 16 page section of full-color plates, an extremely unusual and expensive feature for a lighting catalogue of that era. In fact, a 1906 trade journal reported that No. 14 had cost Williamson "practically \$30,000." Rare; OCLC locates just two copies: LC and Athenaeum of Phila. Corning Museum of Glass has two Williamson catalogues, Catalogue E and Catalogue 12, but not the present one. Romaine p. 250 locates Catalogue 15 at the Metropolitan Museum of Art.

¶ Oblong folio (12 x 15"), orig. silver stamped maroon cloth, red edges. (vi)+pp.1470-1632+(ii) pp with thousands of fine halftone illus and 16 pp of full color plates. A large image of the firm's Chicago headquarters building is stamped in silver on the rear cover. Fine copy of a great catalogue.

CATALOGUE 14  
ILLUSTRATING  
GAS FIXTURES

Manufactured by  
**R. WILLIAMSON & CO.**  
CHICAGO, U. S. A.

GLASSWARE  
LIGHTING SUPPLIES  
BRASS FITTINGS  
IRON PIPE AND FITTINGS

R. WILLIAMSON & COMPANY, CHICAGO, ILLINOIS

PLATE 1564

Gas Portable Lamps



WHEN ORDERING GIVE NUMBER OF ARTICLE AND NUMBER OF PLATE

WRINCH & SONS

*Illustrated catalogue of portable iron buildings, iron and wire, iron and wire fencing, etc.* Wrinch & Sons, Ipswich & London, 1900 \$1300.00

This was a fairly old firm; they won a silver medal at the Horticultural Society Exhibition in 1867 (and several other medals in 1891, 1895, and 1896). Their buildings were particularly suitable for leasehold property; they were "perfectly portable and easy to remove and re-erect." The buildings were made of iron as well as wood; the range and diversity is amazing. Includes but is not limited to: farm buildings and covered stock yards, shepherd's huts, warehouses, potting sheds, portable cycle huts, plain span-roof iron houses, mission rooms, schools, chapels, parish halls, village club, isolation hospital, infectious diseases hospital, cottage hospital, sanatorium, numerous dwelling houses, shooting lodge, entrance lodge, keeper's cottage, fishing lodge, shooting box, bungalows (for warm countries and tropical climates), estate offices, verandahs, complete photographic studio, billiard rooms, cricket pavilion, golf club houses, lawn tennis pavilion, many stables and coach houses, game larders, bandstands, gazebos and rustic garden summer houses, kennels for hounds, and on and on and on. The final 35 pages show stable fittings and iron fences. The clientele for many of these buildings were members of the landed gentry and aristocracy; the list of customers begins with the Queen and continues with several hundred dukes, earls, viscounts, lords, ladies and baronets. The buildings were sent all over the UK and to many foreign countries, e.g. Jerusalem, Africa, South America, India, Australia and many places on the European continent. The 8 page printed price list for 1903 is present. Not in OCLC (that source does locate two Wrinch catalogues of garden furniture, each in one copy).

¶ 4to, (11 x 9"), orig. printed boards. Title page in red and black. 200 pp profusely illus with line drawings. Old cord loop runs through the upper inner left corner for hanging on a hook. 8 page price list included. Excellent condition; absolutely complete with no clips.



GOLD MEDAL, LIVERPOOL, 1861.

1900.



GOLD MEDAL, JAMAICA, 1861.

# WRINCH & SONS,

Manufacturers, IPSWICH,

And at 57, HOLBORN VIADUCT, LONDON, E.C.

ILLUSTRATED CATALOGUE OF

## PORTABLE IRON BUILDINGS

(DEPARTMENT 3.)

## IRON and WIRE FENCING, ETC.

(DEPARTMENT 2.)

LARGE ILLUSTRATED CATALOGUE OF

## HORTICULTURAL BUILDINGS

(DEPARTMENT 1.)

(W. & S. are Horticultural Builders to Her Most Gracious Majesty Queen Victoria.)

### HEATING APPARATUS, ETC..

SENT POST FREE ON APPLICATION.



SILVER MEDAL, BURY ST. EDMUND'S, 1861.

Two BRONZE MEDALS,  
LIVERPOOL, 1861,  
awarded to  
WRINCH & SONS,  
IPSWICH.



BRONZE MEDAL, LONDON, 1861.

WRINCH & SONS, IPSWICH & LONDON.

COPIED FROM

ENTRANCE AT STATIONERS' HALL.

PRINTED IN ENGLAND.

ADDENDUM  
**82** VERY RARE BROADSIDE ADVERTISING DAGUERREOTYPE APPARATUS

DAGUERRE, L. J. M. / DAGUERREOTYPE

**“Daguerreotype Apparatus.** The subscriber having been engaged for some time in constructing Daguerreotype Apparatus . . .”, A. Davis, No. 11, Cornhill, Boston, N.d. [1840] SOLD

Extremely rare, historically important and graphically appealing illustrated broadside published by A. [Ari] Davis of Boston, undated, but pretty surely 1840. The broadside is headed with a fine bold title printed from wood types; above the text are three wood-engraved illustrations: A. the box for coating the plate with iodine (fuming chamber); B. the camera; and C. the box for exposing the plate in mercury vapor (developing box). The text, of about 500 words, gives brief instructions and also states that “anyone by following the process which is fully described in a PAMPHLET accompanying each set of apparatus” can easily make a daguerreotype. It is impossible to know if a copy of this pamphlet survives. Referring to the first American publication on photography, Gernsheim, in his *L. J. M. Daguerre* (1968) states: “The first American brochure on photography [was] published by Dr. Chilton in March 1840. This sixteen page booklet consisted of a reprint of Daguerre’s practical instructions from J. S. Memes’ translation of Giroux’s first edition.” This could have been the pamphlet Davis refers to. But maybe not. It is also known that “the part of the Memes translation relating to daguerreotype manipulation had been first published in the States in the *New York Observer* on 2 Nov. 1839.” Perhaps Davis simply reprinted these instructions for his pamphlet.

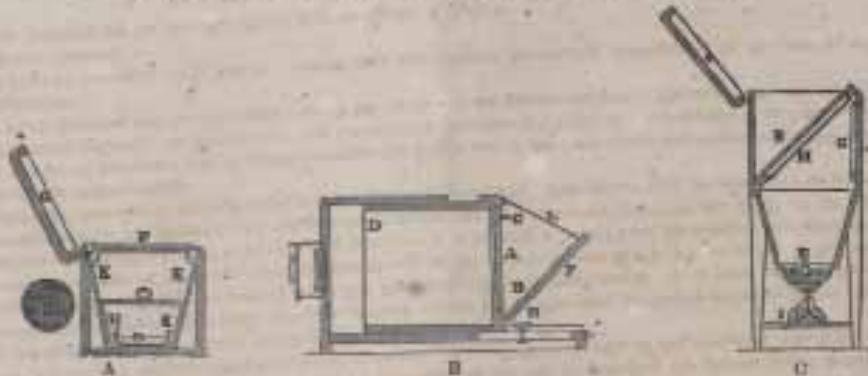
Ari Davis is a known figure and is given a good entry in *Craig’s Daguerreian Registry*: “Manufacturer of daguerreian apparatus and scientific instrument maker. In 1840 he was listed as a daguerreian manufacturer at 11 Cornhill, Boston, with his brother Daniel. Davis also worked as a daguerreian in Lowell, Mass., in 1841. [Information from a paper sticker attached to a sixth plate image.] Another source noted three Davis brothers: Ari, Ashael and Daniel Jr. in Boston, ca. 1840-50. They were reportedly employed by John Plumbe, Jr., and Ashael toured lecturing on the “Plumbe System” and set up Plumbe’s gallery in Philadelphia, Pa. Ari Davis also offered daguerreian apparatus for sale in a September 1840 advertisement.”

According to Marcus Root, *The Camera and the Pencil* (NY, 1864), p. 353, the first New Englanders to successfully produce a daguerreotype were Robert Grant and a Mr. Davis, who did so in Boston within three days of the first publication of Daguerre’s account in that city’s papers. It is likely that the “Mr. Davis” was Ari or his brother Daniel, a well-known scientific instrument maker.

I can locate no other copy of this broadside. I suspect there might be one somewhere hidden away in an institution but is not in OCLC nor in any of the online library catalogues I have checked. Nor is it mentioned in any of the many reference books I have at hand.

¶ Small folio (10 x 12"). Wood-type title, 3 wood-engr illus and about 500 words of text. Minor creases from old folds, but a fine copy.

# DAGUERREOTYPE APPARATUS.



The subscriber having been engaged for some time in constructing Daguerreotype Apparatus, has brought it to a high degree of perfection, and as those who have purchased his apparatus have been uniformly successful in striking solar paintings, he offers it to the public with much confidence. He has modified somewhat the apparatus, as described by Daguerre, and has rendered it more portable, lighter and more elegant, and as every part of it is put together with his present drawing machine, a *most* strength and tightness is every part of the apparatus, and *absolutely* prevents all warping and cracking. He also thinks it cheaper than any other process can make it.

To those who have never seen the solar paintings, it may be proper to say, that no description can convey any idea of their beauty, accuracy, and wonderful minuteness. It can be applied to every object on which the rays of light (sun-light is not necessary) can be made to fall; landscapes, buildings, portraits, subjects, statuary, miniatures, &c. &c., may be copied in a few minutes, with an accuracy that no draughtsman could surpass.

The process is simple; it requires no acquaintance with Chemistry, and no knowledge of drawing, for the light impresses itself upon the prepared plate, and it may be performed by any one by following the process which is fully described in a pamphlet accompanying each set of apparatus. As some have no idea of the ease with which it may be done, it may be well to give a hasty sketch of it.

The drawings are made upon plates of copper silvered on one side. The plate, previously polished, is first exposed to the action of nitric in the box marked A; in three minutes it is sufficiently coated. It is then exposed, for a few minutes, to the image of whatever object we wish to copy in the mirror marked B. It is now placed in the box C, in the bottom of which is a small cup containing mercury; the mercury is heated until the thermometer indicates the degrees mentioned in the pamphlet, and rising in vapor covers the plate whenever the light has faded off the image. It is afterward washed with salt and water, and the process is complete. The picture may be preserved an indefinite length of time without change.

For colleges or academies, and all public lectures, this forms one of the most interesting experiments that can be exhibited to an audience; the process requiring but about 15 minutes in a bright day to complete it, and the result being so full of surprise and beauty, that it never fails to excite the greatest interest. The theory of it also is elegant and ingenious.

The price for a complete set is \$25.00. Orders from any part of the country, accompanied by the money, will be immediately executed.

Polish, polishing powder, &c. &c. always kept on hand. Apply to.

**A. DAVIS, No. 11 Cornhill, Boston, Mass.**

At the same place may be obtained of DANIEL DAVIS, Jr., every variety of Magistical Apparatus. Several very beautiful specimens of solar painting may also be seen.

The apparatus is also for sale by C. B. BRIGHAM, 2 School-street, Boston.

B. F. LEWIS, PRINTER, 7 WATER ST.

Designed by Jerry Kelly, and set in typefaces drawn by him.







