

Catalogue 178

# A MISCELLANY

of Rare Books, Pamphlets & Ephemera  
To Which Have Been Added a  
Good Group of Newly Acquired  
Architectural  
Books



CAMBRIDGE

Charles Wood Bookseller

FALL 2018

# MISCELLANY

*Catalogue 178*



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CHARLES WOOD BOOKSELLER  
FALL 2018

## MoMA EXHIBITION HOUSE

1. AIN, GREGORY. *The Museum of Modern Art - Woman's Home Companion Exhibition House 11 West 54th Street, New York. Gregory Ain, Architect.* [New York: MoMA, 1950] \$200.00

The catalogue to accompany the exhibition of a house designed by Ain at the request of MoMA "...to show that good architectural design is possible in the field of speculative building." The museum furnished the house with commercially available furniture and objects (Knoll, Herman Miller, Creative Playthings, Libbey Glass Co., etc) - the sources and price list is laid in. The museum decorated it with paintings from its collection including works by Magritte, Charles Burchfield, and Max Weber, "ranging in value from about \$100 to \$900". Text includes biographical note on Ain, site plan, the plan, construction materials, furnishings, etc.

8vo, orig. wraps, halftone of the house on cover. 19 pp with 10 halftones and 2 plans. Spine splitting, else a good copy.

## FLINT GLASS

2. ARTIGUES, [AIME GABRIEL D']. *Sur l'art de fabriquer du flint-glass bon pour l'optique.* Paris: Imprimerie de Gueffier, 1811 \$550.00

First edition, inscribed by the author on the title page. Artigues (1773-1848) was a chemist and industrialist. "Flint glass is optical glass that has relatively high refractive index...With respect to glass, the term "flint" derives from the flint nodules found in the chalk deposits of southeast England that were used as a source of high purity silica by George Ravenscroft, circa 1662, to produce a potash lead glass that was the predecessor to English lead crystal." - Wikipedia. See also H. Newman, *An illustrated dictionary of glass* (1977) for another definition. The present work is scarce; OCLC locates but six copies in American libraries. Not in Duncan.

Sm. 8vo, old marbled paper wraps. (ii)+80 pp.

## FALLOUT SHELTER EPHEMERA

3. ATOMIC WARFARE. *Group of three ephemeral pamphlets on atomic warfare and fallout shelters.* Various, 1942, 1967, 1969 \$275.00

This is architectural ephemera of a sort which was rarely saved.

(1) *All-in-vue First Aid and Atomic Defence Index.* Continental Casualty Co., 1942. "Six survival secrets for atomic attacks: 1. Take Cover; 2. Drop flat; 3. Bury face in arms; 4. Don't rush outside after the bombing; 5. Beware food and water; 6. Don't start rumors. 6 1/4 x 3" booklet, accordion folding, opens out to 12 sheets. With original mailing envelope.

(2) *Fallout protection for homes with basements.* Dept. of Defense, 1967. Several types of fallout shelters are described and illustrated: permanent shelters, pre-planned shelters, and

improvised shelters. 8vo (6 x 9") orig printed wraps. 24 pp with numerous text line illus.

(3) *Shelters in New Homes.* Washington: Nat'l Assn of Home Builders Research Fdn., 1969. Shows sixteen plans suitable for various types of new homes: installations in basements, under patios or garages, in crawl spaces, or in purpose-built storage closets. 4to (8 1/2 x 11"), orig. printed wraps. 31 pp with text and numerous line illus.

## ILLUSTRATED WITH 20 TIPPED-IN ALBUMEN PHOTOGRAPHS

4. AUBRY, J. *Manufacture de Faïence. Vases et articles d'ornement.* Bellevue près Toul (Meurthe). [Lith. L. Christophe à Nancy]. N.d. [ca. 1867-68] \$650.00
- Faïence is the French name for tin-glazed earthenware. The pieces shown here include cachepots (ornamental covers for flower-pots, usually in pottery or porcelain); vases, figurines, jardinières, suspension lustres, covered Chinese pots, etc. All of the forms are illustrated in lithographic plates with captions and prices. But the unusual feature in this catalogue is the supplemental use of small albumen prints tipped alongside the lithographed images. I have never seen this sort of photographic illustration before. A rare trade catalogue, not located in OCLC.

Oblong 8vo, orig. green printed wrappers. T.p. and 24 litho plates to which have been added 20 tipped in small albumen photographic prints. A few of the corners of the photos have been folded over but none are broken (all can be flattened). Photos in good unfaded condition.

## ART DECO BACCARAT GLASS

5. BACCARAT. *Compagnie des Cristalleries de Baccarat. Exposition Internationale des Arts Décoratifs et Industriels.* Paris, 1925 \$400.00

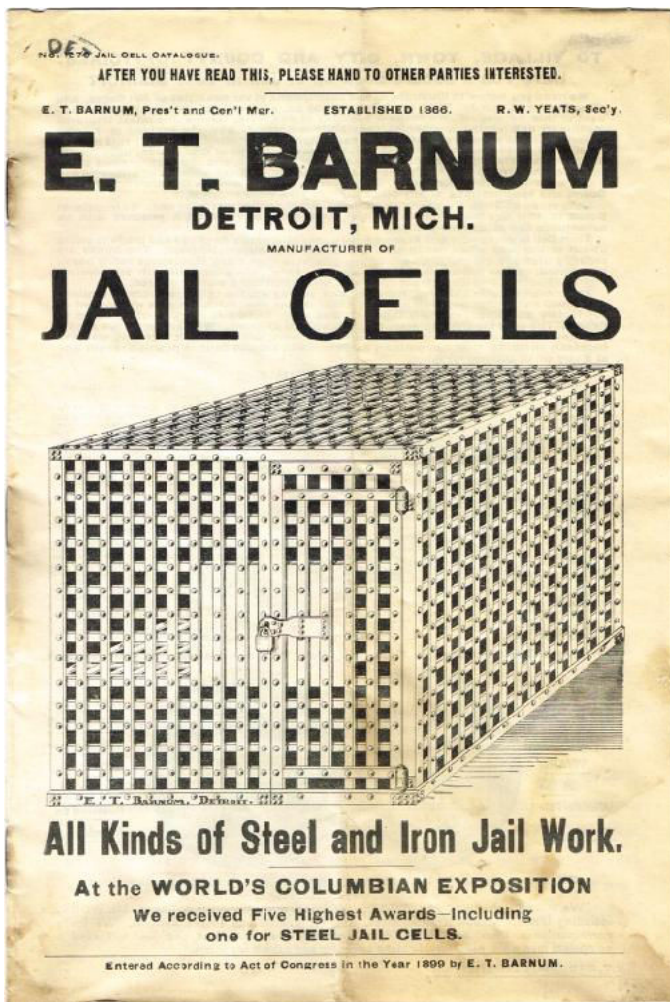
Fine copy of a fully illustrated catalogue of the Baccarat exhibit at the 1925 Paris Exhibition of Arts Décoratifs. Tumblers, wines, stemware, flagons, footed dishes and salvers, vases, bowls, perfume bottles, etc. Baccarat is the most important maker of crystal glass in France, founded in 1764. OCLC locates two copies: Corning and Smithsonian.

4to (9 3/4 x 7 1/2"), orig. printed green wrappers. (16) pp with 12 full-p. illus.

## HUMAN CAGES

6. BARNUM, E. T. E. T. *Barnum, Detroit, Mich., Manufacturers of Jail Cells. All kinds of Steel and Iron Jail Work.* Detroit, 1899 \$400.00

In fine print at the top of the title page is printed: "No. 1279 Jail Cell Catalogue." At the bottom of the title page is printed: "At the World's Columbian Exposition we received five Highest Awards - including one for Steel Jail Cells." The cells were basically large boxes with steel lattice work walls and ceilings (each bar 'was securely riveted at each and every



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intersection'). They were made in different sizes, a larger one with four cells and a central corridor. Also shown were wrought steel vault doors. Also jail bedsteads, handcuffs, odorless Night-soil prison bucket and "No. 10 New Improved Ventilating Seat or Commode - This commode is used for enclosing the odorless night-soil prison bucket. It is air-tight and secures a cellroom from stench. It is also used as a seat."

Just the sight of these things should have been enough to deter a potential felon from a life of crime. OCLC locates just one copy: Winterthur, a 20 page catalogue of cells dated 1880.

Lg. 8vo (10 1/4 x 7"), orig. printed self wraps. (16) pp with 34 woo-engr illus. Light rust stains from staples; else an excellent copy.

### AN IMPORTANT WORK IN THE DEVELOPMENT OF THE NEW YORK SKYSCRAPER

7. BIRKMIRE, WM. H. *Architectural iron and steel, and its application in the construction of buildings, including beams and girders in floor construction, rolled iron struts, wrought and*

*cast iron columns, fire-proof columns, column connections, cast-iron lintels, rooftrusses, stairways, elevator enclosures, ornamental iron, floor lights and skylights, vault lights, doors and shutters, window guards and grilles, etc.* New York: Wiley, 1891 \$450.00

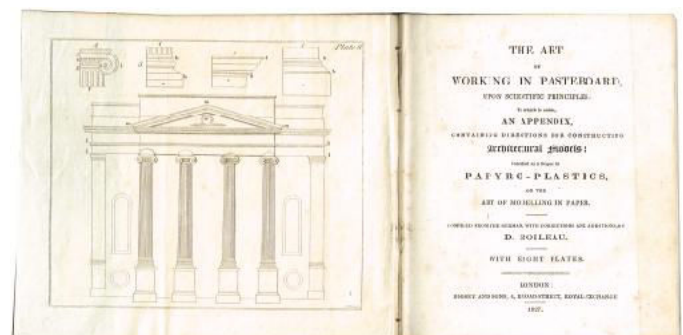
First edition, nice copy of a notably scarce work. Birkmire was very influential in the development of the tall building in New York City and is given numerous references, citations and quotes in Sarah Landau's & Carl Condit's *Rise of the New York Skyscraper 1865-1913* (1996). She states: "Birkmire, born in Philadelphia and a graduate of the Philadelphia Academy of Music, was trained as an architect in the office of Samuel Sloan, and he first worked with the Pencoyd Steel Works and Rolling Mills in Philadelphia. In New York he worked for the Jackson Architectural Iron Works from 1888 to 1892, and after 1892 for the J.B. & J.M Cornell Iron Works, where he was also head of construction. Starting in 1895 he practiced independently but was associated on several projects with John T. Williams from 1895 to 1898." (p. 417). The index to the Landau book makes nine references to Birkmire and they are all substantial. Birkmire wrote two other works on the construction of tall buildings in the later nineties. Hitchcock 185.

8vo, orig. cloth. xiv+201+(xx) pp with numerous wood-engr illus; also tables "selected expressly for this work." Head & tail of spine lightly frayed; small old rubber stamp of a former owners name on front fly leaf. In a Mylar dust jacket.

### DIRECTIONS FOR MAKING A MODEL OF AN IONIC TEMPLE

8. [BLASCHE, BERNHARD HENRICH]. *The art of working in Pasteboard, upon scientific principles: to which is added an appendix containing directions for constructing architectural models: intended as a sequel to Papyro-Plastics, or the art of modelling in paper. Compiled from the German, with corrections and additions by D. Boileau.* London: Boosey & Sons, 1827 \$650.00

This seems to be the first edition in English; the preface states the genesis of this work goes back to 1805, the earlier editions in German. The present work, which is illustrated with 8 folding engraved plates gives instructions for making baskets, boxes, tea trays, caddies, ink-stands and the like and



Item #8



culminates with an appendix which gives directions for making a 'Temple of the Ionic Order.' This model was to be made of Bristol board with walls of 'extra thick paste board if the structure be of large dimensions.' The directions are detailed and complex and deal separately with making the Pedestal, the Shaft, the Capital, the Entablature, and the Pediment. The frontispiece is a folding engraved plate of this handsome model.

Small square 8vo, orig. paper boards, printed label on upper cover. 114+(2) pp with 9 fgd. engraved plates. Fine copy.

### **A FINE AMERICAN COLOR PLATE ARCHITECTURAL BOOK**

9. BOWLER, GEORGE. *Chapel and church architecture, with designs for parsonages*. Boston: John P. Jewett; Cleveland: Jewett, Proctor & Worthington; New York: Sheldon, Blakeman & Co., 1856 \$2000.00

First and only edition. One of the most attractive of American folio-sized color plate architectural books, with superb plates printed by Bufford's of Boston. The best of these plates are really beautiful with especially effective skies and clouds. The designs include simple wooden country churches, churches in the Anglo-Italian, Gothic, Byzantine, Romanesque, Norman and Grecian styles and several parsonages. The materials include wood, granite and brownstone. The basic arrangement of most of the designs is identical: longitudinal nave with tall tower and spire centralized on the gable end; this, of course, is a direct carryover from the conventional early 19th century New England meeting house. Bowler's designs serve to illustrate both the inherent conservatism and traditional outlook of the New Englander (he came from Boston). This is not a particularly rare book, even today, but copies in acceptable condition are distinctly rare.

This copy belonged to a man of the church. Laid in is a 4 page illustrated catalogue of surplises issued by Cox & Co. of London. Also laid in is a 4 page manuscript specification of a church building designed by architect Charles C. Haupt, of New York. Hitchcock 206.

Folio, orig. dec cloth with gilt diestamp on upper cover, neatly rebacked in black roan to match the original. Orig. spine of dark red roan. 15 pp+18 ff with color litho t.p. and 47 litho plates numbered 1-41, A-F (of which 31 are colored or tinted). Pls 11 & 13 misnumbered (as usual) but collates complete. This copy has one minor blemish; the verso of plate E and the following letterpress leaf are browned due to offsetting from leaves. Otherwise fine.

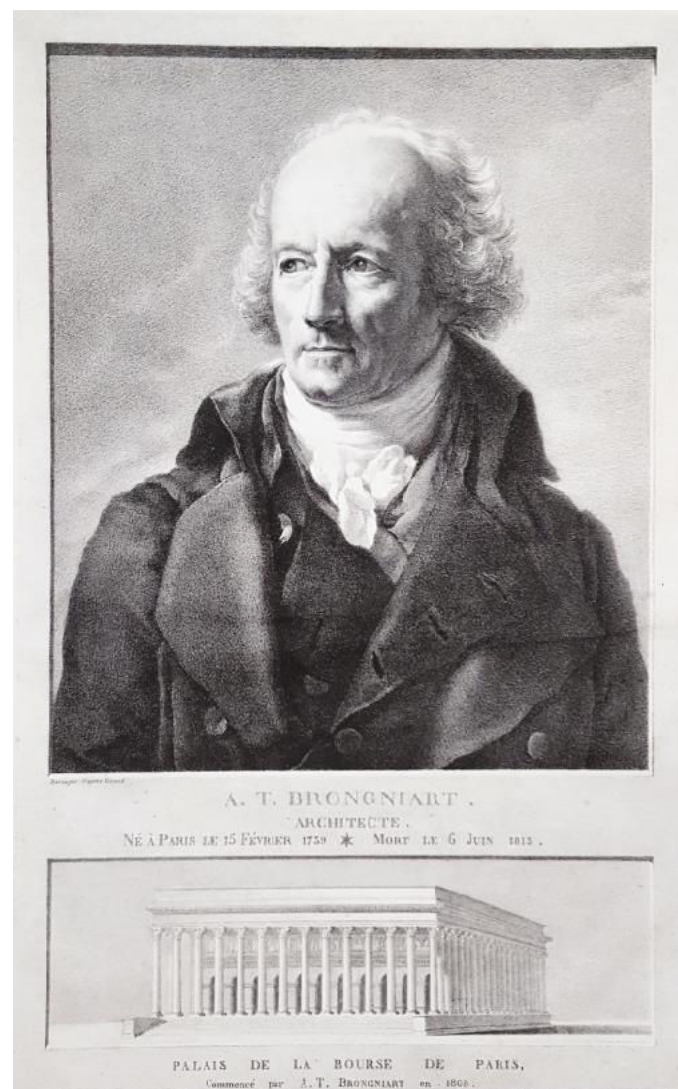
### **THE PARIS BOURSE & THE BIRTH OF PERE LA CHAISE CEMETERY**

10. BRONGNIART, ALEXANDRE THEODORE. *Plans du Palais de la Bourse de Paris, et du Cimetiere Mont-Louis, en six planches*. Paris: Crapelet, 1814 SOLD

First and as far as I know the only edition. This is a nice large untrimmed copy in the original printed wrappers. It is especially notable as it contains a three-quarter page litho

portrait of the author beneath which is a perspective view of the original design of the Bourse. "The last two important commissions of Brongniart's career were the lay-out of the Pere Lachaise cemetery and the design of the Bourse, which became yet another of the vast Corinthian temples of Napoleon's capital. The Bourse, which is now much altered, was originally to have been an Ionic 'Temple de l'Argent', and a building that retained something of the imaginative spirit of the eighteenth century in its decoration, where Brongniart intended to represent the coinage of the realm. His designs, having been sent to the emperor at Tilsit, were gradually modified with the pedantry of the age." - A. Braham, *The Architecture of the French Enlightenment*, p. 219. See also the note to item 24 which is an early guidebook to Pere La Chaise. The Brongniart is rare; OCLC locates just five copies in American libraries (Getty, Yale, Columbia, NYPL, and U of Penn).

Lg. Folio (22 x 14"), orig. printed paper wrappers. (ii)+18 pp with litho portrait and 6 full-p. engr. plates. Pl 5 is a plan of Pere La Chaise and plate 6 is a design for "A grande pyramide pour être executé sur l'emplacement de la Maison du Pere La Chaise."



Item #10

## ACCOUSTICS IN THE HOUSE OF REPRESENTATIVES

11. BULFINCH, CHARLES. *Memorial of Charles Bulfinch on the subject of the Hall of the House of Representatives*. Washington, 1830 \$350.00

The report specifically is concerned with the acoustics of the building. It concerns William Strickland as well as Bulfinch and is noted by Agnes Gilchrist: "In 1826 when Charles Bulfinch was the architect [of the Capitol], Strickland was called in as a consultant on the problem of the acoustics in the Hall of Representatives. He recommended hangings and flat walls to cut out the echo caused by the rounded niches designed by Latrobe." - *William Strickland*, p. 14. The publication referred to is the present one; it contains two letters by Strickland. *American Imprints* 4940 (2 copies only). Rink 2588. U. S. Govt. Doc. 21st Congress., 1st Session, House Report 123. Hitchcock 233 locates 3 copies.

8vo, disbound. 11 pp.

## "HOLLYWOODLAND"

12. CALIFORNIA. LOS ANGELES (HOLLYWOOD). *Hollywoodland. A delightful homeplace in the Hills of Hollywood*. [Los Angeles: S. H. Woodruff, ca. 1923] \$600.00

The above is the cover title; title page reads: "Live in the Freedom of the Sun-Splashed Hills." This was an important up-scale development and is given a good and long note in *Paradise Planned*: "Hollywoodland (1923) occupying 500 acres in the foothills north of Hollywood, which has largely been overlooked because the signboard proclaiming its name, has become an internationally recognized symbol of the motion picture industry and has obscured its original purpose as advertising for a new residential enclave...The advertising sign, an immediate and enduring icon, was donated to the city in 1944 and five years later the letters "L-A-N-D" were removed. - R. Stern, J. Tilove & D. Fishman, pp. 78-79. Rare; OCLC locates just 2 copies in CA Libraries: Azusa Pacific U & CA State Lib.

Lg. 8vo (11 1/2 x 7 1/2"), orig. color printed wraps; spine worn at the fold but restorable by paper conservator. (24) pp. Centerfold is a 28" wide artist-drawn panoramic view. Illustrated with humorous halftones and artist-drawn renderings. Loose at the staples.

## A STUNNING ART DECO BUILDING AN EXCEPTIONAL WORK OF GRAPHIC DESIGN

13. CALIFORNIA. SAN FRANCISCO. *Four Fifty Sutter Medical Building and the San Francisco Stock Exchange, Miller and Pflueger, Architects*. [San Francisco, 1930] \$550.00

Fine copy of an exceptional publication; the running title is *Metal unto Art*. 450 Sutter Street was a 28 story office building completed in 1929 in slick thirties moderne skyscraper style with Mayan inspired ornament, all very Art



Item #13

Deco. Miller and Pflueger are included in Withey, *Biog. dict. of American Architects (deceased)* (1956) where the present building is called "the firm's most important achievement." This brochure is also a notable piece of fine printing and graphic design. The colophon tells all: Edited and arranged by William Garren, AIA; photographs by Gabriel Moulin and Roger Sturtevant of Carmel; Herbert Ridenstein designed the cover; type composed by J. F. Bartholomew and the print impressions are on Zellerbach stock; printed by the Mercury Press. "The metal work shown was executed in the shops of Michel and Pfeffer Iron Works, San Francisco, by whom *Metal unto Art* is presented." OCLC locates four copies in Calif. libraries and one copy each in Colorado and Texas.

This copy belonged to Mr. Pflueger and has laid in an autograph letter from Pfeffer to Pflueger regarding placement of pictures the change of paper from dull to coated stock.

Lg. 4to (12 1/2 x 9 1/4"), orig. stiff printed wrappers, handsome color printed title page. 40 pp with numerous full-p. halftones on fine coated paper. Tiny chip in the upper right corner of cover (no loss), else a fine copy.

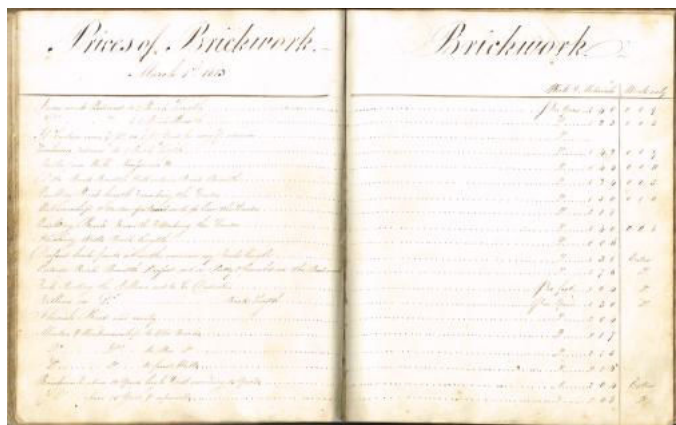


**"BEL-AIR BAY"**  
**A FINE PROSPECTUS IN HARD COVER**

15. CALIFORNIA. SANTA MONICA. *Bel-Air Bay, a country place by the sea.* By Edward F. O'Day. [Los Angeles: Privately printed by Alonzo E. Bell by Young & McAllister], 1927 \$1000.00

This is without doubt the finest and most lavish real estate prospectus I have ever seen. It is printed on fine quality deckle-edged paper and case bound with imitation leather covers and with the original slipcase as issued. The color illustrations were printed separately and tipped in. This ultra high-end development was created and marketed by Alonzo E. Bell; it was located in a nook of the Pacific shore, 1 ½ miles northwest of Santa Monica Canon. There were to be 63 home sites, "all platted so as to retain commanding views with a maritime country environment." There were architectural restrictions (Mediterranean style with tile roofs). A watchman will guard the property at all times. The purchase price of these sites includes paved streets, curbs, water, sewers, gas, electricity, and ornamental street lights, all installed and paid for. All electric wiring, including telephone connections, will be in underground conduits (no poles will be on the tract). Includes poems by George Sterling, Robinson Jeffers, Helen Hunt Jackson and others. The edition of this cannot have been large but there were a number of left over copies and they must have been given to California libraries; OCLC locates 19 copies in Calif. libraries as well as U of Az., U of Tx and Wisc. Hist Socy. Rare in the market place; not in the book auction records.

4to (12 ½ x 9 ½"), case bound in imitation gilt decorated leather, untrimmed edges. Slipcase. Spine has been neatly reinforced with black tape. (iv)+iv+30+(1) pp with 2 color printed tipped in maps (one a plot plan of the development) and 5 tipped in color illus.



Item #16

**A UNIQUE COPY WITH EXTENSIVE  
MANUSCRIPT ADDITIONS**

16. *The CARPENTERS' and Joiners' Price Book, arranged on a new construction, containing the prices of Wood and Work...with new and useful tables, shewing the value of the Wood*

*at different rates...examined and approved by John Bird, Architect and Surveyor.* Liverpool: Printed by J. Lang, 1811  
**SOLD**

First edition. The prices of the sawyer's work were compiled by Isaac Harrison, Robert Jackson, Matthew Nelson and William Potts, "members of the Master Joiner's Committee." This copy has a good provenance; it is signed on the front flyleaf 'R. L. Williams, Architect & Surveyor; also signed on the title page 'Wm. Potts' (he was one of the compilers).

Bound in at the end, following the index are 23 blank leaves (46 pages) which contain manuscript additions, e.g: Prices of Brickwork, 1813 (6 pp). Directions to the Measurers (2 pp). Prices of Brickwork and Materials, 1806 (3 pp). Brickwork only, 1806 (2 pp). Joiners work Old Prices [roofing, joisting, flooring, partitions, frames and casings, doors...etc] (8 pp). Finally, there are two sections relating to the prices of timber: "Coppysic) of Prices Current of Timber" from 1811 to 1818, and finally a two page table of prices of various identified timbers for 1818 and 1819. Some of these woods were from America.

Architect John Bird (1768-1829) is listed in Colvin (as is the present book). BAC, *Early Printed Books*, 568. This book is rare; OCLC locates just two copies in America (Yale, Winterthur).

4to, orig. paper sides (worn), polished calf spine an corners, orig spine label (faded). (xii)+59+(iii) pp; between pp 46 & 47 were inserted and bound in 3 printed leaves. On the final blank leaf is a competent pen & ink sketch of a Tuscan column with base and entablature. This copy will reward study.

**A UTOPIAN CITY PLAN  
COMPLETE WITH BOTH TIPPED-IN  
FOLDED PLATES**

17. [CARYL, CHARLES W]. *New Era. Presenting the plans for the New Era Union, to help develop and utilize the best resources of this country.* Denver, Colorado, ca. 1897-8  
**\$500.00**

First edition, a very good copy. Yet another of many American utopian city planning schemes, but this one (and this copy) is most interesting as the remarkable bird's eye perspective drawing of the New Era Model City survives - it was lost or removed from most other copies which survive. It was a city planned on a series of concentric circles. John Reys does not mention it (and I'll bet he never saw it) but he does say this on American utopian city plans: "The number of utopian groups in America was impressive...Although these groups were numerous their influence on American society was modest. The bulk of the nation stubbornly pursued its old sinful and capitalistic ways, oblivious to the teachings of the new, self-appointed prophets who had risen. Their neighbors viewed these sects and their leaders either with out-right hostility or with the pity usually reserved for the dim-witted or the helpless." - *The making of urban America*, p. 474. Caryl was the president of the Gold Extraction Mining and Supply Company; his idea was to alleviate the burdens on the laboring classes by their cooperating and sharing the profits

of their labor among themselves.

8vo, orig. blue cloth. 192 pp with frontisp port of the author and the folding bird's eye view tipped in (12 x 14"); also with a second folding plate, "Outline of plan for New Era model city," also tipped in.

### **VERY UNCOMMON BIOGRAPHICAL DICTIONARY OF ENGLISH ARCHITECTS**

18. [CHATTERTON, FREDERICK (ED)]. *Who's who in Architecture, giving brief biographies and other useful particulars of architects practicing in the United Kingdom*. London: Technical Journals Ltd.; The Architectural Press, 1914, 1923, 1926 \$750.00

First editions; all published. An indispensable source of biographical information on British and Irish architects. Contains, in all, entries on over 17,000 professional architects. The dealer from whom I bought this had kept it in his reference library for many years; he went through it carefully and told me there were less than two dozen women architects included. It includes useful accounts of schools of architecture in the UK. It was not included in the list of sources for Dora Ware's *Short Dictionary of British Architects* (Lond., 1967). It is not widely held in American libraries; OCLC locates only one complete 3-vol set in an American library (Phila Mus of Art). There are, however, microfilm sets in some other libraries.

3 vols. 8vo, orig. cloth. I. 338 pp; II. 408 pp; III. 460 pp.

### **COACH BUILDERS' EPHEMERA**

19. (COACH BUILDING). *A good collection of ephemera from 1860s 1880s England*. Various places, various dates, both printed and manuscript, 1860s-1880s \$1375.00

A collection of 20 individual items, arranged by a former owner in seven categories, each in a clear sleeve: 1. The coach builder: the specialist timber merchant and coach part maker (trade card of Laurence Brown, printed on both sides and listing all the parts he made); 2. The coach builder, a recipe for Japan varnish (MS recipe and 2 trade cards); 3. The coach builder, working drawings (5 pencil drawings and 1 lithograph); 4. The coach builder, a labour of love (1 sheet of MS describing a jewel-like perambulator plus 2 trade cards); 5. The coach builder, the master and the craftsman (a mourning envelope sent from the master coach builder, Charles Hawley, addressed to Mr. Carlton, a craftsman together with a design for a Light Brougham from the Coach Builder's Sample Book); 6. The coach builder, his trade union (Mr. Carlton, craftsman coach builder was a long serving member of the *United Kingdom Society of Coachmakers*; 2 Quarterly Notices refer respectively to meetings in May 1864 and Oct. 1883; and finally 7. A 10 page printed trade union report, "Sixty-fourth Quarterly Report of the United Kingdom Society of Coachmakers". Finally, inserted into one of the sleeves is a

fragment of a coach pattern book, consisting of 29 lithographed designs of coaches and carriages. There are no covers and no title page but a number of the plates have handwritten numbers and some have hand-drawn modifications. Altogether this group of ephemeral pieces provides a good look into the 19th century trade of coach making.

4to (six 9 x 12" glassine sleeves); contents as described above.

### **A RARE FRENCH PIRACY OF LUGAR'S FIRST COTTAGE PATTERN BOOK**

20. CORDIER, (Architect). *Recueil de cottages, loges, hermitages, et maisons de campagnes; comprenant diverses compositions d'architecture rustique, gothique, etc. pouvant servir à l'embellissement de toutes espèces de propriétés de campagne, dessinés par M. Cordier, architecte*. Paris: Salmand, Marchand d'oeuvres sur les Beaux-Arts, rue de Seine 39, n.d. [ca. 1830s] \$1500.00

A rare and very curious book, largely unknown in the literature of the picturesque cottage (OCLC locates but three copies, Columbia, Getty & CCA). It was included in that landmark catalogue produced by Ben Weinreb *The small English house* (1977) as item no 170. The note is as follows: "A French version of Lugar's *Architectural sketches for cottages* of 1805. The title page notes that the designs are "dessinés par M. Cordier, architecte," of whom no information has been found. Presumably he copied Lugar's aquatints on to copper plates, at the same time translating the titles and written details; however, Lugar's original text is omitted and there is no mention of his name. Published probably in the 1830s, this is an unusual item, proof of the French interest in picturesque architecture." This note strikes me as right on, but it does not go far enough. This work was not mentioned by and presumably unknown to Dora Wiebenson, *The Picturesque Garden in France* (1978). The whole subject of cross-cultural influences is and has been for a long time of interest to scholars. American piracies of 18th and 19th century English architectural books are well known; but French piracies of English architectural books?? It is even possible there never was an architect named Cordier; this name could have been invented by the publisher. This is a good subject for some scholarly inquiry.

This copy was given as a school prize; stamped in gilt on the cover: "Ecole Impériale Spéciale de Dessin" surrounded by a wreath and crown. Also along the bottom margin: "Prix Remporté pour l'Eleve Serre Henry Didier / 1855."

Lg. 4to (13 x 10"), contemporary decorated paper, neatly rebacked. Litho t.p. with vignette and 38 engr plates of plans and elevations.





Item #21

### RARE TRADE CATALOGUE - ENGRAVED THROUGHOUT

21. COWELL. *Cowell's patent beer and other taps, manufactured solely by Stock & Sharp*. [Birmingham, ca. 1835] \$1800.00

Stock and Sharp were plumbers' brassfounders; the present catalogue is devoted primarily to a wide variety of cocks and taps for wine, beer and brandy casks, as well as other pub hardware. Almost all of the taps were equipped with night locks and keys for obvious reasons. The majority of cocks shown were Cowell's patent, but several of the plates illustrate other designs, both "Timmins Patent" and "Late Rudder's Patent." I can find no mention of these taps in the reference literature but there was a similar catalogue by Rudder & Co., circa 1827-30, listed and illustrated in Hugh Pagan's *Catalogue* 11:108 (1991). In addition to the cocks and taps the present catalogue also illustrates two beer machines 'with inlaid cases mounted with brass or white metal' and another 'in carved mahogany and rosewood cases

with plated furniture and ivory handles.' Also a liquor fountain; these would have been intended for pubs. Also a plate of water closets (including a ship's closet and a portable w.c. in oak, mahogany or painted case). Another plate shows 12 varieties of hand wash basins. Yet another shows 'Stocker's improved patent engine for raising beer and other fluids,' followed by two more pages of pumps. Two other plates show garden accessories, one a 'garden engine in tub on wheels' (sort of a large scale pump operated watering can on wheels) as well as a plate of 'fountain jets' presumably used for lawn watering. These brassfounders catalogues of plumbing hardware are scarcer than brassfounders catalogues of furniture hardware. I have only ever seen one other (referred to above, the Pagan catalogue). Not in WORLDCAT/OCLC.

Oblong folio (9 1/2 x 15"), orig. marbled boards, neatly resewn and rebaced in calf. 40 engr plates. Some prices added in MS; folio numbers in ink in a contemporary hand. Fine clean copy.

### WITH CUT-OUT PLATES WHICH MOVE AND FOLD

22. COWLEY, JOHN LODGE. *An illustration and mensuration of solid geometry; in seven books: containing forty-two movable copper-plate schemes for forming the various kinds of solids. The third edition, revised, corrected and augmented by William Jones, mathematical instrument maker*. London: S. Gosnell a.o., 1787 \$5000.00

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

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

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

### RARE ENGLISH TRADE CATALOGUE OF IRON & STEEL GIRDERS

23. DAWNAY, ARCHIBALD D. *An album of Iron and Steel Girders, joists, columns, stanchions, plates, angles, tees, &c.* by Archibald D. Dawnay Ltd., London: Printed by Wickes & Andrews, N.d. [ca. 1900] \$300.00

A rare and appealing little trade catalogue. Lieutenant-Colonel Sir Archibald Davis Dawnay (c.1842-1919) was a businessman and local politician in London. Dawnay's, established in 1870, was one of the oldest structural engineering concerns in Britain, and supplied the steelwork for some of the largest buildings in England, including the Stock Exchange, the wrought iron dome of which is illustrated in this catalogue. Other buildings illustrated include a very large iron roof of an unidentified structure in London; iron roof to the Public Exchange in London; "County Bridge constructed by Archibald D. Dawnay," cast iron porch to a theatre, etc. Most of the illustrations are iron or steel girder sections (many printed in red giving a pleasing effect) together with specifications; also illustrated is 'Dawnay's Patent Solid Tile Fireproof Flooring.' OCLC locates one copy only in a library in Germany.

24mo (4 1/4 x 3 1/2"), orig. printed boards. (60) pp profusely illus. Nice copy.

### "THE WORLD'S MOST CELEBRATED CEMETERY"

24. DE BEAUMONT. *L'Observateur au Cimetiere du P. La Chaise (Ile Edition du Conducteur) contenant l'esquisse descriptive et topographique de ce lieu funéraire...accompagné de son plan sur Grand-Jésus.* Paris:chez l'auteur, Octobre 1821

SOLD

Fine copy of a rare little guidebook; OCLC locates no copies in American libraries. "Paris set a precedent for banning churchyard burial in 1804, and in the same year land to the east of the city was purchased as the site for the cemetery of Pere-Lachaise. Alexandre-Théodore Brongniart's ground plan combined a central structure of formal avenues with a network of winding paths to cope with the steep site, and featured a *rond-point* planted with poplars (perhaps in tribute to the *Ile des Peupliers* where Rousseau had been buried). Pere Lachaise became the world's most celebrated cemetery, the one most cited as a model by reformers, and its influence dominated most 19th century cemetery design." - *Oxford Companion to Gardens*, p. 101. OCLC locates one copy in Canada, one in the Netherlands and several in France; no copies in this country.

12mo, orig. full speckled calf, gilt borders on covers, spine with gilt stamps, dark green lettering piece. xvii + 438 pp with engr frontisp & 3 engr. plates and large folding engr. map all in perfect condition.

### COPPER STORE FRONTS

25. DETROIT SHOW CASE CO. *Copper Store Front Construction. Desko Metal. Catalogue No. 10.* Detroit, 1925 \$200.00

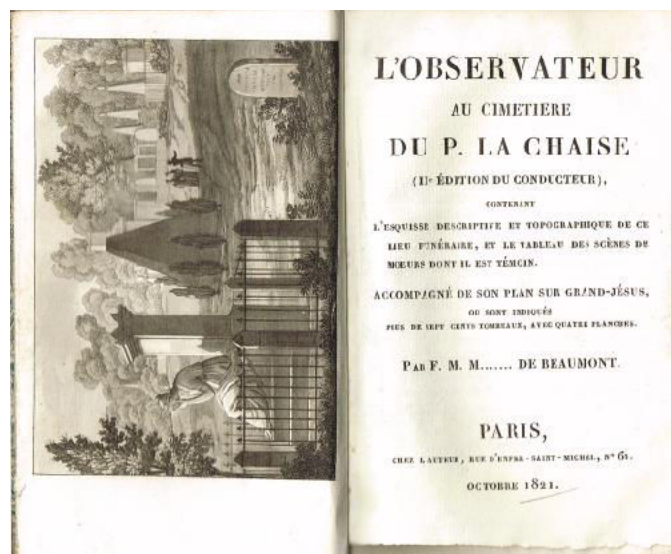
These were essentially the various bits of hardware which held large plate glass windows in place. They are attractively illustrated in two color halftones (the copper parts in copper color). The centerfold illustrates 10 halftones of store fronts. In addition 8 store fronts are shown in measured drawings as well as two garage fronts. The company motto was ("Copper is Cheaper") - I am tempted to say 'until it is stolen' - (our own house had all the copper leaders and downspouts stolen).

4to, orig. two color printed wrappers. 32 pp., profusely illus. Rust visible from staples in center fold. Two additional Desko pieces laid in.

### "PERHAPS THE MOST ASTONISHINGLY BEAUTIFUL OF ALL..."

26. (DRIED & PRERSSSED SEaweeds). *An album of 24 dried, pressed and mounted seaweeds* U. K., N. d. (mid to late 19th century) \$1350.00

A fine album of 24 very beautiful specimens. The standard book on these things is A. DeNoto and D. Winter, *The Pressed Plant* (1999). They state: "Along the coast seaweed was collected with just as much enthusiasm [as ferns were inland]. The slithery plants would seem unsuited to pressing. In the nineteenth century, the common name was sea-moss, or, more correctly, marine algae (experts in the subject are algologists). It was very difficult to harvest seaweed and prepare it for pressing and mounting...When properly mounted, seaweeds are perhaps the most astonishingly beautiful of all botanical specimens, amazing in their varieties and colors. What was once slimy vegetable matter becomes a roseate veil, a puff of green, a spidery drawing." (page 74 and color plates on pp 75-76). The album on offer here is



Item #24



anonymous but it was made in the UK sometime in the 19th century. The condition is perfect and the colors and forms are sublime, especially as they are mounted on heavy and very white paper. Of the 24 six are identified by their Latin names in pencil along the bottom margin.

Oblong 8vo (6 1/4 x 9 3/4"), orig. red paper covered boards, red cloth spine (one inch piece missing from head of spine). 24 leaves, each with a mounted specimen. *Mis-en-page* is well done. A very pleasing album.

### MASSIVE TRADE CATALOGUE OF FRATERNAL SUPPLIES

27. DU MOULIN BROS. & CO. *Woodmen of the World Supplies. Catalogue no. 199.* Greenville, Ill., [1912] \$400.00  
DuMoulin Bros. seems to have made uniforms and other supplies for a wide variety of fraternal organizations; they list 34 of them at the opening of their catalogue. This one was devoted to the Woodmen of the World but most if not all of the gags and tricks and other corny items were universal. These catalogues are rare; I cannot find this one located in OCLC.

8vo, orig. color printed wrappers. 228+xxxvi pp, profusely illus. Very good copy.

### AN ELEGANT ADVERTISING BOOKLET FOR THE CELOTEX COMPANY

28. DUNHAM, JUNE. *The Little House with the Mansion Air.* Chicago: Celotex Company. N.d. [ca. 1927] \$150.00  
Fine copy of a nicely designed, printed and illustrated little booklet advertising Celotex - "an insulating lumber that makes homes warmer in winter, cooler in summer...and save fuel money." The 'little house' referred to in the title was actually built - "to demonstrate the qualities, uses and beauty of this insulating lumber, an amazing little home was built on Chicago's busy "Boul Mich". This cottage, 'the little house with the mansion air,' is an inspiration to over 58,000 visitors every year." It is illustrated in an 'artistic' halftone. The text is advertising copy but it is clever and appealing. The floor plan of the Celotex Cottage is given on the inside rear cover. "Plans and specifications may be obtained from The Architects Small House Service Bureau, 1200 Second Ave., South Minneapolis, Minn." Rare; not in OCLC.

Sm. 8vo, orig. printed wraps. 16 pp with 4 full-p. halftones and floor plan. Printed throughout in red and black by a good printer.

### RARE GLASS CATALOGUE

29. DUNHAM, THOMAS C. *Price list of French and American window glass. Thomas C. Dunham, Importer and Dealer in French and American Window Glass, also, ornamental, ground and cut glass, No. 68 Murray St...* New York, N.d. [ca. 1880] \$225.00  
Fine copy of a small glass catalogue, unremarkable except for

one feature: it is **handsomely illustrated** with 24 line illustrations of embossed or cut glass windows. Documentation of this sort for ornamental glass windows is rare. Not in OCLC.

24mo, orig. stiff printed wrppers. 20 pp (incl covers) with 24 fine illus.

### EXTENSIVE CATALOGUE OF METAL ROOFING & SIDING

30. EDWARDS MANUFACTURING CO. *A few facts plainly told setting forth the merits of Edwards Metal Roofing, Siding, Ceiling, Inc.* Edwards Manufacturing Co., Cincinnati, Ohio, 1914 \$225.00

The Introduction claims that this firm was 'the largest manufacturers of iron and steel roofing in the country.' The catalogue describes and illustrates steel cluster shingles; interlocking metal shingles (these came in various historical styles); galvanized valleys; flashing; metal Spanish tile roof; metal Spanish cluster tiles; embossed shingles; V-crimp roofing; corrugated elevator siding; pressed standing seem roofing; steel weather board siding; pressed steel brick siding; rock face stone siding; corrugated ridge rolls and caps...etc. Also, galvanized iron cornices, window and door



Item #26



caps; finials and weather vanes; etc. This is followed by 22 pages of halftones of buildings using Edwards products. The 16 page printed price list is laid in. OCLC locates 3 copies.

Sm 8vo, orig. stiff printed wraps. 128 pp profusely illus. Orig. printed 16 page price list laid in.

### **SHEET METAL BULDINGS**

31. EDWARDS MANUFACTURING CO. *Edwards Steel Garage and other Sheet Metal Buildings manufactured by Edwards Manufacturing Co.*, Cincinnati, Ohio, [ca. 1912] \$175.00

The coming of the automobile created a need for a new building type - the garage. A number of simple examples are shown here. Other building types shown include all-steel lunch counter, motor cycle garages, metal covered farm buildings and barns, factory buildings, the Palace of the Ameer of Afghanistan at Kabul, several public schools, etc. The Edwards firm also manufactured metal roofing and siding. OCLC locates one copy (Winterthur).

8vo, orig. color printed wraps. 64 pp, profusely illus with halftones (some bldgs shown with red 'Edwards' roofs). Cover has a folding flap which opens out to show the interior of a garage - very clever.

### **EARLY FERRIS WHEEL TRADE CATALOGUE WITH RELATED EPHEMERA**

32. ELI BRIDGE CO. *Eli Bridge Company, builders of the "Big Eli" (Trade Mark) at Roodhouse, Ill, U.S.A. Catalogue "E" written by G. A. Fishbach.* [Roodhouse, Ill., (1914)] \$450.00

A rare trade catalogue with extensive text and wonderful halftones which illustrate about 15 "Big Elis" all over the world. Offered with five other pieces of related ephemera: [2] Price list 1922 Big Eli Wheels (12 pp); also price list for 1927 (11 pp); [3] issue No. 2 of *The Optimist* (16 pp) illustrated little magazine published by the firm "for the benefit of those interested in the riding device business"; [4] one mimeographed order blank; [5] Series of 9 numbered and dated original silver print photographs (5 x 7") showing workers assembling a Big Eli Wheel.

A rare survival - a sales packet for the "Big Eli" ferris wheel. These ferris wheels were used at small fairs, carnivals, circuses - the firm sold them to owners all over the world: the USA, South Africa, Cuba, Mexico, Australia and elsewhere. Also the pamphlets contain much illustrated technical and engineering information. Numerous testimonials. OCLC locates a copy of Catalogue E at UVA (Small Collection).

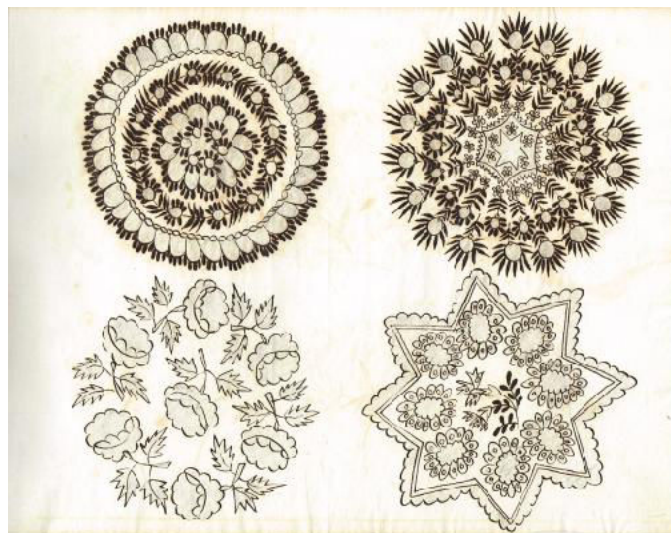
### **HOW TO PAINT LIKE THE ITALIANS**

33. ELSUM, JOHN. *The art of painting after the Italian manner. With practical observations on the principal colours. And directions how to know a good picture.* London: Printed for

D. Browne...C. King...and S. Clark, 1704 \$1500.00

First published in 1703; the present copy is the second issue. The book has been discussed by Rosamond Harley: "References to Italian authorities appear with growing frequency in English books of the late seventeenth century. Both Alexander Browne and Marshall Smith drew on Fialetti for parts of their books which concern drawing, and both took much of their information from Lomazzo. The same authority and other Italian writers were used by John Elsum in his book *The art of painting after the Italian manner*, which was published in 1704. Whereas Marshall Smith seems to have taken information of foreign origin and adapted it to English practice, Elsum included information without alteration. For example, Naples yellow is included in the colour list, even though it is not mentioned by English writers and there seems reason to suppose that it was virtually unobtainable in England." - *Artists' pigments ca. 1600-1825*, p. 20. The present copy bears the 18th century engraved armorial bookplate of Solomon Dayrolles, courtier and diplomat, on whom see DNB. The plate is signed in ms S. Dayrolle Esq. It is surmounted by an armorial shield of J. H. Chalmers. Rare; OCLC locates only two copies in USA (CtY, MH), and two copies in London, both at the V&A.

8vo, orig. full calf, spine gilt with dark red lettering piece, edges of covers with double-line gilt rule. (viii) + 142 + (x) pp. Slightly browned throughout but a fine copy.



Item #34

### **EMBROIDERY OR NEEDLEWORK**

34. EMBROIDERY PATTERNS. *Manuscript pattern book of embroidery or needlework designs. The name "Ramsay Macdonald" is inscribed in several places.* U.K., 1825 \$750.00

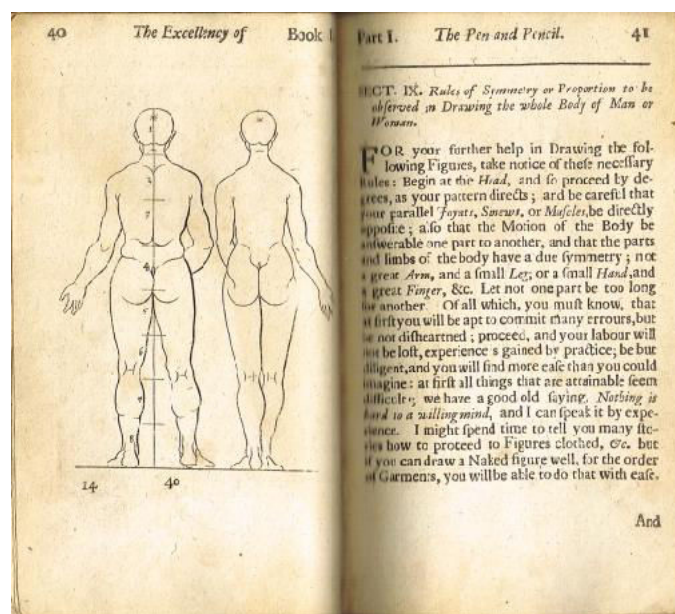
An oblong quarto blank book with 41 leaves of pen-and-ink drawings, some heightened with ink wash, others with graphite. Loosely laid inside the front cover are 11 more drawings of various sizes and shapes including one which is

a long narrow band of a repeat floral pattern which has been partially embroidered on a loosely woven piece of muslin in yarns of pink, purple, yellow, pale green, dark green and red, laid over the top of the drawing. This is of much interest as it shows how these patterns were used. The long narrow band could have been for the decoration of a skirt hem. The name "Ramsay Macdonald" is puzzling as it is a male name, but on a loose piece of paper there is another name inscribed, "Elizabeth Ramsay." So perhaps Ramsay Macdonald was a double-barreled last name. Finally, one of the loosely laid-in pieces is a single-sheet printed pattern of the same period with the printed legend: "Martin au Palais de Justice No. 4 a Paris." A few cryptic words ('corner of an apron', 'body of a frock', 'breast') suggest that these designs were for the decoration of clothing (rather than bed hangings or other forms of embroidery or crewel work). The auctioneers Bonhams of Knightsbridge, London, 13 Nov. 2012, sold a similar pattern book; it made £600 hammer plus buyer's premium (about \$1200). It was illustrated on the cover of the catalogue (a copy of which is present here).

Oblong 4to (8 ½ x 10 ½"), orig. marbled sides (worn), calf spine and corners (front hinge broken). 41 leaves with pen-and-ink patterns plus 11 more loosely laid in. Internally fine.

### THE MOST COMPREHENSIVE 17TH CENT ENGLISH ARTISTS' MANUAL THE ETCHER FRANK SHORT'S COPY

35. EXCELLENCY OF THE PEN AND PENCIL. *The excellency of the pen and pencil, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning, painting in oyl, washing of maps and pictures, also the way to cleanse any old painting, and preserve the colours. Collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius, and divers others.* London: Dorman Newman, 1688 \$4750.00  
Originally published 1668, this is the second edition. It is the most comprehensive seventeenth century English artists' manual, and this edition has an added section on mezzotinting with a plate of the tools. R. D. Harley read the book carefully; she states: "the section on miniature painting seems reminiscent of Hillard and Norgate, but as everyone seems to have recommended the use of abortive parchment and the necessity for three sittings with the sitter placed in a north light, it becomes difficult to distinguish plagiarism from tradition. Following that section is another on oil painting, including portrait painting from life and picture cleaning, and a final section contains instructions for washing prints and maps. The book certainly contains some original remarks..." - *Artists pigments 1600-1835*, p. 18. As noted above this edition is the first to contain the section on mezzotinting, and it belonged to the English artist Sir Francis Job [Frank] Short (1857-1945). This is a significant association as Short played an important role in the revival of the craft (see the good note in the Oxford Online DNB for his role in modern mezzotinting). The technique of mezzotint was first



Item #35

published by John Evelyn in his *Sculptura* (1662) but with very little information on technique and without any illustrations of the tools. The present book contains the first known illustration of mezzotint tools. The remarks on picture cleaning, though brief (pp. 108-9) are of some historical importance as well; this work is included in the Ruhemann/Plesters bibliography on restoration and conservation, p. 377. Finally, mention should be made of the extensive note on the book written in pencil on a blank front flyleaf by Frank Short. Levis, pp. 32-6. Wing 3779A.

Small 8vo, full calf of ca. 1900 bound in the arts & crafts manner. Engr. frontisp; (xiv) + pp. 1-48, 45-61, 78-91, 76-123 with 18 engravings in the text. Fdg architectural plate at p. 18. With the etched book plate of F.S. signed in the plate 'C. M. Pott, fecit 1903' (Pott was an assistant of Short). Expert repairs to blank margins of frontisp; uniformly lightly browned throughout; last several leaves with some old spotting and old damp stains. But a good copy with a desirable provenance.

### EXPANDED METAL

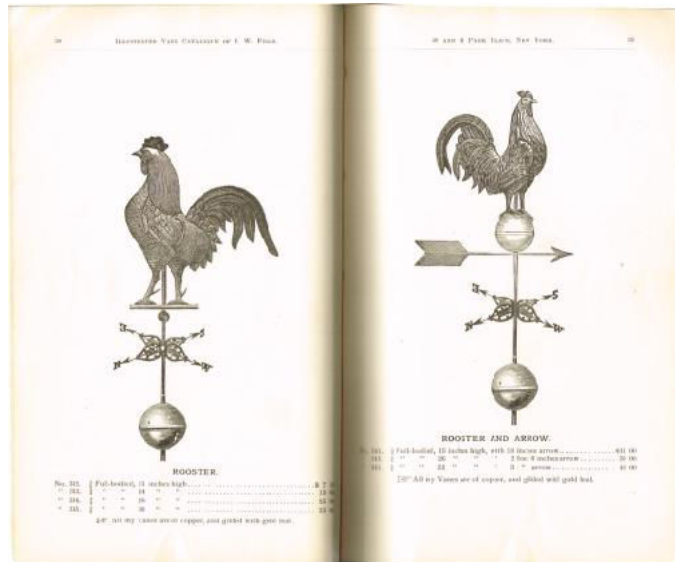
36. EXPANDED METAL CO. *Expanded metal and its uses in fire proof construction.* Chicago & New York, 1896 \$250.00

First edition. "Expanded metal is a type of sheet metal which has been cut and stretched to form a regular pattern (often diamond-shaped) of metal mesh-like material. It is commonly used as metallic lath to support plaster or stucco." - Wikipedia. An informative little book intended for the architectural, engineering and building fraternity. Describes in detail, with illustrations, the expanded metal system of floor construction; also suspended ceilings, solid partitions, hollow partitions, beam and column coverings, etc. Includes lists of buildings using the product with their architects, many of whom are of first importance. For example, there are sixteen Chicago buildings: Masonic Temple (Burnham & Root);



Medinah Temple (Beers, Clay & Dutton); Schiller Theatre (Adler & Sullivan); Haymarket Theatre (Flanders & Zimmerman); Steinway Hall (D. H. Perkins); Stock Exchange Building (Adler & Sullivan); Dexter Bldg (L. M. Curry); Major Block (Holabird & Roche); and eight other Chicago buildings. Added as an appendix, with its own title page, is *Tables and Notes on Architectural Engineering* by G. S. Hays and J. E. Boatraite. The book is well illustrated throughout with both wood-engravings and halftones.

24mo, orig. cloth. 132 pp. with 40+7 illus, some from photos (primitive halftones). Light rubbing to covers but for this sort of book a very nice copy.



Item #37

**A GREAT - AND RARE - WEATHER  
VANE CATALOGUE  
"A TOP FACET OF AMERICAN DESIGN"**

37. FISKE, J. W. *Illustrated catalogue and price list of copper weather vanes manufactured by J. W. Fiske*. New York [City], n.d. (1893) \$1500.00

A really wonderful catalogue. Fiske called himself "the oldest and most extensive manufacturer of weather vanes in the United States." Nineteenth century American weather vanes themselves have been seriously collected for generations and unrestored ones are now extremely valuable; along the way the trade catalogues of their manufacturers have also become rare and desirable. In his *Guide to American trade catalogues* Larry Romaine put them in a chapter by themselves, because of "their importance as a top facet of American design." He lists, on his page 385, a Fiske catalogue of 100 pages, dated ca. 1885, and described as "one of the best." The present catalogue of 140 pages would appear to be even better. In the late 19th century vanes had an iconography of their own; many of them were famous horses - Hambletonian, Dexter, Ethan Allen, George M. Patchen, Black Hawk, etc. Others were the standard farm animals: cow, bull, pigeon, rooster, sheep, ram, hog, etc. All of these and more appear in this

catalogue. At the bottom of his title page Fiske gives a warning: "I would caution my customers and the public against being deceived by Vanes which are now being made, copied after my designs, some of which are made of sheet zinc, and covered with a thin solution of copper with zinc tubing. Unlike my vanes which are made of SHEET COPPER AND MOUNTED WITH BRASS TUBING." OCLC locates only one copy (Hagley).

8vo, modern stiff wrappers, the original printed front and rear covers mounted (by Green Dragon Bindery). 140 pp with each and every page with one or more illus. Printed by Rogers & Sherwood Printing Co., New York City.

**UTOPIAN SOCIALIST ARCHITECTURE  
NO COPIES IN AMERICAN LIBRARIES**

38. FOURIER, CHARLES. *Cités Ouvrières. Des modifications à introduire dans l'Architecture des villes*. Paris: La Librairie Phalanstérienne, 1849 \$975.00

"Francois Marie Charles Fourier (1772-1837) gave architectural expression to a utopia, in his case a proposal, published in 1829, calling for communities known as phalanxes, in which 5000 acres of agricultural land would surround a so-called phalanstere, a sprawling three-winged building modelled on the royal palace at Versailles, intended to house 1620 people, as well as most components of a complete city. The phalanxes were to be cooperatively owned, allowing citizens to share in profits...Fourier never found a sponsor to implement his plan, but his ideas were widely embraced, particularly in the United States, where twenty or more phalanxes were attempted by followers, largely due to the efforts of Albert Brisbane, who translated and popularized Fourier's writings, while eliminating some of their more eccentric aspects."- Stern, Fishman & Tilove, *Paradise Planned*, p. 205-6.

The present work constitutes a complete set of *La Phalange*, as follows: 1. Cites ouvrières; 2. Egarement de la raison demontre par les ridicules des sciences incertaines; 3. Fragments; 4. Crimes du commerce; 5. Analyse du mecanisme d'agiotage; 6. De la methode mixte en etude d'attraction; 7. De la serisophie, ou epreuve reduite; 8. Des Diverses issues de civilization; 9. Cosmogonie; 10. Sur l'esprit irreligieux des modernes; 11. De l'analogie; and 12. Fragments. Very rare; OCLC locates only 3 copies, all in France. No copies in American libraries.

12 essays bound in one volume. Orig. half red morocco, mottled paper sides; hinges broken. Pagination erratic. First essay (Cites): t.p. and 39 pp as is correct.

**RARE UPHOLSTERER'S MANUAL**

39. GARNIER-AUDIGER, M. *Manuel du tapissier, decorateur, et marchand de meubles*. Paris: Roret, 1830 \$550.00  
First edition, fine copy of a rare work "contenant les principes de l'art du tapissier; les instructions necessaires pour choisir



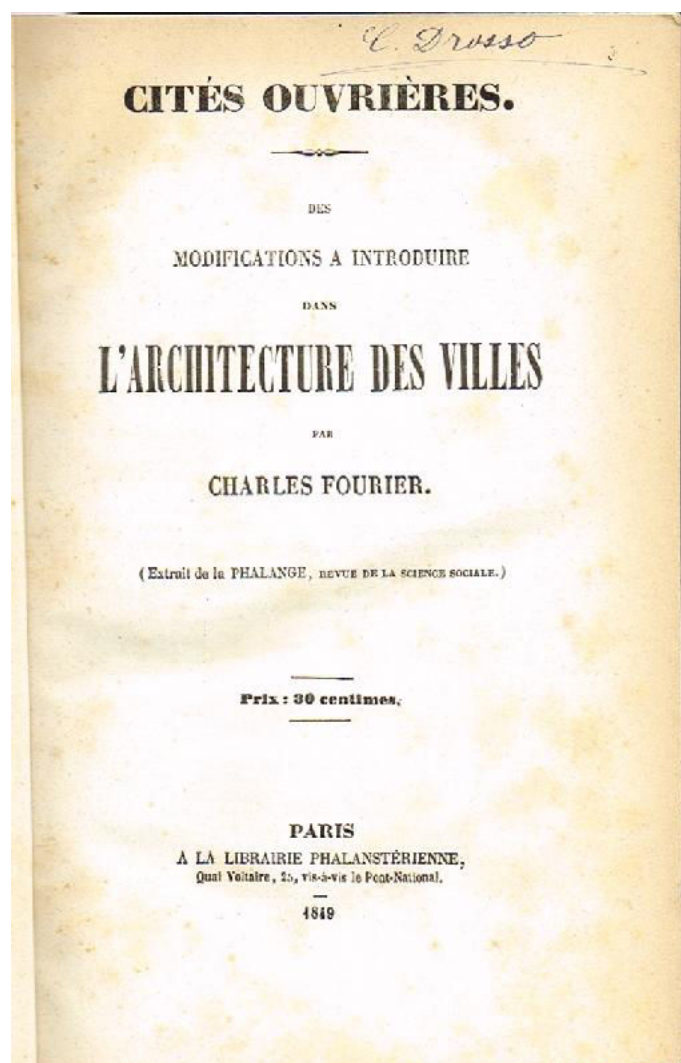
et employer les matieres premieres, decorer et meubler les appartmens, composer un ameublement complet, conserver les mobiliers, etc.” The fine folding plate illustrates two classical window hangings, a draped empire bed and an upholstered banquette. The author was Ancien Verificateur du Garde-Meuble de la Couronne. Viaux, *Bib du meuble*, 4492. NUC locates three copies under GARNIER, ATHANASE (1767-1837). OCLC locates five copies in this country (Yale Harvard, NYPL, Getty, Winterthur). I have owned one other copy in the past fifty-one years.

12mo, orig. marbled sides, black calf spine. iv+248 pp. with 1 fdg. engr. plate and 36 pp of ads.

### AN ALMANACH FOR ARCHITECTS AND MEMBERS OF THE BUILDING TRADES

40. GARNIER, F. M. *Almanach des Batimens pour l'an 1828; divisé en cinq parties*. Paris: Bureaux des Entrepreneurs a.o., 1828 \$750.00

Nice copy of a charming and highly useful work for architectural historians. It starts off listing ‘Batimens de la Couronne,’



Item #38

followed by various civil offices which had architects attached. This is followed by a section on schools, especially the Ecole Royale et Speciale des Beaux-Arts listing the professors of sculpture, architecture, and other technical subjects. This is followed by a long list of members of the world of architecture and building with addresses: sculptors, engineers, architects - all from Paris (a long list, from Alavoine to Visconti). Then architects of the Départments. Then long lists of the members of the building trades: masons, carpenters, roofers (couvertures), joiners, ironworkers, glass workers, painters, marble workers, etc. At the end is a nine page index. Not in OCLC (though other similar works by F. M. Garnier are).

12mo, orig. full roan, dyed red to imitate morocco, gilt spine and edges of covers; all edges gilt. 340 pp.

### TRADE CATALOGUE OF IRON ROOFS

41. GARRY IRON ROOFING CO. *Catalogue of Garry Iron Roofing Co., Cleveland, Ohio*. Press of Clark-Britton Printing Co., 1888 \$375.00

This major company was established in 1870; by 1888 it was a major player in the field. The catalogue illustrates and describes adjustable cap roofing, corrugated iron, metallic shingles, gutters, doors, shutters, paints (with four paint chips), etc. Shows mill, grain elevator and depot with Garry roofs. The introduction states the firm was THE PIONEER IN THIS BUSINESS. That is simply not true; see Diana Waite (ed), *Architectural Elements the technological revolution* (1972) which reprints six trade catalogues of architectural iron companies all before 1870: Marshall, Lefferts & Bro., 1854; Buffalo Eagle Iron Works, 1859; Morris, Tasker & Co., 1860; Philadelphia Architectural Iron Co., 1872; Keystone Mantel & Slate Works, 1872 and George O. Stevens, 1879. Romanie, p. 29.

Sm. 8vo, orig. printed wraps. 54 pp., profusely illus with fine wood-engravings. Old water stain in upper right corner (does not affect text or images). Short clean tear in front wrapper (no loss).

### THE THEORY OF THE DOME OF S. GENEVIEVE

42. GAUTHEY, [EMILE MARIE]. *Mémoire sur l'application des principes de la mécanique a la construction des voutes et des domes, dans lequel on examine le probleme propose par M. Patte, relativement a la construction de la coupole de l'Eglise Sainte-Genevieve de Paris*. Dijon: Louis-Nicolas Frantin; Paris: Jombert, 1771 \$1500.00

The church of S. Genvieve was designed by J. G. Soufflot in 1756-60 (but not completed until later by others). The dome was beset with structural problems and occasioned much controversy and several publications. Soufflot retained Gauthey as his vaulting specialist (he is called in several places “a follower of Soufflot.”) The gist of the present work has been summarized by Joseph Rykwert: “Gauthey...thought the piers adequate, in fact excessive, and he suggested that the

three solid pylons might be emptied, leaving the attached columns detached and holding the dome without the help of the piers.”- *The First Moderns*, p. 486. Gauthey was trained both as an engineer and an architect. Robin Middleton wrote the entry for him in the *Macmillan Encyclopedia* and states “Gauthey was intimately involved with...Soufflot...on the architecture of Sainte Genevieve...and evolved a theory of design based on the honest expression of efficient structure.” The engraved plates in the present work explain his theories. This work is rare; OCLC locates just two copies in this country (Columbia & Princeton).

4to, modern blue paper wrappers (in imitation of sugar paper). (iv)+67+1 pp. with 3 fdg engr. plates. Excellent copy.

### POORHOUSES

44. GILES, H[IRAM] H[ORATIO]. *Poorhouses: their location, construction and management. Report of Committee to the Eleventh National conference of Charities and Corrections, held at St. Louis, Mo., Oct. 13-17, 1884.* Madison, Wisc.: Democrat Printing Co., 1884 \$200.00

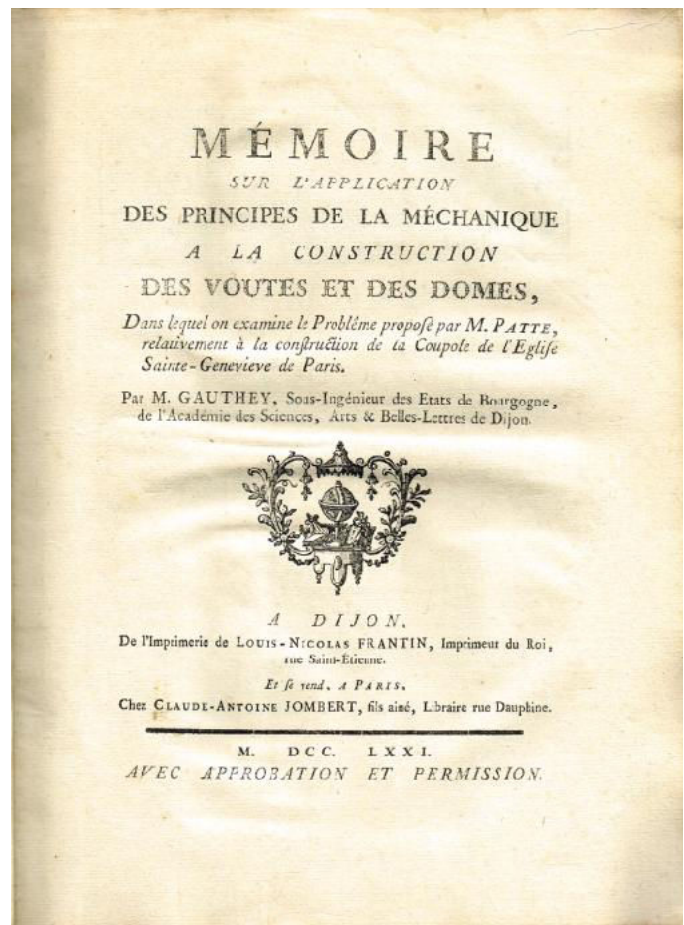
A proper offprint, separately paginated, with its own title page. It was “Re-printed for distribution in Michigan by the Michigan State Board of Corrections and Charities.” Sections of the text discuss location, buildings, inmates, management, and how to secure the proper management of county poorhouses. “The special points of a good poorhouse are complete separation of the sexes; plenty of water with bath-rooms and bath-tubs; warmth and ventilation.” The joint author was W. J. Baxter. OCLC locates three copies: UMich, Wisc Hist Socy and Amer Phil Socy.

8vo, stitched. 8 pp. Creased from folding but a good copy.

### AN EIGHTEENTH CENTURY BIRD-HOUSE

45. GORHAM, JOHN. [*Autograph letter signed, with plan and elevation of a ‘pigeon house’ for Mary Eyre of Newhouse, Downton, Wiltshire*], (London ?), 8 September 1757 \$1500.00

A remarkable survival. This letter and drawings explaining the design of a mid-18th century pigeon house were prepared by the ‘eminent surveyor and builder John Gorham’ (d. 1801) at the request of Mary Eyre of Newhouse, Downton, Wiltshire, widow of Robert Eyre (d. 1752). Designed “so that the 5 floors and 4 gable ends will hold 34 pairs of pigeons”, the structure was to be free-standing and mounted on a single post. The letter and accompanying plans record the dimensions, construction and other details. The designer, John Gorham, is listed in Colvin, as an ‘eminent surveyor and builder’ when he died in 1801. He was a bricklayer by trade and was Master of the Tylers’ and Bricklayers’ Company in 1755-6. He was surveyor to Gray’s Inn and other prominent buildings. - Colvin, ed. of 1978, p. 354. Plans for bird houses were occasionally included in early pattern books; see, for



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example, Andrew George Cook, *The New Builder's Magazine* (Lond., ca. 1810), pl. LI. An interesting article on American nineteenth century birdhouses is found in *Old-Time New England*, (Summer 1966): Richard Candee, “Strictly for the Birds”, pp. 11-14. See also the cover which is a great photo of a pigeon house *in situ*. Finally, on the general subject of bird houses see A. R. Dugmore, *Bird Homes*, (New York, 1900).

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

### “THIS BOOK HAD A PROFOUND INFLUENCE...”

46. HIRSCHFELD, C. C. L. *Theorie de l'art des jardins. Traduit de l'Allemand.* Leipzig: Chez les Heritiers de M. G. Weidmann et Reich, 1779-1785 \$3850.00  
A fine set of this standard work (both the German original and the French translation were published at the same time). “Hirschfeld (1742-92) was both a Danish emissary and Professor of Aesthetics at Kiel University at the same time. He is perhaps best known for his five volume *Theorie der*



*Gartenkunst* ('Theory of Garden Art'), Leipzig, 1779-85, which also contains descriptions of the Danish royal gardens. This book had a profound influence on the spread of the style of the English romantic garden in Scandinavia. He maintained that 'garden art' should awaken the feelings of sorrow, happiness, or surprise, with variety in planting and by using architectural relics, to which sentimental inscriptions were added." - *Oxford Companion to Gardens*. The first volume is a history of the subject from ancient times. The remaining four volumes detail the features that make up the major concerns of taste in landscape gardening: the distribution of trees and shrubs, lawns, water; architectural constructions (hermitages, chapels, ruins, monuments with inscriptions); types of gardens and their apt relationship to the site, climate, character of the region, or as adapted to a specific season. Rather touchingly, Hirschfeld laments the fact that he can only go visiting gardens in the summer. Berlin Catalogue 3353.

5 vols, orig. full polished calf, red & green spine lettering & numbering pieces. I. (xvi)+264 pp with 46 engr. text illus; II. (iv)+240+(iii) pp with 50 engr. text illus; III. (ii)+iv+287+(iii) pp with 57 engr illus (some full-p); IV. iv+294+(ii) pp with 37 engr illus (some full-p). and V. viii+432+(xii) pp with 46 engr illus. Different engr vignette on each t.p. Lightly & uniformly browned throughout as in every copy I have ever seen (vol III only has rather heavy foxing). The initials "L.C.H." in gilt at the base of the spine of each vol (perhaps the original owner?). A fine set.

#### EARLY USE OF THE TERM "CONSERVATION"

47. HOLYOAKE, MANFRED. *The conservation of pictures*. London: Dalton & Lucy, 1870 \$375.00

First edition, a fine bright copy. Reviewed by Ruhemann/Plesters: "One of the most interesting features of this small book is the use of the term 'conservation' rather than 'restoration' in its title. Serious consideration is given to the question of environment, e. g. the importance of proper atmospheric conditions, the damaging effects of damp, sunlight, or of hanging pictures over a fireplace or exposed to lamp or candle smoke...&c.&c. Protection, as distinct from restoration, of pictures is emphasized throughout....&c &c." *The cleaning of paintings*, p. 392. OCLC locates eight copies in American libraries. It is not common in commerce; this is only the second copy I have had in 51 years.

8vo, orig. dec. green cloth. (iv)+81+iii pp. of index. Fine bright copy.

#### FRONTISPIECE PHOTOGRAPH BY ROBERT HOWLETT

48. HUMBER, WILLIAM. *A complete treatise on cast and wrought iron bridge construction including iron foundations. In three parts: theoretical, practical, and descriptive. Third edition, carefully revised and considerably enlarged*. London: Lockwood & Co., 1870 \$950.00

Originally published 1861, this was a classic work in the literature of civil engineering. It saw a second edition in

1864; the present edition, the third, is the best and rarest. It is of special interest as the frontispiece is a splendid photograph of the Royal Albert Bridge over the river Tamar in Saltash. It shows the second span ready to be raised into position. The photo is captioned lower left "W. Humber Dir" and lower right "Printed by Caldesi & Co." The name of the photographer is not present but it used to be attributed to Roger Fenton. This same photo is reproduced by Mike Chrimes as plate 31 in his *Civil engineering 1839-1889 a photographic history* (1991) and it is given to Roger Fenton. Also, John Hannavy's *Roger Fenton of Crimble Hall* (1975), plate 44, shows another view of Saltash Bridge stating that it opened in 1859. More recent scholarship has attributed the photo to Robert Howlett.

2 vols folio, orig. half morocco. I. Text. (xvi)+264 pp with frontisp photo (albumen, 7 3/4 x 10") and 8 litho plates (some fdg) marked A-H and 9 litho diagrams. II. Plates. (iv) pp with color litho frontisp, 98 double-p. litho plates bound on stubs plus a final page of letterpress adverts at end. Most plates have small circular rubber stamps, not offensive. Ex-lib with bookplates. The upper half of the photograph is slightly faded, but a nice print of a great image.

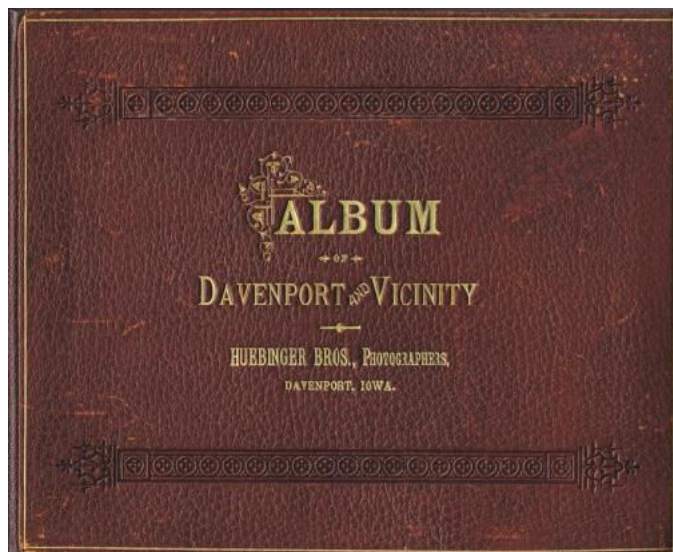
#### A WORK OF "URBAN CELEBRATION"

- Peter Bacon Hales

#### RARE "BOOSTER BOOK" FOR DAVENPORT IOWA

49. IOWA. DAVENPORT. *First Album of the City of Davenport, Iowa, with a review of the origin, past and present development, and a descriptive sketch of the Rock Island Arsenal. Published by Huebinger's Photographic Art Gallery*. [Press of Egbert, Fidler, & Chambers, Davenport]. Davenport, 1887 \$5500.00

Fine copy of a rare and wonderful object, a "booster book" for Davenport with 73 mounted photographs all with printed captions, as well as a substantial text. Booster books were, as the name implies, intended to puff up their cities as well as provide a good venue for advertisements of local businesses

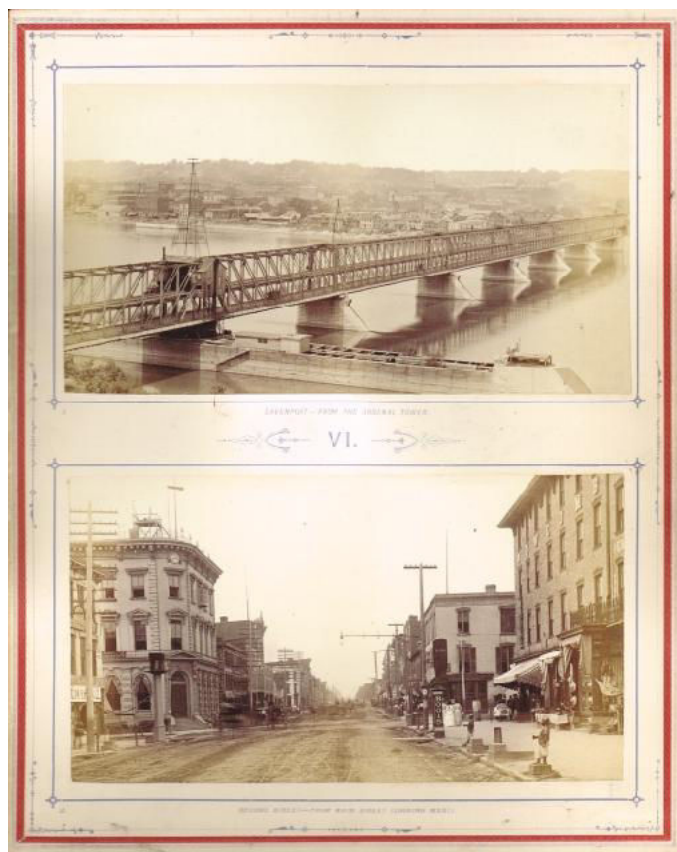


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and professionals. One scholar who has studied and written about these books extensively is Peter B. Hales; see his excellent essay in Martha Sandweiss (ed), *Photography in Nineteenth Century America*, pp. 217-20 and note 36. See also his *Silver Cities the Photography of American Urbanization* (1984). The photographer Huebinger is obscure but he is listed in Carl Mautz, *Biographies of Western Photographers*, p. 228. The albumen prints in the present work are excellent, clear and sharp; a few are full-page (5 ½ x 8"), a few are half page (6 ½ x 3 ½") and most are quarter page (3 x 3 ½"). They include scenic views of the city taken from a distance, street views, prominent public buildings, several iron railway bridges, water works, factories, saw-mills, and residences of prominent people. On the rear pastedown is a color-printed folding map of Scott County showing the Tri-Cities. The format of the book is unusual; it is oblong quarto with the 37 page letterpress text and advert section affixed to the front pastedown; the photographs are affixed to the rear pastedown and mounted on both sides of a series of eight stiff card leaves sewn together end to end and opening out concertina fashion. OCLC locates three copies: Yale, Augustana Col. and Knox Col.

Oblong 4to (8 ¼ x 10 x 1 ¼"), orig. full brown morocco, title handsomely blocked in gilt on cover, all edges gilt. Bdg. is signed by GLOBE BINDER Y, ROCK ISLAND, ILL. Expertly rehinged by Green Dragon Bindery. Contents as described above. A few of the photographs have mild edge fading but essentially a fine copy.



Item #49

50. JACKSON, HUSON, Architect. *A Small House for Gracious Living. McCall's Home of the Month*. N.p., McCalls [Dayton, Ohio], October 1945 \$100.00  
Huson Jackson (1913-2006) taught architecture at Harvard and was a partner of Jose Juis Sert. The present house was a small flat roofed modern box with overhanging roof supported by thin columns. It is shown in a halftone on the cover; in a plot plan, floor plan, detail drawings, elevations and construction details. Rare; OCLC locates one copy (U of Minn) of 1946.

4to (8 ½ x 11"), orig. printed self wraps. (8) pp with 1 halftone and 7 drawings. Text reproduced from typewritten copy.

### THE COMMERCE IN PICTURES, WITH PRICES

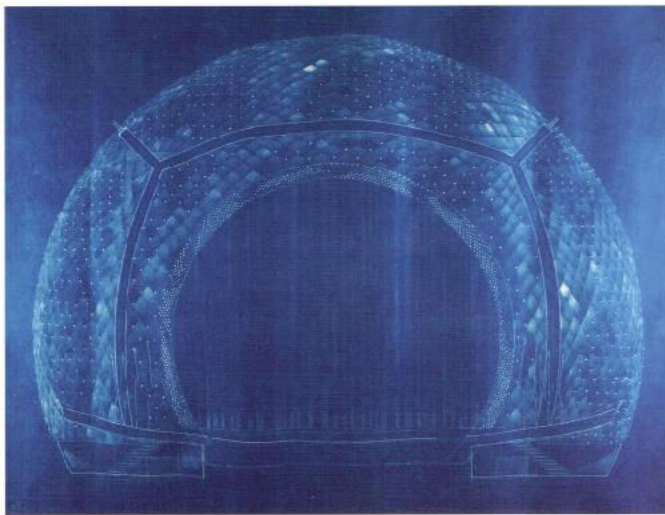
51. JOULLAIN, C. F. *Réflexions sur la peinture et la gravure, accompagnées d'un courte dissertation sur la commerce de la curiosité, et les ventes en général; ouvrage utile aux amateurs, aux artistes et aux marchands*. Metz: Claude Lamort; Paris: Demonville, Musier, 1786 \$1500.00  
First and only edition, very nice copy. The first half of the book is devoted to explanatory sections on painting and engraving; the remainder is devoted to commerce in pictures and picture sales ('ventes', i.e. auctions). The final section, pp. 155-228 is a listing of prices ("variation de prix, concernant les tableaux extrait du Répertoire que je publiai en 1783"). They are arranged in schools, i.e. Italy, Low Countries, France. Also gives a list of the principal catalogues of sales of different sorts published in Paris from 1741 to 1780. Finally it gives a list of prints of the several schools with the prices realized. I can find no references to M. Joullain but Reitlinger, in his *The economics of taste* (NY, 1963) gives three pages on early art sales and auctions (pp. 37-40). This work is fairly widely held in libraries (OCLC locates 10 copies in America) but there are no copies in the book auction records and the book is rare in commerce.

12mo, orig. marbled boards, calf spine & corners, red edges. (xiii)+228 pp.

### SET OF ORIGINAL RICHARD KELLY BLUEPRINTS FOR THE INTERIOR LIGHTING OF LINCOLN CENTER

52. KELLY, RICHARD & ASSOC. *Set of ten original blueprints (titled "Large Auditorium") for the lighting scheme of the auditorium of Lincoln Center*. New York, 1966 \$1500.00

Designed by Philip Johnson in 1964, the New York State Theatre in Lincoln Center was a major commission both for him and for the lighting designer, Richard Kelly. Kelly's design is described in *The structure of light: Richard Kelly and the illumination of modern architecture* (ed. D. Neumann, Yale UP, 2010): "Inside the theatre, one of Kelly's key concepts, the play of brilliants, came to the fore, as an appropriate backdrop for an exciting theatrical experience. Spotlights in



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the ceiling were concealed by a geometric starburst of curvilinear anodized bronze and aluminum bars inset with six-inch-diameter metallic star fixtures made from thermoformed plexiglass. At the center of the auditorium sparkled a brilliant chandelier composed of spherical cullets, a design based on the structure of titanium diamond crystals. The star motif was repeated on each of the three rows of balconies, where Kelly placed decorative spherical globe lights. Each of these fixtures was backed by a reflector creating patterns of diamondlike scintillation.” - p. 182 & illus. p. 183 (view to the chandelier above). The same view, in color, is shown in *Philip Johnson, the architect in his own words* (1994), p. 77. In answer to the question “Were budget factors a major problem?” Johnson replied: “No, but the whole thing was expensive, and New York State was paying for it. I was very lucky, because I had good clients, Nelson Rockefeller and Lincoln Kirstein.” The present set of blueprints came from the estate of Lincoln Kirstein. (The third sheet, which is untitled, is signed in the left margin “Lincoln Kirstein, 128 E. 19th”).

Lg folio (27 ½ x 36 ½”), 10 blueprint sheets, rolled. Titled as follows: 1. Interior; 2. Proscenium; 3. Untitled; 4. Proscenium; 5. Section; 6. Balcony face; 7. Parquet; 8. Balconies; 9. Section and 10. Balcony face. Final sheet (no. 10) has one or two clean short edge tears, else in fine condition.

### 18TH CENTURY WEAVER'S PATTERN BOOK

53. KIRSCHBAUM, JOHANN MICHAEL. *Neues Weberbild und Musterbuch...zur elden Leinen und Bildweberkunst...auf 74 Kupfertafeln herausgegeben und mit dienlichen Anweisungen...versehen*. Heilbronn & Rothenburg ob der Tauber, 1771 \$2500.00

First edition. A fine copy of a rare 18th century weaver's pattern book. Johann Michael Kirschbaum was an 18th century master weaver in Heilbronn; his pattern book was the result of an accumulation of patterns over a number of years. Patterns are provided for four types of weaving: stoned

weaving; stoned and broken weaving; the tabby and the notched or serrated works, and completely broken work. Also included is a relatively new type of weaving called the “prochiert” which is a kind of serrated work. The patterns were meant as a guide for both masters and journeymen, and amateur lovers of the art. The visual appeal of these wonderful plates is powerful and irresistible, and the fine condition is remarkable. Rare; the NUC records only one copy. OCLC also locates only one copy (Amer. Text. Hist. Mus., whose rare books have now been moved to Cornell). But Winterthur has a copy; see *The Winterthur Library Revealed* (2003), item 89. Berlin Catalogue 1666. UCBA, I, 996, noting a later edition of 1827.

Oblong small folio, in original contemporary quarter calf and decorative paste paper sides, all edges red. (xxxii) pp with 74 engr. plates. Printed on high quality plate paper. Tiny repair (size of a dime) to pl. 58, not affecting engraved area.

### GLASS BEADS - 'PERLENMOSIAK'

54. KLIPSTEIN, THEODORE. *Anweisung zur Verfertigung der Perlenmosiak; einer neuartigen und angenehmen Beschaeftigung fur Frauenzimmer*. Darmstadt, 1827 \$1500.00

Fine copy of the first and only edition of a rare manual for women on the making of pictures with mosaic glass beads, either wired together and following an underlying design or mounted within a rim on a putty base. The frontispiece is a handsome handcolored lithograph showing a floral pattern stretched on a sewing frame with two wooden handled tools next to it. The authoress, who claims to have rediscovered the technique by studying a friend's ancient table covered in mosaic glass beads, gives a detailed technical explanation, shows how to manufacture the tools needed, and advises women to band together to buy a great variety of glass beads. The mosaic can cover pretty well any surface or object. Klipstein makes a strong case for using it as floor coverings. There are also suggestions about cleaning and restoring the finished object.

The title page when stating the authoress's name gives an unusual flourish: “Theodore Klipstein, geborne Klipstein” (i.e. Theodore Klipstein, neé Klipstein). This seems to be an odd way of emphasizing the fact that the author remained unmarried and may also be indicating a new-found pride in the fact. She was an independent woman. Engelmann, *Bibliotheca Mechanico-Technologia*, p. 194. KVK locates three copies in German libraries. No other copies found, not in COPAC, OCLC, nor in Bibliotheque Nationale.

4to, self wraps. (iv)+12 pp with a fine hand-col. litho frontisp as described above. A fine copy in contemp. wrappers with blue glazed paper spine.





Item #56

### **TWO UNRECORDED KNIFE MAKERS' PRICE BOOKS**

55. (KNIFE MAKERS' PRICE BOOKS). *List of prices of pocket blade grinders' work to take place fourteen days after agreed to. All wages to be paid in money.* Sheffield: Printed by J. Montgomery, Hartshead, 1814 (**BOUND WITH**) *Prices of penknives grinding, glazing, and polishing, as agreed to on the fourth of July 1831, to take place July 11, 1831.* Sheffield: Re-printed by W. Ford, York St., 1844 \$675.00

Price books were published for almost all the trades in the late 18th and early 19th centuries. The best explanation of them that I am aware of is that by C.F. Montgomery, *American Furniture the Federal Period* (1966) where he states: "...price books are manuscripts or printed lists of prices for the making of furniture [or anything else - cbw] at rates sought by journeymen or agreed upon by masters" (pp. 19-26). In the first work here prices are given, per dozen, for black and bright tanged pockets, pruners, and vines, and cast steel pruners and vines. For the later work prices are given for glazed blades, Irish statement (various kinds of knives here: sheepfeet knives, two blade knives, ladies pocket and fruit knives, cotton ripping knives, pen knives, pruning knives, sportsman's knives, etc); also spire or bean head knives, three blades, pocket knives, powder knives, surgeon's blades, etc. All price books are generically rare as they were never meant for the public, and were often destroyed by the widows of the deceased craftsman. Neither title located in OCLC.

2 works in one vol. 12mo, bound in modern rexine. 4+8 pp. Very good copies.

### **ADVERTISING PHOTOGRAPHS OF ARTILLERY GUNS**

56. KOERNER, ALFRED. *The Hotchkiss single-barrel rapid firing gun. A description of the system.* Paris: Printed for

Private Circulation, 1884

\$3500.00

A rare work of special interest for the seven mounted albumen photos of the gun, each signed in the negative by L. Lafon, Paris. L. Lafon is noted in Gary Edwards as a topographical French photographer, ca. 1890, working in the albumen print process. His prints are not at all common; Edwards makes only one citation. The present weapon was heavy-duty; the shell diameter was 57 mm. Two of the photos show the gun mounted on a 'fixed elastic' stand, one of which shows two men working it; another shows the cartridge for the gun, complete and broken down into its component parts; another shows the gun on a boat carriage; another shows the gun on landing carriage and limber; ditto on a non-recoiling field carriage; and finally a view showing the weapon in use as a rapid-firing torpedo boat gun. This copy is inscribed "Compliments of Berkeley Hotchkiss Edwards" with a further gift inscription to the University of Bridgeport.

Hotchkiss et Cie was founded by American engineer Benjamin B. Hotchkiss in 1867, with a factory in Rodez, France and later in Saint-Denis, outside Paris. The company prospered during the Franco-Prussian War and from later sales to the US government (Hotchkiss artillery was employed at Wounded Knee). By the turn of the century Hotchkiss & Cie expanded into an automobile business. Van Haaften 426 (but with only 6 photos). OCLC locates 3 copies in this country (NYPL, USNavy, Princeton).

4to, orig. cloth, title printed in gilt on cover, inner hinges reinforced. 37+1 pp with 11 plates of which 4 are folding lithos (line dwgs) and 7 are mounted albumen photos on printed mounts (6 x 8 1/4").

### **RARE HANDBOOK FOR GOLD & SILVERSMITHS OCLC: ONE COPY IN AMERICA**

57. LAER, WILLEM VAN. *Weg-wyzer voor aankoomende goud en zilversmeeden. Verhandelende veele weetenschappen, die konsten raakende, zeer nut voor alle jonge goud en zilver-smeeden.* Amsterdam: Fredrik Helm, voaar den auteur, 1721

\$2000.00

First edition. A rare manual for the young gold and silver-smith (OCLC locates but four copies, three in the Netherlands and one in America, DWint). It is illustrated with six engraved plates of which two are tabular and 4 are images of the workshop, workbench, ovens, molds and one illustrating pepper and sugar pots, what looks like an early form of a chafing dish and a fruit bowl and some form of condiment or salt caster. The title page has a large engraved vignette of a coffee pot. Van Laer made and signed the engravings. There is one copy in the book auction records 1975-present (and that made \$894 in 1992).

Sm 8vo, recent full vellum. (vi)+212+(iv) pp with t.p. with engr vignette and 6 engr. plates of which 2 are tabular and 4 illustrative. Scattered foxing throughout; last half-dozen or so leaves browned. Priced with the condition in mind (but try and find a fine copy!).



## ROMAN CEMENT

58. LA FAYE, [R. POLYCARPE DE]. *Recherches sur la preparation que les Romains donnoient a la chaux dont ils se servoient pour leurs constructions, & se la composition & l'emploi de leurs mortiers*. Paris: Imprimerie Royale, 1777 (**BOUND WITH**) LA FAYE, *Mémoire pour servir de suite aux recherches sur la preparation que les Romains donnoient a la chaux*. ..Paris: Imprimerie Royale, 1788 \$1250.00

First editions of both parts and including the rare printed leaf inserted between both parts in which the author explains his chemical researches on a fragment of the Great Pyramid at Gizeh which had been given to him for this purpose. "La Faye claimed to have rediscovered a secret Roman method of making mortar, of which a crucial property was its ability to harden under water, from his interpretation of various passages from Vitruvius (Book II) and also from St. Augustine (Book XXI of the *City of God*). His method, known as slaking lime by immersion, together with his recommended proportions for mixing mortar with rough sand to make what the Romans called 'Fossilitum', was first published in the earlier of the two works here. Long passages, particularly from Vitruvius, are translated and discussed to show how La Faye arrived at his conclusions. The second of the two works widens the scope of his studies, looking in particular at the use of concrete by the Greeks and Egyptians as well as by the Romans." - Elton 6:227. Thomas Jefferson was interested in this subject and he owned a copy of this book (O'Neal 66).

2 works on one volume. 8vo, cont. blue paper boards, calf spine, gilt; a bit rubbed on the edges but nice honest copy. viii+110+xviii [+ 2 pp] +vi+83+xi pp.

## "HIS LAST GREAT BOOK"

59. LAFEVER, MINARD. *The architectural instructor, containing a history of architecture...with a large number of original designs of cottages, villas and mansions...and further designs of churches, monuments and public buildings*. New York: G. P. Putnam & Co., 1856 \$2500.00

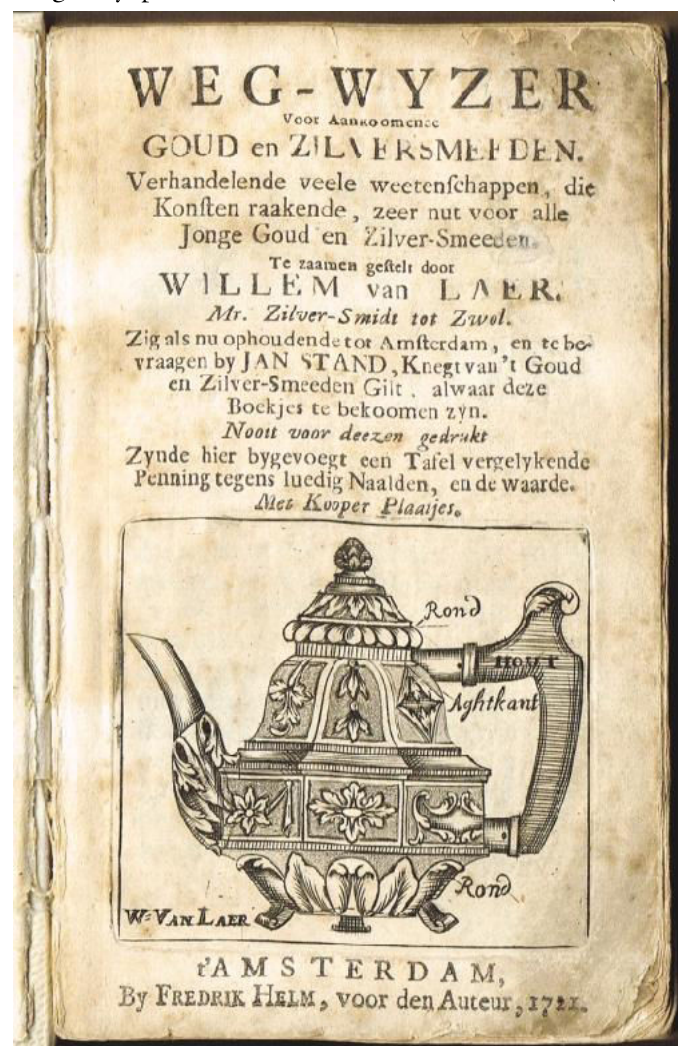
First and only edition, a fine copy of Lafever's rarest book. Lafever (1797-1854) is primarily known as a gifted Greek Revival architect and author of three books of Greek Revival designs and details; the present book, his last, embraces his designs in the Italian, Tuscan, Gothic, Grecian and Roman styles. "Lafever was to earn a great fame in Brooklyn later with a series of superb Gothic Revival churches, of which Holy Trinity (1844-7) is the largest and most famous, the Church of the Saviour nearby (1844) the most refined and exquisite. Packer Collegiate Institute with its rather prim, simple English Gothic is his too, as are the stone tunnel and steps at the river end of Montague Street - a monument of true Greek simplicity. The Reformed Church of the Heights (1851) and the Old Brooklyn Savings Bank (1847), both recently destroyed, showed his brilliant use of the later eclectic forms that began to come in the forties; much of this work he included in his last great book, *The architectural*

*instructor*, published posthumously in New York by G. P. Putnam in 1857 (*sic*)."- T. Hamlin, *Greek Rev. architecture in America*, (1944), pp. 147-8. Plates 1-21 illustrate the history of architecture; 22-29 the classical orders and plates 30-111 original designs (mostly for buildings which were actually built), the majority beautifully printed in tints or colors. Rare in the marketplace; there is only one copy in the book auction records in the last 50 years (1971). This is only the second complete copy I have had in the past 51 years. Hitchcock 686. On Lafever's architecture, as opposed to his books, see J. Landy, *The architecture of Minard Lafever*, 1970.

Small folio, beautifully rebaked by the Green Dragon Bindery, t.e.g. 526 pp. with 111 litho plates, over half printed in tints or colors. Occas. light offsetting but completely free of the usual foxing. A really nice copy.

## "A GLOWING REPORT OF THE WALNUT STREET JAIL"

60. LA ROCHEFOUCAULT-LIANCOURT, FRANCOIS. *Les prisons de Philadelphie. Par un Europeen. Quatrieme édition*. Paris: Madame Huzard, 1819 \$1500.00 Originally published in 1796. La Rochefoucault (1747-



Item #57

1827) was a noted social reformer and advocate of vaccination. He spent the years 1794-1797 travelling through the United States and in 1795-6 spent time in Philadelphia. He made a special study of the Walnut Street Jail, and was much impressed with its enlightened and progressive administration. In 1796 he wrote a work on it (*Des prisons des Philadelphie*) which was translated into English and titled: "A comparative view of mild and sanguinary laws, and the good effects of the former, exhibited in the present economy of the prisons of Philadelphia." The work was long popular and saw later French editions in 1799, 1800 (second), 1800 (third) and the present fourth edition in 1819. Remarks and observations by Rochefoucault have been incorporated into a study of the Walnut Street Jail, *The cradle of the Penitentiary, the Walnut Street Jail* (Phila., 1955) by N. K. Teeters. Though the first, second and third editions are included in Monaghan, *French Travellers in the United States* (1961) the present fourth edition is not. OCLC locates 5 copies in this country.

Rochefoucault went on to become an active member of the central boards of administration for hospitals, prisons and agriculture in Paris.

8vo, orig. sheep, decorated paper sides, blind tooled and gilt spine, very nice copy. xxii+99 pp with 3 fdg charts. BOUND WITH: L. R. VILLERME, *Des Prisons telles qu'elles sont...* (Paris, 1820) and GRILLON DE VILLE CLAIR, *Considerations sur la construction...* (Chateauroux, 1834).

### THE BEST EDITION ILLUSTRATES THE 'PRIMITIVE HUT'

61. LAUGIER, [MARC ANTOINE]. *Essai sur l'architecture. Nouvelle édition, revue, corrigée, & augmentée; avec un dictionnaire des termes, et des planches qui en facilitent l'explication*. Paris: Duchesne, 1755 \$1750.00  
Originally published in 1753 without illustrations. The present is a good copy in its original binding of the second edition, and the first edition to be illustrated, and therefore the best. The frontispiece shows the famous "primitive hut," the architectural equivalent, perhaps, of the idea of the "noble savage" developed at the same time by Jean Jacques Rousseau. The *Essai* placed itself at the forefront of the three principal issues of the day: architectural composition, urban design, and landscape architecture; these ideas are explained further in the good note by Richard Etlin in Wiebenson, II-25. There is no question that this second edition is more difficult to find than the first. Collins & Land, *Early books on art*, 62, pointing out that this second edition begins with an extended defense of the book in answer to a critical review of the first edition by Lafont de St.-Yenne. RIBA *Early Printed Books*, II, no. 1775 with long note (RIBA copy is imperfect). Cicognara 545. Berlin Catalogue 2405.

8vo, orig. mottled calf, gilt, dark red lettering piece; red edges. xlv+(iv)+316+(iv) pp with 8 fdg. engr. plates. Title page in red and black. A nice copy.

### RARE PATTERN BOOK OF FUNERARY MONUMENTS

62. LEBLANC, E. *Tombeaux. Recueil des Monuments Funebres d'après tous les styles*. Paris: Monroq Freres, N.d. [ca. 1871] \$450.00

Above is the actual title transcribed from the title page (and title given in OCLC); the title on the upper wrappers is somewhat different: "TOMBEAUX Nouveau recueil de Monuments Funebres dessines d'après nature dans les principaux cimetieres de l'Europe par E. Leblanc, lithographie en couleur par Cheneveau." The book consists of fifty plates described as in "en couleur" on the cover title and also in the OCLC record but in fact they are really printed in black and one tint (ocher). The contents range from grave stones and markers to above-ground crypts and mausolea, obelisks, columns. and the like; many are decorated with iron railings, urns, swags, wreaths, etc. Architectural styles include gothic, Greek, Egyptian, classical, etc. OCLC locates just two copies, both in America (NYPL & Stanford).

Lg 4to (12 x 9 1/2"), orig. printed cover wrapper (rear wrap missing). T.p. and 50 litho plates drawn on stone by E. Cheneveau after drawings by Leblanc. Edges of cover wrapper dusty with slight chips; internally fine.

### CEMENT OR ARTIFICIAL STONE

63. LORIOT, [ANTOINE JOSEPH]. *A practical essay on a cement or artificial stone, justly supposed to be that of the Greeks and Romans, lately re-discovered...for the cheap, easy, expeditious, and durable construction of all manner of buildings; and the formation of all kinds of ornaments of architecture, even with the commonest and coarsest materials*. Second edition. London: T. Cadell, 1775 \$1100.00

Originally published in French (Paris), 1774. This well known essay concerned the rediscovery of the long-lost secret of the composition of the Greek and Roman cement. Eileen Harris points out that as this publication coincided with the passing of the London Building Act of 1774 and as Lorient's cement was not patented and moreover was fully explained in his book, it is not surprising that an English edition was promptly published in London and that it quickly sold out (*British architectural books and writers*, p. 301). A popular book, there were six issues in English by 1777 and several later editions in French (Thomas Jefferson owned one of the French editions; see O'Neal 66). It is quoted at length in Kirby & Laurson, *Early modern years of civil engineering*, p. 262 and also noted by N. Davey, *A history of building materials*, p. 118. Harris, *BABW*, 532. Smeaton tested Lorient's cement during construction of Eddystone Lighthouse and found it satisfactory. John Wood the Younger recommended it for cottage building.

8vo, disbound. 55 pp. Tipped into this copy are a few long manuscript notes (partially cropped) on cement by Sir John Gordon of Invergordon (ca. 1707-1783).



**“ONE OF THE FINEST PHOTOMECHANICALLY  
PRINTED BOOKS OF THE ERA” - MARTIN PARR**

64. LUYNES, [HONORE THEODORE PAUL JOSEPH D'ALBERT DUC DE]. *Voyage d'exploration à la Mer Morte, à Petra, et sur la Rive Gauche du Jourdain*. Paris: Arthus Bertrand, n.d. [c.1868-74] \$10,000.00  
Fine copy of the portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Française de Photographie sponsored a competition for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemer cier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke's geological expedition to the region of the Dead Sea in 1864. "Negre was to complete the work by January 1868 for the sum of 23,250 francs. The photographs, made

by the Duke's second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Française competition, for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect." - Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced "printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black..." and again: "Negre...transformed the dull photographs into evocative images of great poetry." (R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

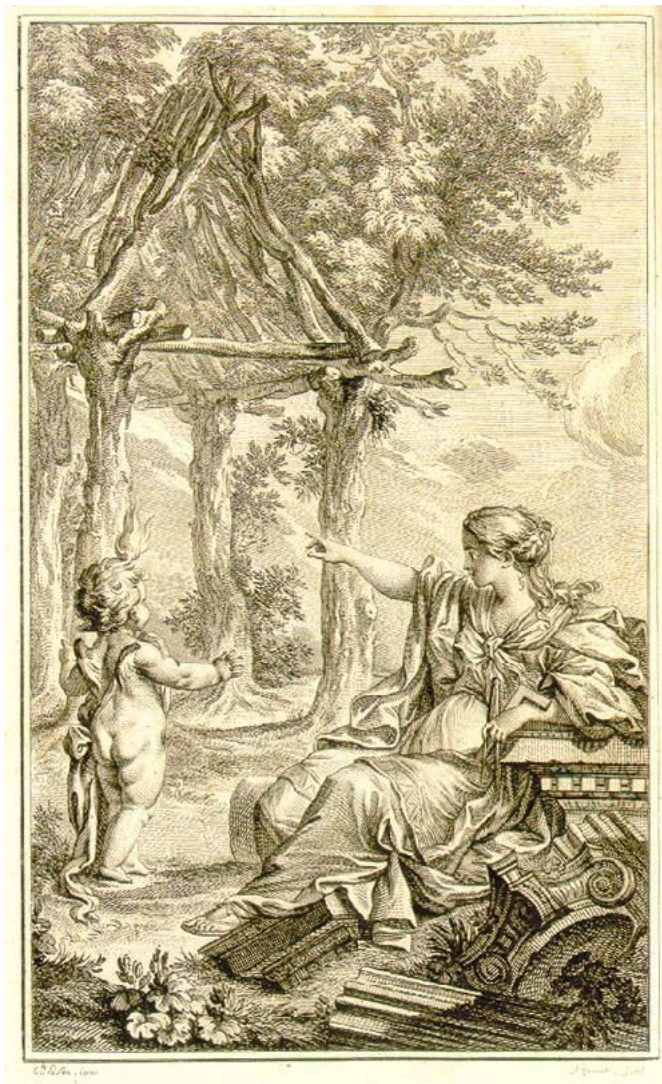
Small portfolio, (14 ½ x 11"), orig. printed boards, original black cloth spine, orig. ties. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vigne or Sauvaire; the second series of plates numb. 1-64 "photogravures sur acier par CH. NEGRE" after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.

**“CLOISTER STYLES”  
CALIFORNIA MISSION FURNITURE**

65. LYON-MCKINNEY-SMITH CO. *Views and history of the California missions and mission furniture as exemplified in Cloister Styles*. Los Angeles: Lyon-McKinney-Smith Co., n.d. [ca. 1910-15] \$450.00

An interesting catalogue of mission style furniture 'Made by the Grand Rapids Bookcase and Chair Company expressly for the Lyon-McKinney Smith Co.' The first page gives a history of mission furniture; the remaining pages show on the rectos halftones of old California missions; each verso illustrates six or more pieces of mission furniture. This was furniture of high quality, nails and screws were not used; the pieces were put together with oak pins and mortise and tenon joints. Two pages at the rear discuss the construction (with illustrations) and removable spring cushion seats and reversible back cushions, also with an illustration. There are 88 pieces of furniture illustrated - all forms for household furnishing. Very rare; OCLC locates but one copy in the HEH Library, San Marino.

Oblong sm. 8vo, orig. printed wraps. 32 pp., profusely illus. A fine copy.



Item #61



**A VERY SMALL GUIDEBOOK TO ROME  
MEANT FOR THE POCKET**

66. MARTINELLI, FIORAVANTE. *Roma Ricecata Nel suo sito & nella scuola di tutti gli antiquarij, e dedicata all' Em. e Reu. Sig. il Sig. Cardinal Chigi. Terza Impressione, Reuista, corretta, & aggiunta dall' Autore in molti luoghi con figure, e con antiche e moderne eruditione.* [Rome: per il Mascarde, 1658] \$1500.00

Originally published 1650; this is the third edition. A charming very small (4 1/2 x 3 1/2") guidebook arranged in ten daily tours, concerned primarily with the buildings of modern Rome. It was clearly meant to be carried in the pocket. This copy has the engraved frontispiece and 8 folding plates; several copies described on OCLC have either five or 6 plates. Except for one (an image of an antique Roman chair) all of the plates depict 'modern' buildings; the first is a perspective view of the piazza and colonnade of St. Peter's. All the plates were engraved by Dom. Barriere. A common problem with these early guidebooks is the folding map which is often torn or missing; the present work was issued without a map and is absolutely complete. Olschki, *Choix*, 17529. Schudt 232.

24mo (4 1/2 x 3 1/2"), cont. full vellum. (xvi)+487+(xxxiii) pp [indice & colophon]. With engr t.p. and 8 fdg engr plates. P. 414 appears twice due to a compositor's error but the work is complete.

**A MAJOR BUILDING BY  
HARTWELL & RICHARDSON**

67. MASSACHUSETTS. BOSTON. *Souvenir of the Youth's Companion.* N.p. [Boston], 1893 \$300.00

Fine copy of a rare pamphlet which describes one of the major buildings by Hartwell & Richardson. The *Youth's Companion*, a paper for children, was founded in Boston in 1827 by Nathaniel Willis. It continued to outgrow building after building and in 1889 the publisher purchased a site at the corner of Columbus Avenue and Berkeley St. "In 1890 the construction was begun by Messrs. Hartwell & Richardson of Boston, Architects, and Messrs Norcross Brothers, of Worcester, Builders...[the latter], kings among builders - never did more finished and thorough work." "Throughout the 1880s [Hartwell & Richardson's] non-residential work was influenced more and more by H. H. Richardson..." - Susan Maycock in *The Macmillan Encyclopedia of Architects* II, p. 327. And indeed, the grand round arched main entrance with its terra-cotta ornament in the spandrels is very much in the manner of HHR. OCLC locates only one copy in MA (State Library). Not in Hitchcock; this the first copy I have ever handled. The building still stands; it is listed on the National Register of Historic Places.

Oblong 12mo (5 x 7 1/4"). (32) pages with color cover and 16 color plates and 10 black & white vignette illus. Very nice copy.

**AN AMERICAN ORIGINAL, AND A RARITY**

69. [MASURY, JOHN W.]. *The American grainers' handbook: a popular and practical treatise on the art of imitating colored and fancy woods; with examples and illustrations, both in oil and distemper.* New York: John W. Masury & Son, [1872] \$1650.00

First and only edition, a nice copy. Though there were a good number of grain painting instruction books with colored plates done in Britain in the nineteenth century, this is the only such American book I have ever seen. It is concerned with teaching the art of imitating the grain patterns of the various woods used in furniture and architectural interiors; it contains 14 splendid chromolithographic plates showing the graining of ash, black walnut, birds-eye maple, dark oak, light oak, mahogany, rosewood, and stainwood. The author, who was in the paint business, states: "a regard for truth and common sense compels us to declare, that to reach the goal of success, in this, as in all other branches of the art of painting - one must travel the long road of patient study, close observation, and practice, practice, practice..." The last 21 pages contain advertisements.

Large 8vo, orig. brown cloth, bevel-edged covers; neatly rebacked. 109+21 pp with 14 chromolitho plates and 2 wood-engr text illus. Each of the plates retains the orig. dust-sheet and none have stuck to the plates (as was often the case).

**FRENCH FUNERARY ART & SCULPTURE**

70. MAYOR, JACQUES & CHARLES RAMBERT. *Architecture et Sculpture Funéraires. Monuments Contemporains des Cimetières de Paris.* Versailles: A. Bourdier, N.d. [ca. 1912] SOLD

A wonderful portfolio of 100 heliotype plates of funerary monuments in the various cemeteries in and around Paris: Père-Lachaise, Montmartre, Passy, Montparnasse, and three others. Each photograph is identified as to the deceased, the sculptor, the architect and name of cemetery. The graves of a number of famous people are shown, e.g. Auguste Bartholdi, Alexander Dumas, Baudelaire, [Jean Charles] Alphand, Emile Zola, Hahnemann, Alphonse Daudet, and many others. The final two plates show the Crematorium designed by architect J. Formigé at Pere-Lachaise.

Many of the sculptures are figurative and of those with figures many are nude young women. The French dealer from whom I bought this stated "D'un Gout somme toute macabre..." But to my eye they are "toute erotique..." and French as French can be. OCLC locates ten copies in American libraries.

Folio, original boards with printed paper label on cover (ties lacking). (viii) pp and 100 plates. [T.p., Introduction, table des planches, table des noms d'artistes, auteurs des monuments, & table par cimetire]. Inner hinges expertly repaired; an excellent copy.

## ORIGINAL PHOTOGRAPHS OF TRUCK CRANES

71. MEAD MORRISON MFG. CO. *Album of original photographs of Mead-Morrison Truck Cranes and Winches*. East Boston, Mass., ca. 1927-31 \$775.00

Rare group of fourteen professionally taken silver prints of truck cranes and winches advertising the Mead-Morrison Company line of cranes and winches installed on trucks. Originally founded in 1904 as the Mead-Manufacturing Co., this firm assumed the manufacturing facilities and business of John A. Mead Manufacturing Co. of New York, and was originally devoted to coal-handling machinery. The company was a pioneer in manufacturing hoisting machinery; their Single Line Truck Crane was a very popular design. The crane could lift up to two tons on 10 to 15 foot booms, and could be equipped with a grab bucket and electric magnet. Their special design with a low clearance allowed them to be used in any warehouse, and could be backed into almost any garage. In addition they could be attached to a trailer, and operated by independent gas engine or electric motor. The excellent photographs show the Vertical Capstan Winch installed on a large flatbed truck of the Rodenhausen Co. of Philadelphia. Another shows a Mead-Morrison crane on a Lever Bros. Co. truck of Cambridge, Mass. Two photos show a truck of the Hamre Co. erecting a steel building framework. Two others show road crews laying sewer pipe in New Jersey.

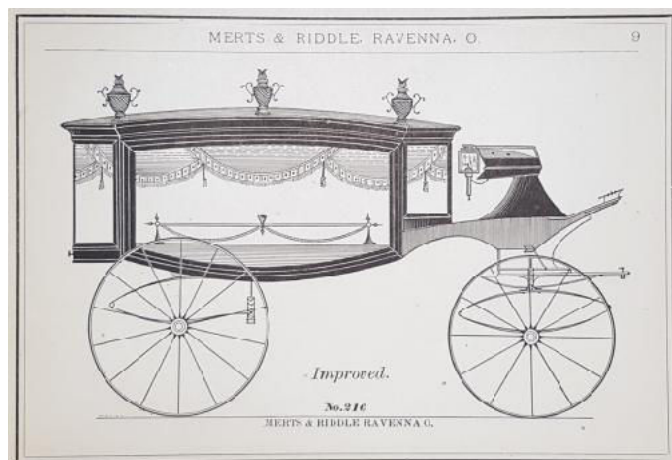
For documentation see: Eliot, *A history of Cambridge Massachusetts 1630-1913*, pp. 301-4. *Petroleum Age and Service Station Merchandising*, v8, no. 2, p. 108; *Motor Body, Paint and Trim*, v.54, June 1918, pp. 63-4. Also Google Mead-Morrison.

Oblong lg. 4to, recent cloth post-binder, brass screw posts, titled in gilt on upper cover. 14 orig. silver prints each in clear sleeve (average 7 x 9"), 7 images backed on linen; 4 with rubberstamps on reverse of commercial photographers.

## FINE TRADE CATALOGUE OF HORSE-DRAWN HEARSE

72. MERTS & RIDDLE. *Coach and Hearse Builders [Illustrated catalogue]*. Ravenna, Ohio, [1880] \$750.00

Fine copy of a rare and very attractive trade catalogue of hearses, coaches and wagons. The firm was founded in Ravenna in 1831 when it began as Clark Carriage Co. "That company was bought in 1861 by brothers-in-law Charles Merts and Henry W. Riddle. The men upgraded the coaches to a high level and introduced the hearses. Artizans from around the world were brought in to do fine wood-carving and trimming. All the construction was done by hand in the Ravenna factory. In 1891, Merts sold his share of the business to Riddle and again the name changed, this time to Riddle Coach and Hearse...Riddle hearses became known for their fine quality. Presidents McKinley and Harding were carried to their graves in Riddle hearses. Roy Rodgers was buried in a restored Riddle hearse." - <http://thomasriddle.net/cah>.



Item #72

These vehicles, especially those with the oval shaped bodies and high thin-spoked wheels are (in my opinion) some of the most beautiful horse-drawn vehicles ever invented. OCLC locates five copies (Hagley, AAS, Kent State U., UDel; & Ohio History Connection).

Oblong 8vo, orig. printed wraps with a woodcut of the factory on the cover. 50 pp. with 28 black on-white wood engr illus.

## FRATERNAL SUPPLY TRADE CATALOGUE

73. MODERN WOODMEN OF AMERICA. *Supply Department, Catalogue 1915. Latest Quotations on Supplies and Paraphernalia of all kinds for the use of camps, foresters teams and neighbors*. Rock Island, Ill., [Issued by the Organization], 1915 \$250.00

Nice copy of a rare catalogue; not, as far as I can find, in OCLC. Includes uniforms, banners and badges and camp paraphernalia. "Modern Woodmen of America was founded by Joseph Cullen Root on Jan. 5, 1883 in Lyons, Iowa...He wanted to create an organization that would protect families following the death of a breadwinner." - Wikipedia.

Tall narrow 8vo, orig. stiff color printed wrappers. 144 pp., profusely illus.

## A MAJOR TRADE CATALOGUE

74. OPPENHEIMER FRERES. *Chine & Japon*. 21, 23, 25 Rue de Cléry, Paris, N.d. [ca. 1890] \$2500.00

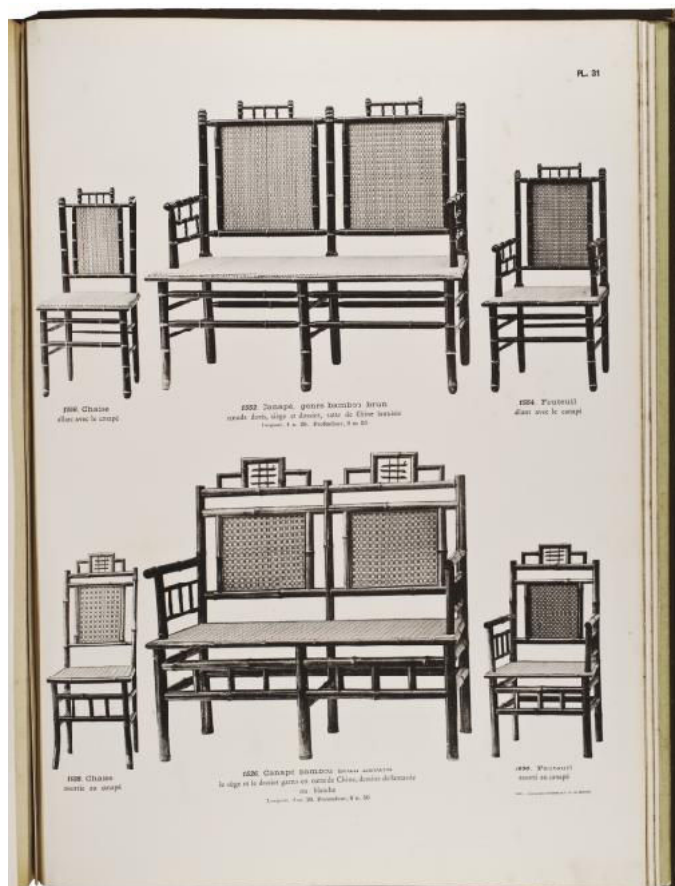
A splendid trade catalogue of Chinese and Japanese goods, in folio format, expensively produced and very rare; OCLC locates only one copy (Peabody Essex) which I sold them some years ago. The catalogue consists of 67 fine photogravure plates each with the credit: "Paris. Glyptographie Silvestre & Cie, 97 Rue Oberkampf." Other plates bear the credit: "Photo Larger, Rue Chapon, Paris." This copy was signed: "Représentée par Henry Bettannier, 66 rue de Cléry, Paris." But that has been crossed out and another name (?Mellett?) inscribed on the front flyleaf. Includes a vast array of fine

objects: jardinières and tubes of celadon, vases of Kochi, Canton, Imari, Satzouma; lacquered cabinets, sets of garnitures of Chinese porcelain; a wide range of furniture (both Eastern and Western), e.g. bamboo tables, lacquered ditto, Tonkin tables, bureau, open-back cabinets for displays of ceramics (meuble étagère; meuble de bois de fer), vitrine; gas lamps with glass shades for tables; standing lamps (torchères); side chairs - 4 plates with 24 examples mostly in eastern styles; folding standing screens, chaises and fauteuils, canapés (sofas), chaise longue; several pages of oil and gas lamps, further along a great variety of bamboo furniture; lacquered trays, elegant ceramics, fans...etc. I have never seen another catalogue like this. This was a really large firm; they had shops in Yokohama and Kobe in Japan and Hong Kong, Canton and Shanghai in China as well as branches in London, New York and Amsterdam.

Folio (18 x 13"), orig. cloth with gilt stamped front cover. 67 fine photogravure plates numbered erratically. Gilt stamping on cover slightly dull; scattered light foxing here and there, but a nice copy.

### THE UBIQUITIOUS GLASS BLOCK AN ICON OF AMERICAN MODERNISM

75. OWENS-ILLINOIS GLASS COMPANY. *Insulux Glass Block*. Owens-Illinois Glass Company, Toledo, Ohio, 1937  
\$450.00



Item #74

As far as I can determine, the first piece of promotion for the glass block which was a favorite material for early modernism in America was published in Corning, N.Y. by the Corning Glass Works in December of 1936 (see my Catalogue 171, item 172). The present item may well be the second. The full title is on page 2 of the text: "Owens-Illinois Insulux Glass Block combines in one modern building material the important advantages of many..." It is full of information: extensive text with halftones, drawings, technical details, etc. For a little context see: Elizabeth A. Patterson & Neal A. Vogel, "The Architecture of the Glass Block," *The Old House Journal* (Jan-Feb 2001), p. 46. In this article they note that the production of the Corning glass block began in 1936. The present item is not located in OCLC but the Rakow Library of the Corning Museum of Glass does have a copy.

4to (11 x 8 1/2"), orig. two color printed wrappers, and printed in two colors throughout. 19 pp with many halftones (numerous examples ganged up) and several dozen good clear technical illus.

### PALLADIO IN ENGLISH

76. PALLADIO, ANDREA. *The first book of architecture...translated out of Italian, with an appendix touching doors and windows, by Pr. Le Muet. Translated into English by Godfrey Richards...Twelfth edition, corrected and enlarged*. London: Printed for A. Bettesworth & C. Hitch a.o., 1733  
\$2000.00

The first edition of this first English translation of Palladio appeared in 1663. All the 18th century editions of this book except for the present (and last) edition were afflicted with irregular pagination and plate numbering. The present edition of 1733 was in fact the only edition where the irregular pagination was finally corrected. Thomas Jefferson had the edition of 1700 (O'Neal 94). He loaned his copy to the contractor James Oldham who wrote to him Dec. 122, 1804: "There never was a Palladio here [in Washington] even in private hands till I bought one...I send you my portable edition, which I value because it is portable. It contains only the first book on the orders which is the essential part." Harris, *BABW*, 682. Fowler 220 (edition of 1668). Park 69. All editions are now difficult to find.

4to, modern full polished calf. (2)+206 pp with engr. t.p., folding engr. model of St. Paul's and 70 engr. plates of which 4 folding. Scattered foxing and browning throughout.

### THE JOMBERT PALLADIO THOMAS JEFFERSON OWNED A COPY

77. PALLADIO, ANDREA. *Architecture de Palladio, contenant les cinq ordres d'architecture, suivant cet auteur, ses observations sur la manière de bien bâtir, & son traité des grands chemins & des ponts, tant de charpente que de maçonnerie. Nouvelle édition*. Paris: Jombert, 1764  
\$2500.00  
First and only edition in this redaction, part of a series published by Jombert as the "Bibliothèque Portatif



d'Architecture Elementaire a l'usage des Artistes." Other volumes in this series included Vignola, Freart and Scamozzi. The work opens with a brief life of Palladio. The basis of the volume is Pierre Le Muet's translation of Book I, first published in French in 1645, to which were added a section of building materials and foundations; designs of modern French doors and windows (many of the plates here after Jean Marot); fireplaces, stairs and ceilings, and finally the third part which deals with roads and bridges. This really served the needs of builders, and was comparable to the many editions of the Godfrey Richards translation which was published over and over again in England (the present French version, on the other hand, is quite scarce). It is not in Fowler, not in the Berlin Catalogue, not in Cicognara, not in Millard, not in BAL *Early Printed Books*. Thomas Jefferson owned a copy which he sold to Congress (O'Neal 91 and page 248). OCLC locates 9 copies in American libraries but it is scarce in the marketplace. These days copies turn up only rarely.

8vo, modern half calf binding, antique style. xvi+152 pp with engr. t.p. and 75 engr. plates, the final one folding. With a profusion of handsome woodcut tailpieces, a particularly French characteristic.

### RARE LAND DISTRIBUTION BROADSIDE

78. PENNSYLVANIA. YORK-HAVEN. *Scheme for Selling by Certificate, and Distributing by Allotment, the following valuable property, at York-Haven, viz. N.p. N.d.* [Baltimore?, (1814)] \$750.00

A rare broadside; OCLC locates just two copies, Yale (imperfect copy) and AAS, but the latter copy is Microform, so there is really only one [imperfect] copy located. The bulk of the broadside is taken up with a listing and 'situation and description of the property'; at the bottom is some text: "Each certificate will entitle the holder to one of the Lots above described, and give him a chance in the allotment to obtain the most valuable. A view of the property, and due consideration of its advantageous situation, will satisfy any competent judge that the Lots are rated much below their just value." Certificates may be obtained at York-Haven from Messrs. C. M. Poor and Charles Bishop; York - Thomas Woodyear and John Forsyth, Esquires; Philadelphia - [blank]; Baltimore, by application personally, or by letters, post-paid, to William Cole, President of the York-Haven Company. N.B. York-Haven is a Post-town in York County, Pennsylvania, on the West Bank of the river Susquehanna, at the Conewago Falls. The Canal at the Falls passing through the town - its distance from Baltimore is 58 miles, over an excellent Turnpike Road - from York Borough 10 miles - Columbia 15 miles and Carlisle 24 miles." The York-Haven Company was incorporated by an act of the Pennsylvania General Assembly on March 26, 1814. Its investors, including William Cole, were primarily Baltimore merchants.

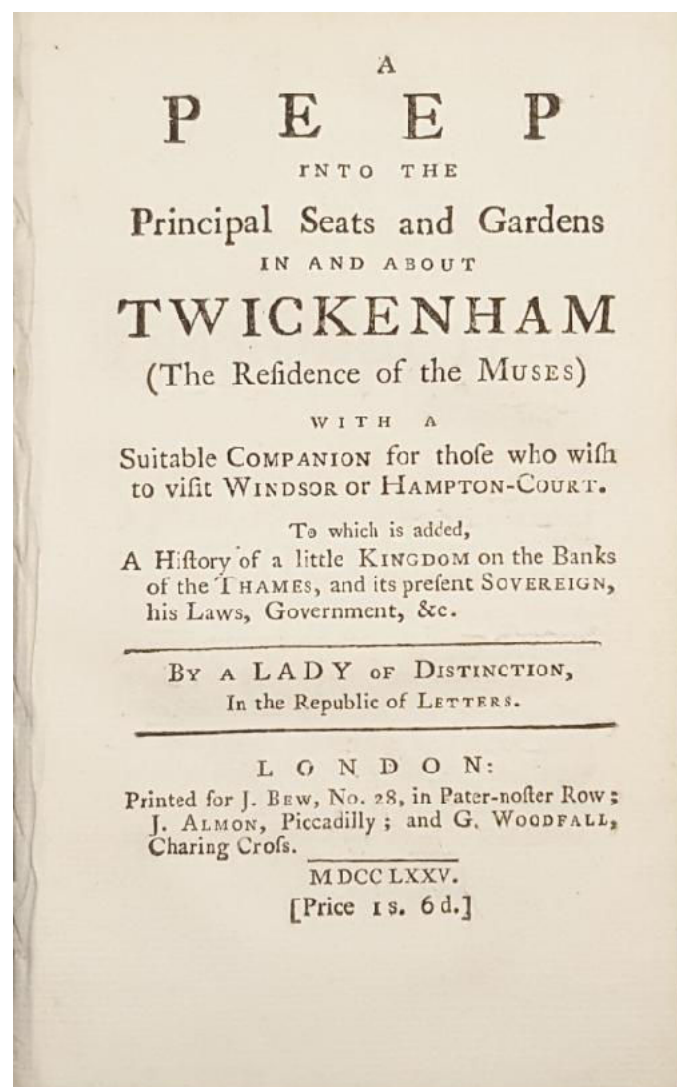
York Haven is today a borough in York County, Pa. the population was 709 at the 2010 census.

Folio sheet (17 7/8 x 11"), untrimmed edges; printed on one side only. Slight dark spot along lower blank margin, else an excellent copy.

### VISITS TO COUNTRY SEATS AROUND TWICKENHAM, WRITTEN BY A LADY

80. [PYE, JAEEL HENRIETTA]. *A peep into the principal seats and gardens in and about Twickenham (the residence of the muses) with a suitable companion for those who wish to visit Windsor or Hampton Court.* London: Printed for J. Bew, a.o., 1775 \$3000.00

Originally published 1760; all editions are rare. "The following sheets were intended only as a journal of those seats and gardens which I saw during the time I spent at Twickenham...I have observed, that ladies, in general, visit those places, as our young gentlemen do foreign parts, without answering any other end than barely saying they have been there; but neither receiving any instruction from it themselves, nor rendering their conversation more amusing. These little excursions being commonly the only travels permitted to our sex..." The houses Miss Pye visited included Oatlands; the Earl of Portmore's at Weybridge; Wooburn Farm; The Earl of Cardigan's at Richmond in Surrey; The Earl of Radnor's at Cross Deep, Twickenham; Walpole's Strawberry Hill;



Item #80

Wellbore Ellis Esq., formerly Mr. Pope's; Marble Hill; Hampton Court; Esher; Claremont; Windsor Castle; Mrs. Pritchard's, at Twickenham, called Ragman's Castle, etc. The descriptions themselves range from very brief to fairly extensive; for example she gives a fascinating account of the interior of Strawberry Hill (of the library she says "You are struck with awe on entering it..."). OCLC locates five copies in America: Yale, HEH, Folger, Newberry and Harvard.

12mo, recent tan paper boards, dark red morocco lettering piece. v+(iii)+52 pp. Nice copy.

### OCLC: NO COPY IN USA

81. [RAGUENET, FRANCOIS]. *Les monumens de Rome ou descriptions des plus beaux ouvrages de peinture, de sculpture, et d'architecture, qui se voyent à Rome, & aux environs, avec des observations sur les principales beautés de ceux de ces Ouvrages dont on ne fait pas des Descriptions*. Paris: Claude Barbin & le Veuve de Daniel Horthemels, 1700 \$1500.00

First edition; this was a popular work with later editions in 1701, 1702, 1750, and 1765. There was also an English translation by Robert Samber published in 1722. The text is a series of essays on the major works of painting, sculpture and architecture. At the end is an index ("Table") listing the works alphabetically; a few at random: Apollo and Daphne by Bernini; Cascade de Tivoli; The Decent from the Cross by Annibale Carracci; Equestrian statue of Marcus Aurelius; the fountain of the Place Navona by Bernini; Christ before Pilate by Titian; the Laocoon in the court of the Belvedere Gardens; Tivoli; Hadrian's villa...etc. Cicognara 3850 (the Paris 1702 edition); Schudt 521; Olschki *Choix* 17874; Fossati Bellani 874 (the 1702 edition). This edition is rare; no copies in American libraries according to OCLC.

Provenance: contemporary signature of Pierre Richard, Minime, on the rear pastedown.

8vo, cont. full mottled calf, gilt spine, dark red lettering piece. (xxii)+354+(1) pp. A nice copy.



Item #81

82. RICHARDSON, HENRY HOBSON. *The Ames Memorial Building, North Easton, Mass. Monographs of American Architecture, III*. Boston: Ticknor & Co., 1886 \$2250.00  
A good copy of the rarest of all the HHR volumes in this series. "The most useful items for the study of Richardson after Mrs. Van Rensselaer's life are the volumes of plates published by Ticknor & Co. in the series *Monographs of American Architecture*. Vol I deals with Austin Hall, III with the buildings at North Easton and V with Trinity." - Hitchcock, *Richardson*, 337. All of them are now very difficult to find. In 1968 I wrote the following about the present work: "This monograph is necessary in order to ascertain the original appearance of the interior of the Ames Memorial Town Hall (it has relatively recently been completely gutted and modernized in the worst possible manner)." I wrote that after attending a symposium in the building which was given by Hitchcock. I have not seen it since, but my statement is no less accurate today than in was then. Hitchcock 995 (only one perfect copy located). This is a rare work; this is only the second complete copy I have had in fifty-one years.

Folio, orig. printed portfolio boards, spine and ties neatly restored. 23 heliotype plates. Nos 1 & 2 general views; nos 3-9 the town hall; nos 11-17 the library; nos 18-20 the gate lodge and nos 21-23 the railroad station.

### "ONE OF RICHARDSON'S GREATEST WORKS"

- H-R Hitchcock

83. RICHARDSON, H. H. *Austin Hall, Harvard Law School, Cambridge, Mass.* [Boston: James R. Osgood & Co., (1886)] \$1500.00

This is the first volume in the series *Monographs on American Architecture*. "The most useful items for the study of Richardson after Mrs. Van Rensselaer's life are the volumes of plates published by Ticknor & Co. in the series *Monographs of American Architecture*...although less original and less forward looking than his other buildings of these years, Austin Hall is certainly one of Richardson's greatest works. Richardson repaid his debt to Harvard by constructing the only two buildings in Cambridge worthy to stand with those of the eighteenth and the first decades of the nineteenth century." (Hitchcock, *Richardson*, p. 337, 232). The sharp heliotype plates are especially valuable as they are the only record we have of the original appearance of the carved sandstone capitals; they were sandblasted a generation or so ago and have lost much of their original crispness. All of the volumes in this *Monograph* series are now rare. Hitchcock 997.

This copy has an interesting provenance. It has three marks of former ownership. First is the pasted-on calling card (used as a bookplate) of Henry H. Kendall, Architect of Boston. Second is the circular rubberstamp of Bertrand Eugene Taylor, Architect, of Boston. Final owner (before me) was architect Jean-Paul Carlhian (1920-2012); he did not sign it but I bought it from his estate.

Folio, orig. printed portfolio, spine neatly replaced, orig. ties still intact. 18 plates, of which 17 are heliotypes from photographs and 1 a ground plan.



**VERY EARLY FRENCH PHOTOGRAPHICALLY-ILLUSTRATED BOOK**

84. RICHEBOURG, PIERRE AMBROISE (Photographer). *Hotel de Ville de Paris. Fete donnée en l'honneur de S. M. B. La Reine Victoria*. Paris: Typographie de Charles de Mourgues, 1856 \$750.00

A very early photographically illustrated book by a photographer of some importance, Pierre Richebourg (1810-1875). OCLC locates only one copy (BN in Paris); no copies in America. The problem with this copy, and I suspect with most copies, is that the albumen prints are faded. Richebourg is given a good note in Hannavy (ed), *Encyc of 19th Cent Photography*, pp. 1194-5: "Richebourg expressed a taste for what one can describe as topical photography. Introduced in the mid 1850s, in the imperial milieu, he successively photographed the reception of Queen Victoria at the Town hall of Paris (1855), which he reproduced, for the people of Paris." That event is the subject of this book. Most of the images show people at the fete and also provide good views of the interior features of the Hotel de Ville. The full imprint at the bottom of the title page reads: Typographie de Charles de Mourgues Freres, Successeurs de Vinchon, Imprimeurs de la Prefecture de la Seine. Rue J.-J. Rousseau, no. 8, 1856".

Were the prints not faded, the price would be much higher.

Large folio (20 x 17 1/2"), orig. black cloth, title in gilt on spine, arms of the city of Paris on the upper cover, also in gilt. 27 pp of letterpress and 25 large (13 x 10 1/2") mounted albumen prints, each signed lower left with blue stamp "Richebourg Photographe." The 25 leaves with mounted photographs bound on stubs. As noted above prints are faded. A very rare book.

85. ROEBLING, JOHN A. SON'S COMPANY. *Construction of parallel wire cables for suspension bridges. A photographic and textual study of the fabrication of bridge cables*. Trenton, New Jersey, 1925 \$300.00

Opens with an historical account of bridges and aquaducts with which the Roebling firm was associated. This is followed by a major section of text and charts on the construction of cables (a technical account); the final section of the book is wonderful - a series of 69 photographic studies made during the construction of the Bear Mountain-Hudson River Bridge, some forty miles upstream of New York City. It is a compelling record of the construction of this beautiful and dramatic suspension bridge (1923-24).

4to, orig. stiff printed wrappers with title and vignette embossed in gold. 26 pp., 8 charts and 69 photographic plates in halftone. Slightest wear on head and tail of spine.

**AN ENGLISH ARTIST IN ITALY  
IN THE MIDDLE OF THE 18TH CENTURY**

86. [RUSSEL, JAMES]. *Letters from a Young Painter abroad to his friends in England. The second edition*. London: W. Russel, 1750 \$875.00

First published 1748 with no vol II; vol II without edition statement. James Russel (1745-1804) was an English (or Scottish) artist and antiquary who lived in Rome between 1740 and 1763. At one time he was among the foremost ciceroni in Italy. His patrons included Richard Mead and Edward Holdsworth. Andrew Lumisden, the Secretary to the Young Pretender, wrote that Russell was his 'ingenious friend.' Despite his centrality to the British Grand Tour community of the mid 18th century, scholars have virtually ignored him. Instead, they favor artists, such as Robert Adam and William Chambers, and other antiquaries, such as Thomas Jenkins, James Byers and Gavin Hamilton. Nevertheless, Russel's career gives insight into the British community in Italy at the dawn of the golden age of the Grand Tour. His struggles as an artist reveal the conditions in which the young tyros labored. His rise to prominence broadens what we know about both the British and Italian artistic communities in eighteenth century Rome. And, his network of patrons reveals some of the familial and political connections that were necessary for social success in eighteenth century Britain. In fact the experience of James Russel reveals the importance of seeing Grand Tourist and expatriate communities as extensions of domestic social networks. Like 18th century sailors who went to sea, these travelers lived in a world apart that was nevertheless intimately connected to life at home.- Jason M. Kelly, on-line; Prof Kelly is editing Russel's unpublished letters for the Walpole Society. Pine-Coffin 740(1).

2 vols. 8vo, orig full calf, both vols rebaked with dark red lettering pieces. viii+287+(5); xii+394+(viii) pp with 13 engr plates, of which several fgd. Minor worming in blank margins of final few leaves of vol I.

**MATCHMAKING IN MICHIGAN, CA. 1910**

87. SELECT CLUB. *Two printed broadsides: 1. "Ladies, Would You Marry?" and 2. "Private Selection to Ladies."* Both published by The Select Club, Tekonsha, Wisconsin, H. A. Horton, Mg., N.d. [ca. 1910] \$675.00

Several years ago I had, and quickly sold, a wonderful catalogue Of women looking for spouses titled *Cupid's Messenger. Matrimonial Catalogue* issued by the Select Club. Here is a further publication by the same firm.

On offer this time are two broadsides. The first, "Ladies, Would You Marry?" describes two plans available to women in search of an ideal husband: In Plan 1 (free) "the gentlemen do all the courting, and are accepted or declined in the old-fashioned way," and in Plan 2 (\$1.00 to start, \$4.00 upon marriage) women are given contact details of eligible men and initiate correspondence themselves. An application form and contract asks the participant to describe her physical characteristics, disposition, religion, occupation, educational and musical achievements, value of property owned, expected inheritance, attitude toward children, and style of dress. The reverse of this sheet advertises handy books on etiquette, letter writing, and courting published by the Select Club's sister company, Pilot Publishing. The



second circular, likely mailed with the first, offers a sampling of 15 men whose contact information will be provided to a lady registering for Plan 2. There is a halftone portrait of each man, along with details of appearance ("blue eyes, brown hair, dress good but plain"; "intelligent looking"), disposition ("kind and loving"); occupation (among them a shoemaker, carpenter, locomotive fireman, and an engineer); financial situation ("expect to inherit some property, have considerable means") and brief comment, such as "Have no bad habits, am worthy of a good wife" and "I want a good wife, one who wants to live on a farm." A fascinating survival from a professional matchmaking service at a time when advertising for a spouse was just becoming socially acceptable in rural America. No copy located in OCLC.

2 broadsides. 1. 18 x 11 1/2", printed on both sides. 2. 12 x 8 1/4", printed on both sides. Both sheets have short marginal tears and a few short cracks at the folds, but with no loss.



Item #88

### RARE SILVER AND BRITANNIA WARE TRADE CATALOGUE

88. SHAW & FISHER (Silversmiths, Electro-silver Platers and Britannia-metal Manufacturers). *"By the Queen's Royal Letters Patent."* [Lithographed trade catalogue]. N.p. [Sheffield, ca. 1850-1870] \$1400.00  
The title above is a modern 'binder's title' laid down on the upper cover, i.e. a Xerox of one of the leaves of letterpress, many of which are headed "By the Queen's Royal Letters Patent, Shaw & Fisher". A fine trade catalogue with 54 litho plates and 24 leaves of letterpress. "One of the oldest and best known firms engaged in the silver-plate industry at Sheffield is that of Messrs. Shaw & Fisher, whose extensive business was founded as far back as the year 1835...Their leading specialties were tea and coffee sets, dishes, covers, etc. etc...They were patentees of the celebrated seamless metal

dish-covers (made in Britannia metal by a special process), and also of Hall's Patent Infusor for teapots and urns..." The firm won medals at the world exhibitions at London, Paris, Vienna, Amsterdam, Sydney and Adelaide Exhibitions. - excerpted from a long entry on the firm published in *The Century's Progress* (1893), a xerox copy of which is laid in.

In addition to tea and coffee pots, the company made a wide range of products, almost all of which are identified and titled in this catalogue. Including but not limited to wine coolers, kettles, platters, mustards, salts, children's cans, cruet stands, funnels, taper sticks, candle sticks, sugars, creamers, toast rack, water plate, shaving boxes, christening basins, wine labels, dish and cover, steak dish, venison dish, etc. etc. For a good essay and bibliography on Britannia metal see Barbara Ward in *Decorative Arts and household furnishings in America 1650-1920 an annotated bibliography* (1989), pp. 159-168.

Oblong 4to (8 1/2 x 11"), modern boards, cloth spine, a sympathetic binding. 54 litho plates (a few in tint) and 24 leaves of letterpress. Pasted inside the front cover (i.e. the front pastedown) is a printed list of prices for tea and coffee pots. One plate only (no 43) has a slight old water stain in the upper inner corner, but an excellent copy. Very rare.

89. SHURTLEFF, ARTHUR A., Landscape architect. *Development of the Easterly portion of Boston Common in relation to the State House approaches.* [Reprint from Stone and Webster Public Service Journal], December, 1917 SOLD  
An interesting essay, especially for the twelve halftones and drawings. Everyone knows this public space and can relate to it and to the images. They are captioned: The State House at Boston; two plates of measured drawings (plan views) showing the easterly portion of Boston Common and the plan for tree planting; State House during demolition of obstructing dwellings; State House before removal of undesirable trees; State House from Tremont Street before construction of Mall; ditto after construction of Mall; Narrow stairways (in front of the State House) to be replaced by one broad stairway [this was done]; Subway entrances of unnecessary size; European subway entrance (Paris) of small dimensions; Compact subway entrance in Cambridge; and finally "Desert of Sahara" at corner of Park and Tremont Streets and proposed location of trees and grass at Park Street corner.

8vo, orig. printed wrappers. 9 pages and 9 leaves of plates. This is proper offprint with its own pagination beginning with page 1. Excellent copy.

### ORIGINAL PHOTOGRAPHS DOCUMENTING THE CONSTRUCTION OF THE UNIVERSAL CITY COMPLEX

90. SKIDMORE, OWINGS & MERRILL. *Universal City.* [North Hollywood, CA]. 1963-1964 \$500.00  
An artfully crafted booklet of original silver prints documenting the construction process as well as the finished buildings for the 1963-1964 development of the Universal City office complex. Includes the iconic "MCA Tower" at 100 Universal

City Plaza, a neighboring Bank of America branch, parking garage, commissary, post office, and the studio's Technicolor Lab. The table of contents (which is typewritten) is as follows: Office Tower - April 1963; Bank - April 1963; Garage - April 1963; Commissary - April 1963; Post Office - Sept. 1963; and Technicolor Lab - April 1964. The photographs are well composed; they were clearly made by a professional architectural photographer.

"Universal City...With a fringe on Lankershim Boulevard of elegant **office buildings** by Skidmore, Owings & Merrill (1970-present-i.e. 1985) -(sic). It all began with a black glass tower and three lower volumes, also black glass boxes. Then, as if the architects had changed their minds, huge horizontal, brown, travertine marble slabs began appearing as if the fragments of a long-lost Schindler design had developed elephantiasis." - David Gebhard & R. Winter, *Architecture in Los Angeles* (1985), p. 306. Probably not unique but very rare. I can find no record of any other copies.

Oblong 4to, plastic comb binding. Plain stiff card wraps with color illus mounted on upper cover. 32 card leaves frequently interleaved with transparent glassine tissue leaves with printed titles. With numerous text and photo-offset clippings as well as 26 black and white borderless silver prints, each approx 8 x 10", all mounted on rectos only. Several of the plastic comb binding loops are missing sections. Other than this, condition is excellent.

### **LIBRARY OF CONGRESS SHOWN AS A NEW BUILDING**

91. SMITHMEYER & PELZ. *The Library of Congress. Washington, D. C. [Monographs on American Architecture, VI].* Boston: American Architect and Building News Co., 1898 \$1200.00

An excellent copy of this very scarce work, twenty fine and sharp heliotype plates devoted to the LC, both interior and exterior views, identified by the table of contents (i.e. captions) as printed on the inside front pastedown. Architects of the building were Smithmeyer & Pelz, Paul J. Pelz and



Item #90

Edward P. Casey. Artists and sculptors of the interior decorations are identified in the captions. The views are most appealing as the building was then brand new.

The series "Monographs on American Architecture" was published by the American Architect and Building News. Monographs nos. I-V (as worked out from Hitchcock, AAB) are as follows: I. Austin Hall by HHR, 1885; II. State Capitol Hartford Ct by Upjohn; III. Ames Mem. Bldg by HHR, 1886; IV. Memorial Hall by Ware & V.B., 1887 and V. Trinity Church by HHR, 1888. The present work is no. VI in the series. John L. Smithmeyer wrote several essays on library architecture; three of them are listed as entries nos. 1225, 1226 and 1227 in Hitchcock's *American architectural books*. The present work is very scarce; no copies in the book auction records.

Folio, orig. printed boards, linen spine replaced, ties are original and good and strong. 20 fine heliotype plates.

### **A VERY RARE WEATHERVANE CATALOGUE**

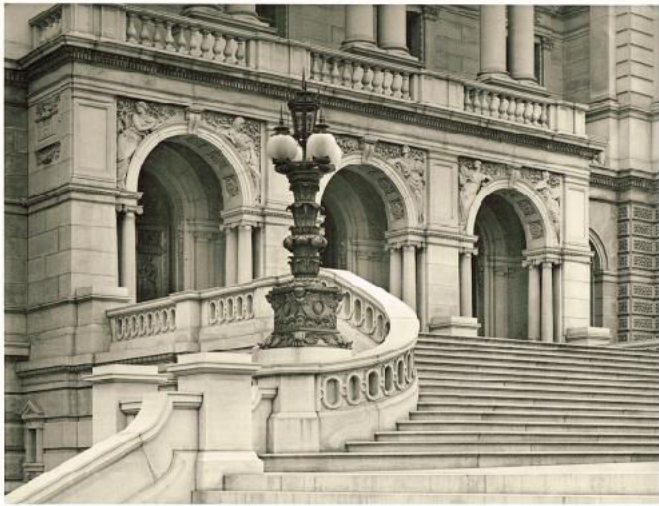
92. STONE, A. H. & CO. ATLAS IRON WORKS. *Illustrated catalogue and price list of Copper Weather Vanes, finials and emblematic signs, manufactured by Atlas Iron Works.* [New York, McBride Bros., Printers], N.d. (ca. 1885-90) \$1500.00

A rare trade catalogue, not in OCLC. The title goes on: "Manufacturers of exterior and interior metal decorations, ornamental iron, bronze and zinc work." These were high quality vanes; the 'fine print' states that they were made entirely of copper and gilded with the finest 24 carat gold leaf. Their copper eagles, "from the largest to the smallest, for Vanes or Architectural purposes, are full bodied and a perfect representation of the American eagle." They were not cheap; the largest with a wing spread of ten feet was \$325.00. Also shown: phoenix bird, crowing rooster, game rooster, famous horses, an equestrian Washington, sheep, ox, bull, cow, hogg, fish, running deer, sportsmans dog, etc. Also church vanes and bannerettes. As is well known American 19th century weather vanes are one of the most iconic and collected forms of folk art - and one of the few forms of folk art which can be documented in the trade literature of the time. The Stone Company stated: "any size or style to order on short notice and at reasonable rates." It is the best of such custom-made vanes which now make prices at auction in excess of one million dollars.

Brooklyn city directories show listings for the Atlas Iron Works only from 1885 to 1890. Other than the present item, no trade catalogues or advertisements from the firm are known. Thanks to Elizabeth Pope of AAS for this information.

8vo, orig. printed wraps. 48 pp with several hundred fine wood-engr. illus. Covers expertly re-attached by Green Dragon Bindery.





Item #91

### A GARDEN SUBURB OF STOCKHOLM

93. SWEDEN. STOCKHOLM. *Saltsjobanans promenad-karta. Skala 1:50000*. Saltsjobanans fastighetsafdelning, ca. 1915 \$275.00

On this subject see R. Stern, *Paradise Planned*: "Sweden's main hub of Sitte-esque and garden suburb planning was Stockholm. As industrialization arrived, the city followed a familiar course of suburban expansion, with the wealthiest residents taking advantage of new railroad lines to flee the crowded center and live in English-inspired villa parks. Saltsjobaden (1891), ten miles southeast of the city, was initially conceived as a Baltic seaside resort by a prominent financier, Knut A. Wallenberg, who in 1893 built a railroad to the hilly farmland site and developed two hotels, while parceling out the surrounding land to individual buyers." (p. 536). The present item is promotional pamphlet for the garden city of Saltsjobanan. It opens out to a color printed map showing the greater area along the train line from Stockholm to Saltsjobanan. Short bits of text surrounded by red-lined boxes indicate how cheaply one could buy summer-houses in Algo and how beautiful the building lots were in Solisdan. Rare.

Sheet 15 ¾ x 8". Printed on both sides. Opens out flat to the color printed map.

### HYDRAULICS FOR GARDEN FOUNTAINS

94. SWITZER, STEPHEN. *An introduction to a general system of hydrostatics and hydraulicks, philosophical and practical*. London: Printed for T. Astley, S. Austin, and L. Gilliver, 1729 \$2400.00

First edition. A classic work on hydraulics from the gardener's (rather than the engineer's) point of view, "wherein the most reasonable and advantageous methods of raising and conducting water, for the watering noblemens and gentlemens

seats, buildings, gardens, etc. are carefully (in a manner not yet published in any language) laid down." About half the plates illustrate machines and pumps for raising water as well as a musical wheel (an organ powered by water); the remainder, illustrate, with commentary, fountains and cascades from England, France and Italy, for example, the cascade at Bushby Park; the Fountain of the Tower, Vatican Garden, Rome; fountains at the Villa Aldobrandini at Frascati; the garden fountain at Claremont; several of the fountains at Versailles; fountains from the Villa Borghese, Rome; a cascade designed by the author at Spy Park, Wiltshire, etc. etc. Switzer was a garden designer of considerable importance and worked at various times at Brompton Park, Castle Howard, Kensington Palace, Blenheim and Grimsthorpe; see W. A. Brogden, "Stephen Switzer" in *Furor Hortensis*, ed. by Peter Willis, (Edinburgh, 1974). Berlin Catalogue 3614. Henry II, 325-332. Roberts, *Bib. Mechanica*, 309-10. See also *Oxford Companion to Gardens*, p. 545 for a good note. Eustis, *European pleasure gardens*, p.92 (illus).

2 vols. 4to, full cont. calf, worn; gilt ruled borders and spines, edges sprinkled red. Vol I: (vi)+xxxii+(iv)+133+(xvi); pp. 129-274+10 pp; Vol II: (viii)+275-352+4 +353-413+(xix) pp. with engr. frontisp. and 61 engr plates of which 60 folding.

### RARE THONET CATALOGUE

95. THONET BROTHERS. VIENNA. *Meubles en maderas macizas curvadas. Thonet Hermanos. Extracto del Catalogo Principal*. Barcelona, n.d. [ca. 1895-1900] \$1350.00

A fine trade catalogue for the Spanish market of this most important furniture maker. It is given a good note in Fleming & Honour, *Dict. of the decorative arts*: "Michael Thonet (1796-1871) was the most original of German furniture makers and designers, he perfected the bentwood process for chair-making and pioneered the mass production of standardized furniture. He was far in advance of his time, both technically and in design. Several of his chairs have become classics and have been in continuous production for over 100 years. The best look extraordinarily modern, almost as if they had been designed by some early 20th century 'functionalist' of genius...By 1871 he had established salesrooms not only in the main cities of Austria and Germany but also at Brussels, Marseilles, Milan, Rome, Naples, Barcelona, Madrid, St. Petersburg, Moscow, Odessa, New York and Chicago. After Michael Thonet's death the still expanding business was carried on by his sons but no important new design of chair was invented by them, except a folding theatre seat in 1888..." (pp. 789-90). The folding theatre seat is illustrated in the present catalogue along with the classic bentwood chairs, settees, rockers; also stools, desk chairs, upholstered chairs, beds, dressing tables, jardinières, plant stands, hall coat racks, cribs, etc. Rare, and in very good condition.

Oblong sm. folio (9 ½ x 13"), orig. printed wraps. 40 pp., profusely illus.

**ORIGINAL DRAWING BOOK  
BY A KNOWN & LISTED ARTIST**

96. THORNTON, SAM'L. *Out-Lines*. 1770 \$750.00  
A unique survival of some considerable interest. It is an 18th century blank sketchbook in original wrappers; titled on the cover as above in a fine copper-plate hand and with sixteen leaves which begin with graphite studies of noses and lips, then to ears, profiles of noses and mouths, eyes, heads, interspersed with studies of foliage leaves (these were probably studies for carved ornament); a human clothed figure, a sleeping lion and a stag. One of sketches of ornamental foliage is drawn in sanguine chalk and is quite beautiful. The images and the format of this drawing book are pretty standard and familiar; probably Thornton copied a published drawing book of the 1750s or 60s. He was a talented draftsman, especially at the age of fifteen.

Samuel Thornton's dates were 1755 to 1838. If it is the same person (and I think it is) he would have been fifteen years old when he made this sketchbook / drawing book. There was a head and shoulders portrait of him painted by Thomas Phillips recently sold at auction and illustrated on artnet.com (Google: Samuel Thornton artist uk). Thornton is also mentioned several times in Ch. Wright, *British and Irish paintings in public collections. An index of...* (Yale UP, 2006). An intriguing and appealing survival.

Oblong 4to (9 x 11 1/2"), orig, heavy paper covers, stitched. 16 leaves plus blank preliminary leaf. Laid in at the rear is another pencil sketch dated 1803 and by an inferior hand. It is signed "B. Meloitte".

**FIRST EDITION OF THE STANDARD  
WORK ON VARNISHES  
FINE UNTRIMMED COPY**

97. TINGRY, P[IERRE] F[RANCOIS]. *Traité théorique et pratique sur l'art de faire et d'appliquer les vernis; sur les différens genres de peinture par impression et en décoration, ainsi que sur les couleurs simples et composées*. Geneve: G. J. Manget, 1803 \$850.00

First edition, a fine untrimmed copy printed on high quality laid paper. "It is a comprehensive treatise on the preparation of varnishes, paints and colors. The author gives descriptions and results of his many experiments." (Cole, 1287, note). It is given a longish analysis in Ruhemann/Plesters: "Older and inadvisable methods [of restoration]...for example flooding of the picture surface first with alcohol, then with water...Caution is advised in the use of alkalis. An innovation in this book is that of cleaning tests to be made in corners of the painting. White of egg is mentioned for a temporary varnish, while the recipe for 'Varnish no. IV. For valuable paintings' consists of mastic in turpentine, with minor additions of frankincense and camphor (the latter presumably as a plasticizer)." - *The cleaning of paintings*, pp. 381-2. Tingry (1743-1821) was a professor of chemistry and natural history at Geneva where he published numerous papers in those fields. There was an English translation published in 1804.

Poggendorff II, 1110. Both editions are rare.

2 vols. 8vo, linen spines, paper covered boards, manuscript spine labels (binding is not original but quite sympathetic). (iv)+xlvi+326+1; (iv)+352+1 pp. with 5 engr plates (3 fdg). Old lib. rubber-stamp erased from front fly, else a fine set.

**A MAJOR EXHIBITION OF THE  
BRITISH ARTS & CRAFTS MOVEMENT**

98. UNITED KINGDOM. *Arts Décoratifs de Grande Bretagne et d'Irlande. Exposition organisée par le Gouvernement Britannique*. London: Stationery Office, 1914 \$750.00  
Catalogue of the last great exhibition of the British Arts and Crafts Movement, held at the Palais du Louvre, Pavillon de Marsan in Paris, April-October 1914. The exhibition was organized by the British Board of Trade and was obviously intended to show off much of the finest work produced by British decorative artists over the previous three decades to the French public. France, unlike its neighbors Belgium and the Netherlands, had never embraced the Arts and Crafts Movement.

In addition to the 15 page introduction by Walter Crane (one of his last contributions to the literature of the Arts & Crafts Movement as he died the following year), the catalogue contains essays (translated into French) by Robert Anning Bell, on sculpture and on mural decoration; Walter Crane on illustration and decoration; Emery Walker on printing; Sydney Cockerell on calligraphy and illumination; Douglas Cockerell on bookbinding; Christopher Whall on stained glass; W. A. Benson on furniture; R. L. Rathbone on metalwork; Henry Wilson on jewelry; J. H. Dearle on fabrics; May Morris on embroidery; Alan S. Cole on lace; William Burton on ceramics; Alfred H. Powell on pottery painting and Sir Cecil Harcourt-Smith on Martinare. Over 1600 objects were included in the exhibition; all the great names in the Arts & Craft Movement were represented. Despite the importance of this exhibition, it is little known and the catalogue is very scarce. This is probably because halfway through the exhibition war was declared, and possibly the exhibition closed early.

4to, orig. fine weave buckram, bevelled edges, title and cartouche stamped on cover in gilt, t.e.g. cxc+ 168 pp. + numerous unnumb plates incl. a color printed tipped in postcard of the poster for the exhibition designed by Walter Crane and Graily Hewitt. Scattered light foxing mainly on or close to the margins. A very good copy.

**SUPERB PHOTO ALBUM OF SITE DEMOLITION  
AND BUILDING OF BERKELEY SQUARE HOUSE**

99. UNITED KINGDOM. LONDON. *Exceptional photo album of the site demolition and construction of Berkeley Square House*, London W1, 1937-38 \$1000.00

A landmark building on a prime site designed by architect Hector Hamilton in 1937. The album opens with a presentation inscription, "To my dear friend Malcolm Mackenzie whose genius made this building possible. Hector Hamilton,



1938.” It contains 51 mounted professionally taken silver prints 9 x 11 inches, each dated and the view or point of view identified. Views begin July 13, 1937, showing the extant buildings on Bruton Street and end on July 7, 1938 showing the almost finished Berkeley Square House. They show the clearing of the site; the foundation excavations, the shoring-up timbers, erection of the cranes, the pouring of the foundations, the steel reinforcing rods going in, the reinforced concrete frame going up, the outer walls being filled in with brick and finally the topping out. The builders were Sir Robert McAlpine (a good history of that major firm is found on Wikipedia).

That source also gives a good note on Hector Hamilton: “a British-born architect working in New York City for Hamilton and Green during the 1930s. He became prominent in 1932 when the Soviet Union awarded him first prize alongside two Soviet architects for his design for the Palace of the Soviets in the second round of a public design competition, only to cancel the award without explanation a few months later. He also designed the Grade II listed San Remo Towers block of flats in Boscombe, England, built between 1935 and 1938.”

Berkeley Square House is still extant. One of numerous internet blurbs states: “Located in the heart of Mayfair on the eastern side of Berkeley Square. Berkeley Square House was built in the 1930s and is thought to be the first fully framed reinforced concrete building in London. [I do not believe that is true-cbw]. The building comprises approximately 500,000 square feet spread over fourteen floors. These floors include sub-basement, basement, ground, nine tenant-occupied floors and two service areas.” [http://jbs-ltd.co.uk/Contracts/berkeley\\_square\\_house](http://jbs-ltd.co.uk/Contracts/berkeley_square_house).

Oblong lg. 4to album (10 1/2 x 13 1/2”), orig. full black morocco. 26 leaves with 51 mounted silver prints. As noted above each photo is identified in the negative with location and date. A superb example of architectural and construction documentation.

### **A FINE COPY OF VASI'S FAMOUS GUIDE TO ANCIENT AND MODERN ROME**

100. VASI, GIUSEPPE. *Indice istorico del gran prospetto di Roma...Ovvero Itinerario, per ritrovare con facilità tutte le antiche e moderne magnificenze di Roma con una breve digressione sopra alcune Cita e castelli sururb ani*. Napoli: Nella Reale Stamperia, 1770 \$1250.00

First published in Rome in 1763 with a slightly variant title ('Itinerario istruttivo'); this is the second edition. Millard: “In 1763 Vasi published a cross-indexed summary of his *Magnificenza* titled *Itinerario istruttivo*, which became one of the most popular pocket guidebooks to the city. Divided into a visit of eight days, the guide supplanted the works of Bernardo Gamucci, Giacomo Mascardi and Girolamo Francini. Five additional editions were published in Vasi's own lifetime (1765, 1770 [as here], 1771, 1773 and 1777), and his son Mariano (also an etcher) updated the two editions of 1786 and 1804...This guidebook can be seen as a success-

ful effort to regain some of the popularity in topographical publication that Vasi had lost to Piranesi.” - *Millard Architectural Collection*, p. 452. There were many editions of Vasi's books; all of Chapter XII of Schudt, pp. 274-286, is devoted to him. The 33 etched plates are enchanting; they are present in this copy in rich, dark impressions. Schudt 309. Fossati Bellani 778.

8vo, orig. polished calf spine and corners, orig. woodblock-stamped wallpaper sides. (xii) + 399 pp with 33 etched plates. Tiny mark of worming on the final blank flyleaf, else a fine copy.

101. VASI, JOSEPH. *Itinéraire instructif de Rome ou de description générale des monuments antiques et modernes et des ouvrages les plus remarquables de peinture, de sculpture et de architecture de cette célèbre ville de d'une partie de ses environs par Marien Vasi Romain*. Rome: De l'Imprimerie de Pagliarini, 1792 \$1000.00

First published in Italian in 1763, there were numerous editions of this famous work (all of Chapter XII of Schudt, pp. 274-286, is devoted to Vasi). The present edition is Schudt 337. This is a particularly valuable guidebook due to the numerous plates and illustrations; there are 2 fdg engr maps, 41 etched text vignette views and 12 full-page plates, all etched or engraved by Vasi. Also a title page vignette to both volumes. Volume II has an extensive index. For an interesting and instructive note on all the Vasi editions see J. Tice & J. Harper, *Giuseppe Vasi's Rome lasting impressions from the age of the grand tour* (2011), Entry 102.

2 vols in one, orig. decorated paper covers, orig. printed paper spine label. xvi + 795 + (v) pp “Catalogue des Ouvrages de Chev Joseph Vasi.” Edges of covers and hinges worn; sewing loose. Preserved in a folding back box with morocco spine label. Collates absolutely complete.

### **A MAJOR, AND RARE, WORK ON IRON ROOFS**

102. WALMISLEY, ARTHUR T. *Iron Roofs. Examples of Design. Description, illustrated with working drawings*. London: Spon, 1884 \$1250.00

First and only edition; OCLC locates just five copies in American libraries. To quote an old Weinreb catalogue (20:95) the work is a “magnificent collection of plates representing outstanding examples executed during the last 25 years. The Albert Hall, Alexandra Palace and Westminster Aquarium are among the few general works illustrated (although the text describes many more), all other roofs are of railway stations - 25 of these, including the work of Francis Fox at Bristol and Exeter, the Glasgow stations built in 1875 (Central, Queen Street and Saint Enoch), Liverpool's third Lime Street station, William Peachy's structures at Middleborough and York, Manchester Central by John Fowler, and ten London stations: Broad Street by William Baker, Cannon Street 1863-6 by Barry, Charing Cross 1862-4 by Hawkshaw, King's Cross 1851-2 by Lewis Casson (the earliest work in the book), Liverpool Street 1874-5 by Edward Wilson, St. Pancras 1863-75 by Barlow and Ordish

Folio, nicely rebound in marbled sides, calf spine & corners, black spine lettering piece. (viii)+37 pp with 56 wood-engr illus, frontisp & 65 double-p photo-lith plates. Old lib. stamp on bottom margin of t.p. and few following leaves; plates not stamped. Outer margin of frontisp trimmed with 2 tiny areas of loss. Still, a very good copy.

CHARLES WOOD RARE BOOKS [ 33 ]



Founded in 1885 the Williams Co. claimed to be the leader in the field. This is a fine catalogue of 34 pages of picture frames, pictures (original pearl paintings, royal carbons, duplex colors, photo-color process), carved wood mouldings, and mirrors. The frames are well illustrated and very cheaply priced; the pictures look awful - this was "art" for the common man. But the hardwood mouldings, made from solid oak, look to be of reasonable quality. This was a wholesale company; they sold only to the trade. If the company was founded in 1885 and this is catalogue number 25 and was issued in 1909-10, that would be just about one catalogue a year since the date of founding. Yet there is nothing in OCLC for Frank W. Williams Co. Nothing in Romaine McKimstry no 1486 lists Catalogue 20 of 1904. Otherwise there are no records of any Williams catalogues. They are ephemeral in the extreme.

8vo, orig. printed wrappers. 34 pp with hundreds of wood-engr illus; the pictures are reproduced in primitive halftones. Slight edgewear but a fragile catalogue in excellent condition.

**"SIXTY YEARS OF LIVING ARCHITECTURE"  
WITH AN UNRECORDED PIECE OF PRINTED  
EPHEMERA LAID IN**

108. WRIGHT, FRANK LLOYD. *Ecole Nationale Supérieure des Beaux Arts. Exposition de l'oeuvre de Frank Lloyd Wright*. Paris, Avril, 1952 \$300.00

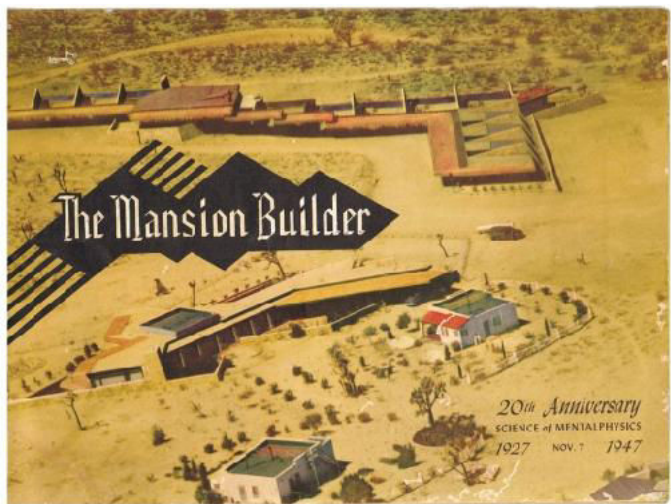
A fourteen-page catalogue in Wright's characteristic square format and his red-orange ink color. It was printed in Paris by La Productrice, 51 rue St. Saver. Laid into this copy is what seems to be an unrecorded piece of FLW printed ephemera: "A l'occasion de l'Exposition de son oeuvre a l'Ecole des Beaux-Arts a Paris. FRANK LLOYD WRIGHT: L'Architecture organique regarde l'architecture moderne." This was also printed in Paris by La Productrice but is signed in print by FLW, Taliesin Ouest - Fevrier 1952. Sweeney 862 but with no mention of the insert.

Square 8vo (8 1/2 x 8 1/2"). 14 pp. Insert is the same size and format, 4 pages. Excellent condition.

**"THE JEWEL OF THE ORIENT"  
UNRECORDED BROCHURE FOR  
THE IMPERIAL HOTEL**

109. [WRIGHT, FRANK LLOYD]. *Imperial Hotel, Tokyo, Japan*. [Tokyo] n.d. (ca. 1920s) \$350.00

An attractive and unrecorded brochure, undated, but probably from the 1920s. It is a single sheet 9 1/4 x 15 3/4" folded twice vertically down to 4 x 9 1/2". The right hand half of the front cover is printed in color and is a perspective view of the Imperial Hotel complex drawn from a high viewpoint looking down with a snow capped mountain at the horizon line. It is drawn in the Japanese style. The left hand half of the same cover shows two halftones, "Peacock Alley" (an interior view) and "The South Court Garden" (an exterior view). The



Item #111

reverse side is a series of five halftones: a bedroom, banquet hall, main lobby, the north court garden and the main dining room. The brief text states that "the Imperial Hotel...is the final word in world hotel construction." Laid in is a sheet printed on tissue giving prices. The Imperial Hotel was built 1915-22 and torn down in 1967.

For physical description see above. I have never seen another copy.

**A FRANK LLOYD WRIGHT RARITY**

110. [WRIGHT, FRANK LLOYD]. *The Jewel of the Orient: The Imperial Hotel. Tokyo, Japan*. Tokyo: Tokyo Printing Co., Ltd., n.d. [ca. 1920s] \$750.00

A very rare fully illustrated pamphlet describing the Imperial Hotel, built 1915-1922. There is no date but to judge from the automobiles visible in the photographs it must be late 1920s; also, the hotel was opened about 1923. It is extensive, 29 pages, with 33 halftones from photographs. The text gives much attention to the architect, Frank Lloyd Wright. Prominent as well as minor details are discussed and illustrated - kitchen, pastry kitchen, barber shop, reading room, post office at the hotel, laundry, etc. Not in Sweeney. OCLC locates three copies: Northwestern, Williams and CCA.

Square 8vo, orig. self wraps, front and rear covers overprinted with gold as a second color. 29 pages with 33 illus. Creased down the middle from having been folded (as a mailing convenience?); this was intended from the beginning as the title appears on both recto and verso of covers.

**VERY RARE PUBLICATION DOCUMENTING ONE  
OF LLOYD WRIGHT'S LEAST KNOWN WORKS**

111. WRIGHT, LLOYD (1890-1978). *The Mansion Builder. 20th Anniversary Science of Mentalphysics. 1927-1947*. Los Angeles: Institute of Mentalphysics, [1947] \$750.00  
A very rare publication; OCLC locates only one copy: UCLA. The Institute was founded by a philosopher/cult

leader, Edwin J. Dingle (1881-1972). "Dingle's Institute of Mentalphysics was incorporated in 1933-34, and a retreat center was established in Joshua Tree (then Yucca Valley), CA, in 1941. The Institute sits on 385 acres, and most of its buildings were designed by Lloyd Wright." - Wikipedia. That source also states that the largest collection of Lloyd Wright buildings in the United States was built in phases (1946-57) for the Institute of Mentalphysics. The major scholar on Lloyd Wright, David Gebhard, in his exhibition catalogue *Lloyd Wright Architect* (1971) in his "Selected List of Buildings and Projects of Lloyd Wright 1910-1972" does list for the year 1946 the "Institute of Mentalphysics (Caravansary and Administration Building), Yucca Valley." But that's all; he does not mention it in his text nor does he mention it in the piece he wrote on Lloyd Wright for the *Macmillan Encyclopedia*. In the present publication L.W. contributes an "Outline of General Plan for the City of Mentalphysics" wherein he gives brief mentions of a temple, an outdoor auditorium, a fountain, a school center, a business and service center, etc. Some of these are illustrated. The place still exists; it is now used for retreats.

Oblong 4to, orig. color printed wraps. 24 pp., color illustrated throughout. Slight insect damage to covers, else a good copy.

## **PATTERN BOOK OF GARDEN FOLLIES**

112. WRIGHT, WILLIAM. *Grotesque architecture; or, rural amusement; consisting of plans, elevations, and sections for huts, retreats, etc. A new edition.* London: J. Taylor, 1802 \$850.00

First published in 1767, this is an immensely charming pattern book. Eileen Harris comments: "Although lacking Thomas Wright's inventive genius, William Wright's collection of grotesque follies - mosques, hermitages, and the like, built of rustic materials, moss, branches, roots, thatch, even wool, - had far greater impact, being the only pattern book on the subject that was readily available and easily manageable, which Thomas Wright's books certainly were not." Contains designs for huts, retreats, summer and winter hermitages, terminaries, Chinese, Gothic and natural grottos, cascades, baths, mosques, moresque pavilions, grotesque and rustic seats, green houses, etc. many of which may be executed with flints, irregular stones, rude branches and roots of trees. This was a long popular book; it was kept in print until at least 1815. Harris, *BABW*, 954. Colvin, p. 934. Berlin Catalogue 3420. Schimmelmann 147. Eustis, *European pleasure gardens*, p. 80 (illus).

8vo, orig. blue sugar paper wrappers. 8+ (viii) pp with engr. frontisp. and 28 engr. plates. Untrimmed copy, stitched as issued. Occas. spots of light foxing but a nice and completely honest copy.

## **TERMS**

30 days, postage and insurance billed at cost. Libraries, museums, and institutions billed; deferred billing on request. Due to delays in surface mail, overseas orders will be sent by Air Book Post, registered, unless we are instructed otherwise. Payments from outside the U.S. should be by check on an American bank; otherwise we must reserve the right to bill the purchaser for charges incurred in collection.

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