

# *A Touchstone for the Arts*

 CATALOGUE 167 

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# A TOUCHSTONE FOR THE ARTS

Catalogue 167



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## *A TOUCHSTONE FOR THE ARTS*

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## ART HISTORY

### FIRST APPEARANCE OF VASARI IN ENGLISH

1. AGLIONBY, WILLIAM. *Painting illustrated in three dialogues, containing some choice observations upon the art. Together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michael Angelo. With an explanation of the difficult terms.* London: Printed by John Gain for the author, 1685 \$1250.00

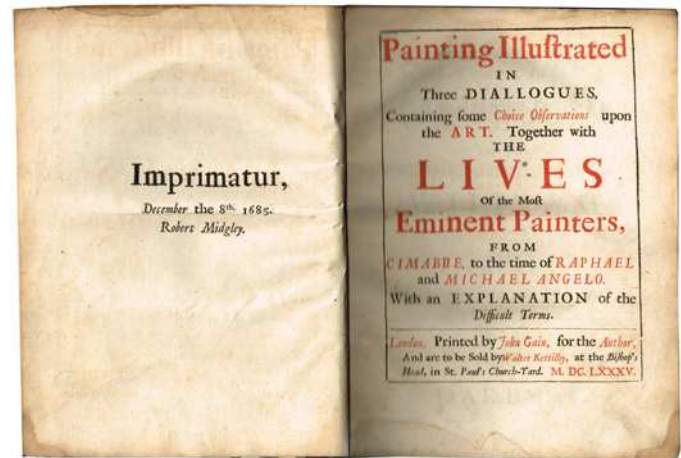
First edition, of particular note as the first appearance of any part of Vasari in English (the lives of Cimabue, Giotto, Lionardo, Andrea del Sarto, Raphael, Giorgione, Michael Angelo, Giulio Romano, Perino del Vaga, Titian and Donato, a sculptor [all spellings *sic*]). The preface contains brief remarks on the author's English contemporaries such as Inigo Jones, Grinling Gibbons, Dobson, Walker, Riley and the miniaturists Oliver and Cooper. He intended a second volume on the lives of the painters from the Carracci onwards but this was never published. Following the preface are three dialogues explaining the art of painting, the history of painting and 'how to know good pictures.' Then, finally, comes the major section, the lives from Vasari. Wing A 764. Rostenberg, *Engl publishers in the graphic arts*, p. 98 (B53). Schlosser-Magnino, pp. 339, 646. Besterman, p. 1. UCBA, I, p. 10. There was a copy in Philadelphia in 1757 (Schimmelman, *Checklist* (1983), no. 1.

4to, recent boards, calf spine, dark red lettering piece. (xxxviii)+375 pp (pagination irregular due to compositor's errors, but complete) with imprimatur and title in red and black. Old water stain in lower outer blank corner; light marginal water stain in the gutter of the last dozen or so leaves. But not bad.

### WITH A LECLERC MODEL BOOK BOUND AT THE END

2. DU FRESNOY, C[HARES] A. *L'art du peinture... traduit en Francois. Enrichy de remarques, reveu, corrigé, & augmenté. Troisieme edition.* Paris: Nicholas Langlois, 1684 (BOUND WITH) SEBASTIAN LE CLERC, *Figures d'Academie pour apprendre a desiner...* Paris: N. Langlois, n.d. [ca 1684] \$850.00

A classic work in the literature of art history. Originally published in 1668 as a poem in Latin (*De Arte Graphica*) of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris in 1668. In that French translation as well as in the second edition of 1673 and the present [third] edition the French text is set so it faces the Latin original on the facing page. "Piles's translation was not a literal one. As he writes in the preface, his close friendship with the author allowed him to work freely with a knowledge of Du Fresnoy's intentions, making corrections as he wished. Although Piles's work was challenged because



Item #1

of his approach, it became the authoritative version for his own and later generations." - Collins & Land, *Early books on art*, no. 37.

The Le Clerc bound at the end consists of an engraved title page and 30 engraved plates of muscular male nudes, some draped, some set in landscapes. These were presumably put there to serve as models for artists to copy. Berlin Catalogue 4619 lists the second edition of the Du Fresnoy with the Le Clerc bound in.

12mo, recent marbled sides, calf spine. (xii)+276+(xxxiv)+(xxiv) pp; Le Clerc: engr. t.p. & 30 engr plates. Occas pencil annotations to the text. Nice copy.

3. DU FRESNOY, C[HARLES]. *The art of painting, with remarks: translated into English, with an original preface, containing a parallel between painting and poetry, by Mr. Dryden. The second edition, corrected and enlarg'd.* London: Bernard Lintott, 1716 \$375.00

Originally published in 1668 as a Latin poem of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris, 1668. There were several editions, but this one is uncommon; OCLC locates only two copies in USA (HEH & Yale). In the preface to the present English edition, John Dryden develops the theme of *Ut pictura poesis*, writing from his own point of view as a poet and playwright on the parallels of painting and poetry. This edition also contains "A short account of the most eminent painters, both ancient and modern, by R. G. Esq." - i.e. [Richard Graham]. Collins & Land, *Early books on art*, no. 37 (this edition). This copy is in a utilitarian but serviceable 19th century cloth binding; bound at the rear is another art handbook: J. S. Templeton, *The guide to oil painting. Ninth edition*, London: G. Rowney, 1849.

2 vols in one. 8vo, 19th century cloth, black leather lettering piece. (xvi)+lxviii+(iv)+397+(vii)+viii+67+(iv)+12 pp. with engr frontisp. T.p. in red and black.

4. DU FRESNOY, [CHARLES] ALPHONSE. *L'école d'Uranie ou l'art de la peinture. Traduit du Latin d'Alph. du Fresnoy, et de M. l'Abbé de Marsy. Avec des remarques. Edition revue et corrigée par le sieur M. D. Q.* Paris: P. G. LeMercier, 1753 \$400.00

A classic work in the literature of art history. Originally published in 1668 as a Latin poem of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris in 1668. It kept appearing with regularity well into the 18th century. The present edition was edited by M.D.Q. (Meusnier de Querlon). Barbier I, col 13. OCLC locates 1 copy only (U of Leiden) but I know there is a copy at Yale; I sold it to them.

8vo, orig. full mottled calf, gilt spine; front hinge cracked but strong. xl+310+(ii) pp.

5. FREART, ROLAND. *An idea of the perfection of painting. Translated by J[ohn] E[velyn]*. London: Henry Herringman, 1668 \$650.00

First edition in English. Freart's *Idée de la Perfection de la Peinture* was first published in France in 1662. André Fontaine (*Les doctrines d'Art en France*, p. 20) despite his strictures on the narrowly classicizing outlook of Freart, concedes that he is the first to have written a work of aesthetics in the true sense of the word in his native country; its principal idea is that one can arrive at beauty only by means of inspiration derived from the antique. Freart's method is to briefly examine the five principal parts of painting: invention, proportion, coloring, motion and expression and composition, and to subject selected works by Raphael and Michaelangelo to scrutiny on these five counts. Keynes, *Evelyn*, pp. 191-4. Schlosser-Magnino p. 634. Cicognara 127 citing the original French edition.

12mo, recent marbled sides, calf spine. (xl)+136 pp. Trimmed close to the margins; a few of the catchwords sliced in half; else a good clean copy. T.p. within a double line border.

### THE COMMERCE IN PICTURES, WITH PRICES

6. 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 \$1750.00

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 Repertoire 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.

### "A NEW TYPE OF LITERATURE ABOUT ART"

7. PILES, [ROGER DE]. *Abregé de la vie des peintres, avec des réflexions sur leurs ouvrages, et un traité du peintre parfait; de la connaissance des desseins, de l'utilité des estampes. Seconde édition, revue & corrigée par l'auteur.* Paris: Jacques Estienne, 1715 \$500.00

Originally published Paris, 1699, this is a text of fundamental importance in late 17th - early 18th century French art history. "1699 was an important year for Roger de Piles; it was the date of his reception into the Académie as a *conseiller-amateur*. During the quarter of a century between the publication of his *Dialogue sur le coloris* in 1673 and that of the *Abregé*, the French version of that old Italian debate on the relative merits of *disegno* and *colorito* had raged between the *Poussinistes*, representing the academic orthodoxy, and the *Rubenistes*, whose spokesman was Roger de Piles. The year of Piles' reception signaled an end to the hegemony of *Poussinisme* in the Académie. From then on there was an acceptance, mainly because of the force and popularity of Piles' writings, of various subjects and styles in painting. Piles' academic position also established the place of the connoisseur or *amateur* in the world of art...Written by an experienced connoisseur for a public, which either hasn't the time or doesn't require a full recounting of all the facts on every artist, the *Abregé* is a new type of literature about art, a sort of brief guide or handbook on painters and painting." - Collins & Land, *Early books on art*, 19. Arntzen-Rainwater H113. Copies of one or another edition of this work were available in America before 1815; see Schimmelman 29. OCLC locates 10 copies in American libraries.

12mo, orig. full calf, gilt spine, red edges. Engr. frontisp after A. Coypel and (xxxvi)+554+(iv)+(vi) pp. Nice copy.

### PILES'S 'LIVES OF THE PAINTERS' IN DUTCH

8. PILES, [ROGER DE]. *Beknopt verhaal van het Leven der vermaardste Schilders, met aanmerkingen over hunne werken. Benevens een schets van een volmaakt schilder, een verhandeling van de kennis der Tekeningen en schilderyen, en van de nuttigheit der printen. In t'Frans beschreven door hen Heer de Piles. En nu in't Nederduits vertaalt door J. Verhoek.* Amsterdam: Balthasar Lakeman, 1725 \$450.00

See notes to the second French edition, above. "In the preface to the *Abregé* Piles explains that he has no pretence of adding any new information to the history of art, because so many other writers have written such extensive works. Forsaking

the lengthly treatments of Vasari or Felibien, Piles's approach is selective. He seeks to give a general account of the most famous, estimable and perfect painters. The question of how the author has made his selections - and how the reader may form his own judgements on art - is dealt with in the first book, preceding the *Abregé* proper, in an introductory essay. The *Abregé* follows, dividing painters into six schools and discussing only the most important painters in each school." - Collins & Land, *Early books on art*, 19. Not by any means common; OCLC locates 3 copies in this country (NYStatelib; UCLA, MichState).

12mo, cont. full calf, spine gilt, lettering piece partially chipped away, else a very nice copy. Engr frontisp., (xxx) + 531 + (iv) pp with t.p. in red and black.

9. PILES, [ROGER DE]. *The principles of painting...in which is contained, an account of the Athenian, Roman, Venetian, and Flemish Schools. To which is added the Balance of Painters, being the names of the most noted painters...and now first translated into English by a painter.* London: J. Osborn, 1743 \$475.00

Originally published Paris 1708 as *Cours de peinture par principes*. De Piles was an amateur painter and prolific writer on the arts; he wrote both on theory and practice. The present copy is the first English edition. The principles are discussed under the heads of anatomy, attitude, accident, architecture, composition, claro-obscur, contrast, colouring, design, disposition, draperies, expression, harmony, history, invention, landskip, lights, proportion, passion, portraiture, sculpture, style, truth, unity, etc. This edition is illustrated with 2 engraved plates. This work was also translated into German (Leipzig, 1760) and Dutch (Amsterdam, n.d.). Copies of this English edition were available in America in the 1770s (see Schimmelman, *Checklist of European treatises on art and essays on aesthetics available in America through 1815* (Worcester, 1983), no. 30).

8vo, orig full calf, dark red lettering piece, hinges cracked. xii + 300 + (viii) pp with 2 engr plates.

### A MAJOR CONTRIBUTION TO ENGLISH ART LITERATURE

10. RICHARDSON, JONATHAN. *The works of... consisting of I. The theory of painting; II. Essay on the art of criticism, so far as it relates to painting; III. The science of a connoisseur. All collected and prepared for the press by his son Mr. J. Richardson.* London: T. Davies, 1773 \$650.00

First edition of the collected works. In the first essay, 'The theory of painting,' first published in 1715, "Richardson divides the art of painting into seven parts: invention, expression, composition, drawing, coloring, handling, and grace and greatness. He defines and discusses each of these components of painting in relation to, for the most part, the art of the past, particularly to the art of Michelangelo, Raphael, and the seventeenth century Bolognese masters. Beyond ques-

tion Richardson's writings on art are the most important English contribution to art literature before the publication of Sir Joshua Reynolds's *Discourses*." - Collins & Land, *Early books on art*, no. 39-40. The second two works in this collected volume, 'The art of criticism' and 'the science of a connoisseur' were first published in London, 1719. All three works were translated into French and published in Amsterdam in 1728. Schlosser 674. UCBA, II, 1734.

8vo, recent paste paper sides, polished calf spine, marbled endpapers and flyleaves, nicely bound. (viii) + xix + 346 + (ii) pp. Scattered light foxing, but a good copy.

## ARTISTS' MANUALS

11. [BOUTET, CLAUDE]. *The art of painting in miniature: teaching the speedy and perfect acquisition of that art without a master. Translated from the original French. Sixth edition.* London: J. Hodges, 1752 \$550.00

According to R. D. Harley, *Artists' Pigments*, p. 21, the author may have been Claude Boutet; she gives an interesting discussion on this question. It was first published in French in Paris in 1674 or before; the first English edition was 1729. The book is useful for a comparison between English and French practice during the second half of the 17th century. Discusses methods of mixing colours, certain secrets of one of the greatest Italian painters for making the finest colours, burnished gold, shell gold, etc. OCLC locates 7 copies in this country.

12mo, original full sheep, very good copy. (xii) + 150 + vi pp. with engr. frontis. (G. Smith, del), and 1 engr. plate.

### THE FIRST AMERICAN SIGN PAINTER'S MANUAL

12. CAMPBELL, ORSON. *Treatise on carriage, sign, and ornamental painting, containing directions for forming the principal colouring substances, composition of colours, varnishing, polishing, smalting, imitation painting, &c.* De Ruyter, NY: Russel R. Lewis, 1841 \$1300.00

Only edition, rare. Worn and spotted but absolutely complete, an unsophisticated copy in original state. Contents deal with principal coloring substances, composition of colours, oils used in painting, gums used in painting, carriage painting, preliminary arrangements for painting and varnishing carriage bodies, sign painting and ornamental painting. The plates, especially those of ornamental alphabets for sign painters, are quite wonderful. Carl Drepperd has noted: "[this] appears to be the first American instructor in sign-painting. There is a section on how to use the camera obscura for scenic work on signs and much data on carriage painting and ornamental work in imitation of mahogany, curled maple, turtle-shell, oak and black marble. The volume is far from common." - *American drawing books* (1946), p. 11. The



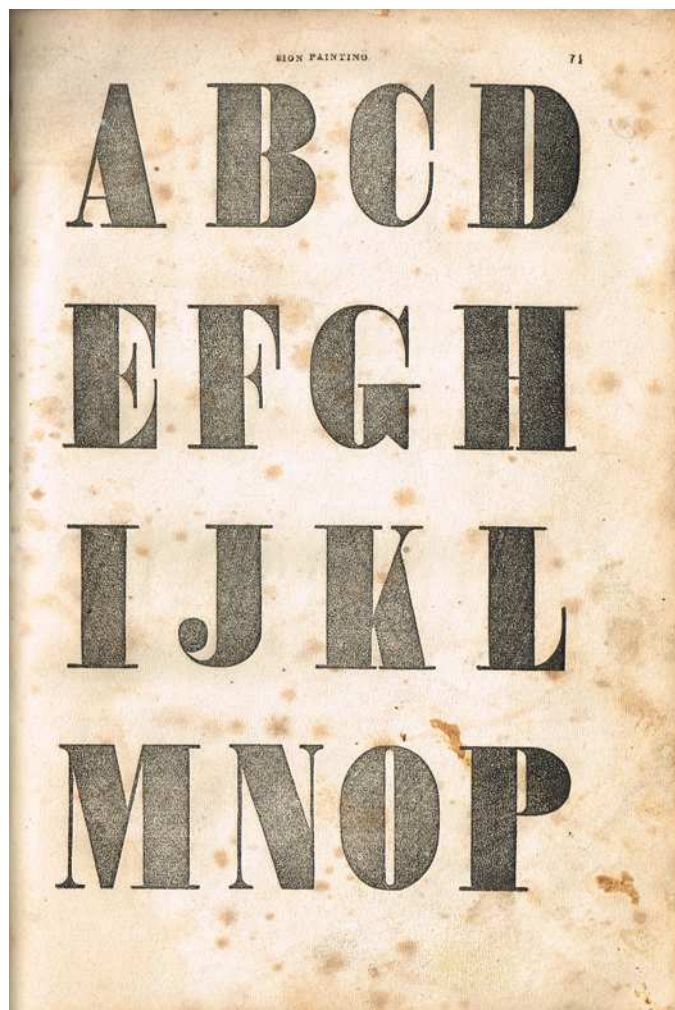
most appealing parts of the book are the several pattern plates of block letter alphabets to be followed by sign painters. This copy has seen much use but is absolutely complete. No copy has appeared at auction since 1940. It is a rare provincial New York State imprint.

8vo, orig. paste paper boards, roan spine, worn, hinges cracked; paste paper covering of upper board partially torn away. viii+112 pp. with 25 capital letters in the text, and a variety of other partial or full page alphabets for sign painters. Wants blank front fly. Spotting and foxing throughout; old water stain in last 6 or so leaves. Preserved in a folding back box with morocco lettering piece.

### A NEW PROCESS IN PAINTING

13. [CLEAVER, ELIZABETH]. An account of a new process in painting, in two parts. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century. *London: F. C. & J. Rivington, 1821*  
\$750.00

First edition, very uncommon. Part I appeared in Brighton in 1815 as *Some account of a new process in painting by means of*



Item #12

*glazed crayons*. The writer devised a method of "dry coloring" using crayons fixed with a variety of oils and varnishes. Much of the second part is devoted to a description of the properties of various colors, and the preparation of various grounds and binders. The author states: "The slight accident of spilling some wax on a crayon drawing, sketched on the back of a book *bound in rough calf leather*, first led me to engage in a train of experiments, the result of which I now offer to the attention of the public. On attempting to scrape off the wax, a glaze was produced, which exhibited the coloring with that peculiarity of texture and surface which so generally distinguishes works of the old masters. It gave a depth and mellowness of tone rarely to be found in modern paintings, and served at once to show all the brilliant effects that might be obtained, if the art of glazing crayons could be brought to a regular process..."

8vo, orig. gray paper boards, printed white paper label. xii+174 pp. Very discrete library blind stamp on t.p., but still a fine untrimmed copy.

14. CONSTANT VIGUIER, STEV. F. *Manuel de miniature et du gouache, suivi du Manuel du lavis à la sépia, et de l'aquarelle. Par F. P. Langlois de Longueville*. Paris: Roret, 1828  
\$450.00

Fine copy of the first edition, in original printed wrappers untrimmed. An uncommon water colourist's manual which includes an attractive plate of palettes, including a hand coloured colour wheel. The second plate deals with drawing in perspective. Harley, *Artist's Pigments*, p. 213 notes a later edition. The Birren collection has an edition of 1836 (no. 181). Lucas, *Bib of water colour painting*, no. 61 (later ed). Not in the NUC. Not in OCLC (at least not this first edition; they do give locations for seven copies of the edition of 1845).

12mo, orig. printed paper wraps, untrimmed. viii+360 pp. with 2 fdg. engr. plates (1 hand-coloured). Fine copy.

### FINE COPY OF A RARE MANUAL OF WATER COLOR PAINTING

15. COULERU. *Nouveau cours élémentaire de coloris et d'aquarelle suivi de considerations sur la peinture orientale, par Couleru, accompagné de sujets variés, dessinés par Jullien, Hubert, Victor Adam, etc.* Paris: Monroq Freres, N.d. [ca. 1850s]  
\$800.00

Fine and clean copy of a rare and attractive book, bibliographically complicated. It is part of the series "Bibliothèque de l'Ecole de Dessin." On the verso of the title page is stated: "Designation de tous les nouveau albums publiés dans le meme format et au meme prix que celui-ci" (oblong 4to). At the bottom of this statement is the following: "N.B. - Independamment de cette série d'albums, notre maison on a publié autres dans tous les formats, in-folio, in-8, in-16, et à tous les prix." This explains the confusion in the OCLC entries. There are over a dozen but all in only one copy each. I cannot locate a copy of this exact issue. The frontispiece is



Item #15

a handsome color litho of the 'Palette de Mr. Coloreu.' It is followed by six pages of text and 6 pairs of plates, colored and uncolored, on facing leaves. The colored ones, which serve as exemplars for the student to follow, are printed in soft and delicate tones. This is a fine exhibition piece.

Oblong 4to (9 1/4 x 12 1/4") with handsome original binding (upper cover with embossed green and gold cartouche and the title AQUARELLES / FIGURE). Color-printed frontisp., 8 pp letterpress and 12 litho plates.

### HOW TO PAINT LIKE THE ITALIANS

16. 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.

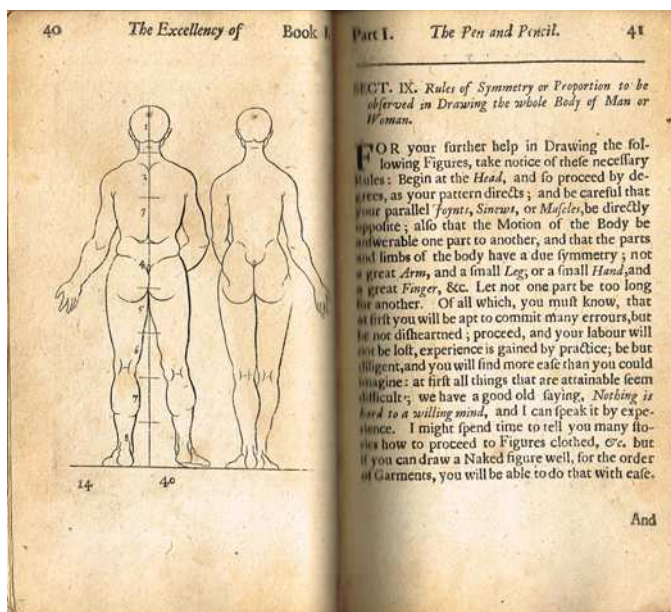
### THE MOST COMPREHENSIVE 17TH CENT ENGLISH ARTISTS' MANUAL THE ETCHER FRANK SHORT'S COPY

17. 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 \$5000.00

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 mezzo tinting 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 mezzo tinting, 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 mezzo tinting). The technique of mezzotint was first 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.





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### PAINTING WITH WAX

18. FRATREL, JOSEPH. *La cire alliée avec l'huile ou la peinture à huile cire trouvée à Manheim par M. Charles Baron de Taubenheim expérimentée décrite & dédiée à l'Electeur*. Manheim: De l'Imprimerie de l'Académie Electorale. 1770 \$950.00

First edition, rare; OCLC locates only one copy (Bib. Nationale; no copies in America). "According to Fratrel, Charles Baron de Taubenheim continued with the research into finding a method of painting with wax which is as practical as painting with oil yet more durable and he succeeded where the Comte de Caylus had failed. In the preface, he proposes a gift of a container of this wax-oil mixture and a copy of the book explaining the technique to all the painting academies of Europe so that painters may try it for themselves." - Massing 67. UCBA, I, 599. Berlin Catalogue 4640.

8vo, orig. calf, black spine lettering piece. (xxvi)+265+(v) pp with engr. frontisp. Slightly browned throughout but a very good and pleasing copy.

### AN AMERICAN ORIGINAL, AND A RARITY

19. [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] \$750.00

First and only edition, but a defective copy and priced accordingly (it lacks the plate at page 57 as well as the facing leaf of text). 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. The last [complete] copy I had I sold for \$1500 and I have seen another copy offered at \$2500.

Large 8vo, orig. cloth, title in gilt on cover (rubbed, head and tail of spine worn). 109+21 pp with 13 (ex-14) chromo litho plates and 2 wood-engr text illus.

### WITH THE FRENCH & ENGLISH CHROMATIC SCALES IN COLOR

20. MERIMEE, J. F. L. *The art of painting in oil and in fresco*. London: Whittaker & Co., 1839 \$400.00  
First edition in English; originally published Paris, 1830; translated into English by W. B. Sarsfield Taylor. It was called by Faber Birren "perhaps the most important book on painting of the early 19th century..." (*History of color in painting*, p. 55). The subtitle states the work is "a history of the various processes and materials employed, from its discovery, by Hubert and Jan Van Eyck, to the present time...with original observations on the rise and progress of British Art, the French and English chromatic scales, and theories of colouring by W.B.S.T." Chapter six deals with conservation and restoration and is given a good analysis in Ruhemann/Plesters, pp. 384-5. Noted also by Mayer in *The Artist's handbook*: "one of the first of the carefully written books on methods and materials; an authentic account of the knowledge of the present day." (p. 352). Also contains information on pigments; multiple references in R. D. Harley, *Artist's pigments*. Birren Collection 455.

8vo, orig. cloth. xlv+371 pp. with 2 hand-col. plates (the English chromatic scale of M. Harris and the French chromatic scale of Merimee).

### WITH 48 EXAMPLES OF SCUMBLING & COLOR GLAZING

21. MILLAR, ANDREW. *Scumbling and colour glazing, a practical handbook for house painters, coach painters and others. Illustrated by 48 examples executed in paint*. London: Trade Papers Pub. Co.; New York: "Painters Magazine," 1909 \$400.00

First edition. "Scumbling" relates to that description of painting in which portions of the last coat are removed in

order to expose part of the coat beneath. Glazing is a system of painting whereby a thin, transparent coat of one color - which is usually bright - is glazed or painted over another color which is a solid and is often relatively sombre in hue. Due to the actual mounted samples this book is highly useful for teaching purposes.

8vo, orig. cloth. 86+xiv pp. with 13 plates of mounted samples (with a total of 48 individual paint chips). The leaves with the mounted samples are rather rippled (as is always the case) but all the samples are present in good condition.

### PAINTING WITH WAX

22. MUNTZ, J. H. *Encaustic: or, Count Caylus's method of painting in the manner of the ancients. To which is added a sure and easy method of fixing crayons.* London: Printed for the author, & A. Webley, 1760 \$1250.00

Originally published in Paris, 1755, as *Memoire sur la peinture à l'encaustique*. The Compté de Caylus, the painter Bachelier, and Diderot were the main instigators of the interest in rediscovering the "lost" secret (as noted in Pliny) of encaustic painting or painting with wax which became prevalent in France in the mid 18th century. They hoped to find a method of painting which did not discolor, flake or deteriorate in any way. This English edition contains Muntz's own improvements on this method along with his observations on painting with crayons. Whilst attempting to resolve the problem of fixing colors within the wax, and of allowing the artist to more easily to retouch areas of his painting, he was unable to correct the basic flaw in the technique. This was that the various concoctions of wax, turpentine, eggs, and other ingredients, failed to provide sufficient adhesion both between the individual layers of paint, and the paint and the canvas. See James Ayers, *The artists' craft* which gives a detailed account of this work and of Muntz's technique. Massing, *Painting materials & techniques*, no. 21.

8vo, orig. full polished calf, gilt spine, hinges cracked but a nice copy. viii+139+(v) pp with 1 engr plate. Light marginal browning to the first few and last few leaves. With the 19th cent. engraved armorial bookplate of Emma Cunliffe.

### THE ART OF PAINTING IN OYL

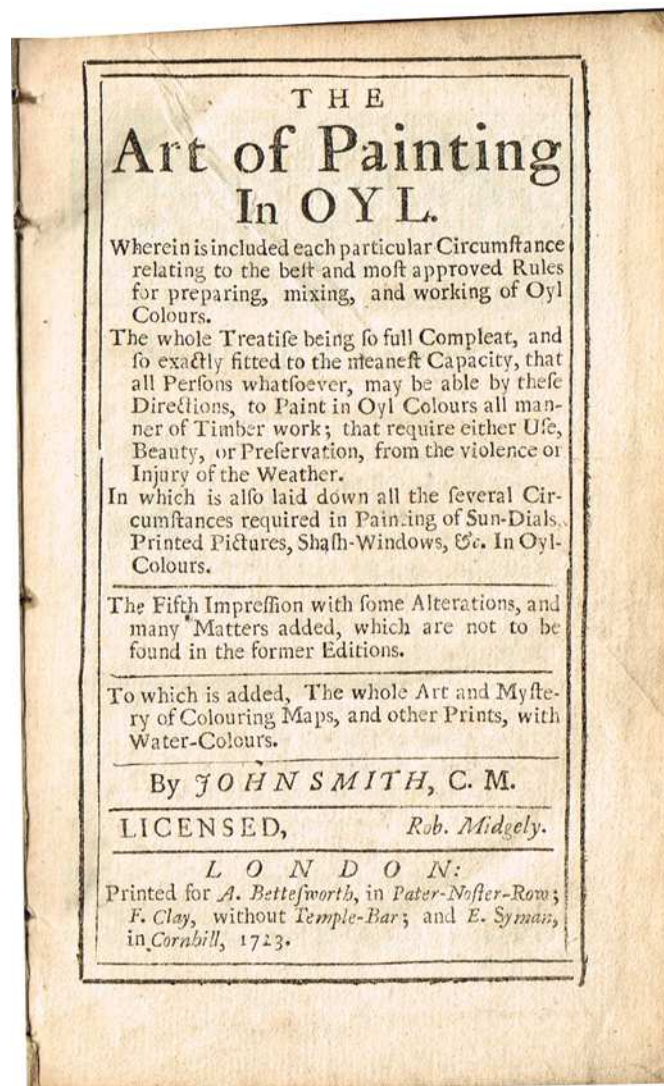
23. SMITH, JOHN. *The art of painting in oyl. Wherin is included each particular circumstance relating to the best and most approved rules for preparing, mixing, and working of oyl colours...in which is also laid down all the several circumstances required in painting of sun-dials, printed pictures, shash-windows, &c. in oyl-colours. The fifth impression, with some alterations, and many matters added, which are not to be found in the former editions.* London: A. Bettesworth and E. Syman, 1723

\$1100.00

Originally published 1676. Given a long notice by Rosamond Harley, who states "in regard to the part on oil painting, it should be noted that John Smith was a clock-maker, and,

consequently, a large part of his book is concerned with the painting of sun-dials and other outdoor objects. This point has to be kept in mind when considering his discussion of colours, as his procedure is likely to have differed from that of a portrait painter, for example. An interesting feature of the book is that, not only does the author write from his own experience, but in his references to the *Philosophical Transactions* of the Royal Society and Lemery's *System of Chymistry* he reflects an awareness of scientific writings of the seventeenth century. Most of the recipes and manufacturing instructions are quoted from such sources, a fact which is acknowledged in the text." - *Artists pigments c1600-1835*, p. 19 and ff. See also Ruhemann/Plesters p. 377 which states that the work contains "somewhat horrifying" instructions for the cleaning of pictures. UCBA, II, p. 1899 citing the present edition of 1723 as well as several others. OCLC locates only 4 copies in USA (Yale, Amherst, Ohio St, ColWmsbg).

12mo, orig. sheep, dark red lettering piece, hinges cracked but a nice completely original copy. (viii)+108+(iv) pp. 18th century engraved heraldic bookplate of T. Barber, Norfolkciensis.



Item #23



## FABULOUS PLATES

24. VAN DER BURG, A. R. & P. *School of painting for the imitation of woods and marbles as taught by...Directors of the Rotterdam Painting Institution. Second edition.* London: Crosby Lockwood, 1887 \$1250.00

Originally published about 1880, this is an unchanged reprint of this rare folio-sized work. The authors won prizes for their art at the expositions in London, 1870; Vienna, 1873 and a first prize at Philadelphia, 1876. The large sized plates, handsomely printed in chromolithography, include walnut, St. Remi marble, ash, brescia marble, maple, white marble, mahogany, etc. The quality of the plates is very high; they were printed by Armand Lithography, Amsterdam. As stunning as are the plates, the text is of equal importance and includes a series of 7 black and white illustrations which show paint brushes, graining combs, and other tools and techniques. Illustrated directions for this formerly secret craft technique are rare. Complete copies of this work, in any edition, very hard to find. Of this edition OCLC locates 3 copies (NYU, MH, & U.Toronto). Boldly inscribed with the name of an early owner: "Duncan Barrett, 1915."

Folio, orig. cloth-backed pictorial boards. (ii)+48 pp with 36 lithographed plates (23 in chromolithography). Scattered light foxing and marginal water stains. Spine worn but a good copy.

25. WARREN, HENRY. *Hints upon tints, with strokes upon copper and canvass.* London: J. F. Setchel, 1833 \$500.00  
First edition. A most uncommon spoof on the artist's manual, of which there were many at the time. "The technicalities of art are so ambiguous, so undefined, so little understood, - though to painters themselves the very *clear obscure* of their craft, - that I shall consider myself already pardoned for presuming to give a more *defined light and shade* into a picture composed of such varied detail, - for daring to throw even the glimmer of my poor dark lantern, upon so mysterious a subject." Sections, often in verse, on light and shade, chiaroscuro, color, drawing, composition, sculpture, etc. I owned a copy some years ago which had only five plates and was apparently complete; this copy has seven. The plates as well as the text are a spoof. OCLC locates seven copies in American libraries.

12mo, orig. stiff pink printed wraps, spine worn & cracked, else a nice copy. (iv)+52 pp with 7 etched plates.

## BOOKBINDING

### ILLUSTRATED WITH 42 MOUNTED HELIOTYPES

26. BICKELL, DR. L. *Bookbindings from the Hessian Historical Exhibition illustrating the art of binding from the XVth to the XVIIIth centuries.* Leipzig: Karl W. Hiersemann, 1893 \$1200.00

A fine folio work, illustrated with mounted heliotypes of bindings from photos taken by the author and limited to 100 copies. This book grew out of the Jubilee Exhibition of the Hessian Historical Society at Marburg in the summer of 1890. To make his selections, the author, who was conservator of antiquities at Cassel, visited the libraries at Marburg, Cassel, Fulda, and Giessen. He opens with brief histories of the libraries in question. This book fits into a long list of similar works, compiled in the late 19th century, illustrating selected binding treasures in various major libraries: British Museum, Dresden [Library], Bibliotheque Nationale, Bodleian Library, Royal Library Windsor Castle, Vienna Imperial Court Library, etc. They are all listed in B. Breslauer's *The uses of bookbinding literature* (1986), p. 23. This is copy no. 71 of 100 with English and German title pages and text in both languages. Mejer 211.

Large folio (19 x 14"), orig. heavy cloth, re-hinged with orig. morocco spine, gilt, laid down. Top edge gilt. 14+18 pp with 53 mounted heliotypes on 52 leaves. Very good copy.

### A RARE & EARLY BOOKBINDER'S MANUAL

27. [COWIE, GEORGE]. *The bookbinder's manual: containing a full description of leather and vellum binding; also, directions for gilding of paper & book-edges; and numerous valuable receipts for sprinkling, colouring and marbling; together with a scale of bookbinders' charges; a list of all the book and vellum binders in London, &c. &c.* London: Cowie & Strange, 55 Paternoster Row, 1829 \$1950.00

A very rare book; there is only one copy in America, in the Middleton Collection (RIT) with the following excellent note, which I quote: "This is the second edition of the fifth bookbinding manual to be published in Britain, the first (undated) edition having been issued in 1828. Although the book is always referred to as 'Cowie's' (Cowie and Strange both printed and published it), the actual authorship is unknown, but it is clear that it was written by a practicing craftsman. It ran to seven editions (the last published ca. 1852), but no copy of the sixth has been located. All the known editions (apart from the seventh, which was reset and amended) were printed from the same stereotype plates, except for the list of binders etc. at the end. In addition to the list of binders, there are lists of others connected with the craft, such as tool-makers, clasp-makers, edge-gilders, and manufacturers and dealers in milled boards. There are interesting tables which include much detailed information about the dimensions of millboards, their weight, etc. and applicability to various bindings. The prices for various styles of bindings are given, among much else." - *Highlights from the Bernard C. Middleton collection of bookson bookbinding* (2000), no. 14. Pollard & Potter, *Early bookbinding manuals*, pp. 40-42. OCLC locates one copy only of the 7th ed, also at RIT.

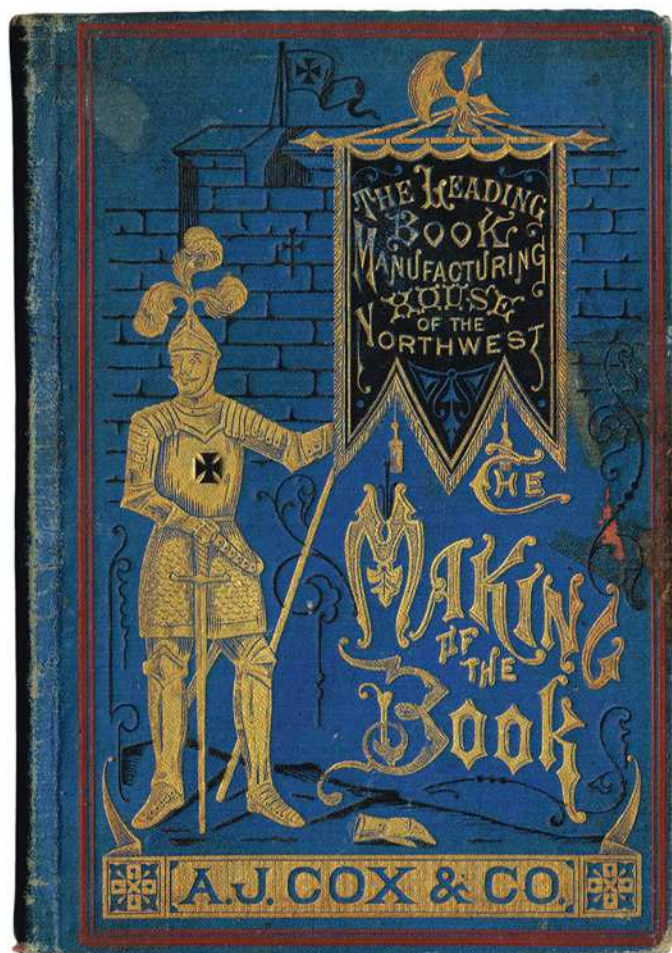
12mo, old calf, rebacked (rubbed). vi+7-124+(ii) pp. This copy has an old stain in the upper outer quadrant of the first few leaves; priced accordingly. But a good absolutely complete copy.



## RARE TRADE CATALOGUE OF A 19TH CENTURY CHICAGO BINDERY

28. COX, A. J. & CO. *The Making of the Book; a sketch of the book-binding art*. Chicago: A. J. Cox & Co., 1878 \$875.00  
Written by Alfred J. Cox. Opens with an 11 page "Sketch of the bookbinding art." Then follows a chapter called "Book-binding in Chicago" which is really entirely about Cox & Co. ("The extensive Steam Book Manufacturing House of Messrs. A. J. Cox & Co...is the most completely appointed and most popular establishment of its kind which Chicago has ever produced"). The text goes on to discuss edition book work, the department for pamphlet work, and the job department. The next 19 pages go on to give a schedule of numbered styles (and prices) covering a great variety of publications. They are grouped by category (family bibles, illustrated and fine arts works, folios in half bindings, large quartos in half bindings, illustrated works, law bindings, etc). The final 8 pages are commendations. St. Bride Cat., p. 217. Otherwise not in any of the relevant bibliographies. As expected, a number of copies are held in American libraries but rare in the marketplace.

12mo, orig. blue cloth, stamped in black, red and gold. 48 pp.



Item #28

## BOOKBINDER'S TRADE CATALOGUE

29. LAES, FRANCOIS. *Catalogue. Reliure Industrielle. Réglure. Reliure de Dorure d'Art. Calendriers. Pancartes. Estampage. Registres à Feuillet Mobiles Registres. Carnets et Blocs à Anneaux Fichiers. Classeurs. Etc...* Charleroi [France], 1930 \$275.00

Fascinating trade catalogue with sections on hand-tooled art bindings (illustrates 9 examples); calendars mounted on placques (illustrates 18 examples); industrial bindings (illustrates account books, blank books, block note pads, copper corners for heavy register books, journals, small wooden boxes made for all kinds of things - bonbons, cigars, cigarettes, pharmaceutical products, etc); ruling department with 2 leaves (4 sides) of actual ruled specimen sheets for accounts books, notaries, etc., twenty different varieties of carnets (note books, memorandum books, log books, etc); loose leaf binders and other kinds of binders and sheet holders including expandable ones; clasps, etc. Not in OCLC.

4to (11 1/4 x 9 inches), orig. gold embossed stiff wraps. 52 pp, profusely illus, both with halftones and line illus. Excellent copy.

## A FAMOUS BINDERS MANUAL

30. LE NORMAND, SEB [ASTIAN]. *Manuel du relieur, dans toutes ses parties; précédés des arts de assembleur, de la pliense, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir...* deuxième édition, revue, corrigée et considérablement augmentée. Paris: Roret, 1831 \$650.00

Originally published 1827, this was one of the most popular bookbinding manuals of 19th century France and appeared in numerous editions, as late as 1923. It was translated into Spanish, Dutch and German. It is listed as no. 53 in Pollard and Potter's *Early bookbinding manuals* with the note: "LeNormand (1757-1839) taught physics, chemistry and technology. He was one of the editors of Roret's *Dictionnaire technologique* and edited the manual on bookbinding. An enthusiastic amateur bookbinder, he acknowledges the teaching of Berthe aîné, a Paris binder. He also made use of Mairret's *Essai sur la reliure*, 1824." But Richard Wolfe had the following to say: "I have compared the marbling texts in these two works and have not found any great evidence that points to Mairret as LeNormand's source, although both works cover the same ground and adhere to a similar general arrangement." - *Marbled paper*, p. 117. Mejer 1913.

12mo, contemp. sheep, gilt spine with two dark red lettering peices. (vi) + viii + 286 pp with 3 fdg. engr plates.

## "OUVRIERS RELIEURS"

31. LONDON. INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués a l'Exposition universelle de Londres en 1862 publié aux frais de la Société des Ouvriers Relieurs de Paris*. Paris: se trouve chez les Délégués,

1863 \$600.00  
A fascinating catalogue listing and describing the bookbindings exhibited at the exhibition. From the UK were examples by Francis Bedford, Bone, Chatelin (Paris & London); J. & J. Leighton; Leighton, Son & Hodge; Potts, Watson & Bolton; Ramage (Edinburgh); Riviere; Seton & Mackenzie (Edinburgh); Westleys & Co., and Zahnsdorf. From France were examples by Gruel-Englemann, Lortie, Arnold & Fils, Lenegre, Mame & Cie and Cornillac & Cie. There were also examples from Austria, Belgium, Italy, Poland, Prussia, Sweden, Norway and Wurtemberg. There are also discussions of reliure d'amateur, reliure de luxe, reliure de commerce, albums pour photographies, dorure sur tranche, marbrure, conclusion; situation, and vœux and besoins. OCLC locates two copies: RIT and Cal.St.Liby Sutro.

8vo, orig, printed wrappers. 36 pp. Hinges of the wrappers separated but preserved in a glassine wrapper (as the French always do). Else a nice untrimmed copy.

### **“RELIURES ARTISTIQUES”**

32. MEUNIER, CHARLES. *Catalogue des Livres Modernes ornés de Reliures Artistiques Exécutés par Charles Meunier et Provenant de sa Bibliothèque Particulière*. [Chartres: Imprimerie Durand], Paris: Henri LeClerc, 1908 \$300.00  
Introduction by Jules de Marthold. This was in fact an auction catalogue; the sale was held at Drouot 21 Nov. 1908. Meunier was very much an artist of his times, and his work was of the highest quality. He made many emblematic and pictorial bindings, some of which had deeply modelled leather covers with inset enamel or ivory plaques. The present catalogue is a selection of 32 bindings from his own private collection, reproduced in razor sharp heliogravure (plates are signed Hélio Fortier et Marotte). An uncommon book; OCLC locates just three copies in American libraries (Morgan, SUNY Buffalo; SMU).

Large 8vo (11 x 8 ½"), recased in modern cloth; orig. printed front cover wrap laid down. 28 pp describing 50 lots with 32 full-p. plates. Frontisp is an etching, "La doreur sur cuir" showing Meunier at his workbench.

### **HISTORY OF BOOKBINDING AT EUROPEAN EXPOSITIONS FROM 1798 TO 1862**

33. PARIS. EXPOSITION DE 1867. *Délégation des ouvriers relieurs. Première partie. La Reliure aux expositions de l'industrie (1798-1862)*. Paris: Siège de la Commission chez M. Clemence, relieur, 1868 **WITH** *Délégation des ouvriers relieurs. La reliure à l'Exposition de 1867. Etudes comparatives de la reliure ancienne et moderne*. Paris: Se vend chez tous les librairies, 1869-75 \$1000.00  
As the title of the first volume states, it is an historical account of the coverage given bookbinding from the first Paris Industrial Exhibition in 1798 through the London International Exhibition of 1862. The second volume is a detailed account of the bindings exhibited at the Paris exhibition of

1867. This volume is illustrated with 9 razor-sharp Dujardin heliogravures of bindings printed by Eudes. A very valuable work for the history of bookbinding. Schmidt-Kunsemuller, *Bib...der Einbandkunst*, 5348. This copy has a good provenance; it carries the armorial bookplate of Humphrey Noble. It also comes from the library of Graham Pollard and Esther Potter. Very uncommon.

8vo. 2 volumes in one. Cont half dark red morocco, t.e.g., by THIVET. xxviii + 278 pp; (ii) + 223 pp with 9 heliogravure plates. Slightly rubbed and corners bumped but a good copy. See above for provenance.

### **BOOKBINDERS & BOOKBINDINGS AT THE PHILADELPHIA CENTENNIAL WRITTEN BY A FRENCH OBSERVER**

34. PHILADELPHIA. CENTENNIAL EXHIBITION. *Exposition Universelle de Philadelphie, 1876. Délégation ouvrière libre. Relieurs*. Paris: Se vend chez tous les libraires, 1879 \$1250.00

First and only edition. A remarkable report, written by V[ictor] Wynants, who was clearly a binder himself. Contents as follows: Avant-propos; Organization de la délégation; Exposition de reliures; Questionnaire and conclusion. The most interesting part (to me) is the section describing the exhibition of bindings. It is arranged by country (Portugal, Belgium, Brazil, Holland, Mexico, France, America, Canada, Germany, Austria, Russia and England). For America ten exhibits are described in some detail: Glacel & Cie (NYC), Appleton (NYC), Francis & Loutrel (NYC), Kohler, Red & Cie., Hollman, Altenus & Cie., Lippincott & Cie., all from Philadelphia; Estes & Lauriat (Boston) and Beckett & Reneeceroi (Cambridge). The bindings are described and the author comments, always candidly, on the quality; in a few cases his only comment is 'nulle' (worthless). The questionnaire section is equally interesting, having much to do with the price of materials, the importation of skins, differences in the price of materials in France and America, the matter of import duties, the relative prices of bindings in all of the countries on exhibit, questions on techniques (la dorure sur tranche, la dorure sur cuir, et la marbrure sur sont-elles dans les ateliers de reliure ou au dehors?). Not, as far as I can find, in Schmidt-Kunsemuller. OCLC locates six copies in America: Grolier, Met Mus Art, RIT, UC Berkeley, UCN Reg Libr and Boston U.

8vo, nicely bound in half polished calf. iv + 245 + (1) pp with 2 fine gravure plates (both fine bindings by Lortie). Slight abrasion to top margin of covers (not objectionable).

35. PREDIGER, CRISTOPH ERNST. *Der in aller heut zu Tag üblichen Arbeit wohl anweisende accurate Buchbinder und Futtermacher welcher lehret...* Franckfurt & Leipzig, 1741 \$2500.00

Volume I only of four (but the best of the four). Pollard & Potter state: "Vol I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials,



the time taken over the various processes and the cost of the different styles of binding.” My sense is that this is the single most valuable of the four volumes from the point of view of information imparted. Also, since the complete work was published over a 12 year period, complete four vol sets are very rare and odd vols are more likely found in the marketplace. Provenance: Graham Pollard & Esther Potter.

8vo, recent full calf, antique. (viii)+8+250+(xxii) pp with engr. frontisp and 18 engr plates. Plate 14 is present in good facsimile. Title page in red and black.

### WITH 8 SPECIMENS OF MARBLED PAPERS

36. ROUX, CH. *Pour le relieur, amateur ou professionnel. Procédés, formules, recettes, tours de main et “trucs” de toutes sortes pour le brochage, la reliure, la marbrure, la dorure, l’entretien et la réparation des livres. Deuxième édition, revue et augmentée. Nouveau tirage.* Paris: Dunod, 1938 \$300.00 Originally published 1922. Of special interest for the eight mounted specimens of marbled papers. They are identified as follows: soleil; marbré antique; agathe; Scrotel genre “Chudan”, marbre fantaisie, marbre tourniquet, ombré and peigné. The preface explains that they were made by four different marblers: M. Alexandre, 109 rue de Turenne; M. Alpina, 83 rue de la Victoire; M. Gruson, 189 Faubourg Saint-Martin; and Tassin-Giroux, 95 Faubourg Saint-Antoine. Rare; not in Wolfgang Mejer; not in Schmidt-Kunsemuller. OCLC locates two copies, Morgan Library and Canadian Centre for Architecture.

Sm 8vo, orig. printed wraps. viii+181+1 pp. with 108 plus 15 illus with 8 specimens of marbled paper mounted on two leaves. Fine copy.

### A HANDSOME PHILADELPHIA BINDING TICKETED BY GASKILL

37. UNITED STATES. CONSTITUTION. *Constitution of the United States of America: Rules of the House of Representatives, joint rules of the two houses and rules of the Senate, with Jefferson’s Manual. Printed by Order of the House of Representatives.* Washington: Thomas Allen, Printer to the House, 1837 \$1250.00

A very handsome copy in full black gilt decorated roan (?) with the ticket of GASKILL, Binder, no. 42 S. 5th St., Philad. The front and rear covers are decorated with handsome deeply-stamped gilt cartouches. The spine is decorated with six panels within raised bands; each panel is decorated with rectangles within which are elaborate corner floral stamps. Front and rear covers have inner gilt dentelles and orig. pink glazed endpapers and flyleaves. Benjamin Gaskill of Philadelphia is perhaps best known for his embossed bindings, a technique originally developed in England. Gaskill worked as a binder between 1809 and 1855; his son Benjamin Jr became the engraver of binders’ tools and plaques. For more on the Gaskills see Edwin Wolf 2nd in *The annual report of the Library Company of Philadelphia for the year 1977*

(1978) pp. 22-27. Two examples of Gaskills embossed bindings are shown in the Maser Collection catalogue, nos. 43a and 43b. *American Imprints* 48244 locating 3 copies.

8vo, orig. full black gilt-stamped roan as described above. 222 pp. All edges gilt. Interleaved copy. In excellent condition. On the upper left corner of the front pastedown is a French printed booksellers ticket which has been partially removed (I bought this copy in Paris). The Gaskell ticket is on the rear pastedown, lower left corner.

### EARLY USE OF THE ORTHOCHROMATIC PROCESS

38. WHEATLEY, HENRY B. *Les reliures remarquables du Musée Britannique au point de vue de l’art et de l’histoire.* Paris: Gruel & Engelmann; London: Sampson, Low, 1889 \$650.00

A most unusual work important in the history of photography. It has color lithographic plates which are photo-lithographs (with printed coloring added) after the actual photographs of the bindings taken by L. B. Fleming using the ortho-chromatic process (on this see Gernsheim, *History*, pp. 332-3; see also Eder, pp. 468-9). The orthochromatic process was more sensitive to colors than previous processes; this was an important step forward for the correct reproduction of colors in paintings and other works of art. There were two editions of this work; the present, with color plates, which was issued in 25 numbered copies with text in English; and another unnumbered edition with the plates in monotint. The present copy seems to fall somewhere between the two; the plates are in color, the text is in French but this copy is numbered by hand in ink on the verso of the half-title: “No. 16 G & E” [i.e. Gruel & Engelmann]. Appleton, p. 86. Mejer, p. 1568.

4to, orig. printed wrappers, spine defective, book block is completely disbound (needs to be re sewn or have a box made). xvi+143 pp. with 62 color plates printed in Paris. “Les photographies des Reliures, imprimées par MM. Aron Frères de Paris sous la direction de M. Léon Gruel, ont été faites au Musée Britannique par M. L. B. Fleming d’après le procédé orthochromatique.”



Item #35



## BOOKS OF SECRETS & RECEIPTS

39. [ALLETZ, PONS AUGUSTIN]. *L'Albert moderne ou nouveaux secrets éprouvés et licites, recueillis d'après les découvertes les plus récentes...le tout divisé in trois parties*. Paris: Duchesne, 1771 \$350.00

Originally published Paris, 1768. "The editions of this very popular book of secrets are so numerous that it was not possible to check them all. It is divided into three parts. The first concerns home remedies; the second part is broadly classified as the useful arts. Part III covers the pleasurable arts. Among recipes on how to make wines and liquors, how to grow and conserve flowers, etc. are several secrets concerning the arts of painting, including how to make Naples yellow, how to paint with pastels made with wax or encaustic, several recipes for varnishes, and how to revive old oil paintings. In the preface to *L'Albert Moderne*, the difference between *L'Ancien (Secrets de Albert le Grand)* and *Le Moderne* is stressed; the chief difference being the absence in the latter version of superstitions and enhancements as well as the more bizarre and useless recipes." Massing 2. All editions are scarce. Of this edition, the NUC locates only one copy (Boston Pub Liby). Not, as far as I can find, in OCLC.

12mo, orig. mottled calf, gilt spine, old repair to head panel of spine. xxiv+430+(ii) pp. Good copy.

40. ANONYMOUS. *The school of arts improv'd; or, companion for the ingenious...compiled from various authors*. Gainsborough: Printed by John Mozley, 1776 \$950.00  
As far as I can tell, the first edition by this publisher, but this is a generic title, and was used over and over again by various compilers, authors and publishers. The present title is located by OCLC in four copies (Yale, DWint, Oberlin and NYMMA). The subtitle is a good summary of the contents: I. Drawing, painting in oil and water colours; gilding, etching, engraving, painting upon glass and bronzing; II. The arts of painting or staining glass or marble, of staining wood, ivory, bones, horn, paper, parchment, etc.; III. Dying linen, woollen, silk, leather, etc.; IV. Of casts and impressions made from figures, busts, medals, leaves, etc.; V. The whole art of pyrotechny or fireworks; VI. The art of making porcelain after the Chinese manner. Leslie Carlyle, in *The artist's assistant*, p. 321, cites a work of this title but the date is [1830] and it is clearly a very different work.

Small 8vo, recent half calf, dark red lettering piece, spine with raised bands and gilt lines. (ii) + 156 pp. Good absolutely complete copy.

41. BEMAN, DAVID. *The mysteries of trade, or the great source of wealth: containing receipts and patents in chemistry and manufacturing; with practical observations on the useful arts original and compiled*. Boston: Printed for the author by Wm. Bellamy, 1825 \$450.00

First edition. A wide-ranging collection with sections on fermentation and distillation, wines, distillation, brandy, gin, rum, whiskey, cordials, cochineal, vinegar, bread, patents, blacking, butter, cheese, cider and a variety of general receipts (leather, white colors in paintings restored, whitening silver, cleaning silks, varnishes, lacquers, etc). Gabler, *Wine into words*, G12700. American Imprints 19656. Crahan sale 478 (made \$600 in 1984); Kress C1374. Rink 198. Intriguing inscription on front fly: "Harvey Ripley's book wrote on board brig Dove at sea May 31st 1829 in the lat of 42:28 N long 62: W71 days from Messina bound to Boston."

8vo, orig. full sheep, spine lettering piece, hinges cracked but sound. 152 pp., scattered foxing as usual due to paper quality.

### WITH EXTENSIVE SECTION ON COLORING & BLEACHING

42. MACKENZIE, COLIN. *One thousand processes in manufactures and experiments in chemistry; collected from the best modern authorities, British and foreign, with a view to promote the successful cultivation of all the useful arts, particularly the manufactures of Great Britain, in their different branches. Fifth edition*. London: Printed for G. B. Whittaker, 1825 \$750.00

Originally published 1821 (but I cannot locate a copy of the first edition in OCLC). A massive compilation, each and every one of the one thousand receipts is listed in the table of contents. Chapters include: metallic alloys, art of coating metals with metals, experiments on crystallization, preparation of gas, colouring and bleaching, etc. Sub-sections of the chapter on colouring and bleaching: dyeing of woollens, linens, silks etc., calico-printing, colouring of paper-hangings, encaustic painting, transparencies, painting on glass, enamelling, sympathetic inks (which include nitro-muriates of Gola and tin, gallate of iron, nitro muriate of cobalt, printer's ink, copper-plate printer's ink, lithography or printing from stone, etc). This is not a common book; OCLC locates only five copies of this edition in the USA. The wood-engraved plate facing p. 95 shows the interior section of a house heated by steam, together with an extensive text.

Thick 8vo, nicely rebound with old marbled sides, calf spine. vi+30+xxxii+646 pp with fdg. color aquatint frontisp. and 21 plates. Scattered light foxing but a good copy.

### 18TH CENTURY AMERICAN BOOK OF SECRETS

43. ONE THOUSAND *valuable secrets in the elegant and useful arts, collected from the practice of the best artists, and containing an account of the various methods. First American edition*. Philadelphia: B. Davies & T. Stephens, 1795 \$1000.00

A good complete copy of a rare book - no copy has appeared at auction since before 1940. Rink 154 locates five copies and most of these surely got into their libraries at an early date.

The book consists of secrets which “have resulted from repeated experiments made by the first artists in England, France, Italy and Germany and which open an extensive field for the exercise of American ingenuity and improvement.” Chapters are as follows: engraving; metals; composition of varnishes; of mastics, cements, sealing-wax; of the art of glass-manufactory; concerning colors and painting; the art of gilding; the art of dying wood, bones, etc., the art of casting in moulds; making curious and useful sorts of ink; wine; vinegars; liquors and essential oils; confectionary; snuff; taking out spots and stains, etc. JCB Library, *The colonial scene*, p. 63. AAS, *A society's chief joys*, 210: “the earliest of its kind at AAS; it is one of four copies.” Drepperd, *American drawing books*, p. 4 (the second entry). Lincoln-Lowenstein 15 (pp. 264-351 relate to cookery). Evans 29242.

12mo, recent full calf, original crimson lettering piece reused. xxxvi+377 pp. Final leaf with an old paper repair (partial loss of one word, the word “price”). Scattered light browning and foxing as usual but a good copy.

### **A RARE AMERICAN BOOK OF “SECRETS”**

44. PARKER DR. M. *The arcana of arts and sciences, or, farmers' and mechanics' manual; containing a great variety of valuable receipts and useful discoveries, in the various departments of human knowledge; many of which were never before published.* Washington, Pa.: Printed by J. Grayson, 1824  
\$1250.00

An excellent copy of a rare book, I have had one other copy in the past 48 years (it was in my catalogue one of 1967). It is a purely American compilation with sections on dyeing, bleaching, preparing and mixing colors, staining woods, varnishing, metals, glass making, distilling, etc. These little books were literally “used to pieces”, hence their rarity today. Duncan, *Bib. of Glass*, 9763 (pp. 242-94 pertain to glass). *American Imprints* 17520. Rink, *Technical Americana*, 197. Save for the usual foxing (which is relatively light in this case) this is an excellent and sound copy in the original sheep binding. Ron, *Bib. Tinctoria*, 807. Also of interest as a western Pennsylvania imprint. Not in the book auction records.

12mo, orig. full sheep 348 pp. with orig. spine lettering piece. With the contemporary ownership inscription of “Alex. Murdock, Washington, Pa. Foxed (as are all copies I have ever seen of this book).

45. SECRETS *concernans les arts et métiers. Nouvelle édition, revue, corrigée & considérablement augmentée.* Bruxelles: Par la Compagnie, 1747  
\$600.00  
Nice copy of an uncommon work; rare with both volumes together as issued. All of volume II consists of *Le teinturier parfait*. Volume I deals with the following: gravure, métaux, vernis, mastics, cimens, cire d'Espagne; la verre et les pierres précieux; les couleurs & la peinture; dorer; pour colorer le bois, les os, l'ivoire; pour mouler; des encres; le vin; le vinaigre; des liqueurs & des essences; pour les confitures, les

syrops, gelees, pates, &c., pour le table; pour les taches; pour enricher les ouvrages de fonte, de sculpture and plusieurs secrets curieux. There were a number of editions of this work; it was first published, presumably, in 1716 for which see Edelstein 3510. Edelstein 3511 cites the present edition; they give a later edition of 1801. The *Teinturier parfait*, listed under this title as a separate work, is given as Lawrie 715 and dated 1726, in two volumes. Neu 3750 also cites the 2 vol edition of 1726. Edelstein 3577 also gives the same edition - all listed as anonymous. Widely held in libraries (OCLC locates 19 copies in USA) but uncommon in trade. Massing 36 attributes this work to Delormois & Jean de la Riviere, citing a Brussels edition of 1755 (but she apparently did not see the copy, and got her information from Magis Cat 76, Paris, 1988).

2 vols. 12mo, orig. full calf, gilt spines, slightly rubbed but a very nice set. xxxvi+479 pp and (xvi)+456+(viii) pp.

46. SECRETS *concernant les arts et métiers. Nouvelle édition, revue, corrigée et considérablement augmentée.* Avignon: Chaillot, 1810  
\$450.00

A later edition of the work above. Ron, *Bibliotheca Tinctoria*, gives some information as to the origin of the second volume, which is the “Teinturier Parfait.” “Somewhere along the line,” he states, “it acquired a second volume, which is a reprint of the text of the *Tenturier Parfait* (orig. pub. Paris 1671), which in itself is a reprint of the *Instruction Generale* (also Paris, 1671).” This was clearly a text which had a long life.

2 vols, 12mo, recent half cloth, leather lettering pieces. xxviii+368 pp and (ii)+368 pp. Nice clean copies.

47. VALUABLE *secrets concerning arts and trades: or, approved directions, from the best artists, for the various methods of engraving on brass, copper and steel; of the composition of metals and varnishes, of mastichs and cements, sealing wax, etc., of colours and painting, for carriage painters, of painting on paper, of compositions for limners, of transparent colours, how to dye skins or gloves...etc.* Norwich (USA): Thomas Hubbard, 1795  
\$675.00

First American edition, a good copy in the original binding; rare. Originally published in London in the late 18th century, a similar work was published in Philadelphia, also in 1795, called *One thousand valuable secrets*. The instructions for engraving on steel are very early for this medium. JCB Library, *The colonial scene*, p. 63 citing this edition. Rink 155. Shipton/Evans 29243. Sabin 98399. Edelstein Collection 3610. Not in Ferguson, *Books of secrets* in any edition.

12mo, orig. full sheep, red lettering piece, front hinge cracked, head and tail of spine chipped. Orig. front and rear blank fly leaves still present. ii+xxii+240 pp.

## BUILDING TECHNOLOGY & CONSERVATION

### TWO MAJOR WORKS ON ROMAN CEMENT BOUND TOGETHER

48. LA FAYE, [R. POLYCARPE DE]. *Recherches sur la préparation que les romains donnoient à la chaux dont ils se servoient pour leurs constructions, & se la composition & l'emploi de leurs mortiers*. Paris: Imprimerie Royale, 1777 (WITH) *Mémoire pour servir de suite...* Paris, 1778 (BOUND WITH) B. FAUJAS DE SAINT-FOND. *Recherches sur la Pouzzolane, sur la théorie de la chaux et sur la cause de la dureté du mortier*. Grenoble: J. Cuchet; Paris: Noyon, 1778 \$1250.00  
First editions of both titles, and the De La Faye is complete with the sequel which is often not present. During the second half of the eighteenth century there was much experimentation with building materials and cements, mortars and adhesives. There was great interest in the cement used by the Romans, as it was strong and would harden under water; De la Faye claimed to have rediscovered the secret of making it. Another material of much interest and value at that time was pozzolana, a natural volcanic material found near Rome. Mixed with mortars or with aggregates it too would harden under water. Faujas de Saint-Fond, a naturalist and geologist, discovered natural pozzolana on Mount Chenavary in France. This was used by the French government for the hydraulic cement used in building the port of Toulon. This work by Faujas on pozzolana stemmed from his discovery and is the classic study of the material and its uses in construction. Among many others, Thomas Jefferson was interested in this subject and he owned a copy of the Polycarpe de la Faye (O'Neal 66).

2 works in one vol. 8vo, cont. full sheep, spine gilt, hinges rubbed, orig. dark red lettering piece. I. (vi) + 83 + xi; viii + 110 + (ii) pp; II. (viii) + 125 + x pp. Between the two works are bound 8 pp of cont MS - material on lime mortars (the method of Lorient) copied from Bullet's *L'architecture pratique* (1780). Altogether an interesting and desirable copy.

### THE USE OF TAR AS A BUILDING CEMENT

49. [MAILLE, J(ean)]. *Exposition des propriétés du spalmé, considéré comme courroi, pour la conservation des batimens de mer; comme enduit, pour celle des bois d'oeuvres & des corps en général; comme mastic, pour la jonction des marbres, des pierres, & des métaux: avec la manière de l'employer sous ces trois rapports*. Paris: Le Breton, 1763 \$600.00  
First edition of a detailed description and history of this mastic compound (essentially tar) invented by the author in 1720 and used in ship building, harbor defenses and in the building trade. Quite scarce; OCLC locates but two copies in America (U of Del. & U of Minnesota).

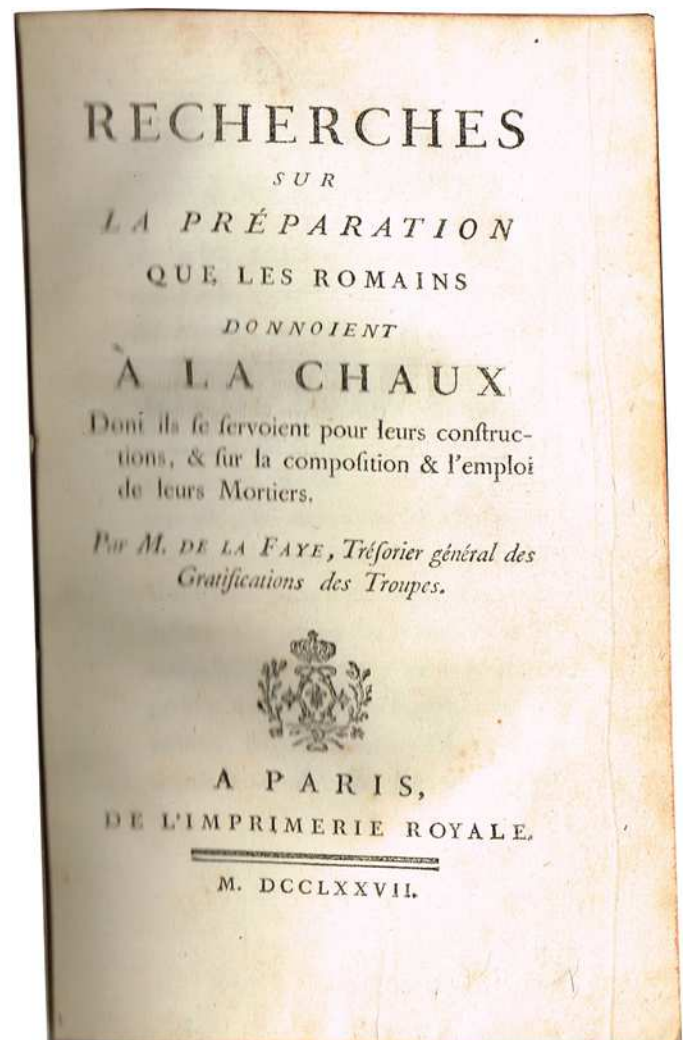
8vo, disbound. (iv) + 80 pp. With the royal arms in woodcut on the final leaf.

### AUTHOR'S PRESENTATION COPY

50. M'WILLIAM, ROBERT. *An essay on the origin and operation of the dry rot, with a view to its prevention or cure. To which are annexed suggestions on the cultivation of forest trees, and an abstract of the several forest laws from the reign of Canute to the present time*. London: J. Taylor, 59 Holborn, 1818 \$650.00

First edition, inscribed on the front fly: "From the author with his respectful compliments to the Royal Society of Edinburgh." M'William (or McWilliam) is a shadowy figure but he is included in Colvin who states that he exhibited architectural drawings in the Royal Academy in 1818, 1821 and 1823. He dedicates his book to His Grace the Duke of Gordon, and I suspect, though I cannot prove, that he was a Scot. The book is very scarce; according to OCLC there are no copies in the USA and only two in the UK (Cambridge U & Glasgow U Lib). This copy is complete with the errata slip tipped in at the last leaf.

4to, orig. marbled sides, calf spine and corners, front inner hinge neatly reinforced. (ii) + xx + 420 pp with 3 full-p. engraved plates each with dust sheet. Hinges slightly cracked but strong.



Item #48



## PORTLAND CEMENT

51. REID, HENRY. *A practical treatise on the manufacture of Portland Cement, to which is added a translation of M. A. Lipowitz's work, describing a new method adopted in Germany of manufacturing that cement, by W. F. Reid.* London: E. & F. N. Spon, 1868 \$425.00

First edition of the first title, which was "the first comprehensive work on the manufacture and use of Portland cement in English" (Elton 6:246). It gives a clear picture of the state of the industry in its early years up to the date of publication...it is of particular interest in that it gives many examples of the increasing use of the material in civil engineering and the experience and reaction of some major engineers to it...the final chapter advocates the use of Portland cement concrete for houses, citing actual built examples.

The second part of the work comprises the translation of a German work by Reid's son, a noted chemist and mineralogist. The German Portland cement industry had begun during the 1850s and by the 1870s had overtaken the British both in quality and strength of material produced. Reid constantly refers to Lipowitz's in his own, comparing and contrasting the practices of the two major nations involved in the development of a great industry. Although the two books are paginated separately and each has its own title page, they always appear together as here. Reid himself appears to have been one of the first manufacturers of Portland cement. A brief history of Portland cement is found in N. Davey, *A history of building materials* (1971), pp. 106-107.

8vo, 2 vols in one. Modern marbled sides, black calf spine. (1) xvi+110 pp with 3 litho plates (1 fdg); (2) (vi)+78 pp with 3 fdg litho plates and several wood-engr text illus.

## MORTARS AND CEMENTS

52. SAGE, B. G. *Des mortiers ou cimens, expériences qui sont connaitre la cohésion que contracte la chaux avec les matières minérales, végétales ou animales. Troisième édition, augmentée de plusieurs observations et de faits remarquables qu'on a insérés à la fin.* Paris, 1809 \$300.00

This is a separately paginated 'Extrait d'un Mémoire lu à l'Institut de France le 17 Octobre 1808 de l'Institut de France, Fondateur et Directeur de la Première Ecole Des Mines.' The essay opens with reference to Vitruvius. He goes on to discuss four different kinds of mortars: mortars and cements made with fireproof materials; ditto made with metallic materials; ditto made with "pierres de différent nature" and finally cements and mortars which change under water. There are many locations of the several editions of this pamphlet on OCLC (mostly in France); only one in this country (U of Wisc).

8vo, modern but appropriate paper wraps. 48 pp.

## CABINETMAKING & FURNITURE

### "VAT" FOR 18TH CENTURY FRENCH FURNITURE?

53. BOUCHER D'ARGIS, [ANTOINE GASPARD]. *Traite de la crue des meubles au dessus de leur prisée. Dans lequel on explique son origine, & celle de Paris des meubles; les Pais ou la crue a lieu, leurs differens usages sur la quotité, quels meubles y sont sujets, quelles personnes en doivent tenir compte, & plusieurs autres questions qui naissent de cette matiere.* Paris: Bernard Brunet Fils, 1741 \$550.00

First edition, rare. The meaning here of the word 'crue' is ambiguous and it was even in the 18th century as it is explained in Chapter I: "le terme de CRUE signifie plusieurs choses différentes, selon le sens dans lequel on s'en fert...la Crue des Meubles dont s'il s'agit ici, tire aussi son etymologie du verbe *croître*. C'est un supplement de prix, qui dans quelques pais & en certain cas, est du outre le montant de la prisée des meubles par ce qui en doivent rendre la valeur." (p. 4). This book was clearly intended at the time it was written as a legal work and is listed in Camus, *Bib. choisie des livres de droit* (1833; reprinted 1976) as number 1538. There was a later edition in 1767. But it is of interest today to economic historians and especially historians of furniture and material culture in early 18th century France. OCLC locates but two copies: UPenn Law & Yale.

8vo, orig. mottled calf, highly gilt spine, a nice copy in completely original state. xii+408 pp.

### "FROM THE GREAT EXHIBITIONS OF LONDON & PARIS"

54. BRAUND, J[OHN]. *Illustrations of furniture, candelabra, musical instruments from the Great Exhibitions of London and Paris, with examples of similar articles from Royal Palaces and Noble Mansions.* London: the Author, 1858 \$850.00

An excellent copy of the first and only edition. This work is included in E. Joy, "Pict Dict of Brit 19th Cent Furnit Design": "John Braund, an 'artist in design,' of no. 5 George St, Portman Square, London, produced *Illustrations of Furniture* in 1858. Nothing appears to be known about his background, but the contents of the book are clearly revealed on the title page for, in addition to furniture, it includes 'candelabra and musical instruments from the Great Exhibitions, London and Paris, with examples of similar articles from royal palaces and noble mansions.' Elaboration is again the keynote, with distinct touches of Renaissance and Elizabethan ornament, covering a comprehensive selection of pieces." (p. xxxi). Only 174 copies were spoken for on the list of subscribers (25 of these to J. Weale, the publisher/bookseller). The work is not common, but I did see a copy recently in London offered at £1850.

Folio, recent full cloth, morocco lettering piece. Engr. t.p., 5 pp of letterpress and 49 engr plates. Scattered light marginal foxing, but a very good copy.

55. *The LONDON Cabinet Makers' union book of prices. By a Committee of Masters and Journeymen. London: Printed by Richard F. Benbow for the Committee and sold at the meeting house of the West-End Cabinet Makers' Society, 1866 \$850.00* The fourth edition of the price book which superseded that originally issued in 1788. By now the designs of Shearer, Casement and Hepplewhite are well out of fashion and the plates have been replaced by far less elegant designs with more concentration on details. In this edition they are mostly details and include doors, panels, pier table tops, table mouldings, standards, stretchers and brackets for sofa or writing tables; table legs, firescreen standards, the horseshoe (i.e. extendible) dining table, Grecian pillars, etc. This edition is a curiosity to appear as late as 1866; even the designs illustrated were by then well out of date. The Preface to this edition was a straight reprint of the edition of 1811. For a good general discussion of price books see C. Montgomery, *American furniture, the Federal period*, pp. 19-26; also pp. 488-89 where he notes there were four revised editions of this work: 1811, 1824, 1836 and 1866. The appearance of this work as late as 1866 says much for the tradition of conservatism in 19th century English furniture design. Weinreb, 29:124. This edition not in NUC. [NUC does locate editions of 1811, 1821, 1824, 1831, 1836 and 1846].

4to, orig. blue paper wrappers. (xii) + (xiv) + 474 + 1 pp with 8 engr. plates. Untrimmed copy, and largely unopened.

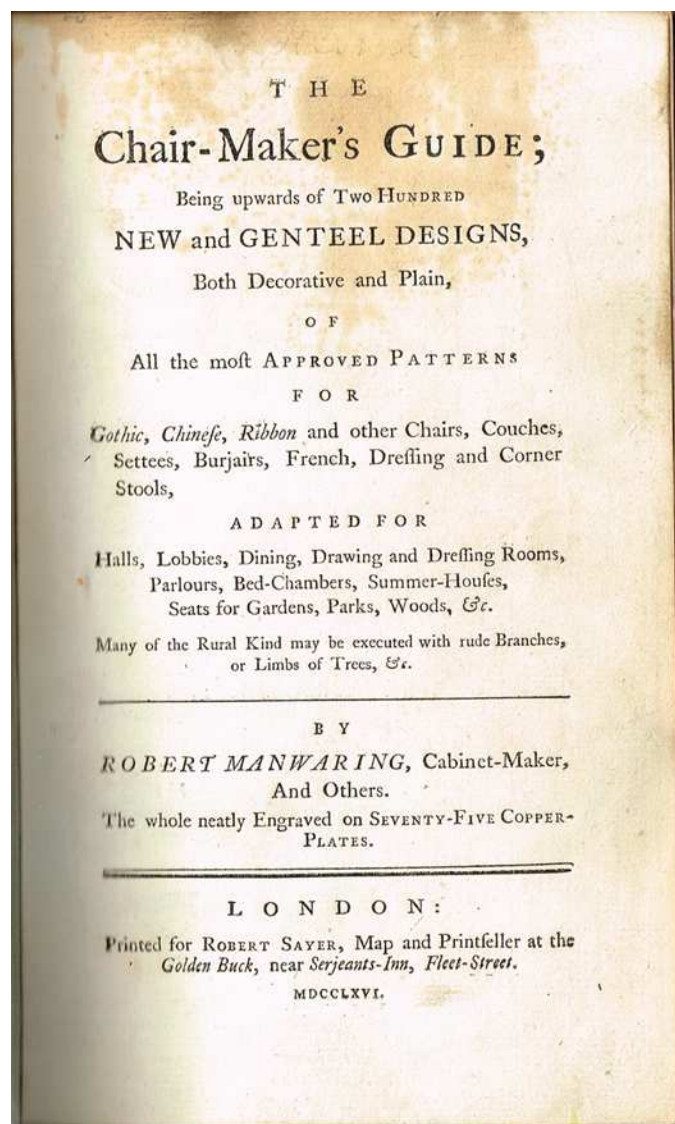
### VERY RARE FURNITURE PATTERN BOOK

56. MANWARING, ROBERT, and others. *The Chair-Maker's Guide; being upwards of two hundred new and genteel designs, both decorative and plain, of all the most approved patterns for Gothic, Chinese, Ribbon and other chairs, couches, settees, burjairs, French, dressing and corner stools...* London: Robert Sayer, 1766 \$4500.00 First edition. Manwaring was the author of several furniture pattern books; one year earlier he published *The cabinet and chair maker's real friend and companion*; this latter title, was, according to Morrison Heckscher, "the most influential rococo [furniture] pattern book in New England." But the present work apparently never found its way to America, at least not in the 18th century. But it has been analyzed by several scholars: Elizabeth White states that plates 1-28 in the Society of Upholsterer's *Household furniture in the genteel taste for the year 1760* were in fact drawn by Manwaring and were republished in the present work. She further states: "Other plates in the book (33-4, 37, 39-45) for hall and parlour chairs were by Matthias Darly...Three plates were signed by Ince and Mayhew and others by Copeland. It is impossible to tell whether Manwaring was behind this compilation or whether (which is more likely) it was the publisher

and print seller Robert Sayer making a living out of re-issuing so many of the furniture designs of the 1750s." - *Pictorial dict of British 18th cent furnit designs*, p. 50. OCLC locates just four copies: Morgan, Yale, Winterthur and Redwood. As noted above this is the first edition but it is a slightly later (but still 18th century) issue; the names of some of the designers have been erased from the plates. Priced accordingly.

Except for the pattern books by Chippendale, Sheraton and Hepplewhite, which are still relatively common, all the other 18th century English furniture pattern books are and always have been really rare. Much more so than architectural pattern books from the same period. This is the first copy of the present work I have ever owned (in forty-eight years).

8vo, recent full polished calf. Letterpress t.p. and 75 engraved copper plates. Light old stain on upper inch or so of the t.p., else a very nice copy.



Item #56



### VERY CLEAN UNTRIMMED LARGE PAPER COPY

57. PERCIER, C. & P. F. L. FONTAINE. *Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement*. Paris: chez les auteurs, 1812 \$2000.00  
Fine large untrimmed copy of the second and best edition; the first edition appeared in 1801 without text. "The *Recueil*...not only used the term 'interior decoration' for the first time but showed that [Percier & Fontaine] had already created an Empire style which needed only the addition of a few motifs - giant Ns in laurel wreaths, eagles and bees - to make it fully Napoleonic. It includes designs for canopied beds, throne-like armchairs flanked by winged lions and such preposterous fantasies as a huge jardiniere cum goldfish-bowl and bird-cage, supported by sphinxes with flower-pots on their heads and crowned by a statue of Hebe. Their furniture is always of simple form lavishly decorated with Antique motifs." - Fleming & Honour, *Dict of the decorative arts*, p. 300. This work is especially important to the student of the Empire style in America, especially for its designs of individual furniture forms and their relation to the actual pieces made by Lannuier, Joseph Brauwiers, John Greuz and Querville. Fowler 244. Berlin Catalogue 4056. Cicognara 605. Not in Viaux, *Bib du meuble*.

This is a very clean copy. It is 18 1/2" tall (1 1/4" taller than the Millard copy) and is perhaps on large paper. See Millard *French* 134 (this same edition). RIBA, *Early Printed Books*, 2491 has only the later edition of 1827.

Folio, recent boards, tan calf spine and corners; untrimmed. (ii)+43 pp with 72 engr. plates. Not a particularly distinguished binding, but serviceable and otherwise a very appealing copy.

### FIRST EDITION OF THE AUTHOR'S FIRST BOOK

58. PUGIN, A. W. *Gothic furniture in the style of the 15th century*. London: Ackermann & Co., 1835 \$350.00  
First edition of the author's first book published under his own name. Clive Wainwright has called this "his key publication on furniture; [it] became one of his most influential books" - (*Pugin*, 1994, p. 134). Pugin's mature mediaeval designs for furniture and those on which his reputation primarily rests. The original drawings for this book survive in the V. and A. See the excellent note in Joy, *Pict. Dict. of Brit. 19th cent. furnit. design*, p. xxvi. Belcher, *A.W.N. Pugin, an annotated critical bibliography*, A1.1. Fowler 261.

4to, orig. unlettered cloth. Engr. title and 25 etched plates of furniture designs. Titles of plates printed in red. Front pastedown has two 19th century bookseller's tickets, B. T. Batsford and W. N. Pitcher & Co of Manchester. Hinges rubbed.

59. PUGIN, AUGUSTUS W. N. *Pugin's gothic furniture*. London: R. Ackermann, n.d. [ca. 1850] \$375.00  
Originally published ca. 1828 by Ackermann, this is a lithographic reprint. The Pugin plates were originally published in Ackermann's *Repository*; they were later (ca 1828) published

as a separate book. The book is important. "This publication is now convincingly held to represent the work of A. W. N. Pugin, though for long it was assumed to be his father's. Pugin was later very critical of this early work, referring to the "enormities in the furniture" which he designed for Windsor Castle because he had failed to grasp the true meaning of Gothic." - Joy, *Pict Dict of Brit 19th cent furniture design*, p. xxvi. M. Belcher in her recent bibliography of A.W.N. Pugin ascribes the work to the elder Pugin but notes the controversy over its authorship (A.1.1). The designs are historically important, and the book in any edition, is very hard to find. Abbey, *Life*, 51 (first edition).

4to, orig. publisher's green cloth. Engr. t.p. and 26 plates. Edges of leaves slightly browned but plates clean.

### FRENCH NEO CLASSICAL FURNITURE & INTERIORS

60. SANTI, [LORENZO]. *Modeles de meubles et de décorations intérieures, pour l'ameublement, tels que tables, secretaïres, commodes, bureaux, miroirs, jardinières, fauteuils, chaises, lits, alcoves, draperies de croisées, etc. Dessinés par M. Santi, et gravée par Mme. Soyer*. Paris: Bance, 1828 \$3000.00  
First edition. A very rare work, published in connection with the French national industrial exhibition of 1827. As interesting as that association is, however, the major attraction of this rare work is as a pattern book of neo-classical furniture and interiors. The designs are wide-ranging and include vases, gueridons, console and centre tables, various elegant beds with elaborate canopies, classical chairs, stools, day beds, a wide variety of window draperies, neo-classical mantels, mirrors, elegant cradles, bureaus and desks, chiffoniers, etc. etc.

Little is known about Lorenzo Santi (1783-1839). He was an Italian designer who worked in Rome with his brother Dionisio. The brothers had a high reputation; the French ambassador to the Holy See, Cardinal Fesch, uncle of Napoleon, ordered from them seventy pieces of furniture about 1805. This furniture was dispersed in 1816. It was perhaps this patronage, or perhaps the participation of Santi in the French industrial fairs, which were held in the Louvre in 1819 and 1827, which induced the publisher Bance to issue this book of his designs. Bance had already published the *Modeles d'Orfèverie* in 1822, the pieces chosen and engraved by Louise-Charlotte Soyer. He commissioned her to engrave the plates for the present book, which is presented by the editor as "le complement indispensable des cinq autres...relatif, soit aux objets de gout, dans le style antique soit aus Modeles d'Orfèverie, de Menuiserie, et de Serrurerie." There was apparently no Italian edition of Santi's designs; this is thus the first and only edition. The work is also of interest in that the plates were engraved by a woman; there were few female engravers in the early 19th century.

The book is rare. There is no copy in the book auction records, 1975 to the present. There are only four copies located in OCLC (Yale, Atlanta Hist Ctr, Columbia and



Athenaeum of Phila). The only bibliographic citation I can find is Berlin Cat 1281.

Folio, recent marbled sides, calf spine with morocco lettering piece. (iv) + 3 + (ii) pp with engr. title designed by Santi and 74 engr plates (pl 1 is the t.p.). Old faded number on half-title; old faded lib. stamp on letterpress t.p., otherwise not marked. Occas spots of light foxing here and there but generally a fine clean copy of a rare book.



Item #60

61. [SIDDONS, G. A.] *The cabinet maker's guide; or rules and instructions in the art of varnishing, dying, staining, japaning, polishing, lackering, and beautifying wood, ivory, tortoiseshell & metal with observations on their management and application. Fifth edition, considerably augmented by the addition of several new articles, receipts, etc.* London: Sherwood, Gilbert & Piper, 1837 \$450.00

Originally published about 1825, this work went through four editions in just over a decade. It was a long popular work and was reprinted in America in the first year of publication, 1825. An excellent essay on this work and its origins by R. D. Mussey appears in *The first American furniture finisher's manual* (Dover, 1987). Mussey points out that the real authorship has been lost in the mists of time. He cites the publication of 14 known editions and seventy-plus pirated texts. He states that "it is fair to attach great significance to

this text." The long title is synoptical of the contents. NUC locates two copies only of a fifth edition of 1830; this is the only edition in English they locate. They also locate four German editions (as late as 1920) and one Spanish edition of 1925. OCLC locates one copy of this 1837 edition (Smithsonian).

12mo, orig. boards, green cloth spine, printed paper spine label. xvi + 223 + 1 pp with engr. frontisp. Contemp. inscription on front pastedown: 'John Boucher.' Very good copy.

## A RARE PATTERN BOOK

62. SMITH, G[EO]RGE]. *A collection of ornamental designs after the manner of the antique, compos'd for the use of architects, ornamental painters, statuary, carvers, casters in metal, paper makers, carpet, silk, and printed calico manufacturers, and every trade dependant on the fine arts.* London: I. Taylor at the Architectural Library, [1812] \$1500.00  
First and only edition; very rare (OCLC locates but three copies: LC, Smithsonian & Atlanta Hist Ctr). Designs for classical friezes, finials and ornaments for sideboard rods, ornamental patterns for ceilings, roundels, feet for furniture and table legs, brackets, cornices, capitals, pilasters, table legs, urns, pitchers, ewers, footed bowls, etc. Edward Joy makes a very relevant comment on the designs of George Smith: "Smith took over many of the classical features of [Thomas] Hope's designs. He makes great use of animal monopodia on a variety of pieces...for instance, of double lotus leaves meeting centrally in legs and stretchers, of winged feet on tables and cabinets, of console supports on tables and seats, and of varied fashionable decorative ornaments such as stars and bolt heads." *Pict dict of British 19th cent furnit design*, p. xviii.

4to, mid 20th century marbled sides, polished calf spine and corners. Engr. t.p. and 43 engr. plates. Outer blank margins of t.p. somewhat browned, else a very good copy of a rare book.

63. [THOMSON, P.]. *The cabinet-maker's assistant: a series of original designs for modern furniture, with descriptions and details of construction. Preceded by practical observations on the materials and manufacture of cabinet-work with instructions in drawing adapted to the trade.* Glasgow, Edinburgh, London, & New York: Blackie & Son, 1853 \$1500.00

First edition. Though the work was issued without the author's name on the title page it is shown to be by Thomson by the signatures on the plates. It is often catalogued under Blackie. "The work is in three sections. The first two follow the traditional methods of earlier publications, such as the Nicholsons, in presenting a treatise on geometry and drawing followed by practical observations on cabinet-making, including a technical description of the thirty-nine most popular woods used by the trade, directions for the most economical methods of construction, and sections on veneering and carving. The third section is a trade manual. It has 101 plates dealing with furniture of every kind preceded by

63 pages of descriptions with instructional hints designed for practical use both by individual cabinet-makers and by larger firms." - Edward Joy, *Pict dict of Brit 19th cent furnit design*, p. xxviii. Joy goes on to give a long analysis of the designs. OCLC locates 12 copies but the work is not easily found in the book trade. Very nice copy.

Folio, cont. 19th cent. polished calf spine and corners, cloth sides. viii+60+lxix+63 pp with 101 engr plates (as is correct). Plate 83 is the frontispiece.

### RARE VICTORIAN CABINETMAKER'S PATTERN BOOK

64. THOMSON, P. *The cabinet makers sketch book. A series of original details for modern furniture.* Glasgow and Edinburgh: Wm. Mackenzie, nd [ca. 1852-3] \$1750.00

First edition, a rare book. Not included in the extensive list of design books analyzed by Edward Joy in his *Pict dict of British 19th cent furniture design* (but he does mention it in passing in his entry on Blackie's *Cabinet-maker's assistant* [which was also by P. Thomson]). *The Cabinet makers assistant* is included in the bibliography by Jeremy Cooper, "Victorian furniture, a guide to the sources," but the present work is not. A few of the designs reflect French influence. The furniture forms are wide ranging and include a few pieces of upholstered seating furniture, beds, door panels, and ornamental detail. Several plates and a section of the text are

devoted to drawing in perspective. UCBA, II, 1983 (the only work by P. Thomson; this entry gives the date of 1852-3). NUC locates four copies. OCLC locates three copies, only one of which is in this country (NYPL).

I suspect, but cannot prove, that this work is of Scottish origin. It is dedicated to Charles Trotter of Edinburgh. The credit line at the foot of the plates is about evenly divided between William Mackenzie, Glasgow, Edinburgh and London and William Mackenzie, Glasgow & Edinburgh.

Folio, orig. green cloth sides, black roan spine, rehinged, corners worn. Engr. t.p., engr ded leaf, 96 litho plates, 1 lg fdg table, [5] ff of letterpress bound within the plates and at the end 45 pp of letterpress text with numerous illus. Curiously, on the verso of the final plate as well as the final leaf of letterpress is a full-page plate.

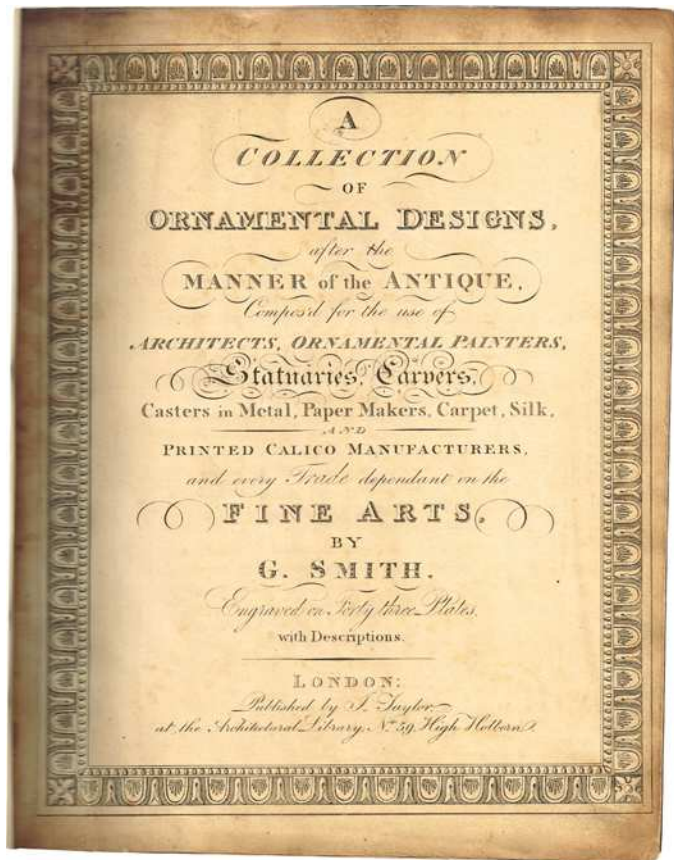
### RARE VICTORIAN FURNITURE PATTERN BOOK

65. WYMAN & SONS, ("FURNITURE GAZETTE OFFICE"). *The Furniture Trade Catalogue, containing designs for every description of modern furniture, of the styles in general demand. With copious descriptive index and price list. Third Edition.* London: Wyman & Sons, "Furniture Gazette Office", 1882 \$1500.00

Originally published 1877. A very comprehensive work showing a total of 518 illustrations of furniture designs for the Hall, Library, Breakfast and Dining Room, Drawing Room and Bed Room. These designs can be taken to represent stock commercial production of furniture in the 1880s. This work is included in E. Joy, *Pictorial Dictionary of British 19th Century Furniture Design* (1977): "Wyman and Sons differed from commercial producers in that they were printers, of Great Queen Street, London. From this address they published a number of periodicals including the *Furniture Gazette*, hence their connection with furniture catalogues. They published a series of *Cabinet Makers' Pattern Books* in 1877, with a third edition in 1882 and subsequent editions at intervals. Price lists were issued with the *Pattern Books* so that retailers could take orders and quote prices with the knowledge that they could obtain the items from the big wholesalers such as C. & R. Light." (p. xlii). Wyman & Sons also offered their printing services to cabinet makers "who may be desirous of issuing catalogues of their own" - they would take the original drawings and transform them into lithographs and thence into catalogues. This work is rare; OCLC locates 2 copies: Buffalo & Erie Co. Pub Lib and NYPL. This is the first copy of any edition I have had in the past 48 years.

Tall 4to, later blue cloth with leather spine label. 27 pp with 165 litho plates containing a total of 518 illustrations. Ffep detached; 2 orig. pencil drawings laid in. Binding slightly rubbed but a good copy of a rare book.

66. YAPP, G. W. *Art Industry. Furniture, upholstery and house decoration illustrative of the arts of the carpenter, joiner, cabinet-maker, painter, decorator, and upholsterer.* London: Virtue & Co., [ca. 1879] \$2000.00



Item #62

[ 22 ] CHARLES WOOD RARE BOOKS



An excellent copy of a highly valuable work given a good note by Edward Joy: "His *Art Industry* has some 1200 illustrations. An important introductory section on woodworking has sketches of joints and of machinery, with technical descriptions. There are also descriptions of papier maché, carton pierre, and other materials connected with furniture making. For illustrations of furniture Yapp selects some of the more elaborate exhibits from the International Exhibitions of 1851, 1855, and 1862 as well as examples from a collection of antiques shown at Gore House, London, in 1853. He expresses approval of the Gothic designs of Pugin, "a learned and skilful revivalist", but is strongly critical of the "modern mediaeval" of contemporary designers. *Art Industry* is backward looking; it ignores the changes of the 1870s and stamps its approval of mid-Victorian taste." - *Pict dict of British 19th cent furnit design*, p. xxxviii. Illustrations are as follows: furniture (151 plates); textile fabrics (84 plates); house decoration (47 plates) and carpets and floor cloths (38 plates). One of the essential works for the study of Victorian furniture and decoration. NUC locates 5 copies (DLC; CtY; TU; MiGR; NN).

Folio, orig. dec. cloth, title in gilt on upper cover and spine. vi+76 pp with several hundred wood-engr. text illus and 320 fine full-p. wood-engr. plates. Expertly rehinged by Green Dragon Bindery.

## COLOR PRINTING & CHROMOLITHOGRAPHY

### COLOR PROOFS OF PAINT CAN LABELS

67. BRADY-PALMER PRINTING CO. *Brapco Paint Stock Labels*. Brooklyn, N.Y., 1932 \$375.00

An interesting trade catalogue/sample book. There is always a special appeal (to me, at least) to color printing that is offered as exemplars of the printer's skills. The specialty of the Bradley-Palmer Co was paint can labels; they state in the introduction "Originators, Designers and Printers of Paint Labels." Not in OCLC.

Oblong 8vo, orig. printed wrappers. Cover, leaf of introductory matter, and 35 lithographed labels in multi colors (a few badly registered). Labels are of different sizes; the pamphlet is held together with three grommets.

### SAMPLE BOOK OF CHROMOLITHOGRAPHIC CIGAR BOX LABELS

68. CORNELL PRINTING CO. *Cigar labels from Cornell Printing Co., 83-85 Pennsylvania Ave., Elmira, New York, N.d.* [ca. 1895-1900] \$600.00

A nice booklet of 10 elegant chromolithographically printed cigar box labels. Cigar names included 'Ponies', 'Cuban pearls', 'Cricket', 'Puffs', etc. The quality of printing is very

high and includes gold and silver inks. This firm is listed by Jay Last who states: "Cigar box labels. The Cornell Printing Co. was purchased by F. M. Howell in 1887 but continued under the Cornell name until 1900." - *The Color Explosion*, p. 177. Not in OCLC.

Oblong 8vo (6 x 8 1/2"), orig. printed wrappers. With 10 chromolitho plates. Each plate gives the number and price for 100 "ins and outs" (inside and outside of the box). Very good copy.

### SAMPLES OF DRUGGISTS LABELS PRINTED IN MULTI COLORS

69. CUSSONS, MAY & CO. *Price List of Labels*. Glen Allen, Va., 1878 \$875.00

The above is the cover title. The title page itself reads: "International Label Printing Establishment, Glen Allen, Va." A charming and extensive little sample book of druggists' labels; consists of 108 pages each with one or more labels printed in one or two or three or four colors (the latter in red, green and black with a gold surround). There are two additional leaves bound in toward the end printed in gold, silver and orange on shiny black stock; these are the best two labels in the book. Much has been written about the innate good taste and fine craftsmanship of late 19th century American job printers; that is well shown here. See, for example, G. Hudson, *The design and printing of ephemera in Britain & America 1720-1920* (2008). Much has also been written about Victorian period labels and specifically druggist's labels; on this see M. Rickards, *Encyclopedia of Ephemera*, under 'pharmaceutical package' and 'chemists' label'. Cussons, May & Co. (later Cussons, May & Sheppard) are known printers; OCLC locates one copy of the present work (but dated 1875) at the Univ. of Va.

12mo, orig. gold printed boards on shiny black glazed stock (spine and edges of covers worn). (108)+2 ff - (for contents see above). Rare.



Item #68



## COLOR AQUATINTS IN THE PROCESS OF SIGISMOND HIMELY

70. DELACROIX, (AUGUSTE). *Delacroix / Aquarelles. [Volume of ten tipped-in facsimile watercolors in the process of Himely]. N.p., N.d.* [France, ca. 1860] \$1200.00  
Sigismond Himely (1801-1872), a Swiss by birth, was part of a group of expert French engravers who brought the art of aquatint to its apogee; his copies of daguerreotypes are of a surprising exactitude. The painter Delacroix, originally from Boulogne, made a specialty of maritime subjects; nine of the prints in this volume are of seashore subjects. The technique of reproduction utilized by Himely was color aquatint; this process required one plate for each color, sometimes six or eight plates and as many impressions of the press. The result approaches chromolithography; indeed, the copy of this work in the Bibliotheque Nationale is catalogued as chromolithography. The credit line "fac-similé par Himely" is found on the margin of several of the prints. While this volume has no printed title page, it does have a proper binding and gilt stamped cover ('Delacroix / Aquarelles') which indicates to me that it was a published edition, though surely very small. Not found in OCLC.

Lg. 4to (12 x 9 1/2"), orig. red pebble grained cloth, title stamped in gilt on cover. With 10 mounted color aquatints each on leaves bound in on stubs. The interleaves (guard sheets) have old water stains but the prints are perfect; they are in beautiful subtle colors, fresh and bright.

## A LANDMARK IN COLOR PRINTING A PREFERRED COPY CONTAINING THE COLOR-PRINTED VIGNETTE

71. FOSSE, C. L. F. *Idées d'un militaire pour la disposition des Troupes confiées aux jeunes officiers...* Paris: Imprimerie de Franc. Amb Didot l'Ainé for Ambrose Jombert, 1783 \$4950.00

First edition of a landmark book in the history of color printing. Louis Marin Bonnet (1743-1793) printed the plates in his own manner of crayon engraving (au maniere crayon), eleven plates plus a handsome dedicatory cartouche which is not found in all copies; copies without it have the text recomposed and raised up on the page to occupy the place of the vignette. Bonnet used several copper plates to print multiple colors, and it is this feature that distinguishes crayon engraving from the more common technique "à la poupée" in which portions of the plate are inked in different colors (as was used in vols II and III of Jacob Bigelow's *American Medical Botany*, Boston, 1820-21). Fosse's military work is the only book in which Bonnet employed his invention. Information on this book is hard to find in the reference literature; Burch, for instance, gives a good note on Bonnet but dwells on separate prints and omits mention of the present work (*Color printing*, 1910, pp. 84-5). Brunet calls it an "ouvrage estime" (II, 1354) and Furstenberg, in *Das Französische Buch im 18ten Jahrhundert und in der Empirezeit* (Weimar, 1929) states that Bonnet "was a master of the

technique 'à plusieurs crayons' and is the inventor of the pastel engraving technique of color printing as well as gold printing" (p. 121). Querard also calls it an "ouvrage estimé." Fosse was a military engineer who served with distinction during the Seven Year's War, and under Louis XVI. The plates show actual and fictional fortifications and military situations in stunning colors, as well as birds-eye views of landscape gardens, buildings and natural features. The range of colors is considerable; the plates are handsome, eminently suited for exhibition purposes. Benezet II, p. 5. NBG, Vol 17-18, col. 247-8. Thieme-Becker IV, 311. The present copy has a contemporary manuscript presentation inscription on the verso of the half-title.

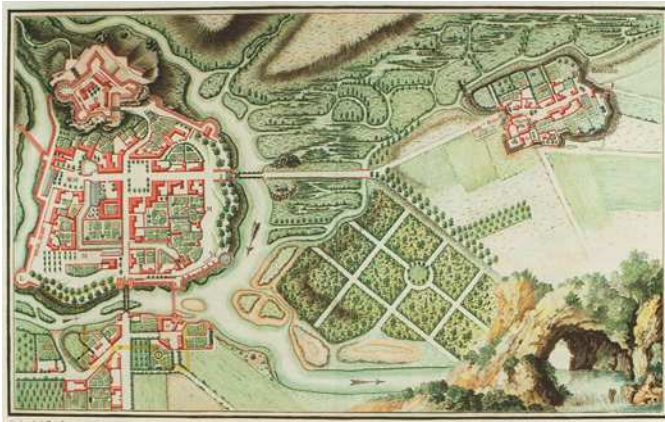
4to, contemporary cat's paw calf, gilt spine, dark green lettering piece; all edges gilt. (xiv) + 116 + 60 pp with 11 color printed plates (10 folding) each with a leaf of letterpress and final privilege leaf and 1 color printed illus (arms of the dedicatee). Bonnet signs each plate "premiere graveur dans ce genre."



Item #69

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

72. GRASSET, EUGENE. *Historie des Quatre Fils Aymon, très Nobles et très Vaillans Chevaliers. Illustrées de compositions en couleurs par Eugene Grasset. Gravure et impression par Charles Gillot.* Paris: H. Launette, 1883 \$5500.00



Item #71

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

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

## A MARBLING RARITY

73. HALFER, JOSEF. *The progress of the marbling art from technical scientific principles. With a supplement on the decoration of book edges.* Translated by Herman Dieck, Philadelphia. Buffalo, New York: Louis H. Kinder, 1893 \$2500.00 A nice copy. Originally published in German in Budapest in 1885, our copy is the first edition in English and the second edition to have marbled paper samples (the 1885 edition contained no samples; the 2nd German edition of 1891 had 35 samples). This copy has the "Preface to the second edition" on page 10. Halfer was a successful European marbler who had begun revolutionizing the process with the development of prepared colors. Easton gives the work extended notice: "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of car-ragheen size allowed finer detail in marbling." - *Marbling a history*, pp. 78-9. The best assessment of Halfer's work and importance is by R. Wolfe, *Marbled paper*, (1990), pp. 124-130. The mounted marbled specimens in this work are among the most brilliant and appealing of any similar work I have seen. The reason for the rarity of this work is known; though 1000 copies were printed all but 100 were destroyed



Item #72



in a fire (D. Hunter, "A bibliography of marbled paper," *Paper Trade Journal*, April 28, 1921, pp. 52-58). Mejer *Bibliographie der Buchbinderei Lit* lists two German and the French editions (nos. 1813, 14 and 15) but not this English edition.

8vo, orig. gilt die-stamped leather over cloth (upper cover with wonderful title-labelling); neatly rebacked with most of the original spine laid down on a matching backing (restored by the Green Dragon Bindery). Top edge gilt. 240+ (ii) pages of ads for Halfer's colors. With 5 large mounted single page samples of marbled papers and 5 pages of 6 mounted samples each (or a total of 35 mounted samples). Sensitively restored, a nice copy of an appealing book.

### THE FIRST AMERICAN THREE COLOR PRINTING

74. HILLIARD, TIMOTHY. *A sermon delivered December 10, 1788, at the ordination of the Rev. John Andrews, to the care of the First Church and Society in Newburyport.* Newburyport: John Mycall, 1789 \$1500.00

To the best of my knowledge, the earliest example of color printing in America. It has not gone unnoticed; Rollo Silver comments: "In contrast...there were occasional cheerful signs of the aesthetic: John Mycall of Newburyport, Massachusetts, tried to please the eye and dress up his work. As early as 1789 he used three colors to produce a pamphlet containing a red woodcut and blue initial on the first page of the text." - *The American printer 1787-1825*, p. 148. And this little pamphlet was also noted by Harold Hugo, "Three-color printing before 1789?", *PaGA*, V (1957), 16, where he comments: "the opening page of the text has a woodcut on it printed in red and the initial letter on the opening page is printed in blue. This seems like a very early date for three color printing in Massachusetts, and several people I have shown the pamphlet to are of the opinion that it is probably the first three color printing in America." Evans 21888 with the notation: "Printed in three colors, black, red and blue."

8vo, modern wraps of old paper. 52 pp. The color printing occurs on p. 5.

### "ILLUSTRATIONS IN COLOR BY THE ORIGINATOR OF THE PROCESS"

75. IVES PROCESS CO. *Specimens of color plates and printing.* 550-552 West 25th St., New York, N. d. [1904] \$500.00

The title page is transcribed above; the title printed on the cover is: "Illustrations in Color by the Originator of the Process." That is a pretty presumptuous statement but in fact Frederick E. Ives was an important inventor and technician: "[Ives] made public his three-color process ('composite heliochromy') in 1888 which he patented in 1890. Later he went to England and visited also Vienna; while there he made Europe acquainted with his 'photochromoscope', which was the first instrument producing really good results by the additive three-color process." - Eder, *History of Photography*, p. 634. The introduction to the present work states: "Mr. Ives

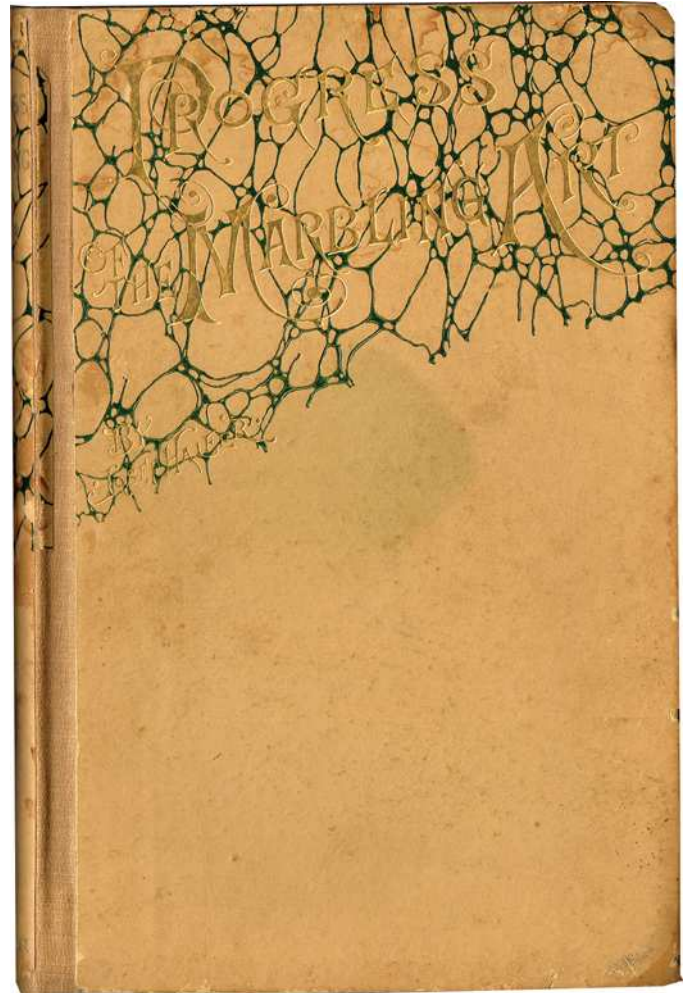
was the first man in the world to produce three-color process printing, and any such work done outside of this plant is by adaptation of the Ives method. Mr. Ives invented the halftone and is the most advanced color-photographic expert in the world..." This all seems to be true. OCLC locates two copies, U of Iowa, & Ohio History Connection.

8vo, orig. printed wrappers, title printed in silver on cover. (16) pages with 15 color plates; p. 2 is letterpress. Hinge chipped and weak; internally fine and clean. Rare.

### AN IMPORTANT WORK OF CHROMOLITHOGRAPHY

76. KELLERHOVEN, F. & J. B. DUTRON. *La Légende de Sainte Ursule Princesse Britannique et de ses Onze Mille Vierges d'après les Anciens Tableaux de l'Eglise de Sainte-Ursule a Cologne.* Paris: l'Auteur, 1860 \$3000.00

A very fine copy in a stunning original binding of full red morocco gilt. The book has been given an extended notice by Twyman: "Since he focused in quality reproductions of manuscripts and paintings, Kellerhoven has attracted much more attention than chromolithographers undertaking more



Item #73

routine work, even receiving a lengthy write-up in the *Gazette des Beaux-Arts* in 1861. Some indication of the high standards he set himself can be gathered from his decision, reported in this article, to turn publisher in order to have greater control over his work, particularly, it was argued, over the number of colours or printings he could use. The turning point appears to have been *La Légende de Sainte Ursule* (Paris: F. Kellerhoven, 1860) which contains a series of reproductions of paintings from the church of Sainte-Ursule in his native Cologne, with an account of them by J.-B. Dutron. The book contains 21 very fine chromolithographed plates, all printed by Hangard-Maugé in Paris, plus one monochrome plate produced by Lemercier using a photographically based process. The book's introduction includes a list of works that Kellerhoven had already provided with chromolithographs (either wholly or in part), together with a letter of appreciation from Pope Pius IX, dated 14 March 1863, referring to the careful reproduction of the paintings." - *A History of Chromolithography*, p. 352. The elegant binding, though it is not signed, is bespoke. The 'avis au relieur' states: "Le moyen age ayant produit differents

genres de reliure, nous laissons au goût du souscripteur ed du relieur le choix du modèle. A finely engraved bookplate gives the name of Antonio Capucho (dated 1858). The book is rare; OCLC locates but three copies in America (St. Mary's Coll., Harvard, Holy Family Univ).

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

**"A KEY WORK"**  
**"A SPECTACULAR EXAMPLE OF HYBRID**  
**PROCESSES"**

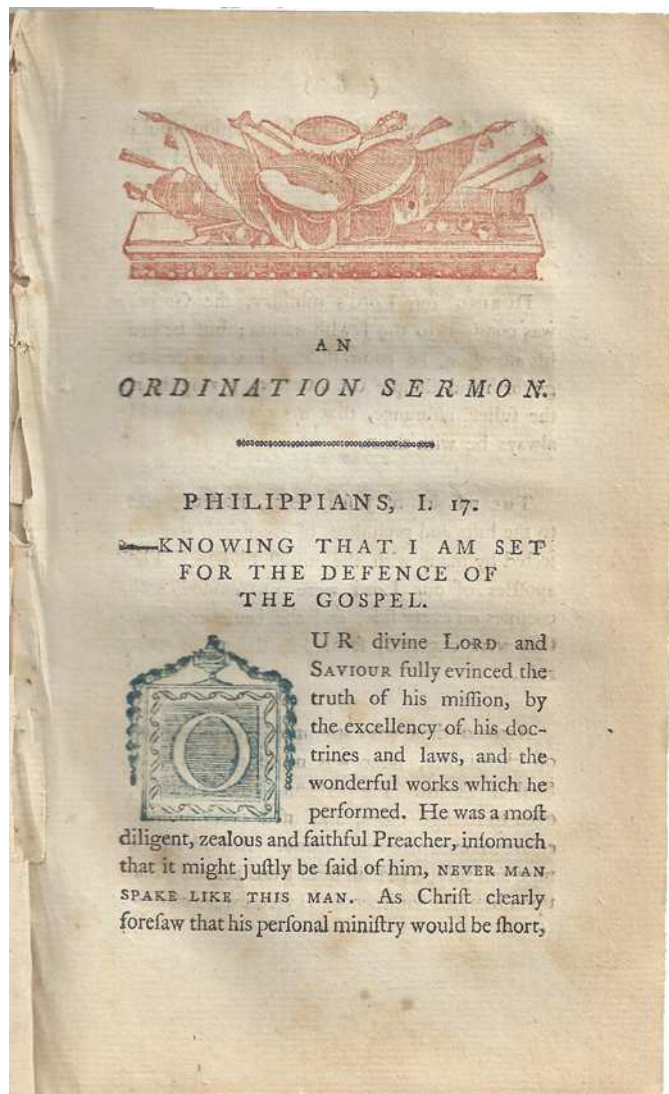
77. LABARTE, JULES. *Histoire des arts industriels au moyen age et a l'epoque de la Renaissance*. Paris: A. Morel & Cie., 1864-66 \$2750.00

A fine set, copy no. 12 of 100. The importance of this work is that it is a notable combination of photography with traditional mechanical reproductive processes. It contains 150 colored plates. "While a cursory inspection suggests that most of these illustrations were produced by lithography and chromolithography, closer examination reveals that many are a complex synthesis of photographic, photomechanical, and chromolithographic processes. Most importantly, the text prominently and clearly states the process by which the illustrations had been manufactured. An advertisement stated that (in translation) *one can therefore be certain that through this alliance of photography and lithography we have obtained reproductions of great fidelity and The reproduction we publish here has been transferred onto stone by M. Lemercier, using the Poitevin process, from a photographic negative made by M. Berthier, a photographer from Paris.*" - A. Hamber, *A higher branch of the art*, p. 174. Hamber also discusses and illustrates this book in his important essay "Facsimile, scholarship and commerce: aspects of the photographically-illustrated art book (1839-1880) in *Art and the early photographic album* (Yale, 2011). Finally, there is an entire article devoted to this book: Sylvie Aubenas & Marc H. Smith, "La Naissance de l'illustration photographique dans le livre d'art: Jules Labarte et 'l'Histoire des arts industriels' (1847-1875) in *Bibliothèque de l'Ecole des Chartes* 158 (2000): 169-196."

6 vols (4 vols of text, 2 vols of plates). Large 4to, nicely bound in half red morocco, spines gilt, t.e.g. xx+524; [iv]+614; [iv]+718; [iv]+826 pp. 2 chromolitho title pages, 4 pp of introductory text, 2 pp of instructions to the binders; and 148 color plates each with a leaf of text; final 4 page table of plates. Engravings at the head of each chapter in the text vols. With the bookplate of Julius Bohler. Very nice set.

**OCLC LOCATES ONLY ONE COPY**

78. LESLIE, CHARLES. *Polychromatic decoration*. Boston: Dana Estes & Charles E. Lauriat, 1884 \$550.00



Item #74

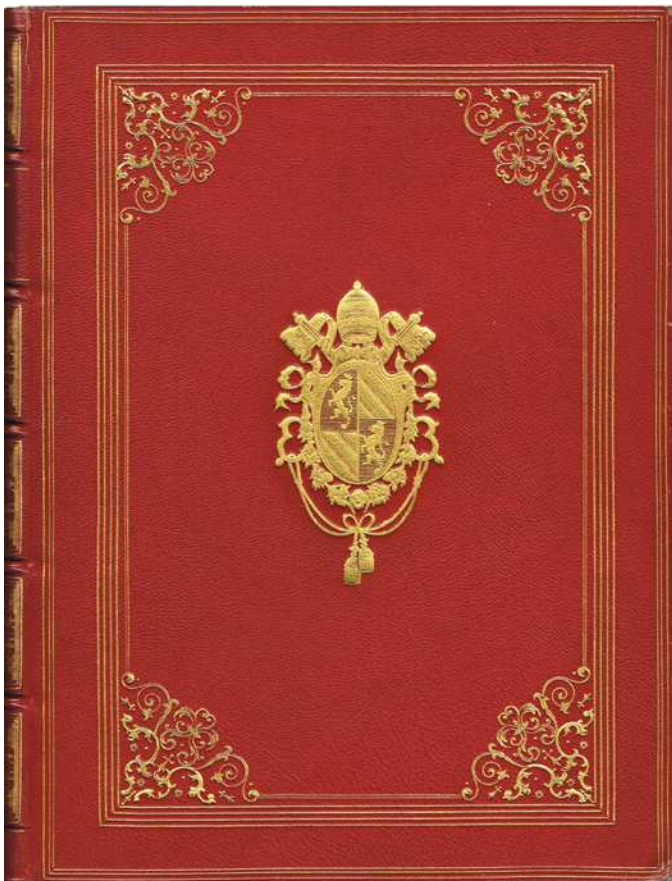


This is a curious and puzzling book, as well as a rarity (of this American edition OCLC locates but one copy, UC-San Diego). One thinks immediately of the English/American artist Charles Robert Leslie (1794-1859) but I do not think he was the author. OCLC also locates one copy only of the English edition (Toronto PL), also published in the same year, 1884 by August Fischer (but in fact Yale also has a copy of this edition). The present American edition consists of the original chromolithographic plates, printed in London by August Fischer and a cancel title page as well as an American binding. The book was obviously an outgrowth of the nineteenth century mania for historic ornament, the genesis of which was Owen Jones's *Grammar of Ornament*. The quality of the color printing, done on glazed paper, is very high. Higher, I think, than would have been possible in America at this date.

Oblong 4to, orig. deep red gilt printed cloth, neatly rebacked. T.p. printed in red and black and 40 chromolitho plates.

### THE FIRST AMERICAN BOOK WITH CHROMOLITHOGRAPHS

79. MATTSON, MORRIS. *The American vegetable practice, or a new and improved guide to health, designed for the use of families*. Boston: Daniel L. Hale, 1841 \$2250.00  
First, and only, edition; a good copy in the original binding



Item #76

of the first American book with chromolithographic illustrations. The preface states: "The colored illustrations in the materia medica, will, I presume, meet with the entire approbation of the public. They have been procured at great expense; and were executed by a new process, invented by Mr. Sharp, recently of London, being the first of the kind ever executed in the United States. The different tints were produced by a series of printed impressions, the brush not having been used in giving effect or uniformity to the coloring." McGrath gives the book a long note: "Not an imposing book, it is quite scarce today...*The American Vegetable Practice* includes 24 [*sic*] plates showing various specimens of leaves and buds. There are no scenic backgrounds to the plates, but they are still quite good. Surprisingly good, really; later chromolithographers sometimes abused the ease and speed and production inherent in the chromolithograph and produced irritatingly drab and careless plates. Here, however, the line and organization are studied. The chromolithography even exhibits overprinting, a relatively complex sophistication for a first book. The quality of the work is quite easily observed because no glossy varnish covers the specimens." - *American colorplate books*, pp. 102-3. The plates are after drawings by several artists, including Mattson, William Sharp, Miss Caroline Negus and Mrs. Anne Hill. Bennett, p. 72. This set is complete with volume II, usually missing. Reese, *Stamped with a national character*, 17. J. Last, *The color explosion*, p. 20, 143 & fig. 6. Listed also in medical bibliographies: Wilder, p. 496. Cordasco 40-0881.

2 vols in one 8vo, orig. full sheep, nicely gilt spine. I. xii + (ii) + 592 + xvii pp with 2 litho plates of the human skeleton, 7 text illus and 26 chromolitho plates. II. P. 593-686 + (ii) pp. with 2 wood-engr illus. Upper outer corner of vol I with old light water stain; it comes and goes. Scattered light foxing throughout as in every copy of this book I have ever seen. But still, for this book, this is a good copy.

### RARE EXAMPLE OF EARLY AMERICAN RELIEF COLOR PRINTING

80. PETERS, G. S. (*Printer and publisher*). *Die Geschichte der Kinder im Walde. Mit vierlen bunten Bildern geziert*. Harrisburg, Pa.: G. S. Peters, n.d. [ca. 1830s] \$750.00  
A charming and rare Pennsylvania German juvenile, of special interest for the color printing. Kirke Bryan (see below) calls Peters the first American color printer (that is debatable, but he was an early practitioner in the field). The present work contains eight bold woodcut illustrations of the 'Children in the Forest' printed first in black and then overprinted in blue, green, red and yellow. The register is crude at best and the sequential printing is quite obvious. Peters did a series of these little childrens' books as well as other relief color printing but all his work is rare in the marketplace. He is not mentioned in *American Imprints* and the present title is not in OCLC. Peters is included in Jay Last's *The Color Explosion* with the following note: "Gustave Peters (1793-1847) was born in Germany and began to work in Pennsylvania in the mid 1820s. He was a very early color

printer, producing a large number of small books for children with crude relief woodblock color-printed illustrations, using green, yellow, blue and red colors in general. His books, many with biblical themes, were printed in both German and English editions." See Kirke Bryan, *The First American Color Printer* (Norristown, Pa). There is one copy of the present title in ABPC, Swann Galleries, 1983.

12mo, orig. glazed orange printed wrappers. 18 pp with 8 color printed illus. Carefully restored by the Green Dragon Bindery.

**'ONE OF THE FINEST CHROMOLITHOGRAPH FOLIOS OF THE SIXTIES'**

81. RUSSELL, [WILLIAM HOWARD] & DUDLEY, [R.]. *The wedding at Windsor: a memorial of the marriage of H.R.H. Albert Edward Prince of Wales and H.R.H. Alexandra Princess of Denmark, the various events and the bridal gifts.* London: Bradbury & Evans for Day & Son, [1864] \$1750.00

A famous color plate book. "The marriage of the Prince of Wales was celebrated by the publication of *The Wedding at Windsor*, one of the finest chromolithograph folios of the sixties. It consisted of a detailed text by W. H. Russell, *The Times* war correspondent, and forty-three plates drawn by, or under the superintendence of, Robert Dudley, chromolithographed by Day & Son. Some of the plates of the wedding presents attain perhaps the highest point of faithful representation yet achieved by chromolithography in England; but the illustrations of the arrival of the Royal Yacht



Item #77



Item #80

at the Nore, and off Gravesend, and the processions and ceremonies in London, are more fun." - McLean, *VBD*, p. 132. Friedman 184. Lipperheide 5e 17. Vinet 762. IPEX 80, *British Coloured Books*, 134.

Folio, orig. red cloth, elaborately stamped in gilt on upper cover with four shields of national arms surrounding Prince of Wales feathers and title, the whole within decorative border, rebaked with orig. spine laid down. All edges gilt. 2ff, contents leaf, 122+xviii pp with illuminated chromolitho t.p. with coats of arms and decorative border, dedication with wood-engr. floral border printed in green, 2 mounted litho portraits, 1 litho plate, and 38 chromolitho plates by Day & Son after Robert Dudley. Occas. very slight foxing.

**SAMPLE BOOK/TRADE CATALOGUE OF EMBOSSED CIGAR BANDS**

82. STEINER, WM. SONS & CO. *Imported & German Process Cigar Bands.* Wm. Steiner, Sons & Co., Lithographers, New York, N.d. [ca. 1896-7] \$600.00  
Fine copy of a very appealing trade catalogue of beautifully printed and embossed cigar bands, almost all in raised gilt embossing against a red coated stock background. The title is a bit confusing as to where the bands were actually printed but I think they were printed in New York using "German Process" lithography. The sample labels are beautifully presented against a background of pale blue-green.

The company was founded in New York in 1884 by William Steiner and Isaac Rosenthal; they became incorporated as William Steiner & Sons in 1896. In 1926 the company combined with Passbach-Voice to form the Consolidated Lithographing Co. See J. Last, *Color Explosion*, p. 229.

Oblong 12mo (10 1/2 x 4 1/4"), orig. printed stiff stock covers, 'bound' with two grommets. Title leaf printed in red and black. with 10 leaves each with 11 cigar bands plus final leaf of different format (rectangular 6 1/2 x 14") tipped inside rear cover and containing 24 sample bands. Fine copy.



**A SCARCE WORK WITH 20 BEAUTIFULLY  
HAND COLORED PLATES**

83. WILME, BENJAMIN P. *A hand book for plain and ornamental mapping, engineering and architectural drawing consisting of every style of embellishment and writing used by surveyors and civil and mechanical engineers. Second edition.* London: Published for the Author by John Weale, 1863

\$1850.00

Nice copy of very scarce book, containing, as the subtitle states, "many original designs and sketches for hills, trees, cliffs, rocks, north-points, scrolls, borders and titles for estate and parish maps, railway plans and sections, and every description of ornament required in the above professions." It contains also instructions for lithographing, engraving and zincographing plans, sections and drawings; also an essay on "the comparative merits of lithographing and engraving." The first edition was published in 1846 but it was actually published in parts (over five years; the earliest plate is dated 1841). The plates in the present second edition are the same as in the first (though the coloring was presumably done in 1863, but there is no proof for this). The first edition was issued in two states, plain and colored. The plates in the present copy are beautifully done. Some of the most appealing are a whole page of miniature forest trees in elevation and a wonderful plate of 36 colors "used by architects, civil and

mechanical engineers, geologists, and others, showing their admixture and use." OCLC locates numerous copies of the first edition but only one copy of the present second edition (BL). Due to the extensive hand-coloring this was surely not a profitable book to publish.

4to, orig. marbled sides, dark red morocco spine. Dec. litho t.p., (xii) + pp. iii-viii + 69 + (viii) pp with fdg. hand-col frontisp and 42 plates of which 16 fdg and 20 hand-colored.

## COLORS, PAINTS, PIGMENTS

84. ARCLAIS DE MONTAMY [DIDIER DE]. *Traité des couleurs pour la peinture en émail et sur la porcelaine.* Paris: G. Cavalier, 1765. \$650.00

Originally published 1758. "D'Arclais was one of the best chemists of his time. The recipes contained in his book are few in number, but they are all the result of his own practical experiments. He discovered the preparation of a bright red obtained from iron, and he describes the process with great accuracy. Although he was not a professional painter, his advice for painting in vitrifiable colours, which is correct and clear, could not have been better expressed by a practical man." - Solon, p. 7. Duncan, 329. Manning no. 7 ("In the introductory pages...artists are warned that if they do not succeed in preparing the colors of M. de Montamy, or in employing them, it will be their own fault!"). UCBA, I, col 39 noting a German edition of 1767.

12mo, cont. half polished calf, paper sides, dark red lettering piece, all edges red. lii + 287 pp. Excellent copy.

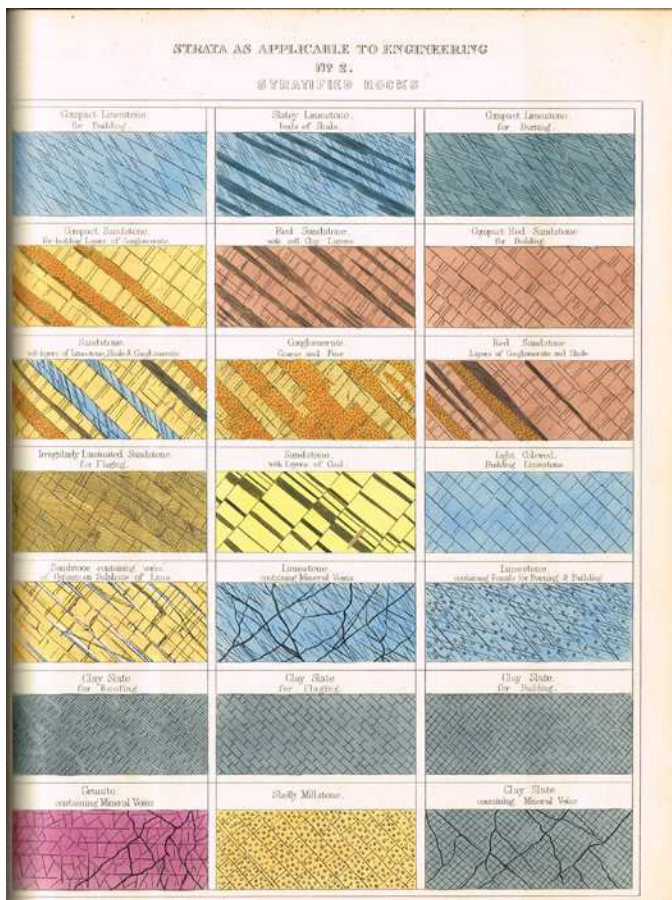
85. BENSON, WILLIAM. *Manual of the science of colour on the true theory of the colour-sensations and the natural system.* London: Chapman & Hall, 1871 \$450.00

First and only edition, a fine copy. The author of the present work, William Benson, was an architect and author of two serious books on the literature of color theory, the other one titled *Principles of the science of colour*. The frontispiece to the present work, the colour-cube, is carefully hand-colored. Wurmfeld, *Color documents*, includes Benson's *Principles* with a good note. Birren Collection 33. This copy is inscribed "Michael C. Browne, Holyoke, Mass, Jan 22, 83."

8vo, cont. publisher's cloth, title in gilt on cover. xii + 58 + 1 pp. with hand-col frontisp, 4 text illus and 1 striking black and white litho plate. Fine copy.

## WITH FIFTY MOUNTED SAMPLES OF COLORED FABRICS

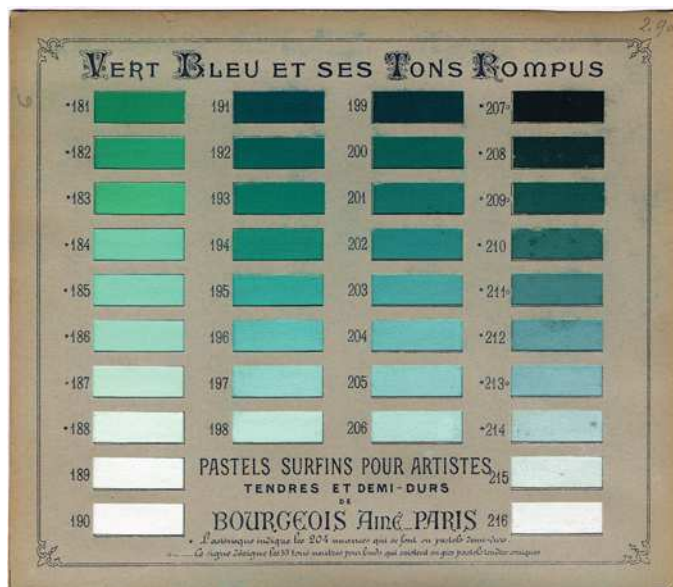
86. BRITISH COLOUR COUNCIL. *British traditional colours. Souvenir in connection with the Coronation of His Majesty King George VI and Her Majesty Queen Elizabeth issued by the B.C.C.* [London], 1937 \$300.00



Item #83

Mounted fabric samples show the colors of the Union flag (3), colours of robes at the coronation ceremony (2), colours of the ribbons of the orders of knighthood (4), bunting colours of the British navy (7), colours of the British army (14), colours of the Royal Air Force (4), heraldic colours (8) and tartan colours (8). "The proceeds of the sale of this Souvenir will be given to King George V National Memorial Fund." OCLC locates four copies in America: NYPL, USMA at West Point, LA Co Mus of Art and Yale.

4to, orig stiff wrappers (front cover missing but it was probably identical to the title page). Sewn with a cord. (17) leaves of letterpress text and 13 leaves with mounted cloth samples.



Item #87

### SAMPLES OF 516 PASTELS FOR ARTISTS

87. BOURGEOIS AÎNÉ. *Tons des pastels surfins pour artistes de Bourgeois Aîné*. Paris, n.d. (ca. 1890-1910) \$2000.00  
A remarkable and beautiful object, a set of 14 stiff card printed mounts with a total of 528 pastel colors broken down ('rompus') into their constituent shades from dark to light. The printed legend at the bottom of each card is as follows: "Pastels surfins pour artistes tendres et demi-durs." The color samples are all numbered; some have in addition an asterisk and still others have a dot within a circle. These markings are explained: "L'astérisque indique les 204 nuances qui se sont en pastels demi-dur." The dot within a circle is explained thus: "Ce signe designe les tons neutres pour sonds existent en gros pastels tendres coniques." This set survives in its original stiff board chemise with gilt stamped title and string ties.

Although the firm of Bourgeois Aîné were major manufacturers of artists' materials in nineteenth century France it is difficult to find any hard facts on the firm. Pastel is easier; Ralph Mayer writes: "Prepared artists' pastels are usually sold in three grades, soft, medium and hard. The soft is universally used, the other two for only special effects and

purposes. The soft texture of pastels allows them to be easily manipulated...(and on he goes for seven pages). - *The artists' handbook of materials and techniques* (1941), pp. 251-7. Mary Cassatt (1844-1926) was one of the most notable artists to work in this medium during the period of this set of colors; perhaps she even used Bourgeois pastels. The present item is not in OCLC but a related work, *Tons des couleurs pour l'aquarelle de la gouache* by the same firm (10 leaves, all color samples, ca. 1900-1920) is located in two copies: Yale & Art Inst Chi.

Quarto (8 1/4 x 9 3/4"), orig. cloth covered card chemise, gilt stamped with ties (expertly rebaked, ties replaced by the Green Dragon Bindery). 14 stiff card mounts each with 36 window-mounted samples; plus 2 further smaller card mounts, each with 12 samples. A few of the samples have age spots.

### SPECTACULAR TRADE CATALOGUE OF HOUSE PAINTS

88. HARRISON BROS. & CO. *Town and Country House Painting. Thirty-five Colored Illustrations, showing the effect of various combinations of colors on houses, cottages and villas of different designs of architecture together with hints on painting and other useful information. Edited and designed in the Paint Department of Harrison Bros. & Co.* Philadelphia & New York: Harrison Bros. & Co., 1883 \$7500.00

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

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



Oblong 4to (9 ¼ x 12"), orig. green cloth, title in gilt on cover. 15 pp with one plate with 60 paint chips (one has been damaged & shows abrasion and some loss of color; all others are fine). And 35 chromolitho plates each with facing leaf of letterpress. Rehinged some time ago with orig spine laid down; cloth covers have faded somewhat. Dust tissues have been replaced. Very slight & light marginal browning on some plates but a quite acceptable copy of a rare and quite wonderful book.

### EARLY COLOR PRINTING

89. HOWARD, FRANK. *Colour, as a means of art, being an adaptation of the experiences of professors to the practice of amateurs*. London: Joseph Thomas, 1838 \$350.00

First edition, a decent copy of a book usually found in wretched condition. "One of the more unusual early exercises in color lithography was *Colour as a means of art*; [it] had color illustrations printed in lithography; a description of the process was included in the text. But inks appropriate for printing on top of each other were not employed, and the resulting prints, while admirable attempts at tonal treatment, are muddled and opaque". - Friedman, *Color Printing in England*, no. 137. The plates in this copy are in fact not muddled and opaque; they are very colorful. They are often said to be Hullmandel's first lithographs printed in three or four colours, but this has been questioned (see *Printing Historical Society*, no. 17, Gascoigne). Gascoigne suggests that there is only one printed color with all the rest added by hand. That does indeed appear to be the case in this present copy. Most of the plates, in fact, look like watercolors. See also G. Wakeman, *Victorian book illustration, the technical revolution*, p. 40. Faber Birren Collection 340 (D).

8vo, orig cloth, 106+ii pp. with 18 plates printed in colours with hand colouring added, each plate with dust sheet. Outer rear hinge partially cracked.

90. LAURIE, A. P. *Facts about processes, pigments and vehicles. A manual for art students*. London & New York: Macmillan, 1895 \$250.00

First edition. The book is arranged in two parts: An experimental course on pigments and vehicles and Notes on "process" and on tempera, fresco, water-colour and oil-painting. The work concludes with a six page glossary of pigments and a three page list of chemicals and apparatus required. A. P. Laurie was a pioneer in research and professor of painting technique at the Royal Academy. He was a prolific author; many references to him are given in Ruhemann/Plesters.

8vo, orig. cloth.x+131+(1) pp and 20 illus of which 1 in color.

91. LEFORT, M. J[ULES]. *Chimie des couleurs pour la peinture a l'eau et a l'huile*. Paris: Victor Masson, 1855 \$400.00

First edition. "Comprenant l'historique, la synonymie, les propriétés physiques et chimiques, la préparation, les variétés, les falsifications, l'action toxique et l'emploi des couleurs,

anciennes et nouvelles." The book was intended both for artists and for those in the color making industry. It is thoroughly indexed. Bolton, I, p. 611.

Small 8vo, old half calf. (vi)+344 pp. Old faded rubberstamp on blank front flyleaf.

### RARE WORK ON COLOR THEORY

92. OPOIX, [CHRISTOPHE]. *Théorie des couleurs et des corps inflammables, ed de leurs principes constituants: la lumière et la feu; basée sur les faits, et sur les découvertes modernes*. Paris: Méquignon l'ainé et Gabon, 1808 \$750.00



Items #88

First edition. Opoix (1745-1840) was a French scholar and apothecary, and a resident of Provins, a town in northern France. He was Inspector of Mineral Waters in Provins and a member of several learned societies. The present work, to judge from the 'Tables des Matieres' is strong on the chemical aspects of colors. He was a prolific author; Poggendorff II, col 328 lists almost a dozen books or articles by him. Not listed in any of the several bibliographies of color or color theory on my shelves. OCLC locates five copies in American libraries: Yale, Harvard, J.Hopkins, UVA and Nat'l Lib of Medicine.

Thick 8vo, recent full calf with gilt stamped spine label. (iv)+404 pp. Good copy.

### **"THE MOST USEFUL FOR THE HISTORY OF PIGMENTS"**

93. PEACHAM, HENRY. *The compleat gentleman...to which is added The Gentleman's Exercise or an exquisite practice, as well as for drawing all manner of beasts, as for making colours, to be used in painting, limning, etc. The third impression, much enlarged, especially in the Art of Blazonry, by a very good hand.* London: Printed by E. Tylor for Richard Thrale, 1661 \$1250.00

This work by Henry Peacham (1576-1655) is given a long notice by Rosamond Harley in her *Artists pigments 1600-1835*. "The compleat gentleman was first published in 1622. It appears to be the first book in English to discuss portrait painting in oils. It was reprinted in 1626 and 1627; a second enlarged edition appeared in 1634, and a third [as here] in 1661. Of all the books, the most useful for the history of pigments is *The gentleman's exercise* (Part II). Peacham groups pigments together by hue and discusses their use as well as the derivation of colour names. He makes frequent references to ancient writers, such as Aristotle, Pliny and Dioscorides, but his reliance on such authorities confuses him about certain colours, reds in particular, because the meaning of some colour names had altered by the seventeenth century. In spite of that shortcoming, the book contains much more information than Hilliard's [earlier] treatise, most of it being of an eminently sensible and practical nature, which makes it worthy of the influence and popularity which it once enjoyed." In the present edition the material on portrait painting appears in Part I, chapters XIII and XIV; the material on painting and pigments occupies pages 305-422 of Part II. Wing P943. Schlosser-Magnino, p. 646. See also Ken Spelman Catalogue 15:1.

4to, recent full calf. (x)+455 pp. with engr. frontisp and numerous wood-cut text illus. The pagination in part I is erratic but the text is complete.

### **RICHARD UPJOHN'S COPY**

94. RIDNER, JOHN P. *The artist's chromatic hand-book being a practical treatise on pigments: their properties and uses in painting. To which is added a few remarks on vehicles and varnishes.* New York: G. P. Putnam, 1850 \$400.00

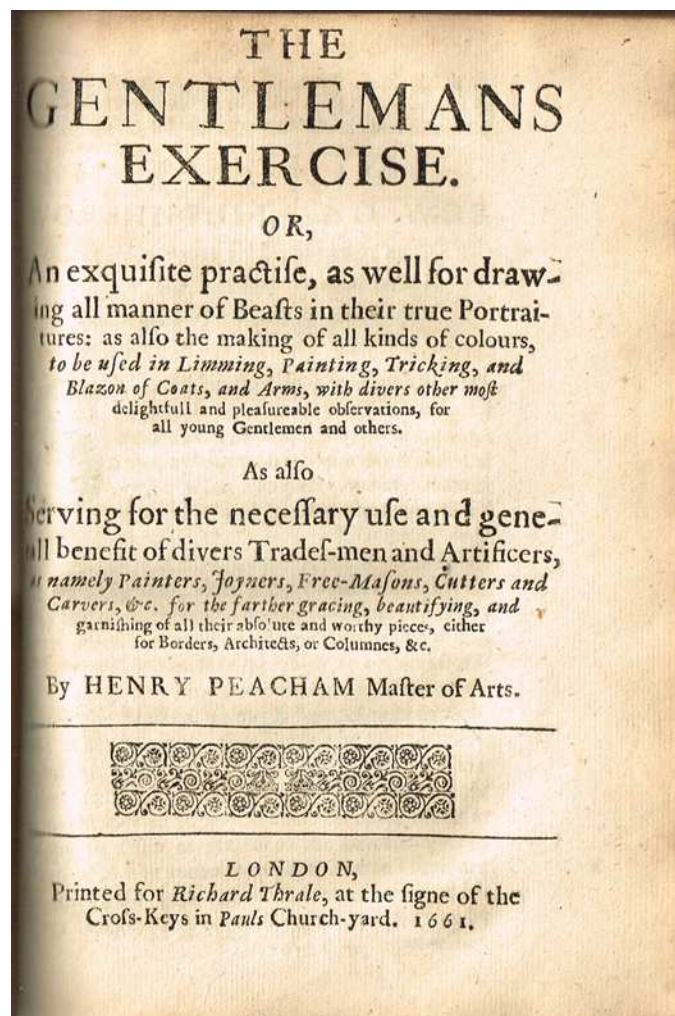
First edition, a special copy with a nice provenance; it belonged to and was signed by the American architect Richard Upjohn (1802-1878). Ridner was a colour manufacturer and sold his permanent artists' colours at 497, Broadway, New York. "The author's early predilections for experimental chemistry, and his fondness for the investigation of composition, preparation and uses of colours, adapted for painting, will in great measure account for the appearance of the present work..." This is in all probability the first original American book on this subject. Schimmelman 450.

8vo, orig. cloth; artist's palette blocked in gilt on upper cover. 144+1 pp. Head and tail of spine slightly chipped. Front flyleaf inscribed "Rich'd Upjohn, 1860."

95. STANDAGE, H. C. *The artist's manual of pigments. Third edition, revised.* London: Crosby Lockwood & Son. 1896 \$275.00

Originally published 1885. "Showing their composition, conditions of permanency, non-permanency, and adulterations; effects in combination with each other and with vehicles; and the most reliable tests of purity." Of this edition OCLC locates six copies.

8vo, orig. cloth, title in gilt on cover. xiv+112+ii pp. Fine copy.



Item #93



**WITH 134 INDIVIDUALLY MOUNTED  
WATER COLOR SAMPLES**

**THE BASIC HISTORY OF THE LANCASHIRE  
COTTON INDUSTRY**

96. [WINSOR & NEWTON]. TAYLOR, J. SCOTT. *A descriptive handbook of modern water-colour pigments illustrated with seventy-two colour washes skillfully gradated by hand on Whatman's drawing paper. With an introductory essay on the recent water-colour controversy. Twenty-fourth thousand.* London: Winsor & Newton, n.d. [1895-1900] \$375.00  
Originally published 1886 or 1887. These are named colors and thus of importance; R. D. Harley lists only ten such books before 1887 (though there were surely more); the present item is the last title on her list (*Artists Pigments*, pp. 179-181). Professor Herbert comments that as this book deals with the durability of pigments when exposed to sunlight, it shows the historian why superior British materials (Winsor & Newton colors, Whatman papers) were imported by the French. (*Yale Library Gazette*, July 1974, p. 14). This is in fact a trade catalogue for Winsor and Newton paints. This copy was used by a working artist; he or she has made annotations along side about a dozen of the color samples. Birren Catalogue 610.

12mo, orig. printed cloth. (viii)+71+1 pp. with 6 plates with 134 individually mounted color samples. Head and tail of spine chipped.

**DYEING, WEAVING & TEXTILE  
TECHNOLOGY**

**STUDENT'S SAMPLE BOOK OF SEWING**

97. ANON. *Graded Course in Sewing for Elementary Grades. N.p., N.d.* [American, Ca. 1910-20] \$450.00  
Excellent copy of a hand-assembled workbook with mounted examples of student work, containing 63 mounted and labeled samples on 41 leaves. Contents range from early examples of knots (lash, banister bar, fisherman's knot) to crafts made from knots (Solomon's knot bag, a package tied with string) to examples of stitches, (often with the needle mounted artistically to the swatch) as well as types of weaves (with paper and mounted fabric samples) and examples of "Indian Stitches" (using mounted sticks), of mounting buttons and tapes, and of various fine examples of finished crafts - a needle book, a circular mat, a pen wipe, a small hemmed apron, a small flannel petticoat, and the like. Over the years I have seen dozens and dozens of these book but bought very few of them; this is one of the best I have ever seen.

For some interesting comments on these sewing exercise books see Norman Brosterman, *Inventing Kindergarten* Abrams (1997), pp. 76-7.

4to (8 x 10"), orig. boards with title label on cover, cloth spine. About two inches thick. With 63 mounted and labeled samples of 41 leaves. Front hinge cracked and some wear and loss of cloth to head and tail of spine, but otherwise a fine copy.

98. BAINES, EDWARD JR. *History of the cotton manufacture in Great Britain: with a notice of its early history in the east, and in all the quarters of the globe.* London: H. Fisher, R. Fisher, & P. Jackson, [1835] \$385.00  
First edition. The standard work, scarce and important. "The basic history of the Lancashire cotton industry with a tremendous amount of statistical data collected contemporaneously with the events described and the writing of the book. Also contains firsthand descriptions of the great inventions of the beginning of the industrial revolution, those for spinning and weaving." - Ron, *Bibliotheca Tinctoria*, no. 61. Baines still remains the authoritative source on the history of the cotton industry (see Singer, *History of technology*, IV, p. 249). Ferguson, *Bib of the hist of technology*, p. 274. Kress C.3905.

8vo, recent full linen, orig. spine lettering piece preserved and laid down. 544+4 pp with portrait frontisp, 17 steel-engr. plates and 11 wood cut illus.

99. BECK, S. WILLIAM. *The draper's dictionary. A manual of textile fabrics: their history and applications.* London: the Warehouseman & Draper's Journal, n.d. [1886] \$250.00  
First edition in book form; originally published in bits and pieces in *the Warehouseman and Draper's Trade Journal*. "Despite its limitation in the number of words included, William Beck's *Draper's dictionary* (1882) is invaluable for its references to the use made of materials over long periods of time. Editors of the *Oxford English Dictionary* relied extensively on Beck's work." - Florence Montgomery, *Textiles in America*, p. 380. A very uncommon book; I have had one other copy in the past 48 years.

8vo, orig. cloth. iv+378 pp. Spine a bit dull but a very good copy.

100. BRONSON, J. & R. *The domestic manufacturer's assistant, and family directory in the arts of weaving and dyeing.* Utica: William Williams, 1817. \$750.00  
First edition, very scarce. This was one of the most influential of all early 19th-century craft manuals; it is especially valuable for its material on weaving and for its patterns of coverlets and carpets. It was issued in facsimile reprint in 1949, but the reprint is now out of print. Shaw-Shoemaker 40323. Rink 3307. Edelstein Catalogue 2856. Not in Lawrie. Ames & Ward: "Information in the text includes instructions for weaving, dyeing, and sizing wool and cotton, as well as descriptions of some of the cloth being woven in that period." - *Decorative Arts...an annotated bibliography*, p. 272.

12mo, cont polished sheep, black leather spine label. 204 pp. with 1 wood-engr. illus., 8 plates of coverlet and carpet designs and 27 weave patterns. Errata slip pasted to rear end-paper. Scattered foxing and browning as usual. "John Warner's Book" inscribed in early calligraphy on front fly.



Item #101

### VERY RARE WEAVERS HAND & PATTERN BOOK

101. EKENMARK, J[OHANN] E[RIK]. *Afhandling om drallars och dubbla golfmattors tillverkning, med begagnande af harnesk-rustning*. Stockholm: Kongl. Ordens-Boktryckeriet, 1828 \$1000.00

A very rare Swedish pattern book for weavers, no copy is located in OCLC. The text is substantial, 111 pages, and explains the weaving process, complete with some 'pick' diagrams which are printed typographically. It is the plates, however, which are of most interest; plate 1 shows a loom and several details. All the rest are patterns for woven figures all shown against a graph paper (i.e. warp and woof) background and include the royal arms, crowns, coats of arms, standing and mounted soldiers, scales of justice, lion, bird, butterfly, rooster, dog, lobster, crane, musical instruments, urn, cornucopia, flowers, tree, wreath, windmills, small & large buildings, a castle, conventional coverlet patterns, an alphabet, and finally more coverlet patterns. I can find only one reference to this title, in an old Ove Hagelin catalogue (no. 17, *Praktische Handbocher*, 1981, item 456 and that copy was defective). J. K. Ekenmark and Maria Christina Ekenmark were authors of two other Swedish weaver's handbooks in the early 19th century; all are rare. The standard reference work which explains the historical importance of the pattern books of Ekenmark is Anna-Maja Nylen, *Swedish Handicraft* (trans. from the Swedish), Lund, 1976.

8vo, orig. pale blue paper boards, untrimmed. (vi)+111+(i)+(ii) pp with 10 fdg engr. plates. Spine worn; one plate with clean tear at fold (no loss).

### ORIGINAL DESIGNS FOR EMBROIDERY OR NEEDLEWORK

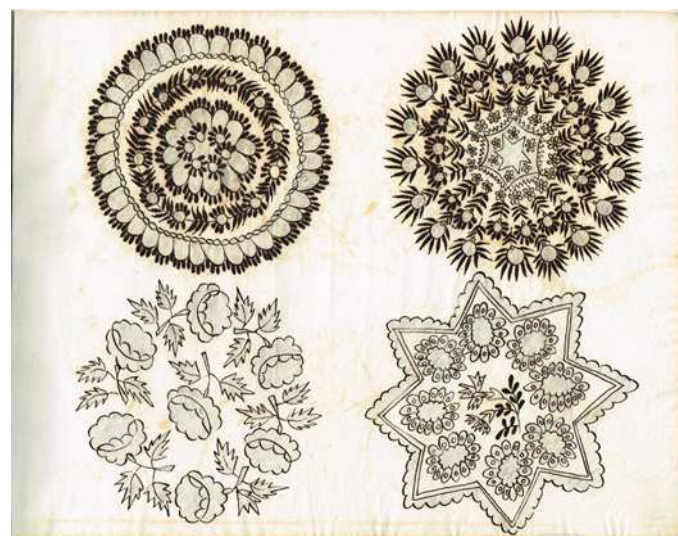
102. EMBROIDERY PATTERNS. *Manuscript pattern book of embroidery or needlework designs. The name "Ramsay Macdonald" is inscribed in several places*. U.K., 1825 \$1250.00  
An oblong quarto blank book with 41 leaves of pen-and-ink drawings, some heightened with ink wash, others with graphite. Loosely 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).

Obong 4to (8 1/2 x 10 1/2"), 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.

### A RARE AMERICAN BOOK ON DYEING

103. GIBSON, RICHARD. *The system and science of colors: or the principles and practice of woollen dyeing, with an account of the properties and composition of the dyestuffs and chymical compounds which enter into the constitution of colors*. Willimantic, Ct., E. S. Simpson, Printer, Journal Office, 1857 \$800.00  
First and only edition, rare. Gibson's several books on dyeing are important for their modern and scientific approach; he was the first to deal with all of the new problems of high production and the dyeing of fiber blends. His opening chapter "On the Construction and Arrangement of a Dye



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House" is of special importance; Sidney Edelstein says his recommendations "could well echo the sentiments of dyers throughout the world even today" - ("Yankee Dyers", *American Dyestuff Reporter*, Dec. 5, 1955). Ron, *Bibliotheca Tinctoria*, 0438. OCLC locates just four copies in America: Brown, LC, Textile Hist. Mus and AAS. The Edelstein copy is in the National Library of Israel.

8vo, 2 vols in one. (ii)+207; 134 pp with long fdg table of 'chymical compounds' at the end. Ex-lib and in a library binding but a nice binding of dec. paper sides, black morocco spine and corners; lib call number on spine but otherwise very nice. In excellent condition.

104. HAIGH, JAMES. *The dier's assistant in the art of dying wool and woollen goods, extracted from the philosophical and chymical works of those most eminent authors Ferguson, Dufay, Hellot, Geoffery, Colbert; and that reputable French dier Mons. de Julienne*. Poughkeepsie: Paraclete Potter, 1813 \$750.00 Originally published London, 1778, this was a popular 18th and early 19th century handbook on dyeing wool. The first American edition appeared in Philadelphia in 1810; all editions are scarce. Lawrie 285. Hindle, p. 81. Shaw 28688. Rink 1850. Edelstein 3106. *Bibliotheca Tinctoria* 0495. This is a very nice copy in the original calf binding.

12mo, full cont calf, tan lettering piece. 278 pp.

### A RARE AMERICAN DYEING MANUAL WITH 323 SAMPLES

105. HASERICK, E. C. *The secrets of the art of dyeing wool, cotton and linen, including bleaching and coloring wool and cotton hosiery and random yarns*. Cambridge [Mass]: Welch, Bigelow, & Co., 1869 \$1100.00

First edition of a rare dyeing manual, and a highly desirable copy completely free of moth damage (I have had two previous copies of this book and both had moth-eaten samples). Of particular interest for the manner in which the fabric and yarn samples are shown; they are sandwiched between double sheets of paper and exposed through oval window mounts. Haserick was a German trained dyer who came to America in 1848 where he found employment in Lawrence and Lowell, establishing his own firm in 1853 at Laconia, New Hampshire. This work was published shortly after the sale of his business. This copy was owned in 1870 in a town close to Lowell. It is inscribed in pencil "C. H. Kohbransch, No. Billerica, 1870, \$25.00." The price of \$25.00 is of interest; this was probably the price when the book was new, and it was a lot of money then. Kohbransch was probably a dyer and probably a German immigrant. Lawrie 295. Edelstein 3111. Ron 501. Widely held in libraries but very scarce in the marketplace.

8vo, orig. full black calf, hinges rubbed. (vi)+xxxvi+131+1 pp. including 31+1 leaves with a total of 323 died samples of wools, cottons, linens and yarns. Scattered light foxing but a good copy. A remarkable book.

### EARLY AND RARE MANUALS FOR TAILORING

106. HEARN, [W]. *[Manuals of Tailoring & Cutting]. Six parts with varying titles bound together*. London, 1818-ca. 1825 \$1750.00

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

1. *Hearn's Rudiments of Cutting Coats...upon scientific principles or geometrical proportions. Part the First*. Second edition, with additions. 49 pp with 2 engr plates. London, N. d.

2. *Hearn's Rudiments of Cutting Coats...by anatomical proportions. Part the First*. Third edition with additions. London: the author, 1819. 72 pp with 3 engr plates.

3. *Hearn's Systematical Method of Cutting Box and Surtout Coats...Part the Seventh*. London: the author, 1819. 36 pp with 3 engr plates numbered 13, 14, 15.

4. *Hearn's Art of Cutting Waistcoats and Gaiters...Part the Sixth*. London: the author, 1818. 28 pp with 2 engr plates.

5. *Hearn's Art of Cutting Breeches, Pantaloon, Trowsers, etc. Part the Fourth*. London: the author, N.d. 35 pp. with 1 plate.

6. *Hearn's Table of Quantities and Positions for Dress Coates, etc. or, the Tailor's Ready Assistant*. London: the author, 1819. 22 pp with 6 wood-engr plates.

One or two of these odd parts are located on OCLC but only one in America and that is a photocopy. Western Reserve Historical Society holds a copy of title no. 6 above. And Trinity College Dublin holds one imperfect part of the 'Rudiments of Cutting.' That's all. All of the present parts were bound together in the early 19th century. In my experience early tailoring pattern books are among the rarest of all the literature of the crafts and trades. And they have an immense appeal (to me, at least).

K. L. Seligman, *Cutting for all! A Bibliographic Reference Guide for Designers, Technicians and Historians* (1996) lists one (only) of the above titles: 1819.1 "Rudiments of Cutting Coats."

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

107. HELLOT, [J. P.], [J.] MACQUER & M. LE PILEUR. *The art of dying wool, silk and cotton. Translated from the French*. London: R. Baldwin, 1789 \$850.00

First English edition. Part I of this work was originally published in Paris, 1750. The Macquer was originally published in Paris, 1763; the Le Pileur also in Paris, 1776. The engraved plates illustrating the inside of a dye house and the various implements used in the practice of dyeing have been often reproduced. Ron 510. Lawrie 304. Bolton, I, p. 521. Widely held in libraries (OCLC locates 15 copies in USA) but scarce in the marketplace.

8vo, 19th cent. half black calf spine, pebble grain cloth sides, dark red lettering piece. (xvi)+508+(iv) pp with 6 full-p. engr. plates. Excellent copy.

## 18TH CENTURY WEAVER'S PATTERN BOOK

108. KIRSCHBAUM, JOHANN MICHAEL. *Neues Weberbild und Musterbuch...zur elden Leinen und Bild-weberkunst...auf 74 Kupfertafeln herausgegeben und mit dienlichen Anweisungen...versehen*. Heilbronn & Rothenburg ob der Tauber, 1771 \$2750.00

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.). 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.

## FINE SAMPLE CARD OF 19TH CENTURY AMERICAN PRINTED COTTONS WITH 51 LARGE MOUNTED SAMPLES

109. [NEWYORK]. DUNKIRK PRINTS. *Dunkirk Prints*. O. H. Sampson & Co., Agents, Boston & New York. N.p., N.d. [Dunkirk, N.Y., ca. 1870] \$1600.00

I can find little documentation for this handsome item. The librarian of the American Textile History Museum has also tried to pin it down but with not much luck. She wrote me: "I looked through the textile directories for the late 19th century and found nothing that referred to a Dunkirk Mill or any manufacturer in Dunkirk, N.Y. In a volume titled *Textile Brands and Trademarks* (1918) there is a reference to a 'Dunkirk' brand of shirts manufactured by the Dunkirk Shirt Co. in Dunkirk, N.Y." A firm called "Dunkirk Knitting Mills" did exist in Dunkirk, N.Y. around 1884. It was listed in *Dockhams American Report and Directory of Cotton...and Dry Goods Trade* (1884). I am indebted to Stan Gorsky of Philadelphia University for this last piece of information.

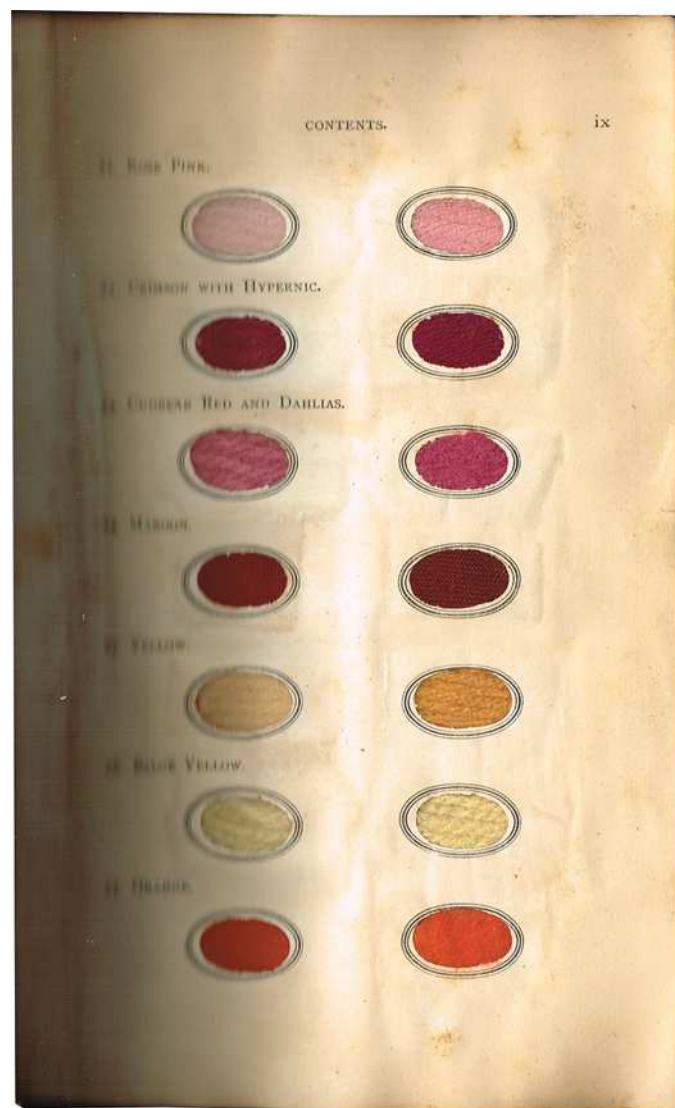
The object itself is quite handsome: it is a flap-edged folder 12 ½ x 9 inches with the printed label inside the front cover; the contents unfold, accordion fashion, to 17 leaves, each with 3 mounted large fabric samples (each measuring 3 ½ x 6 ½"). To judge from the patterns, the fabrics could be for shirtings or draperies or upholstery. In an excellent state of preservation.

4to (12 ½ x 9"), orig. boards. With litho printed label inside cover and 17 leaves, each with 3 mounted samples.

110. PAJOT DES CHARMES, [C.]. *L'art du blanchiment des toiles, fils et cotons de tout genre*. Paris: A. J. Dugour & Durand, an VI (1798) \$1250.00

First edition. Duveen, p. 445, lists the second edition of 1800 and calls it "an interesting work which describes the chlorine bleaching process discovered by Berthollet in 1785". Partington, III, p. 507, noting both the original French editions and the English translation and giving a few notes on the author. Not in Bolton; not in Ferguson. It was in fact an important work and was translated into English immediately; the London edition appeared in 1799. OCLC/WORLDCAT locates 7 copies in American libraries. It is rare in the marketplace; it does not appear in the book auction records (1975-present) at all. Ron, *Bibliotheca tinctoria*, 0799.

8vo, recent paste paper boards, printed paper spine label. (iv) + 280 pp with 9 fdg. engr plates. Nice clean copy.



Item #105



111. PAJOT DES CHARMES. *The art of bleaching piece-goods, cottons and threads, of every description, rendered more easy and general by means of the oxygenated muriatic acid; with the method of rendering painted or printed goods perfectly white or colourless. To which is added, the most certain methods of bleaching silk and wool; and the discoveries made by the author in the art of bleaching Paper. Translated from the French, with an appendix.* London: G. G. & J. Robinson, 1799 \$1000.00

Originally published Paris, 1798. This edition was translated by William Nicholson. The title continues: "An elementary work composed for the use of manufacturers, bleachers, dyers, calico printers, and paper-makers." The last copy of this edition to appear in the book auction records came up in 1952. Edelstein Collection no. 3360. OCLC locates ten copies of this edition in USA.

8vo, early 19th cent. cloth sides, calf spine, black lettering piece, hinges cracked but holding. xvi+351 pp. with 9 large fdg. engr. plates. Some of the plates have been professionally repaired at the folds. A good copy.

**WITH 23 MOUNTED FABRIC SAMPLES**

112. PARNELL, EDWARD ANDREW (ed). *Applied chemistry; in manufactures, arts and domestic economy.* London: Taylor & Walton, 1844 \$450.00

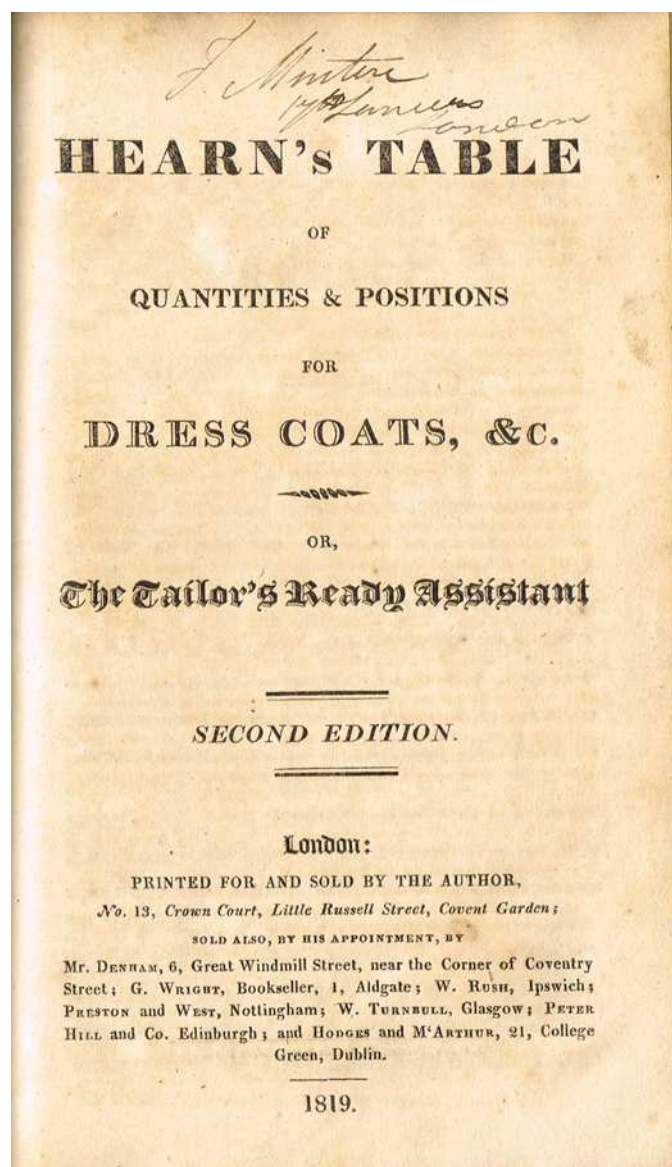
First edition. Of special interest for section IV: Dyeing & Calico Printing; this section contains 23 mounted fabric samples, and is quite early for this sort of actual specimen illustration. The other sections are: I. Preliminary observations; II. Gas illumination; III. Preservation of wood. Duveen, p. 459, citing an edition of 1849. Not in Lawrie but see nos. 518-520 for other titles by Parnell. Ron, *Bibliotheca Tinctoria*, no. 40: "The first edition of a nineteenth century English handbook of applied chemistry, the most important part of which is that about dyeing and textile printing, pp. 221-444. There was an American edition published in New York also in 1844, proof of the intense competition between the British and American textile manufacturers at this period. This copy was inscribed by 'William Bradley, Birmingham, 1844.'

8vo, old marbled sides, calf spine, neatly rehinged. xvi+453 pp with 40 wood-engr. illus and 23 mounted samples of dyed and printed fabrics. Very good copy.

113. PERKINS, E. E. *A treatise on haberdashery and hosiery; including the Manchester, Scotch, silk, linen, and woollen departments. Eighth edition.* London: William Tegg & Co., 1853 \$300.00

First published 1833. A wide ranging and valuable work with sections on stay whale-bone, buttons, tapes, threads, pins, needles, laces, wires, sewing silks, ribbons, cotton handkerchiefs, hosiery, gloves, parasols, stays, shawls and furs, etc. Not in Colas. Not in Hiler. Although today rare, this was a long-lived book; the NUC cites a ninth edition of ca. 1860. For most editions they locate but one copy each. OCLC locates just one copy of this edition: Boston Public Library.

12mo, orig. cloth, title in gilt on cover. vi+120 pp. A very nice copy.

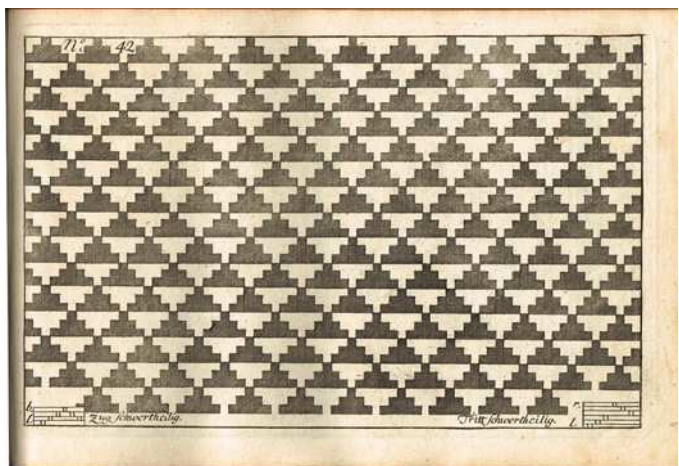


Item #106

**COMPLETE WITH THE "MAGIC SCALE" AND "MAGIC SCALE MEASURE BOOK"**

114. ROOD, WILL. C. & HAYDEN. *Instructions for using the Dressmakers' Magic Scale, improved and simplified for cutting ladies' and children's wearing apparel. Eleventh edition.* Quincy, Ill., Rood & Hayden, Sole Proprietors, 1878-9 \$400.00

The pamphlet itself is not overly rare; OCLC locate 5 copies. But this offering is remarkable; it contains the instruction pamphlet (transcribed above) as well as the original "Magic Scale" and also the "Magic Scale Measure Book." The scale is a large triangular shaped object made of stiff card stock with printing as on a rule or scale. "With it a lady can cut from any fashion plate, making a perfect fit without alterations." The 'Measure Book' was kept by the dressmaker, one page for



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each of her customers, with the measurements filled in. That these three items have survived together is nothing short of a miracle. OCLC locates five copies (UCt., Lib of Mich., UDel., Phila Univ., A. Lincoln Presidential Lib.) but none of the records mention the scale or measure book. The pamphlet went through at least 28 editions. Seligman, *Cutting for all!*, 1879.5. See also Trautman, *Clothing America*, p. 70.

Three pieces. 1. Pamphlet: 8vo, orig. printed wraps. 24 pp with 6 line text illus. 2. Scale: Triangular 20" x 22" x 9 1/2", cut out of stiff card and printed. 3. Measure book: Oblong 12mo (3 1/2 x 7"), cloth spine, marbled card stock covers, with about 90 pp. Each page is a printed form to be filled in (in this copy 8 pages were filled in). Wraps edges of pamphlet a bit frayed, else all in excellent condition.

115. URE, ANDREW. *The philosophy of manufactures: or, an exposition of the scientific, moral and commercial economy of the factory system of Great Britain*. London: Charles Knight, 1835 \$300.00

First edition. According to Brooke Hindle, Andrew Ure was "the first British enthusiast of mechanisation to have wide influence in the United States", and he goes on to mention this particular title (*Technology*, p. 93). Ure is concerned primarily with the textile manufactory system. Ferguson, p. 63. Kress, C.4055. A work of obvious importance, as of the year 1970 it had been reprinted by at least two different publishers.

8vo, orig. marbled boards, neatly rebacked in gilt-lettered cloth. xii+480 pp. with engr. frontisp., fdg. engr plate of the interior of a power loom factory and 57+6 wood-engr illus.

### MANUSCRIPT COURSE NOTES WITH DRAWINGS & MOUNTED WOOL SAMPLES

116. (WORSTED SPINNING). *The Municipal Technical College, Halifax. Textile Industries. Mounting Book*. Halifax: Published by F. King & Sons, Ltd., 1911 \$650.00  
An extensive series of manuscript course notes written by

Arthur F. Farrar, a student in "Fourth Year Worsted Spinning", 1911-12. The title transcribed above is in letterpress; everything else is in manuscript, very carefully executed in red and black ink. Each lecture or lesson is dated and titled. In addition to the notes there are 36 illustrations, each drawn by Farrar, most full-page. They are technical drawings of gears, screws, and other parts of complex machines. But the *piece de resistance* is double faced plate with 13 mounted samples of long bunches of original un-spun wool. They are each identified but the labels mean nothing to me. But they are startling visually, somewhat "in your face", and would make a great exhibition item.

Arthur F. Farrar is recorded as being born in Queensbury, Yorkshire in 1891. The Technical College opened in 1895 in the heart of the Yorkshire woollen spinning industry, and provided training for young men to enter the trade. A pencil note at the head of the title-page states that "classes began in 1896, in one lab, a weaving shed, and several classrooms." Not surprisingly this does not appear in OCLC.

Small folio (12 x 10") bound in original leather backed pebble grained cloth boards. 100 pp with 36 illus., and one plate of actual samples of raw wool. A fascinating item.



Item #109



## GLASS & CERAMICS

### FLINT GLASS

117. ARTIGUES, [AIME-GABRIEL D']. *Sur l'art de fabriquer du flint-glass bon pour l'optique*. Paris: Imprimerie de . Gueffier, 1811 \$600.00

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.

### "EVERY VARIETY OF USEFUL OR FANCIFUL DEVICE"

118. [DANGER, T. P. ("A French Artist")]. *The Art of Glass Blowing, or plain instructions for making the chemical and philosophical instruments which are formed of glass; such as barometers, thermometers, hour-glasses, funnels, syphons, tube vessels for chemical experiments, toys for recreative philosophy, etc.* London: Bumpus & Griffin, 1831 \$375.00

Originally published in Paris in 1829 as *L'art du souffleur a la lampe*. The present English translation was published as Vol I of 'The Polytechnic Library.' "Artists and students of the Experimental Sciences will find this work adapted to aid them effectually in the in the economical preparation of their apparatus; and persons who would willingly employ their leisure hours in practicing the charming art of working glass and enamels with the blowpipe, but who have hitherto been deferred by the anticipated expense of the instruments, and the imaginary difficulties of the undertaking, are taught here in the simplest, most expeditious, least expensive and most effectual methods of working glass into every variety of useful or fanciful device." This is the first copy of this book I have seen in my 48 years in the book trade. OCLC locates 7 copies in US libraries. Duncan 2885.

12mo, orig. boards, orig. printed paper labels on cover and spine (the latter worn). x+112 pp with 4 fdg engr. plates (final plate somewhat foxed).

119. GESSNER, FRANK M. (ed). *Glassmakers' hand-book containing recipes for making flint, bottle, window and architectural glass, plain and in colors; plate glass - American, French, Belgian, German and Bohemian formulas; also, recipes for strass and artificial gems*. Pittsburgh, Pa.: George E. Williams, 1891 \$300.00

First edition. The author was assisted by August Weyer and Thos. J. Irwin. The original price of this book, when new, was \$10.00, a substantial sum at the time and reflects the fact that information such as this was a valuable commodity. Duncan 4962. OCLC locates three copies: CMofG, LC and Hagley. I have never owned a copy before.

8vo, orig. cloth. iv+175+1 pp. Slight rubbing to binding but a good copy.

### INCLUDES A PLATE OF FURNITURE MADE OF GLASS (!)

120. JULIA DE FONTENELLE, [JEAN SEBASTIAN EUGENE]. *Manuel complet du verrier et du fabricant de glaces, cristaux, pierres precieuses factices, verres colorés, yeux artificiels, etc.* Paris: Roret, 1829 \$750.00

First edition. Though the literature of glass making goes back a long way before 1829, this must still be considered as the state of the art as of the date of publication. In addition to the usual technical aspects of the manufacture of glass, the present work includes material and illustrations on the making of decorative objects of glass and crystal: candlesticks, butter plates, candy dish, a large cut-glass urn, a gueridon, a **dressing table, a chair and a footstool**. Such early furniture made of glass, though very rare, does exist. OCLC locates 9 copies of this first edition in American libraries, but the work is rare in the marketplace. This is the first copy I have had in 48 years and there are no copies in the book auction records 1975-present. Fine untrimmed copy in the original wrappers. Duncan 4322: ("manual for the makers of glazes, crystal, precious stones, colored glasses, artificial eyes, etc.") Julia de Fontenelle (1790-1842) was a famous chemist and pharmacist, and prolific writer of technical manuals.

12mo, orig. printed wrappers. (iv)+335+36 pp with 3 fdg engr plates and a large fdg table. Untrimmed copy.

### GLASS BEADS - 'PERLENMOSIAK'

121. KLIPSTEIN, THEODORE. *Anweisung zur Verfertigung der Perlenmosiak; einer neuartigen und angenehmen Beschaeftigung fur Frauenzimmer*. Darmstadt, 1827 \$1750.00

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 hand colored 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.

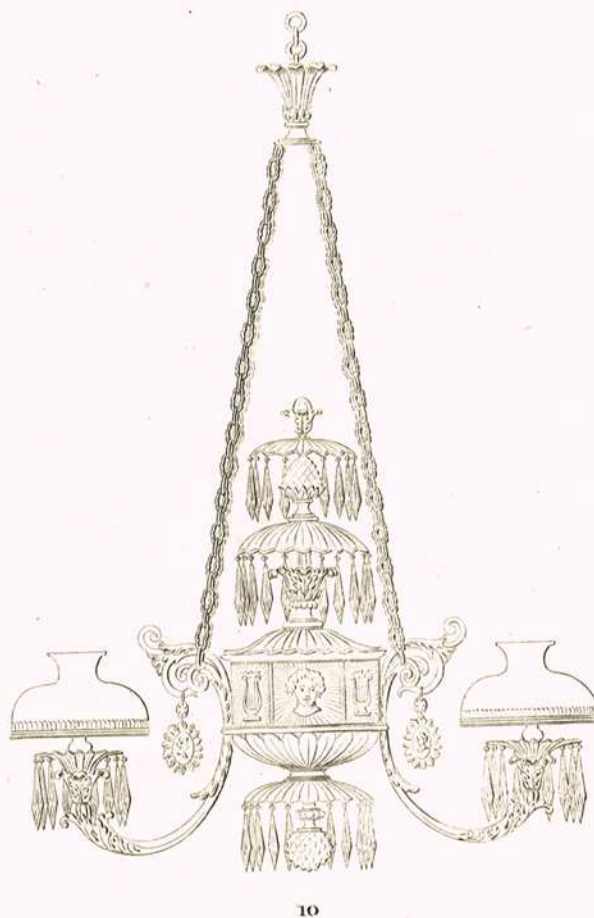
The title page when stating the authoresses' name gives an unusual flourish: "Theodore Klipstein, geborne Klipstein" (i.e. Theodore Klipstein, nee Klipstein). This seems to be an odd way of emphasizing the fact that the author remained unmarried and may also be indicating a new-found pride in the fact. 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.

### ORIGINAL ACCOUNTS OF A LATE 19TH CENTURY GLASS BLOWER

122. MOORE, SAMUEL T. (Glassblower). *Pocket note-book with four pages of financial accounts with Clayton Bottle Works* (Clayton, N.J.), January-June, 1887 (accompanied by 4 other pieces, see below). \$325.00

In the present day, super-star glass artists such as Dale Chihuly tend to obscure that fact that throughout history the vast majority of glass blowers were ordinary workmen (though a few with very high talents). These five items, a miraculous survival, provide a peep into the life of one such workman, Samuel T. Moore, a glass bottle blower from Port Elizabeth, Cumberland, Co., NJ. The first account book records glass blown, offset by items he purchased. A second one of 1897, titled on cover "Glass workers account book for blast ending June 30, 1897" gives his address (93 Pine St., Bridgeton, NJ) but the accounts here refer to his hobby of keeping and breeding birds, possibly pigeons. A third one of 1903-4 lists his accounts with the Thompson Bottle Co., Cas City, Indiana - these look like records of straight glass blowing. There are two further items of interest: a typed sheet of interrogatories concerning glassmaking union actions at Bridgeton, and a printed glass maker's and shippers form. This is quite interesting as it was to be filled in with the name of the gaffer, blower and packer, with columns to be filled in for the name of the ware, also columns for broken, chip'd,



Item #123

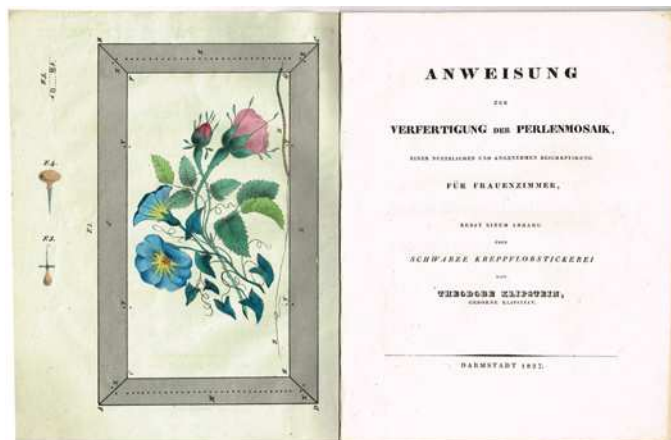
bent, shr'n'd, etc. Ephemera of the sort which simply did not survive.

5 pieces. 3 pocket acct. books (5 x 3") and two single sheets of paper, 1 printed, 1 mimeographed. Good and legible throughout.

### THE "PATENT CRYSTALLO CERAMIE"

123. [PELLATT, APSLEY, JR.]. *Memoir on the origin, progress and improvement of glass manufactures: including an account of the patent crystallo ceramic, or, glass incrustations*. London: J. B. Holdsworth, 1821 \$1500.00

First edition, rare. This work is of particular interest for the eight engraved plates showing a cut glass decanter and wine glasses; toilet bottle and water jug; two ornamental candlesticks; a small dining-room lustre (i.e. cut glass chandelier); a sinumbre lamp; a girandole; seals, brooches, knobs, etc. and miscellaneous small pieces. All of these pieces incorporate Pellatt's patent crystallo ceramic. "In 1819 he introduced into England and patented a French method of decorating flasks, paper-weights, pendants, etc. with cameo-like portrait busts, classical heads, figures of *putti* etc., made of a porcellaneous white material enclosed in the thickness of the clear crystal glass, i.e. *crystallo-ceramic* or 'sulphides.' He



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obtained a patent for their manufacture in 1831.” See J. Fleming & H. Honour, *Dict. of the decorative arts*, pp. 594-5 (from which the above quote is taken and which gives further bibliography). OCLC locates nine copies in American libraries. There are no copies in the book auction records 1975 to the present. Duncan 10005.

4to, orig. boards with printed paper label; spine (which appears to be original) with “Pellatt’s Glass” stamped in gilt. (ii)+ii+36+6 pp with 8 engr. plates and an engraved frontisp. A pleasing copy.

**WITH PLATES PRINTED IN  
DELICATE PASTEL COLORS**

124. PILKINGTON BROS LTD. *Designs for embossed glass*. St. Helens, [U.K.], 1904 \$600.00

An attractive trade catalogue with the plates printed in several pastel colors (pink, dark blue and light blue); most of the illustrations are for windows and some are lettered, for example for hotels. Pilkingtons were a major firm with offices all over the western world; the company was started in 1826 as St. Helens Crown Glass Co. by John William Bell and Associates. In 1945 Chance Brothers Ltd. of Birmingham became a subsidiary of Pilkington. Both firms are still in business and make a great variety of industrial glass, plate glass, laminated and safety glass, etc. A good note on the firm is given in H. Newman, *An illustrated dictionary of glass* (1977). Duncan lists 31 entries for them ranging in date from 1895 to 1940. The present work is not in Duncan.

Oblong 4to, printed boards. 2 ff of letterpress and 18 plates with a total of 62 design, all printed in colors. The cover is lithographed in two colors in a handsome art nouveau design.

**‘MUCH IS STILL TO BE LEARNED FROM IT’**

125. SHAW, SIMEON. *History of the Staffordshire potteries and the rise and progress of the manufacture of pottery and porcelain; with references to genuine specimens and notices of eminent potters*. Hanley: Printed for the author, 1829 \$750.00

First edition, somewhat worn but still a good honest copy still in the original blue paper boards. Given a long notice in Solon, from which we quote: “...a native of the Potteries, Shaw had, from his young days, listened to many tales told by men whose fathers and grandfathers had taken their share in the development of the local industry. He decided to write, for our benefit, the unpublished chronicles of the potters’ art in Staffordshire. It was not, however, without some apprehension of exciting criticism that he ventured to put into print, as he says in the preface, “the gossiping recollections of his friends and neighbours.” As might have been expected, the common place talk of his days would, later on, constitute by far the most interesting portion of the little volume. If we set aside a few passages worded in a confused and sometimes misleading form, the book will always be a reference one for the student of early Staffordshire pottery. All subsequent

writers on the subject have derived their information chiefly from this modest volume, and much is still to be learned from it.” - Solon, *Ceramic literature*, p. 391. See also Ames & Ward: “Shaw’s *History* is a primary source on the Staffordshire ceramics industry and is frequently quoted by historians...Shaw lived in the potteries, had access to many potters, and assembled a great deal of information that is available in no other place.” - *Decorative Arts...an Annotated Bibliography*, p. 215.

12mo, orig. blue paper boards, linen spine, hinges worn; tail of spine worn. viii+242 pp.

**TRADE CATALOGUE OF WEDGWOOD POTTERY  
THE BEST EDITION**

126. WEDGWOOD, JOSIAH. *Catalogue of cameos, intaglios, medals, bas-reliefs, busts and small statues; with a general account of tablets, vases, ecritoires, and other ornamental and useful articles, the whole formed in porcelain and terra cotta, chiefly after the antique, and the finest models of modern artists*. Sixth edition, with additions. Etruria, 1787 \$3250.00



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Wedgwood ceramics are justly famous and nothing need be said here of their importance. The wares were sold at Wedgwood's rooms in Greek Street, Soho and at his manufactory in Staffordshire. The first catalogue was published in 1773. Solon, writing in 1910, stated "all of the editions of this catalogue have become rare, those issued in 1773 and 1787 command the highest price, from £3 to £5 being asked for a good copy." The edition I offer here was the last and fullest and the only one to have the two colored plates. It lists all the wares available in twenty classes, with explanatory introductions to each group. All of Wedgwood's catalogues are rare in commerce; of this one the on-line ESTC locates twelve copies. OCLC also locates twelve copies. There are but two copies in ABPC, the most recent in 1981. I have owned one other copy of this edition in the past 48 years.

8vo, old marbled boards. vi+44, 45\*-46\*, 45-48, 45\*-48\*, 49-73 + (1) with two color-printed stipple engraved plates & one wood-engr text illus. Title a little soiled and stained, some slight marginal damp-marking. But a quite acceptable copy of an important catalogue.

## GOLD, SILVER & PEWTERSMITHING

### CELLINI ON THE TECHNIQUES OF GOLDSMITHING

127. CELLINI, BENEVENUTO. *Due trattati du Benevenuto Cellini scultore Firoentino, uno dell'oreficeria, l'altro della scultura*. Milano: Societa Tipografica de'Classici Italiani, 1811 \$400.00

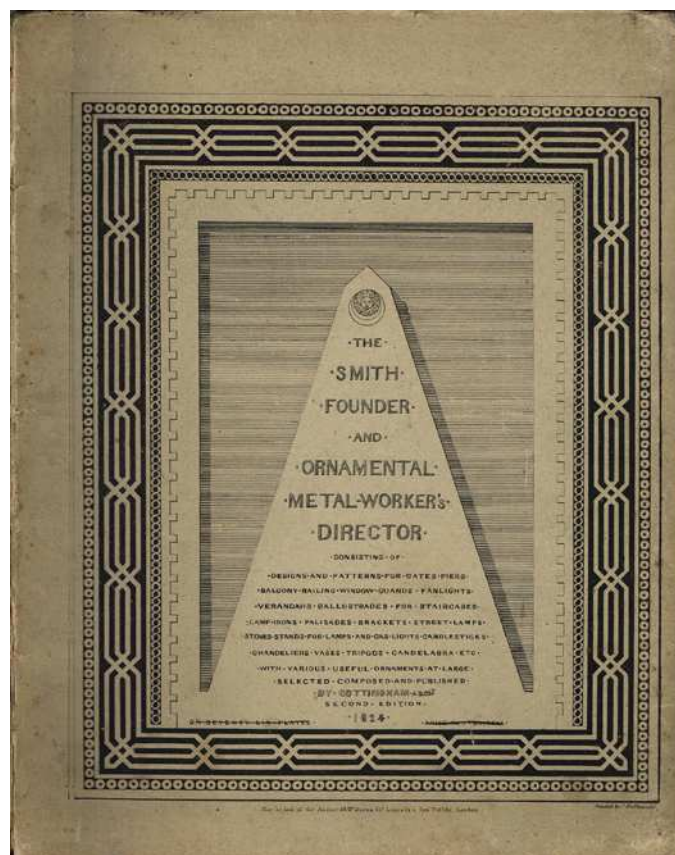
Originally published in Florence in 1568, this is a famous and classic book, a manual on the art of the goldsmith and the techniques of sculpting in marble and bronze. It details the techniques of carving, chiseling, engraving, chasing and gilding, and the casting and finishing of metal. It also provides an invaluable source of information about Cellini's own work and that of his contemporaries. There was a second edition published in Florence by Tartini & Franchi, 1731, rewritten in the authorized Italian of the Accademia Crusca; there was a reprint of this edition in Turin, 1795. As far as I can tell, the present edition is also a reprint of the 1731 edition. It was translated into English by C. R. Ashbee and published by Arnold in London in 1898. Cicognara 273. Arntzen/Rainwater H36 - "important." Of this edition the NUC locates four copies; OCLC adds four more.

8vo, orig. blue paper boards, linen spine, dark red calf lettering piece. lx+417+1 pp. Light rubbing to hinges; scattered light foxing but a very good copy.

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

128. COTTINGHAM, L(EWIS) N(OCKALLS). *The smith and founder's director containing a series of designs and patterns for ornamental iron and brass work*. Second edition. London: the author, 1824 \$2250.00

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



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copies. OCLC locates six copies of this edition in this country. Maryland Hist. Socy has a copy of the 1823 edition. To find pattern books such as this in the original publisher's printed boards, untrimmed, is distinctly rare.

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

### WORKING COPY OF A PATTERN BOOK FROM THE COMPANY ARCHIVES

129. DIXON, JAMES & SONS. [*Lithographed pattern book of tableware and holloware, most plates proof copies with captions in ink*]. Sheffield, ca. 1850-70 \$1750.00

"James Dixon & Sons, founded 1806 in Sheffield, was one of the major British manufacturers in the Industrial Revolution of the nineteenth century...They were one of the foremost names in silver plate and sterling tableware including silver tea services and holloware pieces. They also made silverware serving pieces and had a wide catalogue of patterns. Their tea sets and holloware are very valuable as antiques." - Wikipedia.

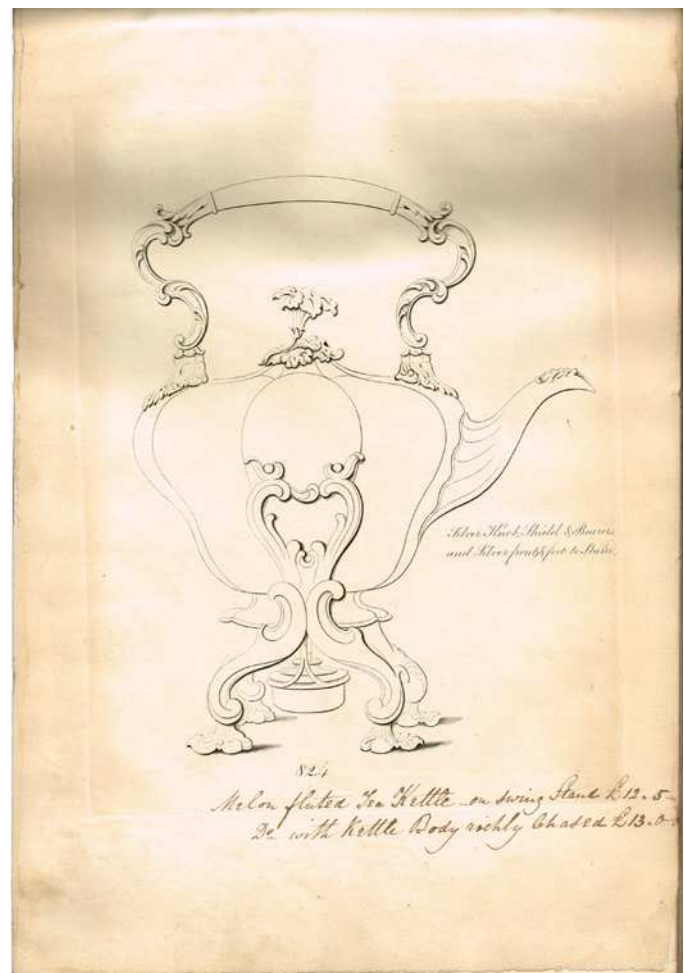
This is a unique and very interesting copy; it came from a large and old collection of Sheffield city materials, both printed and manuscript. This was clearly an "in-house" copy as all the captions are hand written in pen and ink. They include item or stock numbers, prices and identifying captions. The plates all appear to be engravings (as opposed to lithographs), for you can clearly see the plate marks. Some of them are pale, as if the plates needed reinking, but this would not have been important for in-house reference use. Bound in at the end are two additional plates, not from the same series, but obviously meant to be there. On the front pastedown is an old pencil inscription: "Lot 782, Phillips Auction, Nov. 01, ex Dixon's archive, OSP."

Contents include but are not limited to candlesticks, two light ditto, chamber sticks, snuffer trays, cruet stands, condiment stands, pickle frame, toast racks, muffin plate warmer, coffee and tea pots (2 - 6 gill capacity), creamers and sugars, "melon fluted tea kettle on swing stand with kettle body richly chased," cheese toaster, flagons, ink stands, footed and chased cake baskets, salvers and platters and waiters, candelabra, etc. Folio 54 has had the design altered in pencil - the caption is "electro plated upon Bristol plate." Trade catalogues and pattern books that show signs and evidence of how they were made are very rare and of obvious value for study by scholars.

Oblong small folio (9 1/4 x 14 3/4"), modern green cloth, black morocco label piece. 64 engr plates + 2 litho plates at the end. Two plates have small clips, at fol 28 and fol 53.

### VERY RARE SILVERSMITH'S PATTERN BOOK

130. GERMAIN, PIERRE & JEAN BAPTISTE CLAUDE CHATELAINE. *A book of ornaments containing divers elegant designs for the use of goldsmiths, chasers, carvers, &c. curiously*



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engraved by Chatelain &c from the drawings of Messrs Germain, Messonier, Sigr. Cattarello &c. [London]: Printed for John Bowles at the Black Horse in Cornhill, n.d. [ca. 1750-55] \$9500.00

A very rare book; OCLC locates just one copy (Winterthur). This is the first English edition of Germain's *Elements d'orfèverie* (1748) which is a much more common book and of which OCLC locates 14 copies in American libraries. The present work has been put into context by Helen Clifford in her *Silver in London* (2004): "Jean Baptiste Claude Chatelain was a prolific engraver who seems to have specialized in reproducing the work of some of the most famous French ornament designers, such as Watteau, Lajoue, and Pierre Germain. We know from an anecdote left by Francis Grose that Clee [a silver engraver] used to invite Chatelain to dinner, 'and whilst it was getting ready, had chalk and other drawing material put before him, always taking care that dinner should not be produced until the drawing was finished. Clee used likewise to lend Chatelain money on his drawings. Clee produced a later edition of Chatelain's *Book of ornaments*... in 1757, entitled *A book of eighteen leaves* of designs, the majority after Pierre Germain..." The title page of *A book of eighteen leaves*, referred to by Clifford, is reproduced as her fig. 80; it is a straight restrike of the title page engraving of the present

work except that the title "A book of ornaments" has been erased and "A book of eighteen leaves" substituted. Also, the imprint line has been changed to read: "To be had of the proprietor Robert Clee at the Golden Head in Pantion Street St. James Hay Market and at the printsellers in London, 1757."

Small folio (12 X 9 1/2"), nicely rebound in half calf with marbled sides by Green Dragon Bindery. 17 leaves of engraved plates, the first of which is the title leaf. The very top (about 1/4 inch) of the title page image has been trimmed by an early binder. An excellent copy with good strong impressions of the plates.

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

131. 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, voor den auteur, 1721 \$2000.00

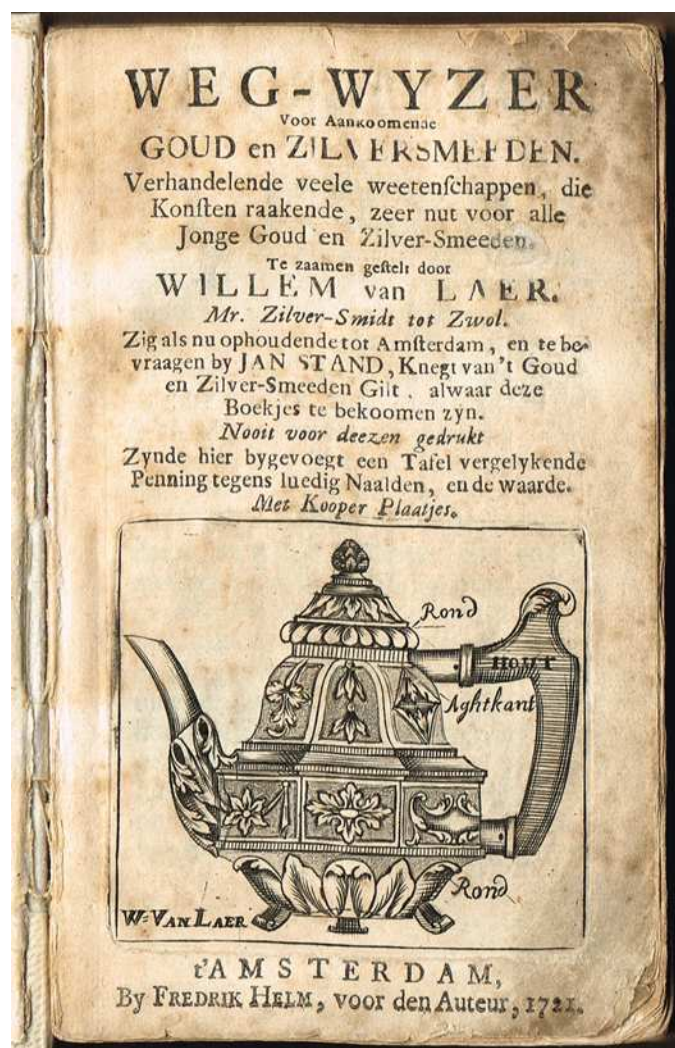
First edition. A rare manual for the young gold and silver-smith (OCLC locates but four copies, three in the Netherlands and one in America, DWint). It is illustrated with six engraved plates of which two are tabular and 4 are images of the workshop, workbench, ovens, molds and one illustrating pepper 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!).

**PATTERN BOOK OF EARLY  
19TH CENTURY SILVER  
IN A NICE ORIGINAL PERIOD BINDING**

132. LEFRANC, AL[EXANDRE]. *Recueil de dessins d'orfèverie, à l'usage des marchands et fabricans orfèver, contenant tout ce qui a rapport au service de la table, de l'église.* Paris: chez l'auteur, n.d. [ca. 1815] \$5000.00

A rare pattern book in a very good original condition. The contents are divided into two parts, the first table wares; the second church silver. Table wares include candlesticks, girandoles, chamber sticks, snuffers, a desk writing set, pitchers, coffee pots, tea urn, creamer, compote, tea cups, covered footed dishes, chocolate pots, sugar bowl, punch bowl, ladles, wine cooler, fish slice, oyster fork, sauce boat, soup tureen, etc. The designs are beautifully done and very sophisticated and, as would be expected at this period, very classical. Though it is not stated on the title page, the last sentence of the "Avertissement" indicates that this is a second



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edition. Berlin Catalogue 1113, undated. OCLC locates but two copies in America: Getty (I sold them that copy) and Art Inst Chicago. The latter library apparently owns two copies, the first edition of 1810 published by A. Foulard with 50 plates and limited to 200 copies, and a copy of the present [second] edition.

4to, orig. textured paper (red) covers, roan spine, gilt floral roll along cover edges. Engr. half title, printed t.p. within wood or metal cut ornamental border, (2) pp of letterpress "Avertissement," 1 engr ff and pls. 1-46; 1 engr ff and pls 47-61 plus final leaf, engr. table of plates. A clean, fresh and highly appealing copy.

**RARE TREATISE ON THE  
CRAFT OF THE PEWTERER  
OCLC: NO COPIES IN AMERICAN LIBRARIES**

133. SALMON, [PIERRE AUGUSTE]. *Art du potier d'étain. Première et second partie.* Paris: Chez Moutard, 1788 \$1750.00

First, and as far as I can determine only, edition. An extremely valuable work, there is no equivalent work in English from



the 18th century. In discussing the literature of pewter, Barbara Ward states "several essential primary works on the craft of the pewterer, specifically Pierre Auguste Salmon's *L'art du potier d'étain* (Paris, 1778 sic [she got the date wrong]) and the section on the pewterer in Diderot's *Encyclopedie* (Paris, 1771), have yet to be fully mined for the information they contain."- *Decorative arts...in America a bibliography* (1989), p. 161. The information here is indeed extensive: 152 folio pages of text, fully indexed, and 32 engraved plates, many with perspective views of men at work in the shop in the upper half, with views of tools, equipment, and pieces of pewter in the lower half. One interesting view shows a workman melting (recycling) old pieces of pewter in a small furnace. Other views show workers turning, rolling, burnishing, hammering cutting, and chasing works in pewter. All kinds of pieces and forms are illustrated: dishes, plates, platters, pitchers, jugs, flagons, large industrial size vessels, candlesticks, coffee pots, large altar candlesticks, spoon moulds, etc. Very rare; OCLC locates four copies in France and one in the UK (no copies in American libraries). I have never seen a copy before.

This was a volume (the final volume in fact) of the series *Description des Arts et Metiers* (Paris, 1761-1788). An excellent account of the series was written by A. H. Cole & G. B. Watts, *The handicrafts of France* (Harvard U.P., 1952). They state that "the individual titles should be treated and catalogued as separate volumes." Kress B.1485.

Folio, recent marbled boards, calf spine. (viii)+1-16, 16\*, 17-155 pp with 32 full-p. engr plates. 2 images on 2 plates have been amateurishly hand colored; t.p. dusty, light soiling the margins and versos of a few plates, but a good copy of a rare & important book.

### ENGRAVED TRADE CATALOGUE OF SHEFFIELD SILVER

134. SHEFFIELD silver engraved trade catalogue. [Sheffield, U.K., ca. 1800] \$9500.00

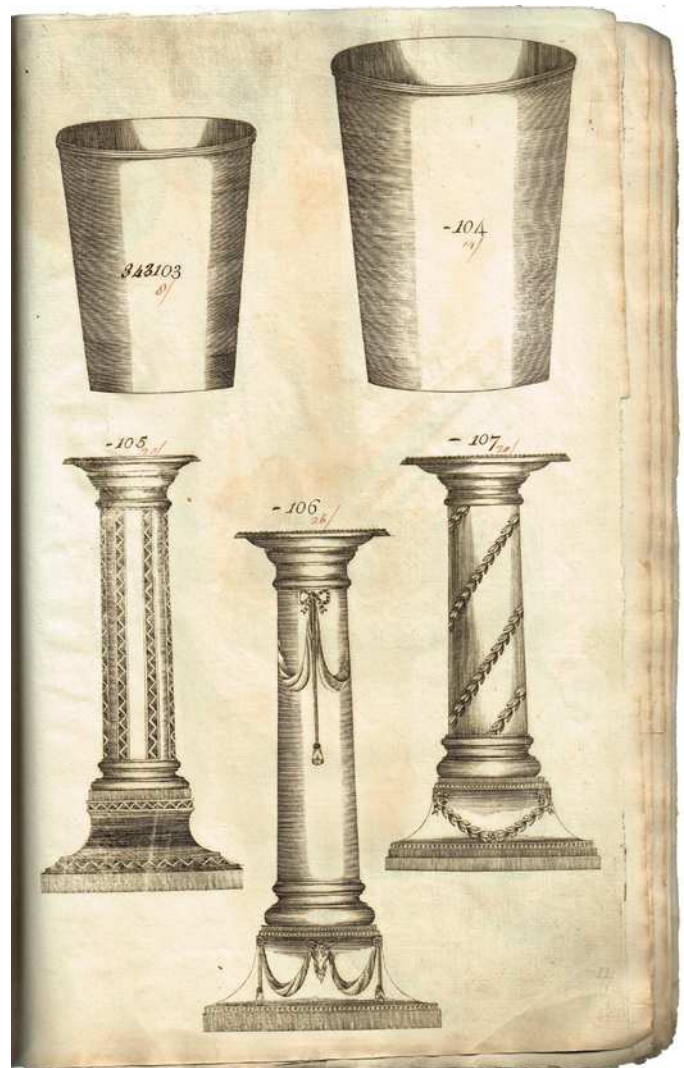
A fine large format fully engraved catalogue of silver and silver plate consisting of 52 engraved plates showing a total of 131 individual pieces. As was the custom, it is not identified as to maker nor even to place of origin, but it is surely from Sheffield as it turned up there only recently (2013). Forms include candlesticks, wine coasters, two branch candelabra, footed communion cup, 'weaters' pepper casters, candle snuffers, cake baskets, cans, cups, ink stand, cruet stand, taper stand, sugars, coffee urn, condiment sets, flagon, tea pots, decanter labels, decanter coasters, dish cross, serving spoons, funnell, toast rack, and the like. The pieces are numbered, more or less consecutively from 1 to 131. The paper is variously watermarked with a heraldic device and the word "DURHAM." I cannot find a date watermark.

T. Crom in his *Trade Catalogues 1542 to 1842* states that "almost all silver plate catalogues were issued unidentified or anonymous to comply with the wishes of the retail merchants" (p. 209). That is the case here. See the V. & A. catalogue *Old English pattern books of the metal trades* (Lon.,

1913). Their entry M.105.a is a Sheffield catalogue with similar watermarks, similar contents, and similar size. They do not date this catalogue but other Sheffield catalogues in the V. & A. collection date between 1792 and 1804. A reasonable guess for the present catalogue is ca. 1800. The standard source on this subject is F. Bradbury, *History of old Sheffield plate* (1912, reprint 1969). McKinstry, *Trade catalogues at Winterthur*, lists about a dozen early Sheffield silver plate catalogues.

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

Small folio (14 1/2 x 9 1/4"), orig. marbled wrappers, sheep spine (worn). 52 engr plates with a total of 131 individual pieces. Thumbled. A few of the plates have small areas of blank paper in the margins missing (between the edge of the copper plate the edge of the sheet). No loss of engraved surface. Neat repair to the 24th plate but with no loss. Provenance: 1. "S.F.S."; 2. Wright & Mansfield; 3. Edward T. A. Neve (?), 1889." Preserved in a folding back box with morocco label.



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## INKS

### AN OUTSTANDING INK SPECIMEN

135. COATES BROTHERS & CO. LTD. *A selection of modern inks for artistic modern printers*. London: Coates Bros. & Co., Ltd., N.d. [ca. 1930] \$425.00

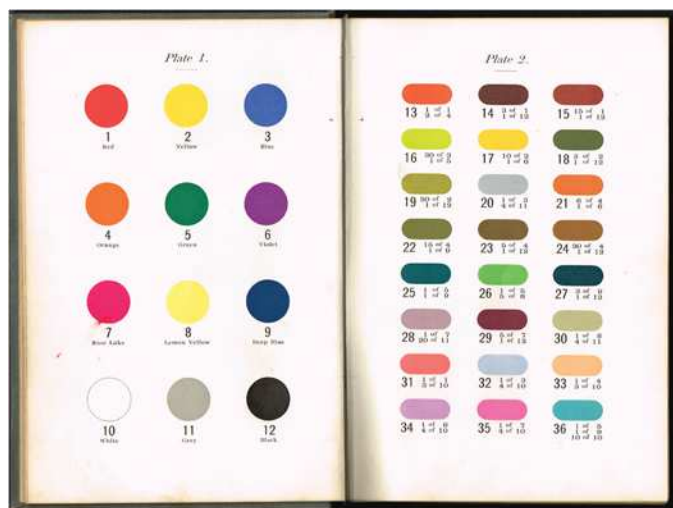
One of the best ink specimens I have seen with an especially wide variety of inks: jobbing inks in a rainbow of colors shown on various papers; tri-colour inks, metallic inks, die stamping inks, cheque inks, cover inks, greaseproof inks, poster inks, photogravure inks, foil inks, and aniline inks. Each is shown in one or more full-page specimens on papers of various finishes. This is the second edition (though the dates are not given). Rare; not in OCLC.

Oblong 8vo (7 1/4 x 10"), cover printed in gold. (ii)+xi pp with 94 leaves printed on rectos only. Excellent copy.

### A VERITABLE RAINBOW

136. EARTHART, JOHN F. *The harmonizer*. Cincinnati: Earhart & Richardson, 1897 \$1750.00

First and only edition, a nice copy of an extraordinary and rare book, intended to demonstrate proper technique and correct ink color choice for printing on colored stock. Every one of the 240 pages is printed on a different colored stock in varying colors of ink. Given high praise by the always perceptive Robert Herbert: "Among books which are themselves exemplars of unusually beautiful printing, Earhart stands out. *The harmonizer* (1897) has extraordinary platen-press work of varied design, based upon twelve pure inks, and twenty-four more derived from mixtures of the initial group." - "A color bibliography II," *Yale Lib. Gazette*, (1978), p. 134. The work was printed with inks made by the Ault and Wiborg Co. of Cincinnati on four Colt's Armory presses. A work of great charm; the text uses wise saws from old chestnuts, e.g.



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Shakespeare, Johnson, Emerson, Dan'l Webster, Franklin, Cervantes, Bacon, Goethe, etc. Birren Collection 215. Not in the Burke Printing Collection. Not in Romaine. Not in McKinstry.

8vo, orig. cloth. 7 pp of text, 2 plates of ink colors and 240 specimens of printing in one or two colors, with suggestions for a third. Final leaf of letterpress colophon.

### A RAINBOW OF COLORS

137. LEVEY, FRED'K H. COMPANY. *Printing ink specimens. F.H.L. Co., manufacturers*. New York, 59 Beekman St., N.d. (but ca. 1925-30) \$300.00

A nice specimen in excellent condition. Opens with a four-color process print of a woman in a red dress. There follow 27 leaves of colors, each with four specimens and all identified. The penultimate specimen leaf is a sample of cover inks, seven flat colors arranged in a bull's-eye and printed on matte stock. The final specimen leaf shows samples of gold ink and aluminum ink. There is a six page essay at the end, "The art of mixing printing colors" by Robert F. Salade (taken from the American Printer).

The best list of printing ink specimens I have ever seen is found in Bridson & Wakeman, *Printmaking and picture making*, pp. 39-40 where they state: "The chief interest that attaches to these catalogues is the range of samples that the manufacturers frequently provided. These demonstrated both the range of colors available and the specialized kinds of ink made for different applications and processes. Typical ornamental and pictorial work was often used for their demonstration and color printed work was sometimes provided with color separations. As with machinery catalogues these are scarce and only available in a few specialized libraries." OCLC locate two copies: USC and U Del.

8vo, orig. color printed cloth. [41] leaves, arranged as described above. Very nice copy.

### RARE PRINTERS' INK SPECIMEN

138. McCUTCHEON BROS. & QUALITY., INC. *Litho, Type and Offset Inks. [Sample color card]*. Philadelphia & Chicago, N.d., [Ca. 1920] \$350.00

A rare printers' ink specimen in an unusual format; normally they appear a small oblong cloth-bound books. This one is in the form of a card which opens out as in a triptych, each panel having eleven overlapping leaves, each of these a named, numbered and priced color. "The specimens shown herein are what we might term, "Commercial Color and Black Printing Inks" in daily use by printers of literature, and advertising matter used by the modern merchant. In addition to the inks shown we manufacture Two, Three and Four Color Process inks suited to wet or dry printing on rotary or flat bed presses...Lithographic Inks...Steel and Copper plate inks...Doubletone inks...Stamping inks...Bookbinders' inks...Gold, Bronze and Silver inks...Poster inks." Wiborg,



*Printing Ink a History* (1926) gives a brief history of McCutcheon Bros., stating that the two brothers founded the firm in Philadelphia in 1906; it was still in business as of 1926. OCLC locates one copy, Yale.

Stiff card sheet 11 x 9 inches folded into thirds. Printed on both sides. With 33 ink samples on both bond and coated paper. Very good copy.

### INK SPECIMEN WHICH OPENS OUT AS IN A FAN

139. ROBERTS, LEWIS, INC. *Fine Printing Inks. [Specimen]*. Newark, New Jersey, ca. 1930 \$350.00

An appealing printing ink specimen which is arranged in a novel fashion; the 76 leaves are held together with one screw-bolt. It includes several sets of colored leaves with circular holes punched through them so that they partially overlay different color combinations; when fanned they produce still more combinations. This is hard to describe; it really must be seen. There are a total of 76 leaves on coated stock, card stock, and matte stock showing a number of solid ink colors as well as color halftones. OCLC locates eight copies.

Tall "8vo" (10 x 5 inches); stiff card covers printed in silver with color embossed monogram, 76 leaves all in various colors. Slight chip in the head and tail of the rear spine, else excellent.

## LITHOGRAPHY

### ONE OF ABOUT 30 COPIES WASHED IN SEPIA BY THE ARTIST AN INCUNABLE OF LITHOGRAPHY

140. BARKER, THOMAS. *Forty lithographic impressions from drawings by Thomas Barker, selected from his studies of rustic figures after nature*. Bath: Published by subscription, 1813 \$5000.00

First and only edition; one of about 30 copies touched with sepia ink wash by the artist. This is the first important 'one-man' collection of lithographs to have been issued in England. There were 126 copies subscribed; the edition was limited to "no more than 200 copies." Barker was a very popular artist in his time; his drawings seem to have been copied on Staffordshire pottery, Worcester china, Manchester cottons, etc. The plates were printed by D. J. Redman, who was the first English lithographic printer (see Twyman). The plates are done in the pen and ink style on several different tints of paper and mounted on the larger pages. The subjects of the drawings are people; market traders, farmers, urchins, old people, etc. See Twyman, *Lithography*, p. 35 and also p. 182: "The first of Barker's important lithographed publications...[printed on] what was probably the only lithographic press in England which catered for the printing of artists' drawings." One of the plates in the present work is reproduced in F. Man, *150 years of artists' lithographs*, p. xviii

(fig 7b). Ray, *The illustrator and the book in England*, no. 80: "this is the most substantial English album of lithographic 'incunables.'"

Folio, recent marbled sides, calf spine and corners, black lettering piece; spine tastefully gilt. (6) pp and 40 mounted litho plates, 21 of them on tinted paper and 32 of the 40 touched with ink wash. Includes list of subscribers. Fine clean copy.

### EARLY MANUAL OF LITHOGRAPHY

141. BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et d'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies*. Paris: Roret. 1827 \$1400.00

First published also in 1827, but by the author rather than by Roret, and it had ten plates rather than the twelve in this second edition. I like this book and have had a number of copies over the years; there were in fact three issues of this second edition. One had ten plates, another had eleven plates and the copy on offer here has twelve (which is the maximum). This is the ideal copy. Twyman, *Lithography*, p. 264, lists only this edition and states that it went into a German translation in Ulm, 1829. Bigmore & Wyman, I, p. 80, cite



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only one edition (Troyes, 1834). It was a long popular work and went into several editions in the early 20th century.

Bregeaut was an important writer on lithography and is quoted repeatedly by Twyman, either from this edition or from the later *Nouveau manuel* of 1850. The St. Bride Catalogue, p. 124, lists three editions, the earliest of which is the present. This manual is especially notable for the information it provides on the early years of the Lasteyrie Press in Paris - see Whitehead, *Alois Senefelder* (Phila., Temple U. Press, 1972), p. 22 and no. 59. Parts of this manual were translated into English by Hullmandel and published in 1832.

12mo, orig. printed wrappers, untrimmed. xxxvi+176 pp. with 12 litho plates (6 of which are ganged up, 3 to a leaf, on two folding leaves). Outer margins of last dozen or so leaves have been chewed by insects but in no case does this affect letterpress or plates. Preserved in a custom-made clamshell box.

### PHOTOLITHOGRAPHIC FACSIMILE "PROCEDES DE CASSAN FILS, LITHOGRAPHE"

142. CASSAN FILS. *Plaquette Reproduit par la Photolithographie d'après les procédés de Cassan Fils, Lithographe à Toulouse*, 1879 [Toulouse, 1879] \$400.00

Fine copy of a rare example of a high quality photolithographic facsimile. This is a reproduction of an early sixteenth century text with a woodcut-illustrated title page: "La Confession Generale de faire Olivier Maillart en language de Tholosa." The introduction states: "Nous allons faire réimprimer la 2e édition lorsque M. CASSAN, Lithographe, rue des Couteliers, 48, à Toulouse, nous proposa de reproduire ce livret à l'aide d'un procédé Photolithographique de son invention. Nous lui avons confié notre rarissime plaquette qui n'a subi aucune altération et qui ne sera du reste reproduite qu'à petit nombre, afin de conserver à cette présente un regain de rareté." The Toulouse printing house of Cassan seems to be best known for having commissioned Mucha to design a poster for them. Very rare; OCLC locates but one copy in a library in Toulouse; no copies in America.

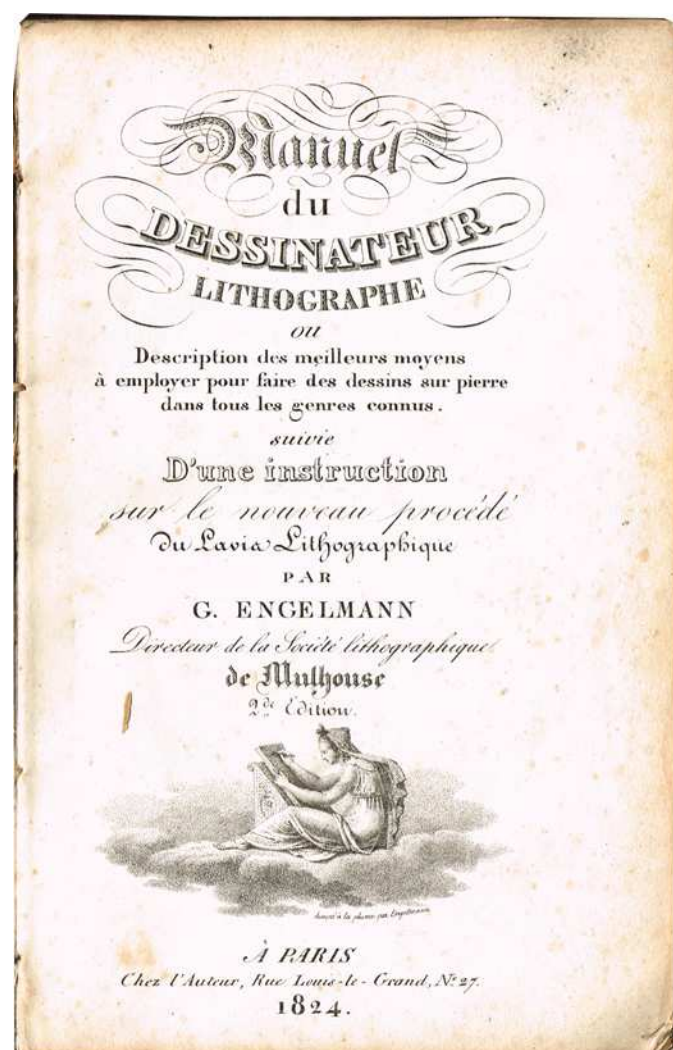
12mo, orig. red pebble grain cloth boards. (4) pp plus 30 pp of facsimile. This copy bears the signature of Jacques Boulenger, author, critic and specialist in mediaeval literature. Very nice copy.

### ENGELMANN'S MANUAL OF LITHOGRAPHY

143. ENGELMANN, G[ODEFROY]. *Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivi d'une instruction sur le nouveau procédé du Lavis Lithographique. 2de Edition*. Mulhouse & Paris: Engelmann & Cie, 1824 \$2500.00

Originally published 1822, this was one of the two most important lithographic manuals of the 1820s and 30s (the other was Hullmandel's *The art of drawing on stone*, Lond.,

1824). Twyman in his *Lithography 1800-1850* devotes pp 114 to 131 to a comparison between the two manuals. He states that both were primarily concerned with producing prints from drawings made by artists (as opposed to drawings for other purposes). Engelmann's aim in writing the book was, he explains in the introduction, to describe 'les moyens le plus faciles, les plus surs et les plus prompts d'exécuter des Dessins sur pierre...' But he takes particular pride in bringing to notice his own discovery of 'lavis' or 'aqua tinta lithographique', which we cannot but feel is partly the reason for publication...The methods described in the two treatises are more or less the same, and the similarities must be considered the result of direct influence rather than just the reflection of common practice...The germ of most of [Hullmandel's] observations can be found in the earlier [Engelmann]. The Engelmann manual saw a second edition in 1824 and a third in 1830. There was a German translation, Berlin, 1833, but there never was an English edition. Of the first edition OCLC locates 12 copies in American libraries; of the second, 10 copies and of the third 3 copies. All of these manuals are rare in the marketplace; only two copies, one first, one second,



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appear in the book auction records since 1975 (and one was, not surprisingly, Leonard Schlosser's).

8vo, old but not original paste paper boards (upper rear hinge cracked). Litho half title, litho t.p., and 90+ (iv) + litho list of plates and 13 litho plates (of which 2 fdg and 2 tinted). Plates 1 and 2 with spots of light foxing but a good copy of a rare book.

### THE CENTENARY OF LITHOGRAPHY

144. FIGARO Lithographe. *Centenaire de la Lithographie, 1785-1895. Le Figaro lithographe a été imprimé, à l'occasion du Centenaire de la lithographie, pour la compte du journal Le Figaro, par les Imprimeries Lemercier, en l'an de grace 1895.* [Paris: Journal Le Figaro, 1895] \$950.00

A splendid commemorative work, published in connection with the Exposition Internationale du Centenaire de la lithographie. The specimen plates include two original lithos by Dillon and Willette; 2 reduced specimens of artistic posters printed at the Atelier Cheret; a double-page "Specimen de Carte chromo décomposée exécuté pour la Distellerie de 'La Feuillantine' a Limoges" (a 10 color chromo in progressive stages) and a splendid full color lithographic front cover. The text, fully illustrated, is valuable and gives full coverage to the history of the medium, as well as a final chapter to the modern movement of artists' lithographs and 'les peintres lithographes.' Introduction by Philippe Gille. Authors of the texts include Henri Bouchot, Henry Hamel, Leonce Benedite and Henry Frichet. The final two pages are devoted to "Une promenade à l'exposition." St. Bride Catalogue p. 323. M. Twyman, *Hist of Chromolithography*, p. 604. Grolier Club, *Cent. of artistic Lithography* (1896), p. 17.

Folio, recent full red linen, morocco lettering piece on cover; orig. chromolitho cover bound in. 4 specimen plates (2 double-p) in colors *hors texte*. (iv) + 50+ (vii) pp of ads; text profusely illus with halftones. Scattered light foxing here and there on the text; not on the color plates.

### "THE MOST IMPORTANT WORK OF ITS KIND"

145. HULLMANDEL, C. *The art of drawing on stone; giving a full explanation of the various styles, the different methods to be employed to insure success, the modes of correcting, and the several causes of failure. A new edition, revised, illustrated with plates.* London: Longman &c., 1835 \$950.00

Originally published 1824 this was "the most important English treatise on lithography to be published in the first half of the 19th century," and is given a full analysis by Twyman, *Lithography 1800-1850*, pp. 114-31. And Bridson & Wakeman state: "It is his own 1824 manual on lithographic drawing that holds the first place amongst his writings and stands as the most important English treatise on lithography for many years, with further issues appearing in 1833 and 1835." - *Printmaking and picture printing*, p. 128. Hullmandel himself states: "In this edition I have omitted the remarks on one or two modes of drawing that have been

found by experience to be either useless or imperfect in themselves, also the illustrations of them, and other superfluous plates". This is one of the few technical manuals included in the UDel ex-cat *Color printing in the 19th century* (1996), p. 12. Levis, p. 170. Bigmore and Wyman, p. 349. Bridson-Wakeman D20.

8vo, orig. patterned cloth sides, expertly respined in calf. xv+79+1 pp. with 9 litho plates of which 2 are on India paper. Plates only are lightly foxed. Art nouveau bookplate of Charles H. Swinstead.



IMPRIMÉ SUR LES MACHINES À VAPEUR SYSTÈME DUPUY, PASSAGE DU DÉSIR, 3, PARIS.

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### A LATER EXPANDED EDITION OF A STANDARD WORK

146. KNECHT, [Ed.]. *Nouveau manuel complet du dessinateur et de l'imprimeur lithographe. Nouvelle édition, entièrement refondue mise au courant de l'industrie actuelle, et augmentée de plusieurs procédés nouveau concernant la lithographie mécanique, la Chromolithographie, la Lithographie, la Zincographie et traitant des papiers de sureté.* Paris: Roret, 1867 \$1000.00

Fine complete copy of this rare edition. Knecht was the sole pupil of Senefelder. The present work had its origins in the 1827 manual by Bregeaut. That manual was revised and augmented by Knecht and Jules Desportes in 1850 (see Twyman, *Lithography*, p. 264). The present work, while still based on Bregeaut, is largely a new work, completely rewritten and incorporating the subjects listed in the title above. It is listed in Twyman's bibliography, p. 267. The plates are also new and include one chromolithograph (imprimé sur les machines a vapeur systeme Dupuy, Passage du Desir, 3, Paris). Of this edition OCLC locates 5 copies in USA: NYPL, UCSanta Cruz, Smithsonian, UIll and Yale.

2 vols. 12mo, orig. printed wrappers, untrimmed copy. (iv) + xx+403 pp. Vol II is the separate "atlas" of plates which is ¼ inch taller. It has its own t.p., 7 pp and 14 plates, numbered A-G, 1 unnumb col. pl and 6 fdg litho plates. Excellent copy, binding restored by Green Dragon Bindery.

## LITHOGRAPHIC INCUNABLE

147. LE BILLET. *Romance de Mademoiselle Marcelline Desb...mis en musique avec accompagnement de piano forte ou harpe par J. Mées professeur et maître de chant (in) Journal Hebdomadaire composé de pièces de chant de tout genre...* Paris: chez August LeDuc...Rue de Richelieu no. 78 pres celle Feydeau, n.d. [ca. 1807-12] \$1000.00

A very early example of lithography and equally early for lithographed music (and this subject has been the subject of an exhaustive study by the dean of lithographic historical studies, Michael Twyman). Writing of the H. Baron Collection, he states: "The collection contains surprisingly few works published in Paris after the use of the process there for printing music in the period 1802 to 1806. It remains something of a mystery why this should be so, and why Parisian publishers of music do not appear to have made much use of lithography for something like thirty years thereafter...Three early publications are especially interesting for the historian of lithography. They are the products of the little-known press of Auguste LeDuc who, along with Choron, bought from Frédéric André the right to print by lithography in France on 9 November 1807. One of these publications consists of a collective title-page for LeDuc et Cie's *Journal Hebdomadaire*, and a two page piece of music, J. Mées's "Le Billet." It was published from 78 Rue de Richelieu and was capably produced, both in terms of the lettering on its title page and its music. Twyman, *Early lithographed music* (1996), p. 255, p. 257 and fig. 141. Not in OCLC.

Folio (14 x 10 1/2"), large sheet untrimmed, folded to make 2 leaves (4 pp). Music occupies the 2 inside pages. Fine copy.

## A STANDARD WORK

148. LEMERCIER, ALFRED. *La lithographie française de 1796 à 1896 et les arts qui rattachent. Manuel pratique s'adressant aux artistes et aux imprimeurs.* Paris: Ch. Lorilleux & Cie, [1896-7] \$2250.00

First edition of a scarce and very important book published to celebrate the centenary of lithography. Various sections deal with artistic and commercial lithography, autographie, chromolithography, zincography, photolithography, phototypie, photoglyptie and heliogravure. Each of the sections is illustrated with **at least one specimen plate**. The tools and presses are well described and illustrated. "The lithographic firm of Lemerrier, 57 rue de Seine, was founded by Joseph Lemerrier in 1827. By mid-century his nephew, Alfred, had become his partner. Throughout the century the firm was responsible for many of the important developments in lithographic printing and was especially supportive of artistic endeavors in the medium." - *The color revolution*, p. 39. "Alfred Lemerrier's *La lithographie française* (1899) provides a detailed historical and technical account of the first hundred years of lithography in France." - Jay Last, *The color explosion*, p. 11. A scarce book in commerce, there is no copy in the auction records (ABPC) from 1975 to the present. St.



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Bride Catalogue p. 526. OCLC locates but seven copies in American libraries, surprisingly few considering the importance of this book.

Small folio, orig. maroon cloth sides with polished maroon calf spine and corners. (ii) + xxiv + 358 pp with 2 litho portraits, hundreds of text illus and 32 full page litho plates (incl specimen plates) *bors texte*. Of special note is the facsimile in colors of the poster by Jules Cheret, "Saxoline", executed in zinc. An excellent fine, clean and tight copy.

149. LIEURE, J. *La Lithographie Artistique et ses diverses techniques. Les techniques, leur évolution.* Paris: Publications Papyrus, J. Danguin, Editeur, 1939 \$275.00

First and only edition. The author was a noted collector; the preface was written by Albert Philibert, president of the Association Française des Artistes Lithographes. This is a very extensive and complete technical manual with the following sections in part I: I. Le dessin sur pierre; II. La gravure sur pierre (appelé aussi: Lithographie en creux); III. La lithographie et la couleur; IV. L'Impression; and V. Applications particulières de la lithographie. The following sections are in part II: I. Les débuts, les incunables; II. La Période Romantique; and III. La seconde moitié du XIXe siècle.



Extensively indexed. OCLC locates 8 copies in American libraries but very scarce in the marketplace.

8vo, orig. printed wraps. 104+(iii) pp with 17 full-p. plates, mostly on coated paper.

### THE FIRST PROFESSIONAL LITHOGRAPHIC PRINTER TO WRITE A BOOK ABOUT THE PROCESS

150. MAIRET, F. *Notice sur la lithographie, deuxième édition suivie d'un essai sur la reliure et le blanchiment des livres et gravures*. Chatillon-sur-Seine: C. Cornillac, Imprimeur-Libraire, 1824 \$1150.00

Originally published January 1818. Mairet was described by Peignot as a 'marchand papetier, relieur distingué' who was responsible for setting up the second lithographic press at Dijon. Twyman points out Mairet was therefore the first professional lithographic printer to write a book about the process. Peignot states that Mairet's book was a tremendous success as soon as it was published. "The treatise is divided into three parts; the first deals with the theory of lithography; the second with the preparation of the materials and with the various ways of drawing on stone, and the third with the methods of printing and the presses used. Mairet describes three ways of making lithographs - using crayon, ink, or a method he calls 'dessin à la pointe' and he explains in particular some of the precautions to be taken when working. There is no mention anywhere of using the stone as a substitute for copper by engraving into it with the burin and printing it intaglio. By omitting this method, which has been described in all the earlier accounts of lithography, Mairet's treatise is considerably simplified and the basic principles of the process are more clearly seen...Mairet's book seems to have had an immediate success. In the following year it was translated into German, and a second French edition was published in 1824." - Twyman, *Lithography*, pp. 93-4.

This edition was the first to include the *Essai sur reliure* which is also an important work in its own right; Pollard & Potter, *Early bookbinding manuals*, 52.

12mo, later marbled sides, grey linen spine, dark green morocco lettering piece. 228 pp. with frontisp and 4 lithographic plates (all of which illustrate the section on lithography) plus 1 engraved plate of a lithographic press. Frontisp with a light old water stain; r.p. backed; gutter margins of both of these leaves reinforced with old paper tape (not scotch tape). The first part (lithography, pages 1-68 with the plates) is quite complete. The second part (reliure) has two signatures of text in facsimile. Priced accordingly.

151. MONROCQ, LEON, (Imprimeur). *Manuel pratique de lithographie sur zinc. Troisième édition, revue et augmentée*. Paris: Monrocq Freres; E. Bernard & Cie., 1891 \$285.00  
First published 1885. Luis Nadeau gives a good note on this subject: "Lithography from zinc plates rather than stones. The idea of substituting light weight plates for stones was known for at least half a century before high quality industrial production was achieved by Monrocq who, by the time he was successful in 1875, had spent five years improving the

process. Advantages of using zinc over stone as of 1880 were as follows: 80% saving in terms of production cost, 98% less weight, 95% savings in terms of storage volume." - *Encyc of printing, photographic, and photomechanical processes*, II, p. 478. This is a rare little book; OCLC locates but three copies in this country (LC, UVA, and Smithsonian).

8vo, orig. publisher's cloth. 126 pp.

152. PARIS. ECOLE DES BEAUX-ARTS. *Exposition générale de la lithographie au bénéfice de l'oeuvre L'Union Française pour le Sauvetage de l'Enfance*. Paris: Typographie Georges Chamerot, 1891 \$300.00

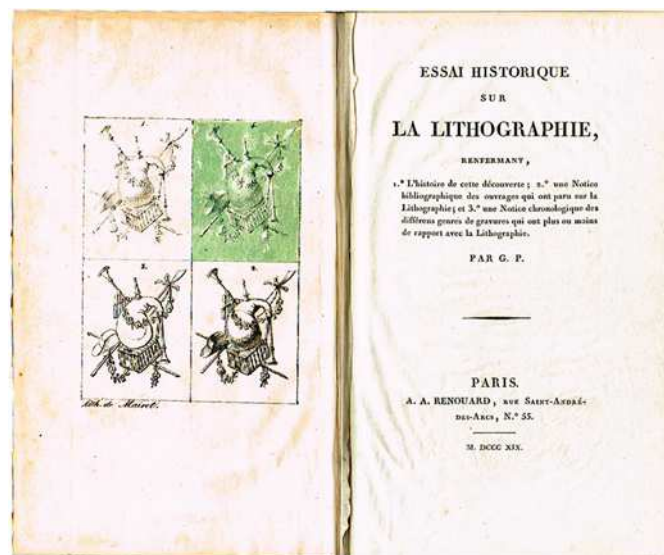
This was a massive exhibition, 1000 items. The introduction was written by the noted scholar Henri Beraldi. Includes some early examples, lots of prints by obscure artists and many by famous ones, e. g. Horace Vernet, J. B. Isabey, Gericault, Bonington, Goya, Ingres, Delacroix, Achille Deveria, Eugene Isabey, Daumier, Gavarni, etc. etc. Listed in the bibliography to Twyman, *Lithography 1800-1850*, p. 273. Listed also in Grolier Club, *Artistic lithography* (1896), p. 15.

8vo, orig. printed stiff wraps. xvi + 59 pp.

### "THE EARLIEST FORMAL BIBLIOGRAPHY OF THE WRITINGS ON LITHOGRAPHY"

153. P[EIGNOT], G[ABRIEL]. *Essai historique sur la lithographie, renfermant, 1. L'histoire de cette découverte; 2. une Notice bibliographique des ouvrages qui ont paru sur la Lithographie; 3. une Notice chronologique des différents genres de gravures qui ont plus ou moins de rapport avec la Lithographie*. Paris: A. A. Renouard, 1819 \$4500.00

First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*. Twyman states: "The source for many of these early notices is a bibliography compiled by the well-known French biblio-



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

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

### LITHOGRAPHIC FACSIMILES OF DOCUMENTS

154. [RAREKES, HENDRIK]. *Algemeene ophelderende verklaring van het oud letterschrift, in steenplaatdruck*. Leyden, Deventer, & Groningen: Mortier en Zoon, J. H. De Lange, & J. Oomkens, 1818 \$1600.00

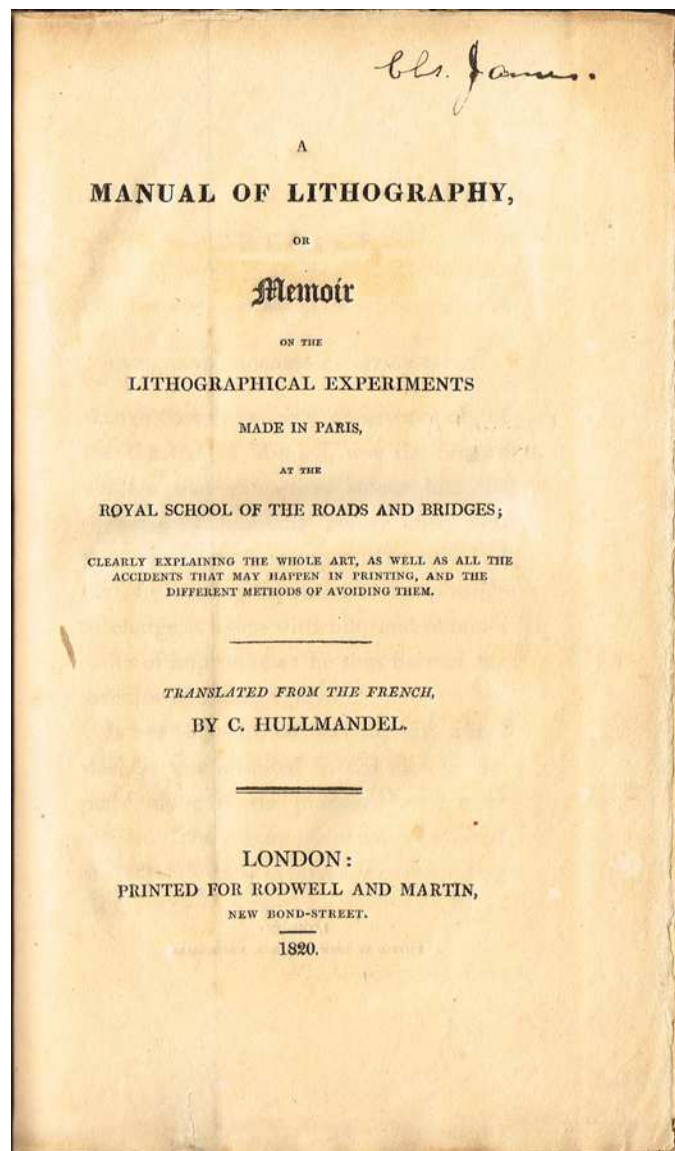
An important work given a long notice by Twyman: "An indication of future developments in the making of lithographic facsimiles of documents is a Dutch book on paleography: [Hendrik Rarekes], *Algemeene ophelderende verklaring van het oud letterschrift, in steenplaatdruck*, 1818. This octavo book presents as its *raison d'être* forty-eight lithographic facsimiles of handwriting from mediaeval times to the seventeenth century, which are transcribed and commented on in letterpress notes. The facsimiles are grouped on seventeen folding plates, which are gathered together at the rear of the volume after the letterpress text. [In the present copy they are sewn separately, and never were folded -cbw]. They give the impression of being faithful facsimiles, and a passage in the introduction to the book stresses their accuracy, even to the point of reproducing ink blots, and reveals that they were made by means of translucent transfer paper. They were capably printed, but unfortunately there is no way of identifying the printer. The book certainly justified Ackermann's views about the suitability of lithography for making facsimiles of documents; moreover, it demonstrated the capabilities of the emergent process for such work and established a pattern for paleographical books later in the century. Its use of the old Dutch word for lithography, *steenplaatdruck*, serves to draw attention to the forward-looking nature of the publication." - *Early lithographed books*, p. 211. Bonacini 964.

2 vols. Text: 8vo, orig. blue paper wraps, untrimmed. iv+66 pp. Sewing loose but quite complete. Plates: small folio (12 x 9 1/2"), 17 sheets. Scattered old water stains on a few plates; others quite clean. Both parts preserved in a stiff card portfolio with ties.

### "A KEY WORK OF LITHOGRAPHIC LITERATURE"

155. [RAUCOURT DE CHARLEVILLE, (Antoine)]. *A manual of lithography, or memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges. Translated from the French by C. Hullmandel*. London: Rodwell & Martin, 1820 \$1500.00

Originally published in Paris in 1819, this first English edition appeared one year later. This was the second major manual of lithography in English. "Whilst Senefelder described all the technicalities of lithography it was Hullmandel who was to prove the greatest influence in establishing the process as a successful illustration medium in England. A skilled lithographic printer and a tireless worker in the improvement of both the artistic and presswork components of the process, his writings occupy a key place in the English lithographic literature. In 1820 he translated Raucourt de Charleville's useful manual." - Bridson & Wakeman, p. 128



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8vo, recent marbled sides, calf spine and corners. xix+138+2 pp with 2 fdg. litho plates. Untrimmed copy.

8vo, orig. embossed and printed cloth. xvi+254+xvi pp with 10 text illus.  
Manuscript and pasted-on specimen additions as described above.

158. SMITH, JAMES EDWARD. *A grammar of botany, illustrative of artificial, as well as natural classification, with an explanation of Jussieu's system, to which is added, a reduction of all the genera contained in the catalogue of North American plants, to the natural families of the French professor of the late*

HENRY MUHLENBERG, D. D. New York: James V. Seaman, 1822 \$1150.00

First American edition. "The first American book illustrated with plates prepared by pure lithography..."-R. Wolfe, *American medical botany*, p. 54. The publisher was justifiably proud of this and stated in his "Notice" - "The publisher feels a becoming gratification in informing the readers of the work that the beautiful and appropriate drawings, which so highly embellish it, are specimens of American Lithography. They are from the pencil of Mr. Stansbury, and were executed at the Lithographic Press of Barnet and Doolittle of this city." Despite the fact that *American Imprints* 10296 locates 39 copies the book is rare in commerce. This is only the second copy I have had in 48 years. There are only four copies in the book auction records 1975 to present. Peters, *America on stone*, pp. 88-90. See also: C. B. Wood III, "Prints and scientific illustration in America," *Prints in and of America*, (1970), pp. 161-191.

8vo, original full calf, dark red lettering piece. xvi + pp. 17-284 with 21 litho plates. Scattered foxing as usual but a good copy. Some wear to joints but not unsightly.

**RELIEF ETCHING ON STONE**  
**AUTHOR'S INSCRIBED PRESENTATION COPY**

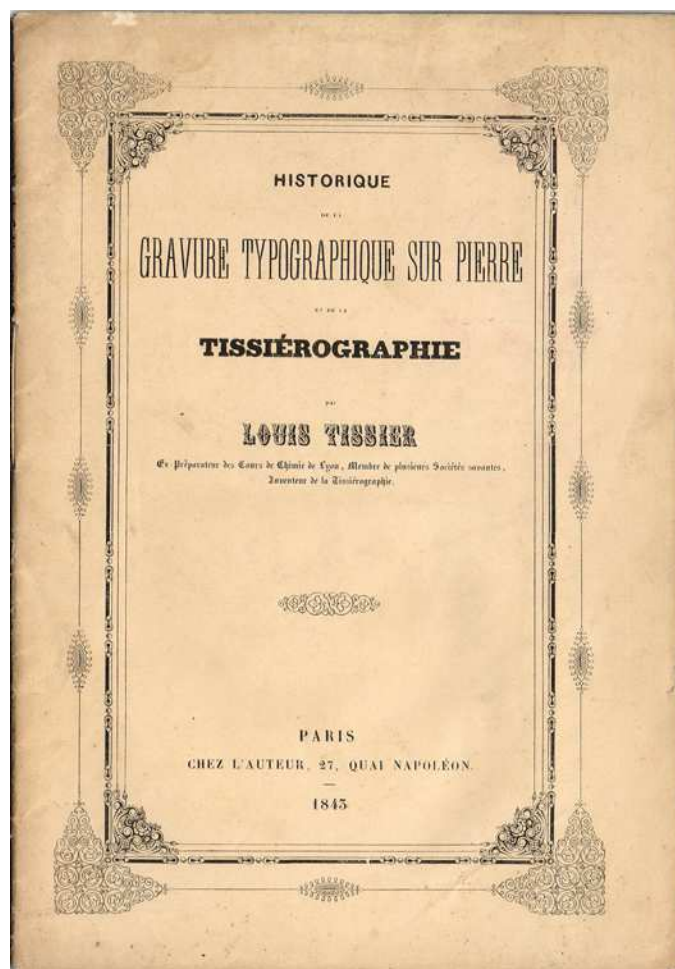
159. TISSIER, LOUIS. *Historique de la gravure typographique sur pierre et de la Tissiérogaphie*. Paris: chez l'auteur, 1843 \$1000.00

First and only edition. "The process of relief etching on stone was perfected by Tissier who was experimenting from 1831 onwards. Like Girardet he started by using stereotypes taken from the stone, but later abandoned this method and printed direct from the relief-etched stone. In 1841 his first *Album Tissiérogaphique* appeared with 75 vignettes drawn on stone by various artists in pen, brush, crayon, and with the point, as well as some old wood-engravings transferred to stone and put in relief by Tissiérogaphie. Two years later he published a description of his process, *Historique de la gravure typographique sur pierre et de la Tissiérogaphie* (Paris, 1843) together with further illustrations of his work." - Twyman, *Lithography 1800-1850*, p. 8. Very scarce; OCLC locates three copies in this country: NYStateLib., UCLA, and Free Lib Phila. I have never seen a copy before.

Lg. 8vo, orig. printed wraps. (24) pp with 6 specimen illus of which 2 are on india paper mounted. Inscribed "A M. Guérin-Varry, hommage de respect et de haute considération, L. Tissier." Very light water stain tidemark down the middle each leaf, but not objectionable.

**'LITHOGRAPHIE A LA MANIERE NOIR'**

160. TUDOT, E[DMOND]. *Traité de Lithographie, ou description de tous les moyens de dessiner sur pierre avec l'étude des causes qui peuvent empêcher la réussite de l'impression des dessins. Deuxième édition*. Paris: Carilian-Goeury, 1834 \$1500.00



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Originally published one year earlier in 1833. "The man who really developed this negative approach to drawing [i.e. removing a dark ground] on stone into an almost independent process was the artist Tudot...Tudot himself wrote a treatise on lithography, *Description de tous les moyens de dessiner sur pierre* (Paris, 1833). [We offer the second edition here]. It contains no plates but Tudot includes a lengthy account of his process...In the preface he acknowledges a debt to the printer Lemercier and it is possible, therefore, that the idea for his *manière noire* developed directly out of the latter's process. In fact, the two were essentially the same, but Tudot's has assumed more importance, partly because it was fully described in his treatise and elsewhere, and partly because it took this negative approach to its logical conclusion." - Twyman, *Lithography 1800-1850*, pp. 142-3. 'Manière noire' is the French name for mezzotint. Grolier Club, *Cat of an exhib...Lithography* (1896), p. 24 cites both French editions and notes a German edition of 1834. Rare; OCLC locates three copies: Columbia, Morgan, & Getty.

12mo, full polished Spanish calf, gilt lines on covers; gilt panels on spine, t.e.g. Untrimmed copy; original wraps bound in. xii + 222 pp. Fine copy.



## **"PATENT AUTOGRAPHIC PRESS"**

161. [WATERLOW, ALBERT CRAKELL]. *Every man his own printer; or, lithography made easy: being an essay upon lithography in all its branches, showing more particularly the advantages of the "Patent Autographic Press."* Second Edition. London: Waterlow & Sons, 1859 \$950.00

First published 1854; this is the second edition. "An admirably useful illustrated text on the elements of lithographic drawing, writing, transferring, engraving and printing for the inexperienced user." -Bridson/Wakeman D51. Bigmore and Wyman state that the Autographic Press was a roller or cylinder press adapted to lithography; it was originally invented by M. Poirier of Paris, from whom the patent was purchased by Messrs Waterlow & Sons. (B&W, I, p. 207). The work was popular and went through three editions. The plates, which are quite handsome, serve as exemplars and include hand writing, writing upon transfer paper, music, pen and ink drawing upon transfer paper, ditto upon stone, chalk drawing upon stone, chalk drawing with tint, and engraving on stone. Of this edition OCLC locates eight copies in American libraries.

Large 8vo, orig. cloth, small chip in head of spine neatly repaired. vi+50+(iv) pp of ads with litho frontisp portrait (of Senefelder), 9 litho plates (which were printed on the Autographic Press). Good clean totally unfoxed copy.

## **PAPER**

### **116 SAMPLES OF HANDMADE FANCY ORIENTAL PAPERS**

162. ANDREWS / NELSON / WHITEHEAD. *Oriental Printing, Fantasy, and Art Papers imported and stocked by ANW.* Andrews/Nelson/Whitehead, Inc., 7 Laight Street, New York, N.d. [ca. 1900-1910] \$800.00

A fine trade catalogue and sample book and rare (OCLC locates 3 copies in this country). The papers are all numbered, keyed to an index, and identified in English. For example: cloud paper, etching paper, fantasy paper, foil paper, Inomachi vellum, Iyo glazed, Kinpa gold, lace cover paper, lace paper, machine-made lace paper, mending tissue, sizing paper, silk tissue, tea chest paper, wood veneer, patterned paper, etc. All told there are 54 different papers shown in 116 sample leaves. "These papers are stocked in New York and San Francisco in quantities from 1,000 to 20,000 sheets of each kind...These papers are handmade (therefore have four deckle edges), but those with a star beside the name - and variations of them - can be reasonably matched by machine at lower cost for delivery in sheets or rolls against minimum order of (usually) 300 pounds." OCLC locates copies at Moarton Arboretum, Williams Coll & Wash. Univ.

Oblong 8vo (3 1/2 x 8"), orig. printed boards, papers & covers punched and tied with a brown cord. 2 ff (4 pp) of letterpress and 116 numbered specimen leaves. One leaf with a piece cut out from the edge.

163. CORLIES, MACY & CO. *Samples of linen, safety tint, and other papers from CM&Co., stationers, printers, lithographers and blank book manufacturers.* New York City, n.d. [ca. 1880] \$300.00

Fine copy. Consists of twenty numbered leaves, of which the first eleven are samples of linen papers; the next four of plain papers (all of the previous for note and letterheads); and the final five the following: Sample Condor safety tint paper; Sample Miller safety tint paper; Sample Amber safety tint paper; and Sample Blue and Sample Suydam ditto. The last five papers were for cheques and drafts. Romaine's *Guide to American trade catalogues*, Chapter 53 is devoted to Stationery; he lists another Corlies, Macy catalogue on page 352. The present catalogue is listed in OCLC with one location: U of Del. They assign a date of 1880.

Oblong 24mo, orig. printed wraps, fine copy. 20 leaves of sample papers, each numbered and identified.

### **LABEL PRINTERS SAMPLE BOOK WITH 8 SAMPLES OF PAPERS FOR BAGS & 16 SAMPLES OF PAPERS FOR CARTONNAGES**

164. DREYSPRING, C. F. LAHR. *Fabrique de Carton-nages. Lithographie - Typographie.* Gd. Duché de Bade, Allemagne, 1911 \$600.00

An immensely appealing trade catalogue of a label printer and merchant of papers. The labels are for pharmaceuticals. There are 29 actual labels mounted on the pages; in addition there are 110 labels printed on the pages themselves (all lithographed in colors and gold). There are also two leaves with mounted paper samples; the first is eight "echatillons de papiers pour sacs et cornets"; the second is sixteen "echatillons de papiers pour les cartonnages de differentes qualites." These latter samples are wonderful; there are 4 samples of solid colors; the remaining 12 are printed patterns, half regular repeats and half florals. Rare; not in OCLC. Founded in 1816, the Dreyspring firm is still very much in business in Lahr/Schwarzwald, Germany.

4to (11 x 8"), orig. printed wrappers, title in gold on upper cover. 44 pp., profusely illus as detailed above. Excellent copy.

### **WONDERFUL VICTORIAN SAMPLE BOOK**

165. ENVELOPE & MEMORIAL CARD SAMPLE BOOK. *A wonderful Victorian sample book containing 79 envelopes and 15 memorial or morning cards and 5 black-bordered envelopes for same.* N.p., N.d. [but U.K., perhaps Cambs. and ca. 1875-80] \$750.00

Like so much ephemera from the nineteenth century, the appeal of this wonderful item is enhanced by its remarkable condition. It is untouched. It is a quarto sized blank book 7 1/2 x 11 inches, titled on the cover in bold gilt lettering: ENVELOPES. It consists of 18 blank leaves bound on stubs which contain a total of 79 neatly mounted envelopes one on

top of the other in receding sizes. The book opens on page one with six small square envelopes of which one is blank, one for the "Weekly Offering" and four are embossed change packets (for the definition see M. Rickards, *Encyc. of Ephemerology*, p. 80). This is followed by 12 leaves containing 79 mounted envelopes in descending sizes and in both blue and white color (one page is more colorful and contains 5 envelopes in beige, gray, tan and light blue). Sizes range from 1 3/4 x 3 3/4" up to 9 x 12 inches. The next section of four leaves contains mourning cards and envelopes; there are five black-bordered envelopes and fifteen "In Memoriam" cards, all of them black bordered. Each item in the sample book is numbered by hand with the key or model number. There is no indication of the maker. To describe this object in words is difficult if not impossible; one must see the item itself.

Quarto, orig. full black roan (slight wear to the head of spine, else fine copy). 18 blank leaves bound on stubs; contents as above.

### **SAMPLE BOOK OF 'BUNTPAPIERS'**

166. FISCHER, FRIEDRICH. *Feine Vorsatz-und Beklebeblätter auf durchgefärbtem Stoff. Musterkatalog der Münchener Tapeten-und Buntpapierfabrik.* (München-Riesefeld), n.d. [ca. 1900-1910] \$775.00

A rare trade catalogue-sample book of decorative and fancy papers. It opens with one leaf of letterpress price-list followed by 104 specimens of colored and printed-pattern sheets of papers, each numbered on verso (1000 to 1104). All these sample books from a century or so ago are rare; not in OCLC. They are especially rare in original condition with all leaves and no clips. This one is perfect.

Oblong 12mo (3 3/4 x 5 1/2"), orig. printed wrappers on a gilt printed pattern paper. Slight wear to lower right corner of cover; else an excellent copy.

### **WITH 30 SAMPLE SPECIMENS OF PAPERS**

167. HERRING, RICHARD. *Paper and paper making, ancient and modern. With an introduction by the Rev. George Croly.* London: Longman, Brown & Co., 1856 \$1200.00  
Originally published 1855; this second edition has five more paper samples than the first. The list of subscribers to the first edition is reprinted here; it contains only 144 names. Schlosser, *Books on papermaking*, no. 27: "it is interesting for the thirty specimens it contains. Twenty of these have to do with watermarks, both line and light and shade, and several are made on the machine with a dandy roll, an early use of this method. The light and shade watermarks are examples of William Henry Smith's method of preparing the mould or dandy." St. Bride Catalogue, p. 430. The author states that many of the paper specimens were produced from moulds which were manufactured expressly for the purpose. The frontispiece illustrates the paper making machine; other plates illustrate the rag engine, sizing apparatus, cutting machine and ancient paper marks. This copy has a good provenance; it belonged to Anthony Birdsall, of Birdsall &

Sons, Ltd., of Northampton, Bookbinders and has his initials in ink on the title page.

8vo, orig. publishers' cloth. xvi+126+(2) pp with 24 pp of ads and 30 numbered sample specimens of papers, and frontisp & 5 litho plates. Inner rear hinge slightly cracked. A very good copy.

### **MANUFACTURE OF DECORATED PAPERS BY MACHINE WITH 18 MOUNTED PAPER SAMPLES**

168. HEUSER, DR. EMIL. *Das Farben des Papiers auf der Papiermaschine.* Berlin: Verlag der Papier-Zeitung, Carl Hoffmann, 1913 \$750.00

First edition. A detailed account of the manufacture of decorated paper by the paper machine. The work is distinguished by the inclusion of 18 mounted samples of actual papers; they are mostly what would be called 'pattern papers.' Emil Heuser was a professor at the Technischen Hochschule at Darmstadt and author of several books but this seems to be his only work on paper. It is very uncommon; OCLC locates just four copies in America: NYPL, SI, UDel and Pa State Univ. This is the first and only copy I have seen in 48 years. It is Vol 7 in the series "Schriften des Vereins der Zellstoff- u Papierchemiker."

8vo, orig. cloth. viii+115+(viii) pp of ads with 59 text illus and 18 mounted paper samples (each 2 1/2 x 3 1/8"). Excellent copy.

### **SAMPLES OF PAPERS FOR BLUE PRINTS**

169. KEYSTONE BLUE PAPER CO. *Blue Process Papers.* Western Branch House: Chicago Blue Print Paper Co. September 1892 \$350.00

The title page explains: "In this edition of our sample book we present, to our patrons and the trade generally, the largest and most varied assortment of Ferro Prussiate Papers carried by any house in this country. Our stock, comprising thirty-three distinct widths, will be found well-seasoned and complete at all times. They are all the product of the Johannot Mills in France, which is a sufficient guarantee of their quality." There are seven samples: Mailing parchment, medium parchment, thick parchment, medium Johannot paper, heavy Johannot paper, French satin paper and linen blue print fabric. OCLC locates two copies: Yale & UDel.

Oblong 12mo (3 1/2 x 6 1/2"), orig. printed wrappers on blue stock with gold embossed title. 12 leaves of which seven are identified samples. Excellent copy.

### **A FAMOUS BOOK ON PAPERMAKING**

170. KOOPS, MATTHIAS. *Historical account of the substances which have been used to describe events and to convey ideas, from the earliest date, to the invention of paper. Second edition.* London: Jaques & Co., 1801 \$2000.00  
First published in 1800, printed entirely on paper manufac-



tured from straw. For this second edition of 1801, there were two variant issues; the first, 'printed on paper re-made from old printed and written paper,' and the second, (as in the copy on offer here) which was 'printed on paper manufactured solely from straw.' Both issues of the second edition have a final section printed on paper made from wood pulp; in this copy that is pages 259-273. Koops was given permission by the King to be the only distributor of paper made from alternative paper sources in hopes that he could help solve England's paper crisis; however the times were not right for this early attempt at recycling and Koops went bankrupt. The book describes ancient equivalents of paper, methods that had been tried over the ages to find paper which would withstand the attack of insects, data on French exports of paper into England and commentary on Koops's attempts to produce paper from sources other than rags. In this edition the frontispiece is printed on paper made from straw. These papers were manufactured at Koops' mill in Bermondsey, and are thus *the first commercially made, modern papers from a substance other than rags*. Schlosser, *Books on papermaking*, no. 21. Bigmore & Wyman, I, p. 399. D. Hunter, *Papermaking*, (1943), p. 346: "The greater part of the present day paper industry is founded upon the pioneer work of Koops." The straw paper of the frontispiece is identifiable by its texture and deep yellow color. A famous and much desired book in

the literature of papermaking. Bidwell, "Paper & papermaking: 100 sources," no. 78.

8vo, in an old late 19th century rebinding of cloth sides, polished calf spine and corners, dark red lettering piece, a pleasant binding. (ii) + vi + 7-273 pp. Engr frontispiece and all pages up through 258 on straw paper; pp 259-273 on wood pulp. Remains of a bookplate; pale old lib. stamp on t.p. but a good copy.

### **RARE BOOK ON THE PRINTING OF WALLPAPERS ALSO WITH A SECTION ON MARBLED PAPERS**

171. LE NORMAND, SEB[ASTIAN]. *Manuel du fabricant d'étoffes imprimées et du fabricant de papiers peints...avec un grand nombre de figures*. Paris: Roret, 1830 \$500.00  
First edition. "Contenant les procédés les plus nouveaux (*sic*) pour imprimer les étoffes de coton, de lin, de laine et de soie, et pour colorer la surface de toutes sortes de papiers." Technical information on the printing of wall papers from the early 19th century is sparse. The wall paper section of this book contains a section on marbling paper and has been noted by Richard Wolfe: "In Chapter III of the second part, from pages 263 to 269 there is a description of the atelier of the marbler, with a discussion of his utensils and supplies (including gum, ox-gall, etc) and directions on the application of colors and the making of patterns." - *Marbled paper*, p. 219, note 7. The two folding plates, which contain a total of 16 figures, include two of scenic wallpapers: fig 15, "Plafond en papier peint, représentant la Toilette de Venus" and fig. 16, "L'un des tableaux de la collection mythologique exécute en papier peint, représentant Venus et Diane." The work is quite rare; OCLC locates but one copy in America (Historic Deerfield Liby). Lawrie 405 citing edition of 1854.

12mo, contemp. orig. mottled paper sides, red calf spine. x+342 pp with 2 fdg. engr plates. Old bookplate. Old water stain in the gutter margin of the first dozen leaves; not objectionable but priced with this in mind.

172. LORING, ROSAMOND B. *Marbled papers. An address delivered before the members of the Club of Odd Volumes, November 16, 1932*. Boston: COV, 1933 \$950.00  
Fine copy. First edition. A rare and much sought after book, one of 149 copies. It contains large mounted samples of 5 paste papers and 7 samples of marbled papers made by the author. The text also gives an historical sketch of the process. Though Richard Wolfe is not effusive with praise for the papers themselves he does have this to say: "There can be no doubt, however, that Rosamond Loring made a lasting contribution to the field of paper decoration by assembling one of the most outstanding collections of its literature and a superb collection of some of its original examples. Now in the Houghton Library at Harvard, this collection remains the best of its kind in America and one of the most outstanding in the world." - *Marbled papers*, p. 134.

8vo, orig. paste paper covers (made by the author), cloth (buckram) spine with gilt title stamping. viii + 22 + (1) pp. with 12 ff with mounted paper samples. Untrimmed and unopened.



Item #164

**SAMPLE BOOK OF  
MARBLED & DECORATED PAPERS**

173. (MARBLED & DECORATED PAPERS). *Seventy sample sheets of Marbled and Decorated papers*. N.p., N.d. [ca. ?1900] \$500.00

An intriguing and slightly puzzling group of paper samples. They are large samples of uniform size (3 ¼ x 6 inches) and while they are loose now, they were formerly 'bound' together as there are staple holes along one of the margins. This was clearly a commercial sample booklet (as opposed to a group of papers put together by a collector). Each paper has a key number written in ink on the reverse. There are 49 marbled papers and 21 printed decorative papers. One of the latter has written on the reverse in pen: "linen imitation." Though I cannot be sure, the marbled papers appear to be made by hand as opposed to machine made. Though the writing on the reverse ('linen imitation') is in English, they could be made in this country or in Europe - I cannot tell. A valuable sample book, worthy of a place in any serious collection of marbled papers.

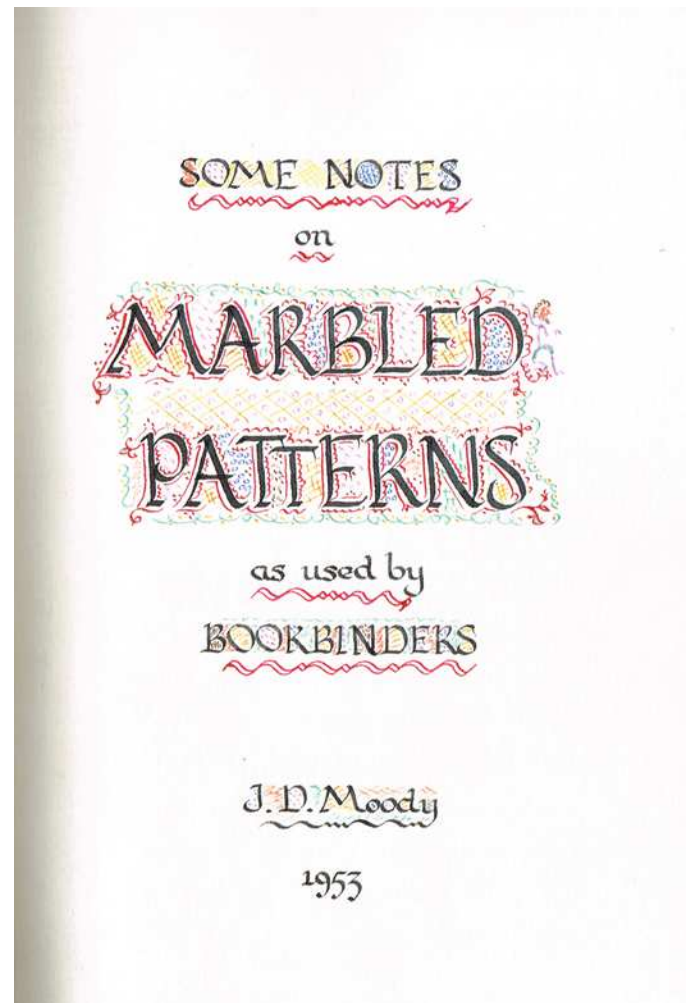
Seventy sheets 3 ¼ x 6 inches, loose. They are preserved in a curious hand-made box 8 x 10 x 1 ½ inches covered in faux leather and with a clear celluloid lift top. They really must be seen. I suspect they were owned by a bookbinder.

**A UNIQUE COPY WITH TEXT IN CALLIGRAPHY  
WITH 70 MOUNTED SAMPLES OF  
MARBLED PAPERS**

174. MOODY, J. D. *Some notes on Marbled Patterns as used by Bookbinders*. N.p. [?Portsmouth U.K.], 1953 \$1650.00  
As far as I can tell, this is a unique copy of a "homemade" book, and a very nice one at that, with an illuminated title page and 46 pages of very carefully hand-written text in a sort of italic done in red and black throughout; the book itself is bound in full dark red morocco, presumably by Moody. The section of text is followed by 70 large mounted samples of marbled papers, one or two to a page, most of which are 5 ½ x 3 ½ inches. The origin of the papers is not clear but they were surely not made by Moody. The final sentence of the text is ambiguous but indicates they came from an "old binder"; it states: "Rather should there be developments in the direction of stone marbles, such as those of an old binder, which have formed the nucleus of the collection which follows." I think Moody obtained the collection of old papers and made this book for them.

The history of this copy is known. The inside rear pastedown bears the following bookplate: "Portsmouth City Libraries / Donated by Mrs. J. E. Moody in memory of her son James Duncan Moody, June 1964." The verso of the title page bears two rubberstamps of the Portsmouth Libraries (one of which is x'd out); and some call numbers. It is odd that they would have disposed of a book like this, but equally it probably had no readers in a small provincial city library. It is hard to describe; it must be seen.

8vo, bound in full dark red morocco, highly gilt spine, in original slipcase. Text entirely in manuscript. T.p., and 36 pp of text; and 70 mounted samples of marbled papers on 34 leaves (samples mounted on both sides of the leaves). A high quality stiff laid paper is used throughout; there is a watermark but I cannot read it.



Item #174

**RARE BOOK ON THE HISTORY OF WALLPAPERS**

175. MORTON, GEORGE HIGHFIELD. *The history of paper hangings, with a review of other modes of mural decoration. Read before the Architectural and Archaeological Society of Liverpool, February 10th, 1875*. London: G. H. Morton, 1875 \$475.00

This might be the first systematic historical enquiry into the history of wall paper. Sections of the text discuss Egyptian painting, Roman painting, distemper and oil painting, tapestry, Painter Stainers' Company, flock, plain paper, block paper hangings, manufacture of block paper hangings, machine paper hangings, manufacture of machine paper hangings, Liverpool paper stainers, German paper hangings, French paper hangings, and conclusion. Morton (1826-1900) is today known as "the father of geology in Liverpool"



through his intense interest in ‘a subject of engrossing interest, something worth living for.’ [ODNB]. It was in 1849 that he set up business as a paper hanger, from this personal experience he was led to write the present work in the same diligent manner as he applied to his collection of fossils. OCLC locates four copies in America: SI, Winterthur, Athenaeum of Phila., and Boston Public Library. This is the first copy I have seen in 48 years.

8vo, orig. cloth, title stamped in gilt on cover. 45+1 pp. A few pp loose in binding.

### PAPER MAKING RARITY

176. MURRAY, JOHN. *Practical remarks on modern paper, with an introductory account of its former substitutes; also observations on writing inks, the restoration of illegible manuscripts, and the preservation of important deeds from the destructive effects of damp.* Edinburgh: William Blackwood, and London: T. Cadell, 1829 \$3000.00

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

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

### PAPER MADE FROM RAW VEGETABLE SUBSTANCES

177. SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE. *Transactions of the Society...with the premiums offered in the year 1788. Vol. VI.* London: Printed by T. Wilkins, 1788 \$300.00  
Inspired by the famous book on new materials for papermaking by Jacob Christian Schaffer of Regensburg (1765-1771), the Society offered a premium for paper made from vegetable substances. This premium, a silver medal, was won by Mr. Thomas Greaves of Mill Bank near Warrington for a paper made from the bark of ‘Within.’ (Within was some sort of woody plant also used for basket making). Greaves submitted eight quires of this paper; the text states “it may be made at about one half the expense of other paper that is produced

from rags or ropes.” The text explains how it was made. The section of the text on paper (pp. 159-170) also includes a discussion of copper-plate papers. Dard Hunter, in his *Paper-making the history and technique of an ancient craft* (1943), gives an extended notice to the paper of Thomas Greaves (pp. 248, 251, 341).

8vo, orig. blue paper boards, white paper spine, untrimmed. (xxvi)+401 pp with 5 copper engravings. The white paper spine is peeling away but an appealing copy nonetheless.

### SAMPLE BOOK OF PAPIERS DE FANTAISIE

178. VACQUEREL, MAISON EUGENE & EVETTE, GERMAIN & CIE. *[Album du Papiers de Fantaisie]*. Paris, N.d. [ca. 1900-1905] \$750.00

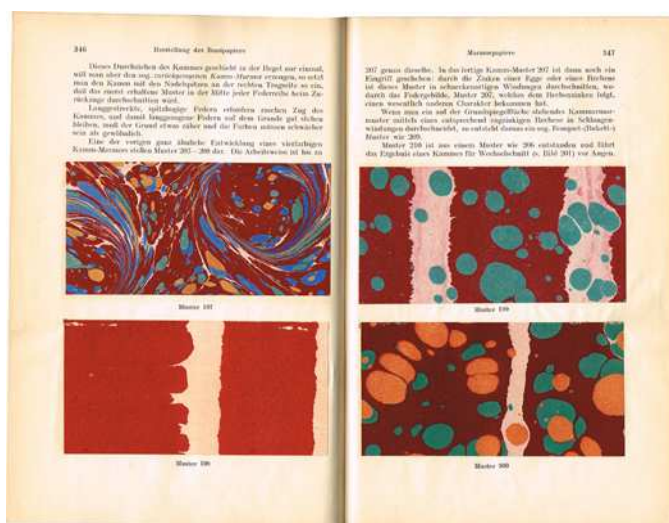
Very rare and well preserved ephemeral paper sample album with 37 color printed and textured samples of “papiers de fantaisie” from this Paris-based firm with a factory in Aubervilliers. Included are samples of Galuchat Ombre Verni (3); Cuirs Ecrasés (8); Galuchat Imprimés (3); Cuirs Romain (3); Bois Thuga (2); Nuage Or (1); Imprimé Riches - [these 3 with gold] (3); Bois Véritable (3) Bronze Couleur (2); Verni Email (3); Cuirs Laqués (3) and Veloutines (3). The firm was successor to Anciennes Maison Maricot & Marteau Et A. Angrand who are credited on the upper cover with medals and honors at various exhibitions from Paris 1802 to Paris 1900. Sample books as early and as attractive as this are very rare in the marketplace.

Oblong 12mo, (3 5/8 x 6 inches) orig printed covers on stiff pink stock, 2 staples along left margin. 12 ff printed or rubberstamped on rectos only; plus 37 color printed or textured samples. Penned note (“vieilles especes de qualité”) at right margin edge of upper cover. Staples have rusted, else excellent condition.

### WITH 273 MOUNTED SAMPLES OF FANCY & MARBLED PAPERS

179. WEICHEL, AUGUST. *Buntpapier-Fabrikation. Dritte, unter Mitwirkung von Fachleuten durch die Schriftleitung der Papier-Zeitung bearbeitete Auflage. Mit 247 Abbildungen und 273 eingeklebten Mustern.* Berlin: Verlag der Papier-Zeitung, Carl Hoffmann, [1927] \$2200.00

Originally published in 1903. “The Weichelt work is devoted exclusively to the making of Buntpapier, in all of its varieties; it illustrates each kind with a generous number of original samples, and discusses and pictures existing machinery for making them, describing how it was used. Although Weichelt does speak of machine marbling, he relates that machinery was employed only for making the pseudo types, such as Achat, (a sprinkled variety), and Gustav-Marmor (produced, like the Achat, with acid). His discussion of classic marbled patterns is lengthy but is devoted solely to the hand methods of earlier times, with no reference to their possible machine manufacture. Weichelt writes that hand marbles were cheap and were used on the commonest books in earlier times but



Item #179

that later on, when great numbers had to be produced and where greater costs were involved, it became necessary to seek cheaper alternatives such as the agates and other pseudo types. The only marbling machine that Weichelt refers to was one designed specifically to make these substitute types. When one observes the large amounts of mechanically produced marbled paper appearing from early in this [20th] century, along with the Andes book and other literature on the subject of mechanical marbling, it is difficult to account for the lack of information on mechanically produced marbled paper in Weichelt's large and presumably comprehensive treatise." - R. Wolfe, *Marbled paper* (1990), p. 122. Phoebe Easton states: "The best book available for an overview of the many patterns produced by the great factories, both in hand and machine-made papers, is Auguste Weichelt's *Buntpapier-Fabrikation ...*" - *Marbling a History and a Bibliography* (1983), p. 60.

Lg. 8vo, orig. quarter cloth. viii+448 pp with 247 text illus. and 273 mounted paper samples. One sample only (muster 154) has a small piece torn (about 20% defective); else an excellent absolutely complete copy.

**"AN ESSENTIAL WORK"  
WITH 13 EXTRA LEAVES OF  
MARBLED PAPERS LAID IN**

180. WOOLNOUGH, C[HARLES] W[INGHAM]. *The whole art of marbling as applied to paper book-edges etc. containing a full description of the nature and properties of the materials used, the method of preparing them, and of executing every kind of marbling in use at the present time, with numerous illustrations and examples.* London: George Bell & Sons, 1881 \$2150.00 A unique copy, with 13 extra sheets of marbled paper laid in together with a letter to a previous owner, Frank Broomhead, from the noted binder and historian Bernard Middleton. Originally published 1853, with the title *The art of marbling*, the present edition has been slightly enlarged, incorporating

a few more patterns that had been introduced in the intervening years. Richard Wolfe calls this "the most remarkable contribution to the literature up to that time, and it remains, together with a handful of other manuals, an essential work." (*Marbled paper*, p. 79). The actual samples of marbled papers were executed expressly for this work under the immediate supervision of the author, and most of them by his own hand. The plates show the effects of gall and water, progressive stages of Spanish, Italian and nonpareil. Papers include Italian four vein, lace pattern, curl, zebra, West-End, old Dutch, British, shell marble, Stormont, Gloster, etc. Appleton, *A typographical tally*, p. 86. Mejer 2057. Easton, p. 178. St. Bride Catalogue, p. 986.

8vo, orig. green cloth, title in gilt on cover. 82 pp. with 3 wood-engr. text illus., litho facsimile of a letter, 5 plates with a total of 20 mounted samples of marbled papers; 9 un-numb marbled sheets plus 29 numb. marbled sheets for a total of 38 full-p. specimens of marbled paper, each bound in as a leaf. Numbering of leaves slightly erratic. Upper & lower hinges just starting; preserved in a folding-back box with morocco lettering-piece.

## PERSPECTIVE

### ONE-POINT PERSPECTIVE

181. ALBERTI, LEON BATTISTA. *Della pittura e della statua.* Milano: Societa Tipografica de Classici Italiani, 1804 \$450.00

Originally published in 1436. This work is given an exhaustive analysis by Martin Kemp who states: "His treatise contains the first written account of one-point perspective. His attitude to the making of a picture is founded upon his conviction that 'a painting is the intersection of a visual pyramid at a given distance, with a fixed centre and a defined position of light, represented by art with lines and colors on a given surface.'" (*The science of art*, pp. 21-25). A further long analysis of the *Della pittura* is given by F. Borsi, *Leon Battista Alberti, the complete works* (1986), pp. 199-210. The work went through innumerable editions; the present one includes a life of the author by Girolamo Tiraboschi. The present edition is found in the UCBA,I, p. 13.

8vo, modern boards, old style. xxvii+136+(iii) pp. with engr. authors port., and 6 engr plates numb \*, \*, I, I, II, II. The plates illustrate the principles of Alberti's perspective.

### RARE ESSAY ON PERSPECTIVE

182. FARCY, C[HARLES-FRANCOIS]. *Essai sur le dessin et la peinture, relativement a l'enseignement, nouveau précis de perspective, avec des planches. Seconde édition revue et augmentée.* Paris: De l'Imprimerie de A. Bobée, 1820 \$500.00 A rare book on the teaching of perspective, originally published one year earlier in 1819. The first edition, of which OCLC locates just one copy (Bibliothèque Nationale), had



only 84 pages; this second edition has been enlarged to 88 pages and is illustrated with eight folded litho plates by Langlumé. OCLC locates just one copy of this second edition, Getty Research Institute. Not in the extraordinary collection of perspective books formed by Arnaud de Vitri (Sotheby's London, Sale LO2308, April 2002). Vagnetti F1b38.

8vo, recent boards with morocco lettering piece. 88 pp with 8 folding litho plates. Nice copy.

### THE RARE FIRST EDITION

183. HAYTER, CHARLES. *An introduction to perspective, adapted to the capacities of youth...to which is added, a compendium of genuine instruction in the art of drawing and painting.* London: Printed for the author, 1813 \$350.00

The rare first edition. "It seems to have been generally accepted that learning perspective, though necessary, was a bore. Charles Hayter, with this in mind, sugared the pill in his *Introduction to perspective* by presenting it as 'a series of familiar dialogues between the author's children, George, Anne, Eliza and John' carefully adapted for the 'Instruction of Females and suited equally to the Simplicity of Youth and to Mental Maturity.'" - Bicknell & Munro, *Drawing masters and their manuals 1800-1860*, no. 40 (exhibiting the third edition of 1820). Vagnetti F1b15. This is the first copy I have ever had or even seen of the first edition. It is rare in libraries as well; the NUC locates but one copy (Detroit Inst of Arts). Unlocated in OCLC.

8vo, recent boards, morocco lettering piece. viii+4 pp (list of subscribers) + 168 pp with 14 engr. plates. Scattered light foxing but a good copy of a rare book.

184. HAYTER, CHARLES. *An introduction to perspective, practical geometry, drawing and painting; a new and perfect explanation of the mixture of colours. The fifth edition.* London: Samuel Bagster, 1832 \$275.00

Originally published 1813. Our fifth edition is the first to contain the section on colour; it occupies pages 188-219 and adds four new plates. Hayter was an important theorist and writer on the subject of color. Vagnetti F1b15. Of this edition, NUC locates but one copy (NN).

8vo, orig. half polished calf, marbled sides. xxvi+(ii)+259 pp. with frontisp and 23 engr. plates (some folding) and scattered text illus. T.p. a bit browned.

185. HOWARD, FRANK. *Imitative art; or the means of representing the pictorial appearances, as governed by aerial and linear perspective: being a manual of details for the amateur sketcher and the man of business with a chapter on finish.* London: Darton & Clark, n.d. [ca. 1840] \$250.00

A very uncommon perspective manual. "The following pages will be found to afford the means of describing to Mechanics any given form, which they may be required to make; and

thus to render Drawing an assistant to Words, as a means of communicating ideas." Not in Vagnetti. UCBA, I, 877. This would appear to be the first and only edition. OCLC locates 10 copies in USA.

12mo, orig. cloth. viii+117+11 pp. with 12 litho plates and numerous text illus. Spine slightly darkened; upper joints starting.

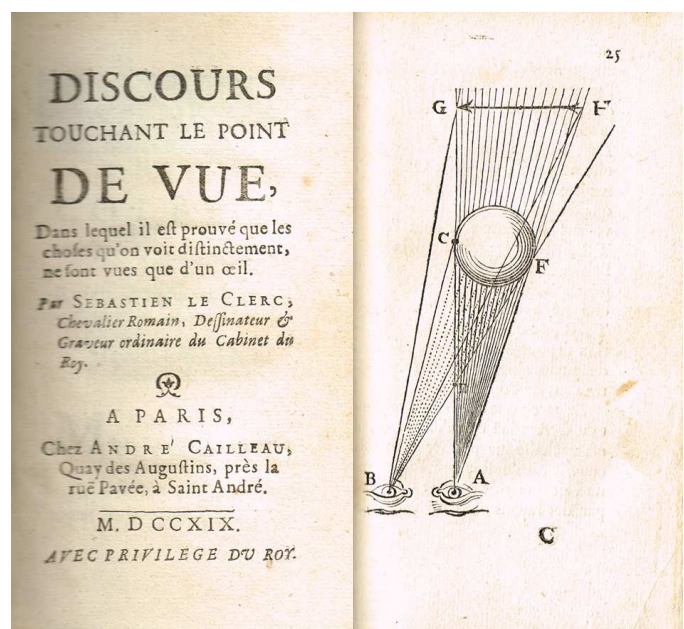
186. LAMY, BERNARD. *Traité de perspective ou sont contenus les fondamens de la peinture.* Amsterdam: Pierre Mortier, 1734 \$875.00

Very nice copy in a good contemporary gilt binding. Originally published Paris 1701. "As the title indicates, the treatise is emphatically pictorial. This is particularly evident in the careful (and useful) differentiation between shadows cast by artificial light and those caused by the sun. An Amsterdam 1734 edition of Lamy's book had the plates engraved instead of cut on wood. As *Perspective made easie* the work had appeared in London in 1710, but a little known English version by 'an Officer of His Majesties Ordinance' (A. Forbes) had long preceded this, in 1702." - Paul Breman in Wiebenson, III-B-26. Descargues, *Perspective*, 130. Vagnetti EIVb1 noting the present Amsterdam edition of 1734. Vagnetti praises the illustrations and reproduces three of them. Not in Berlin Catalogue. Eckstrom Collection 183 (edition of 1701).

12mo, orig. full mottled calf, gilt spine, very nice copy. xv+(iii)+154+(vi) pp. with 20 fdg. engr. plates.

### OPTICS FOR ARTISTS

187. LE CLERC, SEBASTIEN. *Discours touchant le point de vue dans lequel il est prouvé que les choses qu'on voit distinctement, ne sont vues que d'un oeil.* Paris: André Cailleau, 1719 \$1950.00



Item #187

A very fine copy. Originally published 1679, this is a charming but serious treatise on optics for artists. "This was one of the first French investigations into the nature of sight. The text, with some 31 illustrations in wood and copper, was aimed at an audience of artists and connoisseurs interested in problems of optics. Its purpose was to defend current theories of perspective against accusations that their use in painting had been based on false premises. The arguments were later expanded in LeClerc's *Système de la vision fondé sur de nouveaux principes* (1712)." - Wiebenson, III-B-23. LeClerc argued that in natural vision one eye is always dominant at any one instance, and that the painter's one-eyed vision is therefore justified (see M. Kemp, *The science of art*, p. 236). Vagnetti EIIIb69 with a long note. Berlin Catalogue 4723. Of this edition OCLC locates four copies in American libraries.

12mo, orig. full calf, dark red lettering piece, spine highly gilt, a very fine copy. (xii) + 1-56; (1 engr plate); 57-86 pp. with 34 full-p. illus counted in the pagination (about ½ wood-cuts, ½ copper-engr). Fine, clean and crisp copy.

***"ABSTRUSE TO ALL AND UNINTELLIGIBLE  
TO ARTISTS FOR WHOM IT WAS WRITTEN"***

188. TAYLOR, BROOK. *Nouveau principes de la perspective linéaire, traduction de deux ouvrages, l'un Anglois, du Docteur Brook Taylor; l'autre Latin, de M. Patrice Murdoch avec une essai sur le mélange des couleurs par Newton*. Amsterdam et se vend a Lyon: Jean-Marie Bruyset, 1759 \$500.00  
Originally published in 1719 in English, this was Taylor's major work on perspective. It was so concise that Bernoulli characterized it as "abstruse to all and unintelligible to artists for whom it was written...Its effect, nonetheless, was very substantial, since it passed through four editions, three translations, and twelve authors who prepared twenty-two editions of extended expositions based on Taylor's concepts." - DSB. This is one of the three translations. The treatise of Patrice Murdoch occupies pages 108-127. According to Vagnetti (EIVb27) it was originally published in Latin in London in 1746. See also Kemp, *The science of art*, pp. 148-50. NUC locates one copy (Harvard). I cannot find any copies located on OCLC.

8vo, orig. mottled calf, hinges cracked, spine gilt, wear to head of spine but a nice copy. (ii) + liv + (ii) + 127 + (viii) pp with 6 fdg. engr. plates.

***AN EXACT REPRINT OF THE EDITION OF 1719***

189. TAYLOR, BROOK. *New principles of linear perspective: or the art of designing on a plane, the representations of all sorts of objects in a more general and simple method, than has been hitherto done. The fourth edition, revised*. London: J. Taylor, 1811 \$650.00  
A nice untrimmed copy in the original boards. "The great scarcity, and high price of Dr. Brook Taylor's *Principles of Perspective* induced the publisher to have the plates engraved,

and the text carefully examined and corrected for this edition; which is an exact reprint of that of 1719; the corrections of the errata excepted, and the two additional demonstrations, by Colson, which he added to the edition of 1749...To this volume are added a portrait of the author, and a memoir of his life, extracted from documents printed (but not published) by his grandson, Sir. W. Young." - Advertisement. OCLC locates 6 copies, all in USA.

8vo, orig. boards, neatly rebaked, portions of the original paper label preserved. xxvi + 70 pp. with 13 engr. plates. Occas old water stains here and there in the blank margins of some of the plates.

**PRINTING & TYPE SPECIMENS**

***WITH TWELVE SPECIMEN PLATES***

190. ADELINE, JULES. *Les arts de reproduction vulgarisés*. Paris: Ancienne Maison Quantin, [1894] \$375.00  
First edition. An uncommon book with 12 specimen plates. They are as follows: 1. Eau-forte (etching), first state; 2. ditto, second state; 3. dry point; 4. lithograph from stone; 5. imitation etching (procédé V. D. H.); 6. simili-gravure; 7. simili-gravure (different); 8. heliogravure en taille-douce; 9. phototypie; 10. gravure sur bois; 11. gravure en couleurs en relief; 12. gravure en coulurs en relief (different). Sections of the text discuss processes on metal, on stone, chemical processes, photogravure, similigravure, photolithography, and several methods of color printing. A very uncommon book.

Tall 8vo, later cloth spine, marbled sides; title in gilt on spine. (vi) + x + 379 pp with 140 vignettes in the text and 12 specimen plates. An excellent copy.

***SAMPLE BOOK OF ENGRAVED WEDDING  
INVITATIONS AND EMBOSSED INITIALS***

191. ALFORD, HENRY G. (Printers). *Wedding Samples*. New York, ca. 1894 \$250.00  
An interesting book, both as a printer's specimen and for the light it sheds of social history. The wedding samples are identified: church wedding, church card, reception card, at home wedding, wedding reception, ceremony card, at home card, wedding announcement cards, engagement announcement, etc. The embossed initials are very handsome; they are printed in colored inks, bronze ink, some sort of faux gold, and in blind. The final leaf shows styles of engraving and 'fashionable sizes of visiting cards.' The printers name is given in a small circular label on the rear cover.

Oblong 4to (8 x 10 ½"), tied with a scarlet ribbon at spine. 6 leaves of engr. samples; 2 leaves of embossing and a final leaf of styles of engraving. Very nice copy.



192. AUDOUIN DE GERONVAL, [MAURICE ERNEST]. *Manuel de l'imprimeur, ou traité simplifié de la typographie*. Paris: Crapelet, 1826 \$500.00

First and only edition. "Covers type, composition, presswork with various presses, stereotyping. Also, typographical vocabulary, lists of patents and current official regulations concerning printing. A Stanhope press is shown among the plates as well as another 'presse mécanique destinée pour l'impression du *Journal des débats*.' - Barber 1826. Bigmore & Wyman, I, 264. Not in St. Bride. OCLC/WORLDCAT locates 6 copies in USA libraries.

12mo, old dec. paper sides, crude but charming calf spine. (viii)+240 pp with 6 fdg engr plates. Fore edges of plates frayed at the protruding folds (but with no loss). Small hole in page 97/98 but still legible.

### "BARNHART'S BIG BLUE BOOK"

193. BARNHART, BROTHERS & SPINDLER. *Superior Copper Mixed Type. Barnhart's Big Blue Book, containing specimens of superior copper-mixed type, borders, ornaments, rule, etc. manufactured by Barnhart, Brothers and Spindler, 183 to 187 Monroe St., Chicago, Ill.* [Chicago], 1896 \$1100.00

Save for slightly cracked inner hinges, a fine absolutely complete copy in the original blue cloth binding. The history of this major foundry is given in Annenberg, pp. 55-61. It was founded about 1883 (though its roots can be traced back to 1868) and ceased operation on Dec. 31, 1933. Annenberg



Item #193

[ 64 ] CHARLES WOOD RARE BOOKS

states: "During their operating span they introduced and patented about 100 new type faces...The BB&S Company resisted for a long time what they termed the "type trust" but in 1911 they finally sold out to the American Type Founders Company under an agreement by which they kept their own individuality and operated under their name for twenty years. Annenberg p. 59. Romaine p. 272 lists 16 specimens by BB&S. The latest date given in the present copy is 1896 (see p. 269).

4to, orig. blue cloth, title in gilt on cover, red edges. Collates as follows: 1-188; 188a,b,c,d; 189-268; 268a,b; 269-300a,b,c,d,e,f,g,h; 301-340; [321-323]; 1. The final leaf states: "Printed with Jaenecke-Ullman Company's Celebrated Black Ink." Absolutely complete copy with no clips.

### IMPROVED STANOPE PRINTING PRESS

194. BEILBY & KNOTTS. *Hope's Improved Stanhope Printing Press, having a threefold increase of power over the ordinary Stanhope; remarkable for its power, quickness and truth, and will work without patching with a single blanket*. Birmingham: Beilby & Knotts, "the sole vendors", and London, [1827] \$350.00

A rare trade catalogue. "One man sought to out-Stanhope Stanhope in the use of power multiplying levers. He was William Hope, an ironfounder of Jedburgh in the county of Roxburgh. He took out a patent in 1823 for additions and alterations to the press commonly known by the name of the 'Stanhope printing press.'...The fate of Hope's super-Stanhope press is not known." - J. Moran, *Printing Presses* (1973), p. 56. To judge from the present flyer, which includes 28 testimonials from many prominent printers, it was a resounding success. Not in OCLC. Not in COPAC; not in St. Bride's Catalogue.

8vo, 4 pp.

195. BURDICK, WILLIAM. *An oration on the nature and effects of the art of printing. Delivered in Franklin-Hall, July 5, 1802, before the Boston Franklin Association*. Boston: Munroe & Francis, 1802 \$550.00

First edition. A sketchy history of printing from its earliest days to 18th century America. A number of Americans are mentioned in the text and are identified in more detail in the footnotes. The *Oration* is noted in passing in R. Silver's *The American Printer*; he goes on to an interesting discussion of Boston typographical and printing associations. *American Imprints* 1965.

8vo, recent marbled boards. 31 pp.

### THE FIRST AMERICAN BOOK TO UTILIZE MEDAL ENGRAVING

196. ECKFELDT, JACOB R. & WILLIAME. DU BOIS. *A manual of gold and silver coins of all nations struck within the past century...Illustrated by numerous engravings of coins,*

*executed by the medal-ruling machine, and under the direction of Joseph Saxton, of the United States Mint.* Philadelphia: Published at the Assay Office, 1842 \$750.00

First edition of a landmark book, as far as I can determine the first American book to use the technique of medal engraving. Indeed, Chapter VI is a 'Description of the plates' and states: "...this was a process *by machinery*; and of so great ingenuity, that it is gratifying to affirm that it was invented and perfected by Americans, and (if we may be allowed to show some *esprit de corps*) artists connected with this institution." It seems to have been invented by a Pennsylvania mechanic named Christian Gobrecht in 1817; Gobrecht's machine was copied by his friend Joseph Saxton in 1818 (on Gobrecht see Groce & Wallace, p. 263). But the history is very complicated; it has been worked out by Elizabeth Harris, "Experimental graphic processes in England 1800-1859" in *JPHS*, no. 4, 1968, pp. 74-86. Harris lists the present work in her bibliography of books with medal engraving; it is the only American title on her list. She also states that "in Eckfeldt & Dubois *Manual of gold and silver coins* (1842) the three recent inventions of photography, medal engraving and electrotype were combined to make the title page vignette." Kress C.5794. This copy bears an interesting typographic bookplate of Thomas Dillard of New Orleans. This first edition does not seem to be in the book auction records.

4to, cont. diced half roan, marbled sides. (iv)+iv+5-220 pp with special t.p. vignette as noted above and 16 medal-ruled plates each with dust sheet. Hinges a bit rubbed; 2 pale spots on the margins of the engr. t.p. and text lightly browned throughout, but a good copy of a rare book.

### ***JOB PRINTING FROM SOUTH DAKOTA***

197. ELFES, E. W. *Specimens of Job Printing*. Castalia, South Dakota, July 1st, 1894 \$350.00

A rare provincial specimen which betrays influence from the movement called "artistic printing." Job printing is defined as "display and commercial printing other than bookwork, periodical and newspaper work...any item of printed matter that could be worked off complete on a single sheet of paper or card and included handbills, trade cards, menus, invitation cards and the like. These items were normally set by a specialist compositor who was sometimes known in the trade as an 'art comp.'" - Glaister, *Encyc of the Book*, p. 262. The present specimen includes membership cards, trade cards, billheads, single sheet adverts, etc. Not in OCLC.

Oblong 8vo, (6 x 10"), orig. printed glazed wraps, sewn with a ribbon (broken). Cover leaf, leaf of letterpress intro and 22 leaves of specimens. A few leaves partially stuck together at the gutter.

### ***A LANDMARK WORK***

198. FALKENSTEIN, KARL. *Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung Ein Denkmal zur vierten Sacular-Feier der Erfindung der Typographie*. Leipzig: Teubner, 1840 \$1750.00

First edition. "Falkenstein's 'History of the Art of Printing' is the most important of the works printed in Germany, on the occasion of the fourth century of its invention. Its many facsimiles, well cut and printed in the tints of the originals, give it a high value. Still, it is not always correct in its historical data." - Bigmore & Wyman, I, p. 211. The facsimiles are indeed well done but of more interest to me are the exemplars of contemporary printing techniques: printing in gold and bronze inks on glazed paper; a fine specimen plate of deeply embossed printing in red, blue, brown and green; a medal-rule engraved plate printed in four colors; a letterpress color-printed map (by Franz Raffelsperger of Wien); a color-relief print of flowers; and an example of raised-letter printing for the blind. Bound at the end are ten leaves of specimens of oriental types printed in Paris.

4to, orig. boards, cloth spine (edges rubbed, hinges worn). (xxii)+vii-xvi+406 pp with 35 plates (irregularly numbered) and 10 plates of oriental types at the end.

### ***AN EXTENSIVE FIGGINS SPECIMEN***

199. FIGGINS, V. & J. *Specimen of plain and ornamental types from the foundry of V. & J. Figgins, 17 West Street, Smithfield, London*. N.d. [1845-46] \$3750.00

Founded in London in 1792, and running right up to the end of the 19th century, Figgins was one of the most important British type foundries. A long list of the Figgins specimens is given by Nicolette Gray (pp. 184-186); of the present issue she states that it "contains more than the 1845 and less than the 1847 issue." She states in a footnote (p. 184) that "the entire surviving stock of punches of the Figgins foundry is now in the St. Bride Library. This material consists of hundreds of founts documented with the date of cutting and the name of the punch-cutter and should eventually provide precise evidence of Figgins' contribution to nineteenth-century type design." Bigmore & Wyman I, pp. 218-19 give a long and interesting commentary on Figgins. The present work contains numerous examples of wood types, some as large as 4 or 5 letters to a page; also fancy types, ornamental initials, music types, corner ornaments, ornamental rules, fancy borders, flowers, etc. OCLC locate just two copies in America: Columbia & Harvard.

Large 4to (12 ½ x 10 ½"), recent full cloth. T. p. within border of typographic ornaments and 180 leaves printed on rectos only. Two leaves removed between folios 68 & 69. Title and first three preliminary leaves a little chipped around margins.

### ***"A FULL AND UP TO DATE REFERENCE WORK"***

*Barbier*

200. FREY, A. *Nouveau manuel complet de typographie contenant les principes theoriques et pratique de cet art. Nouvelle édition, revue, corrigée et augmentée, par M. E. Bouchez, correcteur a l'Imprimerie J. Claye*. Paris: Roret, 1857 \$400.00  
Originally published 1835. "A full and up-to-date reference





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work in alphabetical, dictionary form. Published in two parts, both of the same year. A long legal appendix covers even international copyright agreements. The plates include a wooden press 'dite hollandaise', as well as Stanhopes of the early Parisian and Gaveaux kinds, the *Journal de Debats* press, the Thonnelier, the Gaveaux Columbian, the Frapié and Sellingue presses." - Giles Barbier, *French Letterpress Printing*, p. 19. Bigmore and Wyman, I, 238 (this edition). St. Bride Catalogue, p. 345 (both the first and second editions). See also Moran, *Printing Presses* (1973), p. 53 which gives more information on the Frey book and the various presses illustrated in it. OCLC locates seven copies of this edition in the USA.

2 vols. 12mo, orig. printed wrappers, untrimmed and unopened. xii+298; (ii)+299-536+36 pp of publisher's ads and 7 fdg. plates showing type cases, imposition schemes and printing presses. Sewing loose in vol 2.

### ILLUSTRATED WITH AN EXPERIMENTAL GRAPHIC PROCESS

201. GILPIN, WILLIAM. *Observations on the River Wye, and several parts of South Wales, &c. relative chiefly to picturesque beauty; made in the summer of the year 1770*. London: R. Blamire, 1782 \$1000.00

First edition of Gilpin's first book of picturesque tours, and the only edition to contain the experimental plates. These plates are a curious admixture of etching, aquatint, and hand

coloured wash, executed by the author's nephew, William Sawrey Gilpin. Though they are to my eye quite attractive, if not indeed beautiful, they were not well received, and in later editions were replaced with the conventional aquatints of Francis Jukes. The text defines and popularises the picturesque of roughness and intricacy. As the "venerable founder and master of the picturesque school", Gilpin exerted a profound and lasting influence upon the taste not only of England but of Europe, though his analysis of the picturesque was soon superseded by the more subtle and philosophical studies of Uvedale Price and Payne Knight (see Hipple, *The sublime, the beautiful, & the picturesque*, ch. 13). Not in Abbey. This was a long popular and long lived work; it was still being quoted at length in 1915 in the Great Western Railway's handbook for travellers, *The Wye Valley*. Twenty or so years ago this was a fairly common book; it has now gotten very scarce, especially this first edition.

8vo, orig. polished tree calf, gilt spine, neatly rehinged (orig. spine laid down). (xi)+99 pp. with 15 oval plates (as noted above).

### RARE SPECIMEN OF WOOD TYPES

202. HADDON, JOHN & CO. *Haddon's Poster Book. A selection of up-to-date Types, Ornaments and Rules for Poster Work of Every Description*. London: John Haddon & Co., [1911] \$850.00

The cover title is "Haddon-Caxton List of Poster Wood Letters Ornaments and Rules." A rare specimen which is located by OCLC in one copy only (Nat. Lib of Scotland). The faces shown in this catalogue were cut upon hard end-grain rock maple (up to sixteen line), upon hard side-grain rock maple (up to 24 line), upon hard side grain sycamore (up to fifty line) and upon best side-grain American white-wood in the larger sizes. These specimens of large wood types always have great appeal; they are bold and punchy. The majority of the catalogue is devoted to various letter faces; the final section is wood ornaments and florettes, fancy wood dashes, poster florettes, indices [the ubiquitous pointing finger], wood pen dashes, plain and fancy wood rules, and



Item #202

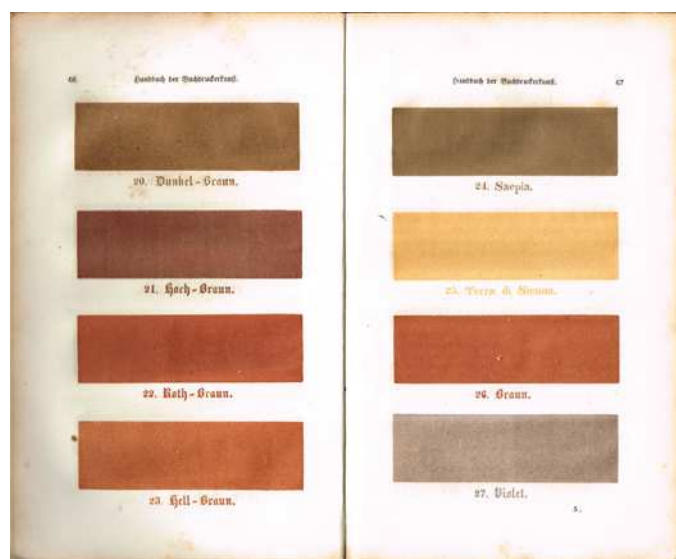
wood corners. Printed in green ink throughout on one side of the leaf only. The price list, on pages 2 and 3, gives the date of 1911.

4to (11 x 8 ½"), orig. green cloth with gilt stamped title. (ii)+4+48ff of specimens of letter & 16 ff of ornaments. A fine complete copy with no clips or missing leaves.

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

203. HASPER, WILHELM. *Handbuch der Buchdruckerkunst. Nach eigener Erfahrung und unter Zuziehung der Werke von Brun, Fournier, Hansard, Johnson, Savage, Bodoni und Taubel herausgegeben und mit Zeichnungen begleitet.* Carlsruhe & Baden, 1835 \$2150.00

First edition of this printing manual, which "has been for a long time, besides the so-called Andreasche Handbuch, the best German book on printing." - Bigmore & Wyman, I, 307. It is given a good note in Gaskell, Barber & Warrilow: "Hasper acknowledges his use of important manuals in German and other languages instancing Brun, Hansard, Bodoni, and Taubel. The preface declares that the success of an earlier work (presumably the *Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich*, published 1828) has prompted him to produce this *Handbuch* which contains new material, including descriptions of the Stanhope and Columbian presses. The usual sections on composition, format, and imposition are supplemented with **important information on colour printing** and a dissertation on stereotype." - *Journal of the Printing Hist. Socy* (nr. 4, 1968), p. 30, G19. The section on color printing is especially interesting (and very early for this sort of thing) as it gives 28 large samples of colored printing inks together with the



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recipes for their making (1. Dunkel-blau; 2. Feurig-blau; 3. Blau; 4. Himmel-blau; 5. Zinnober; 6. Orange; 7. Venetianisch-roth; 8. Carmin-roth; 9. Rosa; 10. Dunkel-grun...etc...). These colors and pigments were made from natural substances; this was decades before synthetic colors were developed. Other plates give examples of medal-rule ornament, printed in blue ink (p. 222); specimen of Congreve-plates (security and bank note printing; p. 272) and two further exemplars of this same technique, printed in two colors (p. 275). OCLC locates 8 copies in American libraries.

8vo, orig printed boards. viii+362 pp. with 2 wood-engr illus of presses printed in sepia; 9 text illus., 2 plates of music, 3 specimen plates of medal-rule engraving and Congreve printing and finally 28 large color-printed specimens of ink colors on 4 leaves (8 pp). I have owned four or five copies of this book; this is certainly the cleanest and least foxed copy I have ever seen. Also, I have never had a copy in the original printed boards.

**AN IMPORTANT TRADE CATALOGUE OF**  
**PRINTING MACHINES**

204. HOE, R. & CO. *R. Hoe & Co., Manufacturers of type revolving and single and double cylinder Printing Machines, power presses, (Adams' Patent), Washington & Smith hand presses, self-inking machines &c., every article connected with the Arts of Letter-Press, Copperplate and Lithographic Printing and Bookbinding always on hand or furnished on short notice.* New York, Nos. 29 and 31 Gold St., 1867 \$1000.00

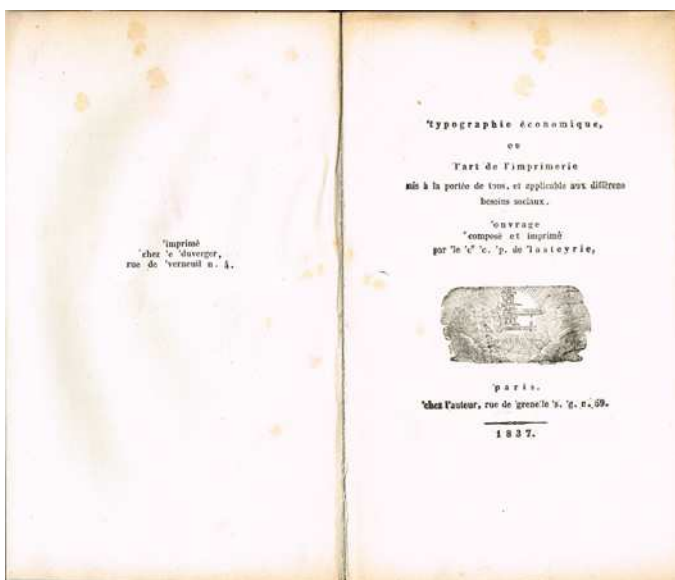
Much is known about the firm of Hoe & Co. Robert Hoe, the founder of the firm of R. Hoe & Co., was born in 1784 in Nottingham, Leicestershire. He emigrated to the U.S. in 1813. Shortly after he established himself in business in New York, he commenced the manufacture of printing presses. In connection with Peter Smith, who became his partner, he manufactured the first iron lever printing platen machines ever made in the U.S. Hoe died in 1833, having survived both his partners, and left his business to his sons. He will be remembered in the annals of printing for having introduced power-printing machinery into the United States. James Moran, in his book *Printing presses (a) history* (1973) makes no less than 27 references to Hoe & Co. The present catalogue is listed in Romaine, p. 280. St. Bride Catalogue, p. 439, lists an 1866 Hoe catalogue but not the present one. Of the one on offer here OCLC locates just 3 copies: UofIowa, Harvard & Dartmouth.

Tall 8vo, old half morocco, marbled sides. Handsome chromolitho t.p. and 138 pp., profusely illus. Hinges and corners rubbed, else a very good copy.

**SELF-PUBLISHING FOR THE POORER CLASSES**  
**USING A LITHOGRAPHIC PRESS**

205. LASTEYRIE DU SAILLANT, *Compte Charles-Philippe, Philibert de. Typographie économique, ou, l'art d'imprimerie mis à la portée de tous, et applicable aux differens besoins sociaux.* Paris: chez l'auteur, 1837 \$1500.00





Item #205

First edition. Count Lasteyrie (1759-1849) was instrumental in introducing lithography into France. He learned the art from Senefelder himself and he founded one of the first successful lithographic presses in France (see Twyman, *Lithography*, pp. 50-51). Barbier includes the present work with the following note: "An eccentric production advertising a system of printing using only one size of type and no capital letters or other frills, to be reproduced by a stereographic method and thus cheap and easy for all to use. Tools, composition, and presswork by this method are briefly described." - *French letterpress printing*, p. 20. The present work was published late in Lasteyrie's career to demonstrate how the poorer classes could produce books, and was one of the first works to promote self-publishing. What neither Barbier nor Twyman note, however, was that the method advocated here incorporated lithography and two of the plates illustrate lithographic presses. One is a small movable metal press, the other a larger more conventional lithographic press here called a 'presse polytypique' invented by Lasteyrie for various printing purposes. Bigmore & Wyman, I, 422, noting that the author composed and printed this work himself. The plates are of special interest; the first two are lithographs (illustrating presses) drawn and printed by Racinet, Litho; the third is of undetermined process but appears to be a combination planographic and letterpress (caption states: 'transport sur pierre d'une gravure et d'un texte typographique.' The fourth plate is a copperplate engraving, a portrait of Tissot. OCLC locates six copies in America.

8vo, old cloth, modern paper label in facsimile of t.p. covers upper cover. (iv) + 1, 1bis, 2-59 pp with 4 plates, 2 litho, 1 combination litho & letterpress and 1 engr. Good clean copy.

## PRICES FOR COMPOSITORS' WORK IN LONDON, LEEDS, YORK, DUBLIN, BELFAST & EDINBURGH

206. LONDON. *The London Scale of Prices for Compositors' Work: agreed upon, April 16th 1810, with Explanatory Notes, and the Scales of Leeds, York, Dublin, Belfast and Edinburgh. Second Edition.* London: Printed under the Superintendence of the Trade Council of the London [Union] of Compositors by R. Thompson, 1835 \$825.00  
The first edition was 1000 copies; it sold out quickly. The first 26 pages give a detailed history of the London Compositors' Scale of Prices. The next 27 pages give 25 sections discussing all manner of composing jobs. At the end is a list of the principal London printing offices. "The object of the Scale was to regulate rates of payment for the manifold varieties of work undertaken by the men in the general trade: books, settings in foreign and exotic languages, dictionaries, schoolbooks, periodicals, pamphlets, complicated settings for accounts and tabular matter, music, mathematics and jobbing. It also stipulated the charges for corrections, night work, overtime and other emergencies." - Howe, *The London Compositor*, p. 58. This copy comes from the library of Graham Pollard and Esther Potter. OCLC locates two copies in American libraries: U of Illinois; U of Michigan. Goldsmiths'-Kress 29011.

12mo, orig. cloth. viii + 109 + (1) pp. Early ownership signature of James Lonsdale of London, 1840.

## AN EMBOSSED MAP OF NANTUCKET FOR THE BLIND

207. MASSACHUSETTS. PERKINS INSTITUTION. *Ninth Annual Report of the Trustees of the Perkins Institution and Massachusetts Asylum for the Blind.* Boston: John H. Eastburn, 1841 \$2250.00  
Printing for the blind in raised letters is, as a category, well known. But the printing of maps and geographical materials in raised lines is distinctly rare. Opened in 1832, the Perkins Institute was the United States' first school for the visually impaired. Samuel Gridley Howe (1801-1876), the school's founder, opened a printing shop for the production of books in an embossed typeface of his own design. He also published embossed maps, including a *Geography for the Blind*, an *Atlas of the United States*, and a *General Atlas*. All of these are extremely rare. Offered here, bound in at the end of the Ninth Annual Report, is a small embossed outline map of Nantucket Island included as a sample of cartographic printing for the blind, along with a separate sheet of (unrelated) embossed text. Though the map's detail is severely limited by the nature of the printing method, it is intriguing and very rare, as are all examples of this form of printing. OCLC gives 7 library holdings.

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

**ENGRAVER'S SAMPLE SHEET  
A WONDERFUL EPHEMERON,  
PERHAPS UNIQUE??**

208. MITCHELL & CO. *Samples of Silver and Silver-plated Badges executed by Mitchell & Co., No. 9 Change Avenue, Boston, N.d. [ca. 1880-90]* \$400.00

To judge from the title this doesn't sound like much, but in fact it is a fine large bifolium sheet, the verso having 37 badges shown in profile in black (as traps) with white lettering; the recto with text and a retail price list. There are badges for Conductors, Baggage Masters, Brakemen, Firemen, Ball Clubs, Societies, Police, etc. "This establishment is the only one in New England that make a specialty of Badges, consequently we can furnish them singly or by the quantity at much cheaper rates than they can be manufactured elsewhere." The badges were engraved. Rickards's *Encyclopedia of Ephemerata* gives a fascinating essay on badges: "The badge as a mark of allegiance re-emerged in the latter part of the nineteenth century...The rise of trade unionism and the closed shop brought the badge (by then an enamelled metal lapel motif) to near magical levels..." Rickards discusses badges made of all sorts of materials but he does not mention silver or silver-plate. This broadsheet would make a wonderful exhibition item. Not in OCLC.

Lg folio sheet 17 1/2 x 22 inches folded once. Content as described above. Excellent condition.

**"STANDS ALONE IN ITS UNDOUBTED  
EXCELLENCE & AUTHORITY"**

209. MONET, A. L. *Machines typographiques et procédés d'impression. Guide pratique du conducteur - traité complet. Avec une préface de G. Chamerot. Troisième édition entièrement refondue.* Paris: Gauthier-Villars, 1898 \$550.00  
Originally published 1872 as *Le conducteur des machines typographiques*. A major work in the history of the printing press. Given a long note in Bigmore and Wyman: "This work is divided into three books, each being subdivided into two



Item #207

or more parts... As an exhaustive treatise on French machinery, M. Monet's work stands alone in its undoubted excellence and authority. - Bigmore & Wyman, pp. 48-49. All of Chapters VII and VIII are devoted to printing in colors (typoschromie ou chromotypographie). There was an edition in Spanish also in 1878 (Madrid). Barbier, p. 24. Quoted also in Moran, *Printing presses*, pp. 182-3. St. Bride Catalogue, p. 625. A rare book; both NUC and OCLC locate only four copies in America: NYPL, Huntington, Newberry & UChicago.

8vo, cont, half polished calf, orig. printed wrappers bound in. (viii)+484 pp with color-printed frontisp (procédé de photogravure a trois couleurs); the color separations for this plate are bound in between pp 38 and 385. An excellent copy.

**MOSSTYPE PHOTOENGRAVINGS**

210. MOSS ENGRAVING CO. *Moss Engraving Co., Engravers and Electrotipers. [Specimen].* Puck Building, Mulberry & Houston Sts., New York, N.d. [ca. 1890] \$250.00  
A pamphlet giving six full-page specimens of 'Mosstype' engravings. The method was invented by John Calvin Moss, of New York, and used by his firm ca. 1870-90. The process is explained by Luis Nadeau, in his *Encyc. of Printing, Photographic, and Photomechanical Processes* (1990), v. II, p. 335. The present pamphlet has brief text but it is to the point: "We solicit your work, guaranteeing deeply etched plates, specially adapted for high-class printing...The paper in this circular supplied by Lindenmeyr & Sons...The ink used on this circular is manufactured by Fred'k H. Levy Co." The specimens are halftones from a drawing, a photograph, a wash drawing, steel stipple portrait and a line engraving. Not in OCLC.

8vo (8 1/2 x 6 1/4"), two color printed self wraps. (8) pp. Fine copy.

**CHEMICAL PRINTING IN RELIEF**

211. MOTTEROZ. *Essai sur les Gravures Chimiques en relief.* Paris: Gauthier-Villars, 1871 \$300.00  
First edition. The author is described on the title page as "Ouvrier imprimeur typographe." A general essay on all types of chemical printing. Chapters: 1. Une des conditions de l'imprimerie moderne; 2. Débuts des gravures chimiques; 3. Gravures chimiques industrielles; 4. Nouvel emploi des gravures chimiques en relief; 5. Considérations générales sur la photogravure en relief; 6. Photogravure par le bitume de Judée; 7. Photogravure par la gélatine; 8. Dispositions communes au bitume et la gelatine; 9. Avantage d'un dessin spécial pour toutes les gravures chimiques.

This is essentially a photographic manual; not in Roosens/Salu. OCLC locates 12 copies in American libraries but it is rare in the trade; this is the first copy I have ever seen.

8vo, orig. printed wrappers. 79 pp with 2 full-p. plates. Fine copy.



212. *SCULPTURA Historico-technica: or, the history and art of engraving...extracted from Baldinucci, Florent le Compte, Fairthorne, the Abecedario Pittorico, and other authors. Fourth edition.* London: J. Marks, 1770 \$325.00

Originally published London 1747. This is a technical manual of engraving and etching illustrated with plates of engraving tools and techniques copied from Bosse's *Traicté des manieres de graver en taille douce sur l'airin*, Paris, 1645. The technical sections, including engraving with aqua-fortis, etching and mezzotinting, are preceded by a 'History of the art of engraving.' The 'Repertorium sculptile-typicum' is a translation, first published in 1730, of Orlandi's *Abecedario Pittorico*, Bologna, 1704. The technical sections were added to the 1747 edition, now with title *Sculptura historico-technica*, and a third edition appeared in 1766. The present edition has a few more cyphers and the chronological table makes its appearance for the first time. Bigmore & Wyman, II, p. 332 noting both the first and the present edition. Levis, *Bib. of...Engraving*, p. 37 with interesting note. Bridson & Wakeman B4. This copy has the 18th century ownership inscription of "A. de Moivre" - this is possibly a son of the famous mathematician of the same name whose dates were 1667-1754 (see DNB).

12mo, orig. sheep, neatly rebacked. xii+264 pp. with 10 engr. plates. Very good copy.

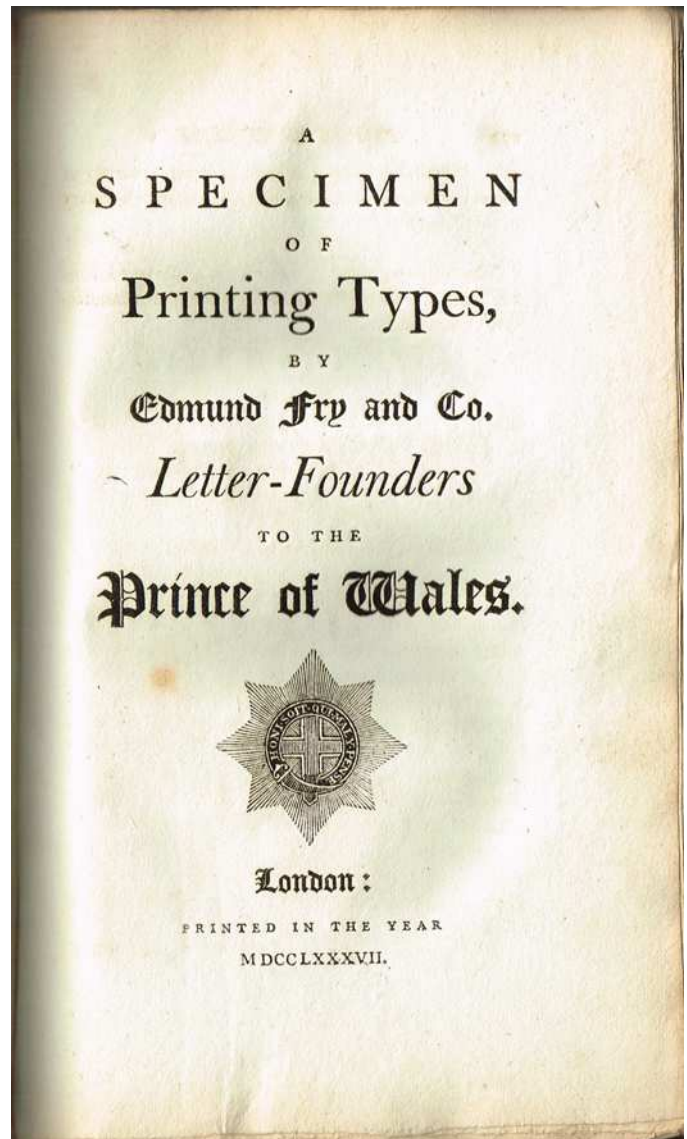
#### INCLUDES FRY'S SPECIMEN OF PRINTING TYPES

213. SMITH, [JOHN]. *The printer's grammar: containing a concise history of the origin of printing...chiefly collected from Smith's edition, to which are added directions for pressmen &c.* London: Printed by L. Wayland and sold by T. Evans, 1787 \$1000.00

A good copy but with a defect (lacks Ch. XII; priced accordingly). The work from which this takes its title was John Smith's *The printer's grammar* of 1755, which itself was the second English printer's grammar (the first was Moxon's of 1683). The present work, which is the fourth English printer's grammar, reprints Lucombe's version of Smith (*A concise history of the origin and progress of printing; with practical instructions*, 1770); it also includes "Practical directions to pressmen" taken from section 24 of Moxon. Pages 273-316 are a 1787 type specimen of Edmund Fry & Co., with its own title page and obviously intended specifically for this work as the pagination and signatures are continuous. Davis and Carter on p. 443 of their Moxon reprint suggest that the entire volume was conceived as a vehicle for the Fry & Co. specimen. Bigmore & Wyman, II, p. 365 for Smith; I, p. 242 for Fry. Gaskell, Barber & Warrilow in *JPHS*, E4. Birrell & Garnett, no. 223. The work is dedicated to the printers in Great Britain, Ireland and America (there were no printers' manuals published in this country until Van Winkle's in 1818).

8vo, orig. blue paper boards, rebacked; hinges starting; untrimmed. (iv) + 369 pp. but lacking Ch. XII (pp. 241-256; it was never bound in). The Fry specimen includes 26 pp of letters and 14 pp of ornaments and flowers.

The title page has a small piece, the size of a quarter, torn out of the blank upper margin; no loss of print.



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#### RARE SPECIMEN OF ANCIENT EGYPTIAN TYPES

214. TETTERODE, N. *Catalogue raisonné de Types Egyptiennes Hiératiques de la Fonderie de N. Tetterode, à Amsterdam. Dessinés par W. Pleyte.* Leide: E. J. Brill, 1865 \$825.00

These types are in effect hieroglyphics. They are divided into twenty classes: Images of the sky, the earth, and the gods; of man, animals, vegetables, buildings, furnishings of temples and houses, instruments of agriculture, instruments of writing, etc. They were taken from writing on papyrus from different periods. Updike makes no mention of Tetterode or of hieroglyphs. Not in Birrell & Garnett. Not in St. Bride Catalogue. Bigmore & Wyman III, p. 6. OCLC locates five copies in American libraries: HEH, Princeton, Brooklyn

Mus., APS, and Brown.

4to (10 ½ x 8 ½"), orig. printed wrappers. (iv) + (viii) + 40 pp illustrated throughout plus 3 folding plates. Except for wear at head and foot of spine a fine untrimmed and unopened copy.

215. WILLETT, RALPH. *A memoir on the origin of printing, in a letter addressed to John Topham, Esq.* Newcastle: Printed by and for S. Hodgson, 1820 \$600.00  
Second edition. Originally published as an essay in *Archaeologica* in 1817. It was then, in 1818, privately printed as a separate piece by Sarah Hodgson in 32 (or 42) copies and privately distributed to members of the Newcastle upon Tyne Typographical Society. That edition having been quickly exhausted, the present [second] edition was printed in 150 copies (figure supplied by Will Laywood). It was edited by T. Hodgson. Bigmore & Wyman II, p. 85 with a slightly confused note.

Ralph Willett (1719-95) was a famous English book collector, perhaps best known for his purpose built library at Merly, of which he issued a folio illustrated description in 1785. See DeRicci, *English collectors of books & Mss.* p. 88.

12mo, recent boards, morocco lettering piece, a.e.g. iv + 72 pp. with a fine wood-engr vignette on t.p.

### RARE PRINTERS SPECIMEN BOOK OF CIGAR BOX LABELS

216. WITSCH & SCHMIDT. *Specimen book of front brands and mortised borders from Witsch & Schmidt.* New York & Chicago, N.d. [ca. 1875] \$2000.00

A rare book; OCLC locates just two copies. As Jay Last has written: "Most 19th century American cigar box labels were stock designs, where the cigar manufacturer had his company name imprinted on the label of his choice. Nearly all label lithographers issued catalogues listing hundreds or even thousands of available titles..." In the section "Key Lithographic Firms" Last gives a full page to Witsch & Schmidt giving their history, samples of their work, and mentioning the sample book they issued. (*The Color Explosion*, p. 252 and p. 157). Even though they were chromolithographers, the present book was printed in black and white (presumably to save money). The first 22 pages show 185 catchphrases, mostly in Spanish ('Extra Reina Fina'), etc. These were not all to be color lithographs; several pages are denominated "Specimens of Color Marks (Electrotypes)." From page 23 to 176 are shown 'Specimens of Mortised Borders.' An endless variety of designs, these are all borders, as the title states, and the name of the cigar and name of the dealer to be inserted. The subject of cigar bands and box labels is a major part of ephemera; a long and very informative entry on the subject is found in *Encyclopedia of Ephphemera*, pp. 94-96. OCLC locates copies in Udel and Newberry.

8vo, orig. dark green cloth, title printed in gilt on cover. (ii) + 176 + (1) pp. Profusely illus throughout with black and white lithographs. Upper half of p. 93 colored with crayons by a child; else an excellent copy.

### PRINTING OFFICE FOR SALE

217. WOODWARD, C. W. & CO. *Printing Office for Sale. Rare Chance for a Bargain! A large and well equipped Book and Job Office for sale, now doing a good business, situated in one of the largest manufacturing cities in New England. It consists, in part, of the following presses, type and material...[Small Broadside].* Boston, February 1, 1883 \$350.00

Then follows a list of the equipment (presses, paper and card cutters, 3-horsepower engine and boiler, about eight fonts of various types (300 pounds each) all in good cases; fifty fonts of wood and poster type, about 20 brass galleys, double job galleys, large quantities of leads, etc). "This office has a reputation of over a quarter of a century for the finest class of Book and Job work. It has been the aim of the present proprietor to keep the office up to the highest standard as regards, type, material, &c &c. It offers a rare chance for one or more practical printers to do a large and profitable business...It is desirable that a sale should be made at once, as the ill health of the proprietor will not permit him to continue on with the business." They were located and 71 and 73 Olive Street.

Small broadside (10 x 7 ¾ inches) printed on yellow paper. Printed on one side only. Excellent condition.

### RESTORATION & CONSERVATION OF PAINTINGS

#### A VERY EARLY HANDBOOK FOR THE CLEANING OF PICTURES

218. DEON, [SIMON] HORSIN. *De la conservation et de la restauration des tableaux.* Paris: Hector Bossange, 1851 \$450.00

First edition, a very good copy in an early half morocco binding. "Noteworthy is the author's gallant and forceful plea for cleaning pictures at the Louvre. It remained unheeded for a century. He fulminates against the charlatanism and secrecy. His chapters on woodwork, lining, transfer, etc. are as sound as could be expected, given the limited knowledge of his time." - Ruhemann/Plesters, p. 389. For Ruhemann this was clearly an important work; he makes no less than six references to or quotations from it. OCLC locates six copies in USA under HORSIN-DEON, SIMON (1812-1882).

12mo, old half black morocco, mottled paper sides. iii + 234 pp. Nice untrimmed copy.

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

219. HOLYOAKE, MANFRED. *The conservation of pictures.* London: Dalton & Lucy, 1870 \$450.00  
First edition, a special copy inscribed "To Jno. White Esq



with M Holyoake's kind regards." 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 48 years.

8vo, orig. dec. green cloth. (iv)+81+iii pp. of index. Cloth on the cover somewhat rippled but a nice copy, especially with the author's presentation inscription.

### LARGE PAPER COPY

220. MERRITT, HENRY. *Dirt and pictures separated, in the works of the old masters*. London: Holyoake & Co., 1854 \$600.00

First and only edition, a large paper copy and inscribed: "S. W. Brooks Esq., with the author's compliments." The book is important and is given a half a page in Ruhemann/Plesters, p. 390. Merritt discusses obscured pictures, durability of pictures in oil, antipathy to picture restorations, picture cleaning, the varnish glaze theory, standard pictures, Vandyke's process of working, special cases from Rembrandt, an ideal process of painting, idiosyncrasies of picture collectors, professional advisers, picture destroyers, the restorer, devotion to the restorer. Fairly widely held in libraries but very scarce in the marketplace.

8vo, orig. blue cloth, gilt. viii+72 pp. Good copy (though the rear cover is faded). Original printed prospectus is tipped in; in addition to the present 'author's edition' (5s), there were cheaper editions in red cloth (2s) and in paper covers (1s).

### VERY EARLY DISCUSSION OF THE RESTORATION OF PAINTINGS

221. PARIS. MUSÉE CENTRAL DES ARTS. *Pièces relatives à l'administration de cet établissement; imprimées par ordre du directoire exécutif*. Paris: Imprimerie de la République, Nivose an VI (1798) \$950.00

Under the direction of Monge and Berthollet, the authors of this essay reply point by point to fifteen grave accusations concerning the conservation and restoration of works of art carried from Italy or seized by revolutionaries. The final six pages are a general discussion of the larger problems concerning the restoration of paintings: relining, varnishing, etc. This section is signed in print by Vien, Lebrun, Picault, Hué and Vicent. OCLC locates three copies in France, two copies in England and only one copy in this country (Clark Art Institute).

4to (11 x 8 3/4"), stitched, untrimmed, in glassine wrappers. 32 pp. Fine copy.

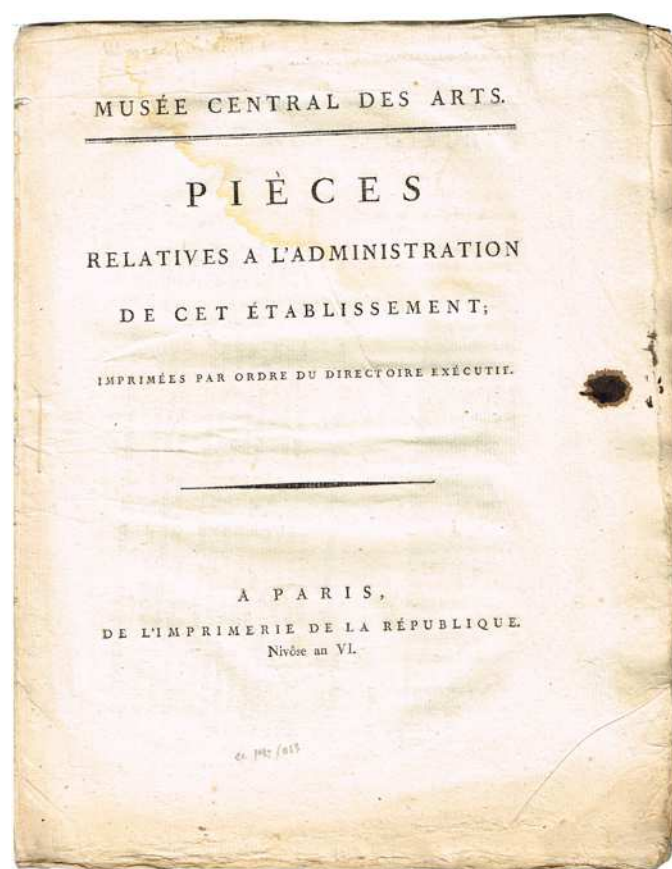
### "A VIOLENT CONTROVERSY ENSUED..."

222. PETTENKOFER, MAX VON. *Über Olfarbe und Conservirung der Gemälde Gallerien durch das Regenerations-Verfahren*. Braunschweig: F. Vieweg & Sohn, 1870 \$400.00

First edition. The title translates: On oil painting and conservation for picture galleries by means of the regeneration process. "In the 1860s Pettenkofer was granted two patents for his invention of regenerating pictures by exposure to alcohol-saturated air and the application of copaiva balsam, for re-establishing lost 'molecular cohesion' of varnish and paint. The Bavarian State Collections acquired the right to apply this treatment to their pictures. A violent controversy ensued...Unfortunately the effect proved to be only temporary, and in addition the copaiva balsam applied yellows considerably with time." - Ruhemann/Plesters, p. 392. Nevertheless, this was a popular and widely used method; R/P make no less than ten references to it in their index. It is rare. Of this first edition OCLC locates but three copies in this country (Columbia, S.I. & MH).

8vo, orig. printed wrappers. viii+116 pp.

223. VIBERT, J. G. *The science of painting. A translation from the eighth edition, revised by the author*. London: Percy Young, 1892 \$250.00



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Originally published in Paris in 1891. The present edition was the first English edition. It is noted and quoted at length by Martin Kemp in his final discussion of art versus science (*The science of art*, p. 338). Vibert discusses the process of painting at different periods, light and colours, laws of colouring, with the scientists, colouring substances, oils, grinding of colours, re-touching varnish, painting varnish, picture varnish, canvas, panels and their sizings, pastes, outline and execution of a picture in oils, the preservation and restoration of pictures, wall painting, etc. Not noted in Ruhemann/Plesters.

8vo, orig. cloth. 196 pp. Slight wear to head and tail of spine.

## VARNISH

### A STANDARD 18TH CENTURY BOOK ON CHINESE VARNISH

224. [BUONANNI, FILIPPO]. *Traité des vernis, ou l'on donne la maniere d'en composer un qui ressemble parfaitement à celui de la Chine, & plusieurs autres qui concernent la Peinture, la Dorure, la Gravure, à l'eau-forte, &c.* Paris: La Veuve Laurent, 1733 \$750.00

Originally published in Italian in Rome, 1720; this was a long popular and influential work. It was translated into French and published in Paris 1723 and 1733; and into German (no place), 1746. There were also pirated editions and numerous reprints in the original Italian. Buonanni gives many different recipes for varnishes including some brought back from China. He also discusses transparent and colored varnishes as well as the preparation of the colors used. Massing 14 lists this French edition with the following comment: "In the preface to his book, Watin, *L'art de peinture, dorure, vernisseur* claims that despite the popularity of Buonanni's treatise it is full of errors, false principles, and much irrelevant information, and that these errors were copied in subsequent publications including Delormois, *Le vernisseur parfait* and the 1766 edition of *Secrets concernant les arts et metiers*." Buonanni (1638-1723) was an Italian Jesuit scholar..."he published a study of lacquer which has been of lasting value since his death." - Wikipedia. Not in the UCBA. This edition not in the NUC, also not in OCLC. Of the Paris 1723 edition they locate 5 copies in USA.

12mo, orig. full speckled calf, gilt spine, hinges slightly cracked. viii + 205 + (iii) pp. with 4 engr. plates. Old water stain throughout lower quadrant first half of book; not objectionable. A nice copy.

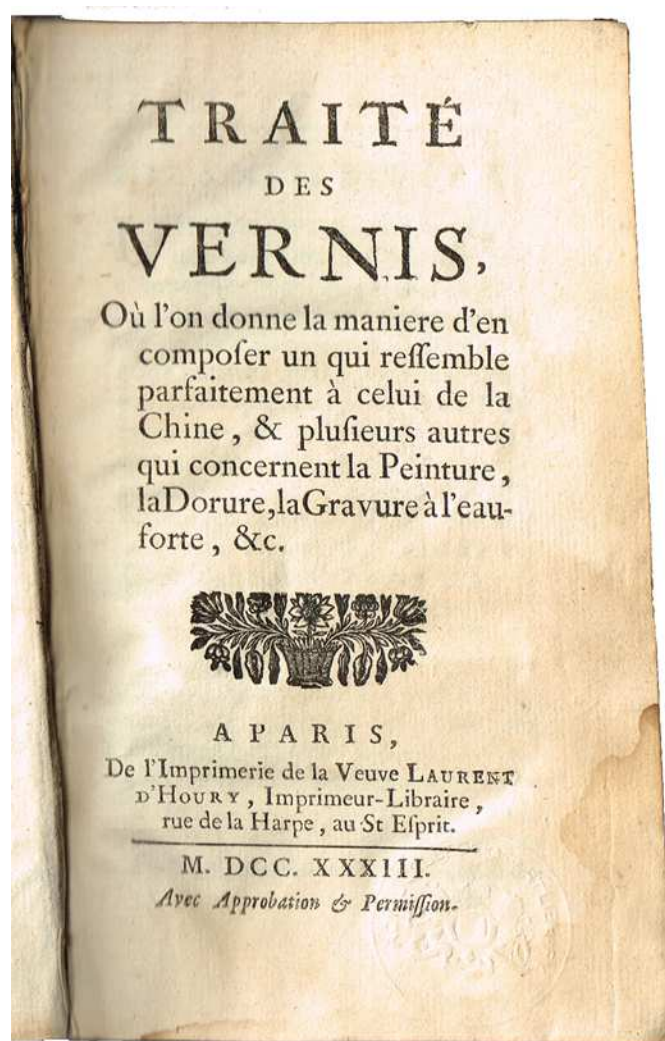
225. FRY, GEORGE. *The varnishes of the Italian violin makers of the sixteenth, seventeenth and eighteenth centuries and their influence on tone.* London: Stevens & Son, 1904 \$300.00

First edition, a very scarce book. Chapters include descriptions of the old varnishes, modern opinions and imitations, the tone of violins, on the manufacture of oil-varnish, oil-varnish from turpentine derivatives and its application; interesting chemical problems which have presented themselves during the progress of this research and conclusion. Includes bibliography.

8vo, orig. cloth. xii + 170 pp. With the faded contemporary rubberstamp of "J. E. Harris, Violin Maker, Gateshead." Nice copy.

### CHINESE VARNISH

226. GUIDOTTI, [ANGELO MARIA] ALBERTO. *Metodo facile per formare qualunque sia sorta di vernici della Cina, e del Giappone praticato in Francia ed in Inghilterra.* Rimino: Presso Giacomo Marsoner, 1784 \$775.00  
Originally published in Bologna in 1764. Title continues: "Secondo gli sperimenti di accreditati Professori che ad un modo facile ridducono l'arte di sciogliere la gomma copale tanto in addietro senza profitto ricercata oltre a che



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innumerabili, ed utilissimi secreti tutti approvati dalie piu dotte Academie d'Europa parte alle Belle Arti appartenenti, e parte anche risguardanti l'uso di tenere netti i denti con polveri salutari e balsami inservienti a diversi malattie." OCLC locates a total of six copies in USA. UCBA, I, p. 749. Cicognara 139.

8vo, old (contemp?) decorated paper wrappers; spine nearly covered over with matching later red cloth. 176+ (vi) pp with 2 fdg engr plates.

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

227. 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 \$950.00

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.

228. WATIN, M. *L'art du peintre, doreur, vernisseur...nouvelle édition, revue, corrigé & considérablement augmentée*. Liege: D. de Boubers, 1778 \$300.00

Originally published 1753, this was a long popular work and stayed in print into the 1820s. In the preface Watin discloses his intention to tell all about the arts of painting, gilding and varnishing. He finds it astonishing that in such enlightened times, the workshops still claimed so many secrets. Watin promises no errors in the procedures he relates having taken brush in hand to test them for himself. Watin himself was a *peinture d'impression*, painting carriages, furniture, ironwork, etc. He refuses, however, to divulge his own secret of how to make an odorless varnish and an excellent mordant for

gilding (since he claims he has a large family to nourish). Watin sold his varnish and other artists' materials from his shop at the Carré de la Porte Saint-Martin in Paris (a 4 page price list is included at the end of the book) and claims his clients extended through France to all the countries of Europe. The three chapters about materials, colors and procedures are followed by various *reflections*, *supplements* and *articles* and end with a dictionary of technical terms. - Massing, "Painting materials and techniques, towards a bibliography, no. 153. This copy is slightly browned throughout.

8vo, orig. full vellum. xxvii+356+4 pp. With the 19th century bookplate of S. Gerard Smith.

**MISCELLANY**

**UNRECORDED BROADSIDE  
A BIRMINGHAM SAVINGS CLUB FOR  
CLOCKS & WATCHES**

229. *ARTICLES of agreement between a society, who meet at the house of Mr. at the sign of the . Conditions: The proprietor of this club is to produce a clock or watch, for each member, value four guineas, which will be warranted good...(conditions II to X follow)*. Printed by T. Chapman, Birmingham, where may be had, articles for clothes, cabinet, money and other clubs. N.d [ca. 1790-1800] \$1500.00

Unrecorded broadside of a savings club set up by a watch or clock maker whereby the club members would each be able to acquire a clock or watch made by the club proprietor, valued at four guineas. The text consists of ten numbered rules. According to the bbt [British Book Trade Index] T. Chapman was printing in Bull-street between 1784 and 1800. The present broadside is not listed in ESTC; not in OCLC. ESTC does record another broadside printed by T. Chapman: *Birmingham volunteers, for the Navy. Wanted some men,...such able bodied men,...shall receive a liberal bounty, by applying to ...* [Birmingham]: T. Chapman, Printer, Bull-Street, [1795], 1 sheet, illus.

What is interesting to me about this (aside from the fact that it is unrecorded) is that it sheds light on how late 18th century 'consumers' (for lack of a better word) were able to acquire expensive goods such as clocks and watches, clothes, cabinet wares, etc. Sort of like the mid 20th century 'lay-away' plan. It would be interesting to know if similar schemes were used the United States. An insight into an aspect of decorative arts history which is not usually studied, and certainly not well known.

Broadside, single sheet printed on one side (42 x 30 cm). Text with borders of printers' flowers. Minor repair to right margin with tiny area (1/16 of an inch) of loss of printers' flower. A very good copy.

### AN ENTIRE BOOK IN CYANOTYPE

230. BABCOCK, PROFESSOR CHARLES. *Vaults; by Professor Charles Babcock, of Cornell University, Ithaca, N. Y.* Boston, 1895 \$350.00

A curiosity in printing history, the entire book is in cyanotype. There were very few books done in this process. The title page, transcribed above, could have been set in type for this edition and then copied in cyanotype. The book was originally published in 1884 in Boston by Osgood, presumably as a conventional book made from letterpress with wood-engraved illustrations. The present version, which has no imprint (except 'Boston, 1895') was presumably done in a small edition probably to serve as a college text book. It is printed entirely on rectos and consists of 23 leaves with about 174 illustrations. OCLC locates two copies (Cornell, U of Mich).

"The cyanotype, or blueprint, process was invented by the astronomer and scientist Sir John Herschel...At the time [1840s], the cyanotype process was little used except for printing 'photograms'..From the 1880s it was used for copying engineering and architectural drawings, for which it was well suited, since it gave best results from an original of high contrast..." B. Coe & M. Haworth-Booth, *A guide to early photographic processes* (1983), p. 78.

4to, orig. cloth with title stamped in gilt on cover. 23 ff. Fine copy.

### BEAUTIFULLY PRESERVED DRIED WILD FLOWERS

231. (DRIED & PRESSED FLOWERS). *Boxed collection of 24 dried and pressed wild flowers.* French, N.d. [ca. 1850-60] \$350.00

Each flower is mounted with thin strips of paper on to a sheet 8 1/2 x 4 1/2". Each is identified in manuscript in Latin with the name of the location where it was found. Many, if not most, are from the Swiss Alps: Rigi, Grimsel, Rosenlau, etc. The whole group is preserved in a charming lift-top box covered with gold printed black glazed paper and titled on upper cover "Souvenir." The faded colors are especially beautiful. I found it in Paris.

A wonderful reference on this subject is David Winter and Andrea DiNoto, *The Pressed Plant* (1999).

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

232. (DRIED & PRERSSSED SEaweeds). *An album of 24 dried, pressed and mounted seaweeds* U. K., N. d. (mid to late 19th century) \$1500.00

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 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.



Item #232



### DEDICATED TO THOMAS JEFFERSON

233. EWELL, THOMAS. *Plain discourses on the laws or properties of matter: containing the elements or principles of modern chemistry; with more particular details of those practical parts of the science most interesting to mankind and connected with domestic affairs. Addressed to all American promoters of useful knowledge.* New York: Brisban & Brannan, 1806

\$975.00

First and only edition, a fine untrimmed copy in the original boards, of this most useful original American work, dedicated to Thomas Jefferson. See Sowerby I, 833, for a long note and correspondence between Ewell and Jefferson in regard to the book. The extensive material on practical applications of chemistry, in non- technical language, make the work especially valuable for historians of technology and conservation (e.g. glass, alum, stone ware, bricks, lime, chalk, plaster of Paris, mortar (*sic*); gilding, silvering, plating, copper, iron, steel, tin, looking glasses, oils, wines, beer, alcohol, etc.). Pages 171-174 discuss silex and glass. Shaw-Shoemaker 10377. Bolton, p. 432. Rink 658.

8vo, orig. orange paper boards, green paper spine (spine cracked but sewing strong). 469+iii pp. with 2 engr. plates. Last few leaves browned but an excellent copy.

### WITH ABOUT 250 MOUNTED AND IDENTIFIED BOTANICAL SPECIMENS

234. GOURDON, J[EAN] & C[HARLES] FOURCADE. *Principes de botanique comprenant l'anatomie, l'organographie et la physiologie végétales avec une planche lithographiée et un atlas naturel composé de seize planches renferment environ 250 échantillons-types fournis par des plantes diverses.* Toulouse: L. Hebrail, 1875

\$2000.00

Only edition. A notable production and a miracle of survival, illustrating plant physiology with nearly 250 dried and mounted specimens of leaves, flowers, roots, seeds, woody cross sections, etc. The preface argues for the superiority of this method over conventional plates, which lack "la couleur, la forme vraie, le relief, qui sels peuvent frapper les yeux et laisser dans la mémoire une impression juste et durable." Gourdon was a medical doctor and professor of botany; Fourcade was a veterinarian and naturalist. Considering the amount of work involved in producing this volume, the edition must have been very small. OCLC locates three copies, all in USA (Brooklyn Botanic Gdns, UMass, & Lloyd Lib in Ohio). This is a good example of 'natural illustration,' for a good note on this process see G. Wakeman, *Victorian book illustration, the technical revolution* (1973), pp 64-67.

Folio (14 ½ x 11"), orig. publisher's gilt stamped red cloth. vii+52 pp with 17 plates; the first is a lithograph, the remaining 16 with mounted and identified dried specimens, 15 to a page. A very few specimens missing, else a very good sound copy.

### TRADE CATALOGUE OF A CALLIGRAPHER & ILLUMINATOR AN ORIGINAL MANUSCRIPT

235. [HALL, JOSEPH J.]. *Specimens of Heraldic Painting, Illuminating, etc. as applied to the preparation of Illuminated Presentation Addresses on Vellum, together with Photographs and Specimens of Binding Leathers &c.* Created by J. J. Hall, Junr., Designer, Illuminator, etc., Great Yarmouth, 1905

\$2300.00

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

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

4to (8 ¼ x 7 ¾") bound in full straight grained red roan, signed "Ca. A. Campling Ltd., Binders, Gt. Yarmouth." Titled in gilt on upper cover. 9 thick card leaves bound on stubs, 2 stiff card leaves of paper and leather samples and 9 leaves of high quality paper with the text hand-written in pen and ink. Corners rubbed; neatly rebacked.

### "A SCIENTIFIC AESTHETIC FOR THE MACHINE AGE"

236. HAY, D[AVID] R[AMSAY]. *The geometric beauty of the human figure defined to which is prefixed a system of aesthetic proportion applicable to architecture and the other formative arts.* Edinburgh & London: William Blackwood & Sons, 1851

\$550.00

First edition, one of this prolific author's most uncommon books. It has been given an excellent note by Stuart Durant: "Hay's system of proportion is based upon the harmonic ratios of the diatomic scale. He relates this, in turn, to the human figure...Because the ear was so susceptible to varia-

tions of time interval, Hay thought the eye was able to perceive like mathematical relationships which would bring a similar aesthetic pleasure - "the eye is capable of appreciating the exact subdivision of spaces, just as the ear is capable of appreciating the exact subdivision of time." Hay believed, quoting Isaac Newton, in the "simplicity of the macrocosm." Like so many of his contemporaries he anticipated the coming of the scientific millennium which would supply simple universal laws. Hay's writings amount to the earliest attempt by any authority to create a scientific aesthetic for the machine age..." Though OCLC locates 11 copies in American libraries, this work is rare in the marketplace. Not in the Book Auction Records. This the first copy I have handled in 48 years.

Small folio, orig. cloth, gilt embossed monogram of Hay on cover. (xiv) + (ii) + 68 pp with 16 full-p. engr. plates and one final line illus on the final page. Old bookplate of the City of York Public Library; barely noticeable blind stamps on margins of plates. Slight wear to extremities of hinges but a good copy.

### A GEMSTONE & JEWELRY RARITY

237. JULIA DE FONTENELLE, [JEAN SEBASTIEN EUGENE]. *Manuel complet du bijoutier, du joaillier, de l'orfèvre, du graveur sur Métaux et du changeur...ouvrage orné d'un grand nombre de figures*. Paris: Roret, 1832 \$675.00

First edition, rare. Included in Sinkankas (the present edition was "not seen" but he gives a good note for the second edition of 1855): "The three parts treat gemstones, jewelry metals, and a glossary of terms concerning metals. The gemological part consists of general remarks, a large section on the diamond, and smaller sections on other gemstones, including their descriptions, alternative names, prices, cutting styles, methods of cutting, and manufacture of imitations...Pearls, imitation pearls, and organic gemstones are also described, and a most interesting detailed description of lapidary apparatus and accessories, with abrasive and polishing agents appears on pages 163-78." - *Gemology an annotated bibliography*, 3289-3290. Sinkankas also notes a new revised edition of 1884. The seven folding plates illustrate patterns for cutting gemstones, tools of the trade for cutting and polishing, furnaces for working metals, moulds for casting flatware and all kinds of small hand tools, **and three wonderful plates of patterns** for personal jewelry and ornaments, many silver forms (candlesticks, chalices, lamps, pitchers, cruet sets, urns, etc) and finally a plate of medals for learned and fraternal societies.

This copy has a good provenance; it belonged to and was signed by that omnivorous book collector from Salem, Francis Peabody. Very rare; listed on OCLC but only as "Internet Resource Computer File" or "Microform." No actual copies are located.

2 vols. 12mo, orig. printed wraps, untrimmed. (iv) + 432 (last leaf of Vol I with marginal tear, affects a few words); (iv) + 512 pp with 7 large accordion-fdg engr plates. Scattered light foxing but a fresh untrimmed copy in original state.

### VERY RARE PUBLISHED HERBARIUM NOT IN OCLC

238. [KNOWLTON, D. H.]. *Analytical herbarium. Designed for the use of Students and Private Collectors*. Farmington, Maine: D. H. Knowlton, Publisher, 1886 \$500.00  
Excellent copy of a rare book; not in OCLC. "The object of the 'Analytical Herbarium' is to simplify the analysis of flowers so far as possible, make a record of the analysis, and furnish along with it a neat and convenient herbarium for the preservation of the specimens analyzed. On the left-hand page, the flower is named and analyzed by the collector, while upon the right hand page, the flower, after having been pressed and dried is carefully mounted." This one is almost completely filled out with 47 leaves used (out of 50). As is always the case with dried flowers, some have become brittle and broken, but some of the best preserved are quite beautiful. There is quite a lot of reference literature on this subject; see, for example, D. Winter & A. DiNoto, *The Pressed Plant, the art of botanical specimens, nature prints and sun pictures*, (NY, 1999).

Lg 8vo (9 x 7"), in orig. binding of cloth sides, cloth spine in imitation of leather; title in gilt stamped on cover. (6) pp of prelims (t.p., Intro and index) and fifty openings, the verso with letterpress form to be filled in by hand; recto blank for mounting the pressed flowers. Inside front cover still retains a little envelope with the tapes to glue the flowers down.

### THE FIRST "PORTABLE" DICTIONARY OF ART

239. LACOMBE, [JACQUES]. *Dictionnaire portatif des beaux arts, ou abrégé de ce qui concerne l'architecture, la sculpture, la peinture, la gravure, la poésie, & la musique. Nouvelle édition*. Paris: Herissant & Estienne, 1759 \$375.00  
First published 1752. There were later editions in 1753, 1755, 1759, and 1766. An accurate and reliable guide to the arts, being a biographical dictionary and a dictionary of terms. Lewine, p. 271, cites the first edition and states that Lacombe was a lawyer. Arntzen/Rainwater E21 calling this the first "portable" dictionary of art. Chamberlin 189. OCLC locates 6 copies in this country.

8vo, decorated paper sides, polished calf spine, gilt. viii + 686 + (ii) + 19 pp. A nice copy.

240. LANDRIN, M. H. *Manuel du coutelier, ou traité théorique et pratique de l'art de faire tous les ouvrages de coutellerie*. Paris: Roret, 1835 \$375.00

First edition. An early and well illustrated work on the subject of making cutlery. The preface gives a bibliographical and historical summary of earlier works on the subject; there were very few and they were mostly on surgical instruments. The present work is mostly oriented toward household knives and scissors. NUC locates five copies; OCLC locates only four.

12mo, recent boards, untrimmed copy. Orig. printed wraps bound in. xii + 431 + 36 pp. with 3 fdg. engr. plates.



## MANUAL FOR CLOCK & WATCHMAKERS

241. LENORMAND, [LOUIS] SEB. *Manuel de l'horloger, ou guide des ouvriers qui s'occupent de la construction des machines propres a mesurer le temps*. Paris: Roret, 1830 \$300.00

Appears to be the first edition. Le Normand was "Professeur de Technologie et des sciences physio-chimiques appliquées aux arts, l'un des Collaborateurs du Dictionnaire technologique et de l'Encyclopedie moderne, Membre de plusieurs Sociétés savantes nationales et étrangers." Not in Baillie; not in Bromley. NUC locates two copies (Lib. of Congress and NYPL). Not, as far as I can find, in WORLDCAT/OCLC.

12mo, old half calf, gilt spine, chip in top of spine; hinges cracked but holding. xii+336 pp with 6 fld engr. plates.

## WITH TEN SPECIMEN HELIOGRAVURES

242. LIETZE, ERNST. *Modern heliographic processes: a manual of instruction in the art of reproducing drawings, engravings, manuscripts, etc. by the action of light; for the use of engineers, architects, draughtsmen, artists and scientists*. New York: Van Nostrand, 1888 \$850.00

Fine copy of a book which almost always turns up in battered condition. It describes and illustrates reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen heliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiate of potash print; 6. direct cyanotype (pizzighellitype); 7. ink picture; 8. carbon print; 9. uranium print, developed with nitrate of silver; and 10. uranium print, developed with red prussiate of potash. It is one of very few technical treatises to discuss (and illustrate by exemplars) the variety of reproductive processes for drawings known near the end of the nineteenth century. This is precisely the sort of book which completely loses its meaning in a facsimile or electronic copy. Epstein 632. Roosens/Salu 956.

Large 8vo, orig. cloth, inner hinges reinforced. viii+143+(iv) pp. with 32 wood-engr. text illus. and 10 mounted specimen heliograms as noted above. Fine copy.

243. PETHERICK, HORACE. *The repairing and restoration of violins. Illustrated by the author*. London: the Strad; New York: Charles Scribners' Sons, 1903 \$250.00

First edition, fine copy. This was volume no. 12 in the series "The Strad" Library, all the volumes of which were devoted to the violin. "All the repairings referred to, have, with the accompanying annoyances and pleasures, been gone through by myself, and therefore the present little work may be taken as the result of personal experience..." Petherick was distinguished; he was a member of the music jury of several international exhibitions as well as an expert in Law Courts.

12mo, orig. red cloth, lettered in gold. (viii)+199+(xii) pp with author's portrait and 38 illustrations.

## FIVE MODELS IN ONE VOLUME WITH COLOR-PRINTED FOLDING FLAPS ALL IN PERFECT CONDITION

244. POHL, H. *Modellband zu Wilke "Die Elektrizität" (title on upper cover of binding)*. Leipzig: Otto Spamer, N.d. [ca. 1900] \$550.00

The author's title was "Oberingenieur." The volume contains five models: three of a dynamo, an electric locomotive and section through same. There are three separate title pages: (1) 'Zerlegbares Modell einer Gleichstrom-Dynamomaschine'... (2) 'Zerlegbares Modell eines Drehstrom-Motors'... and (3) 'Zerlegbares Modell einer Elektrischen Vollbahn-Lokomotive'... The first was manufactured by Lahmeyer & Co. in Frankfurt, the second by Allgemeinen Elektrizitäts-Gesellschaft in Berlin and the third by Ganz & Co. in Budapest. These model books with pasted-on flaps which lift up to reveal layer-under-layer are intriguing and very difficult to find in perfect condition. Children found them fascinating and inevitably damaged them if they could get their hands on them. They are rare; OCLC locates three copies in America: Burndy, MIT, UCLA.

Oblong small folio (10 x 13 1/2"). Title (as transcribed above) in gilt on upper cover. (12) pp of text (incl 3 title pages), one three-color litho plate and five models with color printed flaps (4 on two stiff-card leaves, one on each side) and the fifth mounted on inside rear pastedown. A fine copy with all the models quite complete.

## IN THE ORIGINAL PARTS IN PRINTED WRAPPERS

245. SCHROEDER, JOHN FREDERICK. *Life and Times of Washington: comprising a particular account of National Principles and Events, and of the illustrious Men of the Revolution. Illustrated with highly finished steel-engravings, from original designs of historical scenes... by Alonzo Chappel*. New York: Johnson, Fry & Co., [1857] \$1500.00

Nineteenth century books in the original parts, with the exception of English novels, are very hard to find in the marketplace. The present volume is complete in all 46 parts, each one in the original printed wrappers. The final part, no. 46, gives, on the back wrapper, directions to the binder for placing the plates. It also gives binding options: "Notice to Subscribers. The Publishers beg to announce to Subscribers that they have made arrangements for Binding the Work in various plain and elegant styles, including Antique, Turkey Morocco, -Half Antique, -Half Morocco, &c. &c. at the very lowest possible prices. Ornamental Stamps have been prepared expressly for this work. Styles of Binding can be seen on application at the Publishers, Johnson & Fry... the work will form two Elegant Volumes." Items of this sort are of obvious value for those who study the history of the book.

4to, 46 parts, each in the original printed wraps. I. 708 pp; II. 762 pp. T.p. to vol I in the first part; T.p. to vol II in part 46. Each vol has an engr frontisp. and vignette and 22 plates. A few old and pale water stains to the margins of the last few parts, but a very good set. Preserved in custom-made folding back box with morocco label.

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

246. THORNTON, SAM'L. *Out-Lines*. 1770 \$950.00  
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 the 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



Item #246

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".

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## 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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