

NATIONAL  
INDUSTRIAL FAIRS  
&  
WORLD  
EXPOSITIONS  
1798-1939

CATALOGUE 181

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# FAIRS & EXPOSITIONS

1798 - 1939

CATALOGUE 181



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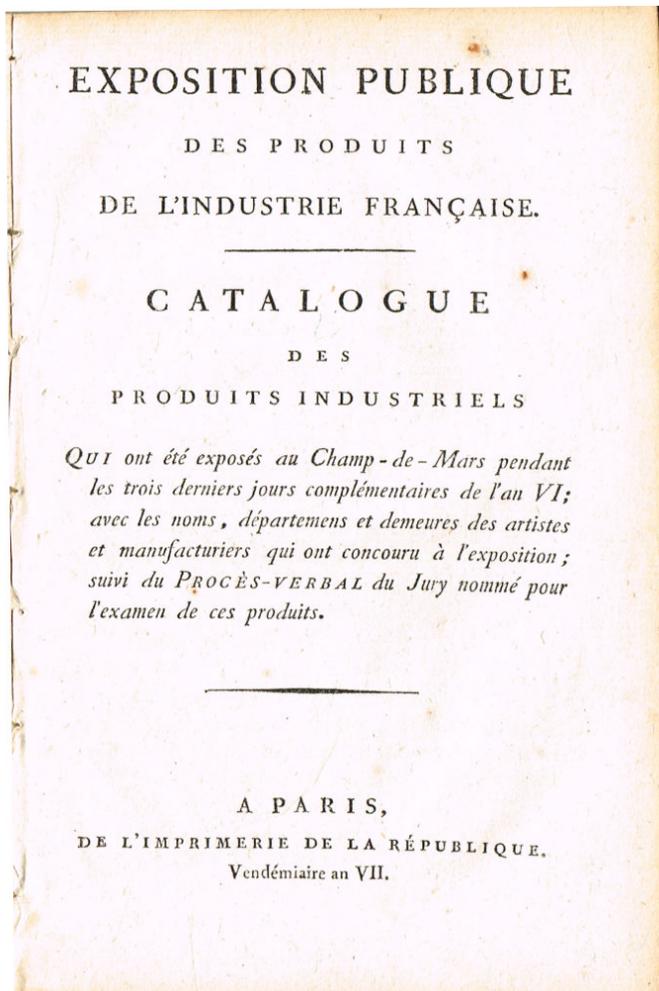
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## THE FOUNDATION STONE OF ALL MODERN INDUSTRIAL EXPOSITIONS

1. (PARIS: 1798). EXPOSITION PUBLIQUE DES PRODUITS DE L'INDUSTRIE FRANCAISE. *Catalogue des produits industriels qui ont exposés au Champs-de-Mars pendant les trois dernieres jours complémentaires de l'an VI; avec les noms, départemens et demeures des artistes et manufacturiers qui ont concouru à l'exposition; suivi du Procès-Verbal du Jury nommé pour l'examen de ces produits.* Paris: De l'Imprimerie de la République, Vendémiaire an VII. [1799] \$4000.00

First published one year earlier, this is the second edition with some additional material. This is the catalogue of the first "official" exhibition of French industry (there had been an unofficial exhibit the year before, but it had no published catalogue and was primarily an effort to sell some of the products of the Gobelins tapestry works, Sevres porcelain works and the Savonnerie carpet factory to raise cash to pay the workers). For the present exposition, organized by the Marquis de Avèze and



Item #1

Francois de Neufchatel, the venue was "in the city itself, at the Hotel d'Orsay, and the scope of the display was greatly extended to include exhibits from many trades besides the three which were represented on the first occasion. There were furniture and inlaid work, clocks and watches, fine bookbinding, silks and works of fine art, besides carpets, porcelain, and tapestries." - Luckhurst, *The story of exhibitions*, p. 72. This exposition was the first of a more-or-less regular series; there were ten ever larger industrial exhibitions in France between this one and 1849. For this exhibition there were 110 exhibitors arranged in 68 arcades. The arcaded square was designed by the painter J.J.L. David. Paul Greenhalgh has pointed out that one of the features of this exhibition was "a specially compiled catalogue containing the names and addresses of participating firms. The potential of this publication as an effective free advertiser was quickly realized by manufacturers, making them keen supporters of succeeding events." - *Ephemeral vistas*, pp. 5-6.

The present edition is not located in OCLC. There was a second issue later in 1798 with 30 pages and with the imprint of Grenoble (of this edition OCLC locates one copy, CMOG). Carpenter, p. 474.

Small 8vo, stitched into modern wraps. 25 pp. Good clean copy.

## REPORTS OF THE JURIES

2. (PARIS: 1819). COSTAZ, M. L. (ed). *Rapport du Jury Central sur les produits de l'Industrie française...rédigé par M. L. Costaz.* Paris: L'Imprimerie Royale, 1819 \$1400.00 This was the fifth industrial exposition to be held in France. The jury consisted of the following members: Berthollet, Breguet, Brongniart, Chaptal, Christian, Costaz, D'Arcet, D'Artigues, Fontaine, Gérard, Heron de Villefosse, Molard, De La Rochefoucauld, Tarbé de Vauxclairs and Ternaux. The editor was L. Costaz.

Early in 1819, French manufacturers having expressed a desire for a renewal of the tradition, a Royal ordinance was issued and a committee was set up to organize the fifth exhibition, which took place from the 25th of August until the 30th of September 1819. The committee, presided over by the Duc de la Rochefoucauld, began to inspect industrial products in early August, appointing Costaz the official reporter of the exhibition. Medals were awarded to new manufacturers, and the exhibition, together with its report, aimed to demonstrate progress made since the last exhibition of 1806.

After the editor's introduction, the present *Rapport* lists all exhibitors, with details of their industries, an appraisal of their products, and announcement of their medal awards, both past and present. Divided into various categories (woolens, silks, cottons, leather goods, paper, glass, metals, musical instruments, etc.), the survey is followed by the report of the central jury, a list of those exhibitors presented to the king, copies of the official ordinances, reports and circulars relative to the exhibition, and an alphabetical listing of prize-winning manufacturers and artisans from all five exhibitions. Carpenter, p. 475. Kress C.375. Goldsmiths' 22370. Querard II, p. 298. OCLC locates nine copies in American libraries.

8vo. recent boards, morocco lettering piece. xxiv+492 pp.

### **LARGE PAPER COPY IN ORIGINAL PASTE PAPER BOARDS**

3. (VENICE: 1827). *Atti della distribuzione de' premj d'industria nella solennita del Giorno onomastico di sua maesta I.R.A. Francesco Primo IV Ottobre MDCCCXXVII in Venezia*. Venezia: Dalla Tipografia di Francesco Andreola, 1828 \$600.00

As was the custom with these Italian reports, the work opens with an introduction - which states that the first of these exhibitions was held in 1817. Then follows a listing of the gold medals (five), the silver medals (seventeen) and honorable mentions (five). The medal-winners were wide ranging: mathematical instruments, barometer, the making of colored maps, pile-drivers, chrome-yellow, refined sugar, blue paint, etc. A brief essay accompanies each medal winner. The work concludes with a discourse given by Signor Dottor Francesco Aglietti. This is a handsome book, well printed on fine white paper with large margins and in the original paste-paper boards. Not in OCLC.

Lg. 8vo, orig. paste paper boards. 63 pp. Fine copy.

4. (SARDINIA: 1830). BONAFOUS, [MATTHIEU]. *Coup-d'oeil sur la premiere exposition des produits de l'industrie agricole et manufacturiere dans les etats de S.M. Le Roi de Sardaigne*. Paris: Madame Huzard, [1830] \$375.00  
Fine copy with author's presentation inscription, published under the auspices of the Société d'Encouragement in Paris. This was the first such exhibition held in Sardinia. The contents are brief essays on the categories of goods exhibited: étoffes de soie; étoffes de laines; coton filé et étoffes de coton; toiles de chanvre et de lin; broderie et bonneterie; soies greges; passementerie; chapellerie de paille et de feutre; fleurs

artificielles; machines diverses; instrumens de musique; ébenisterie et serrurerie; porcelaine et poterie; verres et cristaux; cuirs et peaux; produits chimiques, papeterie etc.; encre et cire a cacheter; lithographie, imprimerie, impression, etc; orfeverie; marbres et ciments; plaques d'or, d'argent, etc.; quincaillerie; épingles et clouterie; compositions d'étain, étamage, etc.; fonte, fer laminé et ouvrages en cuivre; acier, et objets divers. Though it is written in French this was printed in Turin at the Imprimerie de Chirio et Mina. OCLC locates two copies, Harvard and CMOG. But it is not in Carpenter.

8vo, orig. pink wrappers, untrimmed. 52+1 pp. Inscribed on the wrapper: "a l'Academie de Padova / homage de l'auteur / son correspondant."

### **A FINE SET IN A SPLENDID PERIOD BINDING**

5. (PARIS: 1834). *Rapport du jury central sur les produits de l'industrie francaise exposés en 1834. Par le Baron Charles duPin*. Paris: Imprimerie Royale, 1836 \$2250.00  
Very fine 3 volume set in the original bindings with handsome gilt die-stamped spines and decorated paper sides, original marbled endpapers and flyleaves. "One feature which was common to all this series of French national exhibitions and was of great importance in its effects was the appointment of juries and the making of awards. All these juries were composed of men of the highest standing, and the report which they issued after each exhibition formed an extremely important survey of the national economy at the time...Incidentally, they provide nowadays a remarkably authoritative and convenient source for the economic history of France during this period." - Luckhurst, *The story of exhibitions*, p. 78. Kress S 6701. Carpenter, p. 476. OCLC locates six copies in American libraries.

3 vols. 8vo, orig. half black polished calf, highly gilt spines. (iv)+lvi+420+(iv); (iv)+lxxvi+318 pp and (iv)+510 pp. Very fine set.

### **REPORTS OF THE JURIES**

6. (PARIS: 1839). *Exposition des Produits de l'Industrie Francais en 1839. Rapport du jury centrale*. Paris: Bourchard-Huzard, 1839 \$2750.00  
A fine set of the only edition, rare. This was the ninth French national exhibition (the previous ones being held in 1798, 1801, 1802, 1806, 1819, 1823, 1827, and 1834). As was usual the jury included many of the most distinguished men of the day, e. g. Hericard de Thury, M. d'Arcet, Brongniart, Chevreul, Berthier, Paul Delaroche, Baron Charles Dupin, Gay-Lussac, etc. The building for this exhibition was purpose built on the Champs-Élysées.

On these exhibitions as a series, Luckhurst states: "...they brought two particular benefits to the country: on the one hand they exerted a continual stimulus to improvement in mechanical development in which France was weakest, by rewarding inventions and making them known to those who might employ them; on the other hand they consolidated the reputation of France for that in which she was strongest, the aesthetic design of her wares, and assisted in the maintenance of a high standard." (*The story of exhibitions*, p. 80). Their literature has always been elusive; see the remarks by Carpenter, above. Not in the printed catalogue of the Kress Collection but there is a copy at Harvard (Carpenter, p. 476). OCLC locates 12 copies in American libraries but very rare in the marketplace.

3 vols, orig. brown polished calf spines, gilt, black spine labels, decorated paper sides. lv+544+1; 531 and 568 pp. Fully indexed.

7. (PARIS: 1839). JOBARD, J. B. A. M. *Industrie française. Rapport sur l'exposition de 1839*. Bruxelles: chez l'auteur; Paris: chez Mathais, 1841 \$975.00

A fine set in a nice period binding. This is the report of the commission of the Belgian government to the Paris exhibition of 1839. This exhibition lasted sixty days; it had 3381 exhibitors. The present work is extensive and thorough (2 vols, over 900 pages); it is arranged according to category of manufacture or goods: machines à vapeur; filature; papier; métallurgie; sondage; industrie des bronzes; sucres; instruments de musique; éclairage; éclairage au gaz; lithographie; typographie; reliure; arquebuserie; and chauffage. Full of valuable information; under lithographie, for instance, is a section "Photographie lithographique" - and photography (the daguerreotype) was only invented in 1839. An important and little known source. Carpenter, p. 476.

2 vols. Large 8vo, orig. half polished calf, decorated paper sides. xliii+429; (ii)+484 pp. Nice clean copies.

8. (FLORENCE: 1839). *Rapporto della pubblica esposizione dei prodotti di arte e manifatture Toscane...ed eseguita in Firenze*. Firenze: Nella Stamperia Piatti, 1839 \$450.00

First edition of the official report of the first industrial exhibition held in Florence. By royal decree a one month exhibition of the products of Tuscan artisans and manufacturing industry had been organized in 1839, to be repeated every third year. The present report has chapters on silk, wool, cotton cloth, hemp, hats and bonnets, straw hats, felt hats, paper manufacturing, leather goods, works in metals, chemical manufactures, glass, optical

instruments, furniture and luxury objects, irises and gladiolas. Finally, at the end, an alphabetical list of the artisans and manufacturers who won premiums. Not, as far as I can find, in OCLC. Carpenter, p. 482 (and he does indicate there is a copy at Harvard).

8vo, modern brick-red paper wraps. xx+54+(1) pp. Clean copy.

9. (VALENCE: 1839). *Exposition des produits de l'industrie de département de la Drome*. Valence: Imprimerie de L. Borel, 1839 \$500.00

In addition to the major industrial exhibitions in Paris, there were similar exhibitions held in provincial cities. Carpenter, p. 477, lists exactly one of these (the present item) with the note: "This exposition was sponsored by the Société de Statistique, des Arts Utiles et des Sciences naturelles du département de la Drome. The "Compte-Rendu" is by Dupré-Deloir." He further states: "For a list of exhibitions in the provinces see Tamir (*Les expositions internationales a travers les ages*, 1939), p. 28. Statistik adds Mulhouse 1828, 1836, 1839; Lyon 1834, 1838; Tours, 1841." In the present work, Dupre-Deloir begins with an opening essay and goes on to discuss tissus du soie, laines et draps, impressions sur toile, coton et soie; peaux et maroquins, métaux, poteries, meubles, imprimerie et papeterie, vins and produits divers. The final few pages list the distribution of prizes and medals. I cannot find any copies of this original edition located in OCLC but Harvard has a copy.

8vo, orig. printed wrappers, stitched, untrimmed. 48 pp., very good copy.

### **THE FIRST EXTENSIVE PUBLICATION ON THE FIRST NUREMBERG INDUSTRIAL EXHIBITION**

10. (NUREMBERG: 1840). *Verzeichniss aller Gegenstände welche zu der für das Jahr 1840 in Nurnberg Allerhöchst angeordneten allgemeinen Industrie-Ausstellung für das Königreich Bayern eingeliefert wurden*. Nurnberg: Printed by Campe, [1840] \$925.00

The first extensive publication for the first Nuremberg industrial exhibition, which took place from August 25 to September 25, 1840. Carpenter lists two other publications on this fair, one dated 1841 and the other dated 1842, but not the present title. The volume includes the often missing supplement describing exhibitors no. 956 to 1002. An alphabetical list of exhibitors, their places of work, and also a record of product groups and businesses is added. Not in Goldsmiths; not in Kress; not in Carpenter. Not in OCLC (but that source does list a variant in one copy in a library in Munich). No copies in American libraries.

8vo, orig. marble paper covered boards. iv+(1)+135 pp. Excellent copy.

11. (FLORENCE: 1841). *Rapporto della pubblica esposizione dei prodotti di arti e manifatture Toscane eseguita in Firenze nel Settembre 1841*. Firenze: Nella Stamperia Piattei, 1841 \$450.00

As stated in the note to (FLORENCE 1839) above, by royal decree a one-month exhibition of the products of Tuscan artisans and manufacturing industry had been organized in 1839, to be repeated every third year. However, this second exhibition already took place in 1841, to coincide with the national conference of Italian scientists. The report begins with a running account of the various fields included, naming winners of premiums in the different categories, and also pointing out general developments in industry. Fields covered include silk, felt, leather, straw hats, wool, cotton and linen fabrication, paper manufacturing, metal works, chemical production, glass manufacture, optical instruments, and luxury goods. OCLC locates just two copies (Harvard; Art Inst of Chicago). Despite the Harvard location, this title is not in Carpenter's list (probably Harvard bought it after 1972, the date of Carpenter's publication).

8vo, modern pattern-printed paper wraps. xvi+46 pp. Scattered light foxing.

12. (VENICE: 1842). *Atti della distribuzione de' premj d'industria fatta nella pubblica solenne adunanza dell' I. R. Istituto di Scienze, Lettere, et Arti del di 30 Maggio 1842*. Venezia: Giuseppe Antonelli, Premiato di Medaglie d'Oro, 1842 \$450.00

The author of this report was Luigi Palffy di Erdod. After the obligatory dedication there follow the names of the winners of gold and silver medals and honorable mentions. These are not mere lists of names and products; each winner is followed by a long paragraph describing the product. There were nine gold medals, seventeen silver medals, and nine honorable mentions. Of special note in the 'honorable mention' section is Jacopo Kirchmayr of Venice for a "stampe litografiche a colori." This is exactly the period when chromolithography was in its early stages. The work closes with an address by the Secretary of the Institute, Lodovico Pasini. Reports from the Venice industrial exhibitions are rare; Carpenter notes only one (the present one), but states "there were apparently other exhibitions." Not in OCLC.

8vo, orig. printed wraps. 80 pp. Nicely printed as was the custom in Venice.

### **THE RAREST OF ALL THE REPORTS OF THE JURIES**

13. (PARIS: 1844). *Exposition des produits de l'Industrie Francaise. Rapport du Jury Central en 1844*. Paris: Imprimerie de Fain & Thunot, 1844 \$3500.00

Despite the fact that OCLC locates 13 copies in American libraries, this is, in the marketplace, the rarest of all these pre-1851 'Reports of the Juries.' These are the official reports of the tenth, and penultimate, of the French Industrial Expositions, the precursor to the international expositions, which started with a bang in London in 1851. Among the 44 members of the Jury Central chaired by Baron Thénard with Baron Charles Dupin and Payen as secretary-general, Michel Chevalier, Héricart de Thury, Charles Schlumberger, Adolphe Blanqui, Alexandre Brongniart, Girod de l'Ain, Firmin Didot, and Baron Séguier. At this event, 3960 exhibitors met to present their products that were judged by eight special commissions: Tissus, Metals and Minerals, Precision Instruments, and Musical Instruments, Chemical Arts, Fine Arts, Ceramics, Miscellaneous Arts. With an alphabetical table of the manufacturers and the artists rewarded by the Jury Central. Descriptions of the thousands of "winners" provides not only a detailed picture of the manufacturing exuberance of the capital at this time, but each merchant, producer or manufacturer is also identified by his own specific address - for example MM. Chinard Fils, manufacturers of scarves, located at rue de Cléry, 9.

3 vols, 8vo, orig. decorated paper sides, polished calf spines with black lettering pieces. lxxii+880; 978; and 842 pp. Slight scuffing on spines but a very good set.

### **ILLUSTRATED WITH 15 FINE ENGRVED PLATES**

14. (PARIS: 1844). CURMER, L. (and others). *L'Industrie Exposition des produits de l'Industrie Franciase en 1844*. Paris: L. Curmer, 1844 \$1650.00

Unusual for these exposition reports, this one is illustrated with 15 finely engraved plates. The French national industrial exhibitions were started in 1798; their purpose was to showcase the latest products of French industry. In all there were eleven of these exhibitions, all held in Paris, between 1798 and 1849. The present exhibition was the tenth. It was held in the Champs-Élysées in a purpose-built building which is illustrated in plan and elevation in plates 1 and 2.

A good account of these exhibitions is given by K. Luckhurst, *The story of exhibitions*, pp. 70-82. The present work includes 15 engraved plates *hors texte*; most of these reports were unillustrated. Curmer was clearly the publisher and may have been editor; the essays were

written by various others, including E. Lamulonière and Louis Leclerc, Jobard, Fabre d'Olivet, etc. Subjects of the essays include pianos, chromolithographie (by M. Engelmann), optics, ebenisterie, meubles en fer, bijouterie, orfeverie, marbres artificiels, lithographie (by M. Bertauts), optique, ciment anglais, carrosserie, lithophanie, etc. In addition to the essays there are the usual long lists of exhibitors. Carpenter, p. 477. No copy in Kress. I cannot locate a copy in OCLC (though I know there are copies at Yale and Northwestern).

Small folio, orig. publisher's cloth, title stamped in gilt on cover. (iv)+255 pp of double column letterpress and 15 engr. plates (of which 1 fdg). The first plate is a plan of the exhibition building, the second an elevation. There is an old gilt stamped number at the head of the spine. But a good copy, not ex-library.

**OCLC: NO COPIES IN AMERICA**

15. (BERLIN: 1844; MADRID: 1845; VIENNA: 1845). SALLANDROUZE, DE LA MORNAIX, CH. *Lettres industrielles. Conseils généraux de l'agriculture, des manufactures et du commerce. Session de 1846. Exposition des produits de l'industrie a Berlin, a Madrid et a Vienne.* Paris: Firmin Didot, 1846 \$425.00

First and only edition. Carpenter states: "After the close of the exhibition, there were apt to be publications by outsiders not connected with the exhibition. Some of these reports on the exhibition were commissioned by foreign governments..." The present publication was commissioned by the Conseil Généraux de l'Agriculture, des Manufactures et du Commerce. The author was a member of the Conseil Général des Manufactures. He discusses here the Berlin exhibition of 1844, the Madrid exhibition of 1845 and the Vienna exhibition of 1845. This is a rare book; OCLC locates 3 copies in French libraries; 1 copy each in Germany and the UK and no copies in America.

Sm 8vo, original printed wrappers, untrimmed. Author's presentation inscription on the half title. 259 pp.

16. (BRUSSELS: 1847). EXPOSITION OF INDUSTRIAL ART AT BRUSSELS, 1847. *The Art Union, monthly journal of the fine arts (Vol IX) containing a good two-part illustrated article "The Exposition of industrial art at Brussels, 1847" (pages 337-344; 381-387).* London, 1847 \$275.00

Industrial exhibitions in Belgium took place in 1803, 1820, 1825, 1830, 1835, 1841, 1847 and 1849. A checklist of publications on these exhibitions is given by Carpenter; all of the Carpenter titles are in French; the present essay is one of very few general overviews and unusual in that it is in English. The first of this two-part article contains 22

illustrations; the second part 19 illus. There are further references to this fair on pages 298, 334, and 399.

Lg 4to, orig. half dark green morocco, gilt spine, a.e.g. 416 pp. Inner hinges cracked but a nice copy in an elegant binding.

17. (STOCKHOLM: 1847). RAWERT, O. J. *Konungariket Sveriges industriella tillstand ar 1847.* Stockholm: C. A. Bagges Forlag, 1849 \$600.00

This report was originally written in Danish; this is a translation into Swedish. It is listed by Carpenter, p. 486. OCLC locates three copies in American libraries (Yale, U of KS and UTAustin).

8vo, orig. marbled sides, black roan spine (front hinge rubbed but sound). (vi)+304 pp. Old rubberstamp on front flyleaf, but a good copy.



Item #18

**VERY RARE SERIES OF COLOR PLATE VIEWS OF THE CRYSTAL PALACE**

18. (LONDON: 1851). BRANNON, PHILIP. *Hyde Park and the Crystal Palace Presenting a Complete Series of Exterior Views displaying the beautiful combinations of that*

*Magnificent Structure with the surrounding scenery.* London: Ackermann & Co., 1851 \$5000.00

A fine and handsome book and very rare but this copy is defective; to some extent that is made up for the fact that it has 6 extra plates from another different but related work bound at the end (see below).

This work seems to have been plagued from the beginning with problems. I am able to trace six copies in libraries or collections of which two are defective. Yale has three copies, two complete and 1 defective, lacking 2 plates (the Abbey copy; see *Scenery* 244). Stanford has a copy complete with the 7 litho. colored plates but lacking the leaf of letterpress. University of Virginia has a complete copy as does the Bobins-SP Rare Books copy in London, which is complete. That copy is fully catalogued and illustrated on the Bobins website [bobins.splrarebooks] where it gives the valuation as \$25,001-\$100,000.

The copy on offer here is very interesting; as noted it lacks two of the 7 litho plates (they were never bound in) but does contain the leaf of letterpress and of course the beautiful title-plate. Bound after the 7th and last plate are six chromolithographic plates from a separate work: J. McNeven, *A Souvenir of the Great Exhibition*, London: Ackermann, 1851. OCLC locates only one copy of this work, in the BAC at Yale (Abbey, *Scenery*, 245). That copy does not have a title page; the title is taken from the original printed wrappers. Thus, it is fair to say that our copy is complete except for the original printed wrappers. It is also in what appears to be the original binding, reading on the cover in large gilt caps 'Souvenir of the Great Exhibition'.

Large folio (17 x 23 1/2"), contemp red cloth, red roan spine and corners. I. 5 (ex-7) litho. plates, each with added hand-coloring: 1. Title plate; 2. View from the North Bank; 3. [missing]; 4. View from Kensington Gardens; 5. [missing]; 6. The East End; 7. Looking over the Dam. Title plate is signed Philip Brown, del; the four others are signed Philip Brannan, del. All were printed by Day and Son. II. For the second work, *Souvenir*, as noted above there is (and presumably never was) a printed title page. The six plates are as follows: 1. Brit. Dept. Towards the Transept; 2. Brit. Dept. From the Transept; 3. Foreign Dept. Towards the Transept; 4. Foreign Dept. From the Transept; 5. Transept from the Grand Entrance; and 6. Transept Towards the Grand Entrance. Legends on these plates: "Chromographed by R. K. Thomas; W. Simpson; T. Picken; and/or E. Walker." Most plates have orig. dust sheets. Fine clean copy.

**"A PAPER OF GREAT VALUE"  
- GEORGE F. CHADWICK**

19. (LONDON: 1851). WYATT, M. DIGBY. *On the Construction of the Building for the Exhibition of the Works of Industry of all Nations in 1851.* [London: Minutes of the

Proceedings of the Institution of Civil Engineers...Vol X, Session 1850-51, [London, 1851] \$1500.00

First and only [as far as I can determine] edition. George F. Chadwick, in *The Works of Sir Joseph Paxton 1803-1865* (1961) stated of this work: "A paper of great value, although its tone is remarkable for the fulsomeness of its compliment to William Cubitt at the expense of both Paxton and Charles Fox."- (p. 268). OCLC locates exactly one copy (V&A) with the note: "Excerpt Minutes of Proceedings, vol X, of the Institute of Civil Engineers. Bound in brown wrappers with title printed on upper wrapper. Illustrated throughout by wood-engravings of the construction of the building...The paper which describes the technical construction of the Crystal Palace, was first discussed at a meeting of the Institution of Civil Engineers on 14 January 1851, with the President, William Cubitt, in the chair..."

Section headings: The requisites of the building; Principles of the proposed plans; Description of the site; Requisites finally assumed; The design of the present building; Area covered; The general features of the design; The drainage; The flooring; The foundation and base-plates; The columns and connecting pieces; The galleries; The sashes; The transit roofing, the "Paxton" roofing; The glazing machines...Conclusion. The text is illustrated with 49 woodcuts and 1 folding steel-engraving. Matthew Digby Wyatt (1820-77) is included in the *Macmillan Encyclopedia of Architects* with the comment: "He was involved in the construction of Joseph Paxton's Great Exhibition building (1851) and its subsequent re-erection at Sydenham." Very rare.

8vo, orig. brown paper wrappers with title on a contemporary printed paper slip on upper wrapper. Title page and pp. 127-192 with 49 woodcuts in the text and fdg. steel engr plate published by Ackermann, 1850. Excellent copy preserved in a folding back box with morocco spine label.

**THE COST AND APPLICABILITY OF THE  
EXHIBITION BUILDING IN HYDE PARK TWELVE  
PAGES OF TESTIMONY FROM SIR JOSEPH PAXTON**

20. (LONDON: 1851). *Parliamentary Paper. Report of the Commissioners appointed to inquire into the cost and applicability of the Exhibition Building in Hyde Park.* London: Eyre & Spottiswoode, 1852 \$350.00

"It is Her Majesty's desire that an inquiry should be made, in order to ascertain the price at which the Government could purchase the Building, the cost at which it could be converted into a permanent structure, the site which should be preferred for its continuance, the cost of removing and refixing it, the purposes to which it might be advantageously applied, and the probable expenditure

which would be required for its maintenance." There were seven people on the list of witnesses which included Sir George Paxton; his testimony occupies 12 of the 49 pages of this report. It is all in question and answer format and is fascinating reading. For example, I have read that certain historians have doubted the connection between the Victoria Regia (a very large water lily) and Paxton's design. But he states here: "...I should propose, I think, to do one thing, and that is to enclose one small bit for the growth of the plant that caused the building to be designed; I would have a large water place for the Victoria Regia..." This paper is included in the very good bibliography in G. Chadwick's *The Works of Sir Joseph Paxton* (1961), p. 268.

Small folio (13 x 8 1/2"), modern wrappers. viii+49 pp.

### THE OFFICIAL CATALOGUE

21. (LONDON: 1851). *Great Exhibition of the Works of Industry of all Nations, 1851. Official descriptive and illustrated catalogue. By authority of the Royal Commission. In three volumes.* London: Spicer Bros., 1851 \$1500.00  
A fine complete set in the handsome original blue cloth gilt-stamped bindings. Of all the many publications on the Crystal Palace Exhibition, this is surely the most important and it has gotten surprisingly scarce in recent years. Vol I. contains index and introductory; raw materials and machinery and includes the Introduction by Henry Cole and the construction of the building by Digby Waytt; Vol II. contains manufactures and fine arts and colonies; Vol III contains foreign states (including the United States, pp. 1431-1460). PMM 331 cites the *Reports by the Juries* but not the official catalogue; they can hardly be separated. Davis, p. 55. *The books of the fairs*, no. 47.

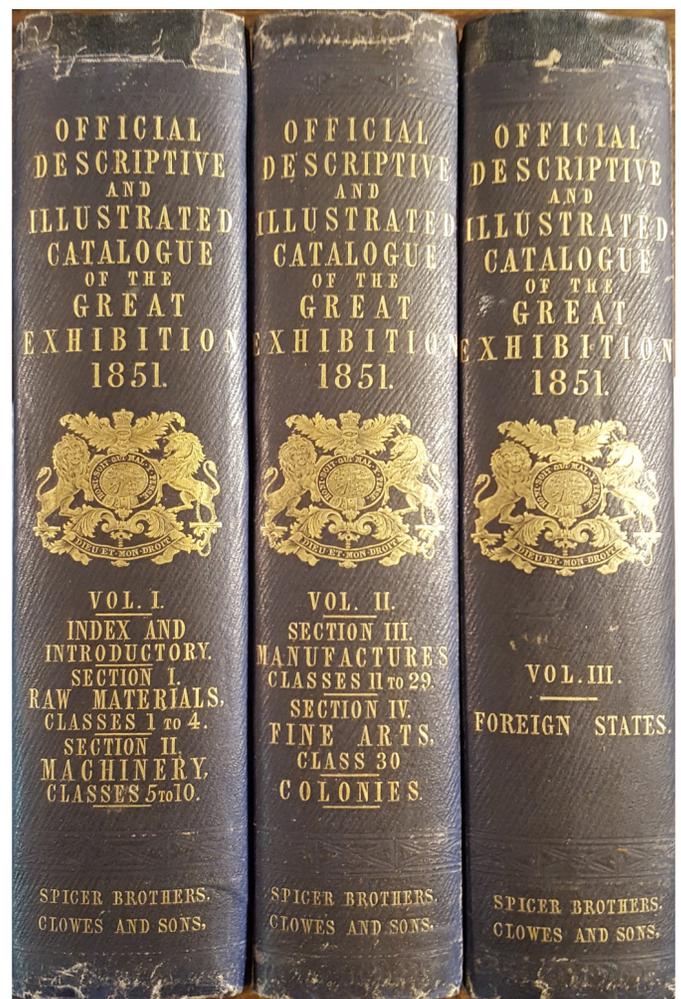
3 vols, 4to, publisher's full blue gilt-stamped cloth, all edges gilt. (I): cxcii+478+72 page "Official Illustrated catalogue advertiser." With engr. title, folding color litho map, and hundreds of text illus.; (II): (iv)+pp.479-1002 pp with hundreds of illus (many full-p); (III): (vi)+pp.1005-1469 with numerous full-p. wood-engr. plates. Vol II includes 5 chromolithos of beds and chandeliers by printed Day & Son between pp. 638 & 639. Also, at the end of Vol II is "The Times" Account of the "Official Descriptive and Illustrated Catalogue" (2 pp) and also "The Catalogue's Account of Itself" (4 pp). Some minor expert restoration at the heads & tails of spines; all 3 vols in mylar dust jackets. A fine set.

### THESE ISSUES MORE THAN DOUBLED THE CIRCULATION

22. (LONDON: 1851). *The Illustrated London News. The full year of 1851 (Jan.-Dec.).* London, 1851 \$500.00

The full year of 1851, including all the Exhibition Supplements, bound in one large volume. Founded in 1842, the *Illustrated London News* had a rocky start. But "its circulation soon increased to 40,000, and by the end of its first year was 60,000. In 1851, after the newspaper published Joseph Paxton's designs for the Crystal Palace before even Prince Albert had seen them, the circulation rose to 130,000." - Wikipedia. The Exhibition opened on May 1st so this is the complete I.L.N. contemporary record until its closure on October 15 and sometime after. This copy has five double-page wood-engraved panoramas said to be after daguerreotypes by Beard. It also has the three large folding plates (one of the exterior, one of the interior, one London), laid in loose, with some marginal tears and at the folds, probably from another copy. (see details below).

Lg folio, recent heavy duty brown cloth with black spine labels. Nice sturdy binding. Vol 18: (iv)+343-634; Vol 19: (iv)+[1]-776. Details of the 3 large fdg plates: 1. "Exterior of the Crystal Palace, SE View", Aug 2, 1851 (16 x 43"). 2. "Interiors of the Crystal Palace Hyde Park", Oct 11, 1851 (33 x 46"); 3. "London - The City" (32 x 45").



Item #21

**WITH ILLUSTRATIONS ENGRAVED FROM  
DAGUERREOTYPES**

23. (LONDON: 1851). [TALLIS, JOHN & CO]. *Tallis's history and description of the Crystal Palace and the Exhibition of the World's Industry in 1851; illustrated by beautiful steel engravings, from original drawings and daguerreotypes, by Beard, Mayall, etc.* London & New York: John Tallis & Co., [1851-2] \$550.00

Excellent copy of this standard and important work. "Particular interest attaches to this work as most of the illustrations are carefully engraved from contemporary daguerreotypes." - C. H. Gibbes-Smith. The best of them have a clearly recognizable "photographic presence." Davis, p. 56. *The books of the fairs*, no. 61.

3 vols bound in 1. 4to, recased in full dark red linen, orig. spine label preserved and laid down. iv+268; iv+262: iv+110 pp with fdg. color wood-engr. frontisp ("The arms of all nations") and 53, 45 and 45 steel-engr. plates.

24. (LONDON: 1851). *Lectures on the results of the Exhibition, delivered before the Society of Arts, Manufactures and Commerce, at the suggestion of H. R. H. Prince Albert, president of the Society.* London: Printed for the Society, 1853 \$325.00

An uncommon and important volume of essays (this volume contains both the first and second series). Contents: Inaugural lecture by Dr. Whewell; Mining by H. De la Beche; Raw materials from the animal kingdom by R. Owen; Chemical and pharmaceutical processes and products by Jacob Bell; Chemical principles involved in manufactures by Lyon Playfair; Substances used as food by John Lindley; Vegetable substances in relation to commerce by Edward Solly; Machines and tools for working in metal, wood and other materials; Philosophical instruments and processes as represented in the Great Exhibition by James Galisher; Civil engineering and machinery generally by Henry Hensman; The arts and manufactures of India by J. F. Royle and On the progress of naval architecture by Captain Washington. The second series includes essays by Digby Wyatt on the principles which should determine form in the decorative arts; by Owen Jones on the employment of colour in the decorative arts and by **George Shaw on the manufacture of glass**. The books of the Fairs, no. 40.

8vo, old cloth sides, polished calf spine. 539 pp with scattered text illus and color plate facing p. 335. Old bookplate. Front hinge rubbed.

25. (LONDON: 1851). *Parliamentary Paper. Report from the Select Committee on the Serpentine.* London: [Eyre & Spottiswoode], 1860 \$200.00

The Serpentine is a forty-acre recreational lake in Hyde Park; it formed a focal point for the Great Exhibition of 1851. There were fifteen men on the Committee which included Sir Joseph Paxton; he was active and vocal in the proceedings of the Committee. Two further Parliamentary Papers on the cleansing of the Serpentine are included with the present item.

Small folio (13 x 8½"), modern wrappers. xvi+302; plus 6 + 57 pp with 1 fdg litho plate.



Item #26

**FINE EARLY PHOTOGRAPHS OF THE SYDENHAM  
CRYSTAL PALACE**

26. (LONDON: 1851). *Two fine original albumen prints, by FRANCIS FRITH, both circa early 1860s.* [London, early 1860s] \$550.00

As is well known, after the Exhibition in Hyde Park closed in October of 1851, the famous iron and glass building was moved to Sydenham. These two images, both blind-stamped in the lower left corner FRITHS SERIES, are strong prints in very good condition. One is an exterior view of the north water tower and transept; the other an interior view showing the nave and crystal fountain with an emphasis on the waterlilies in the foreground and specimen planting throughout the interior space. The website The Francis Frith Collection dates similar views to circa 1861. By the 1880s the formal gardens in the foreground had fully grown trees and a more natural landscaped appearance. Great photos for exhibition purposes.

2 prints (5 ¾ x 8 1/8") mounted on thick card album leaves. Both prints in fine unfaded condition.

27. (LONDON: 1851). SHOVE, GEORGE A. *Life under glass, containing suggestions toward the formation of artificial climates*. Boston: James R. Osgood & Co., 1874

\$450.00

First edition. A curious and remarkable book, enlarged from an essay originally published in the *Atlantic*, March, 1873. Taking the London Crystal Palace as starting point, Shove proposes a huge iron and glass building about the size of Boston Common to be used as a sanitarium for "weather-sensitive invalids." It is not a utopian novel but a serious proposal. All of Chapter II, "Plan for a Sanitarium" (pp. 40-90) is devoted to a discussion of this huge building, how it would be built and used. This is not a well-known book; to cite just one example, John Hix makes no mention of Shove (*The Glass House*, MIT Press, 1974). Not in Hitchcock. Not surprisingly, it is not in Duncan, *Bibliography of Glass*.

8vo, orig. blind-stamped cloth. 111 pp. The design blind-stamped on the cover is partial elevation of the iron and glass building. Small spot of abrasion on the base of spine where an old sticker had been removed (but not an ex-lib. copy).

**THE CRYSTAL PALACE ON THE AUCTION BLOCK  
COMPLETE WITH THE ORIGINAL PLAN IN THE  
ORIGINAL ENVELOPE!**

28. (LONDON: 1851). *The Crystal Palace Sydenham. To be sold by auction...London...by Howard Frank of Knight, Frank & Rutley acting in conjunction with John Roy Lancaster of Messrs Horne & Co.* London, 28 Nov. 1911

\$1500.00

First edition. The Crystal Palace was offered as one lot, "as a going concern." This first edition of the catalogue is especially valuable for the very fine photogravure illustrations; a second and final edition, to embody the conditions of sale, was later published. The text gives a good history of the building, which in its Sydenham period operated as a popular museum of historical architectural and art historical styles. It burned in 1936. There are 65 fine gravure illustrations, about half of which were from photographs. The first four photos illustrate the construction process - they are amazing. Very scarce.

The original plan is a miracle of survival. It is very large (39 x 50") and printed in full colors by Martin, Hood and Larkin, Lithographers. It was folded down to 8 1/2 x 12 1/2" but I have had it restored (there were numerous cracks at the folds but with no losses). Very rare.

Folio, orig. stiff paper wraps, original printed cover panels preserved and laid down (hinges cracked, lower 2" of spine missing, 64 pp with 65 illus. Untrimmed copy. Plus the plan (39 X 50") as described above. Plan restored by Green Dragon Bindery. It will be shipped separately from the catalogue, rolled and in a strong tube.

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

29. (LONDON: 1851 & PARIS: 1855). 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

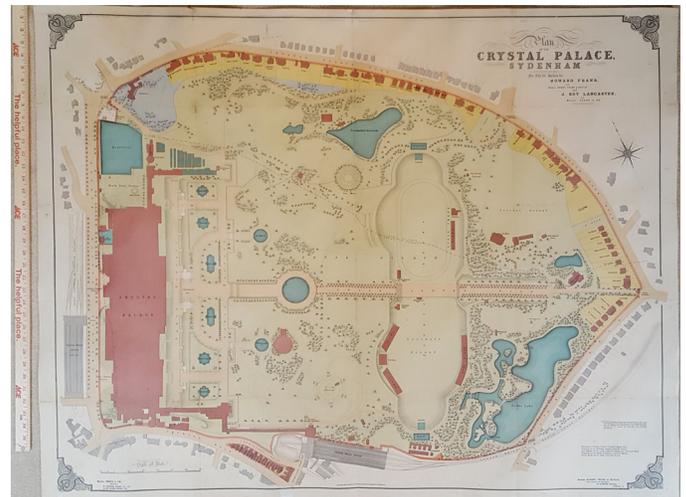
An excellent copy of the first and only edition. This work is included in E. Joy, "Pict Dict of Brit 19th Cent Furnit Design": "John Braund, an 'artist in design,' of no. 5 George St, Portman Square, London, produced *Illustrations of Furniture* in 1858. Nothing appears to be known about his background, 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.

**THE OFFICIAL HISTORY OF THE FAIR**

30. (DUBLIN: 1853). SPROULE, JOHN (ed). *The Irish Industrial Exhibition of 1853: a detailed catalogue of its contents*. Dublin: James McGlashan, 1854

\$975.00



Item #28

The major work on this thinly documented exhibition. "John Sproule was the official historian for this fair. He edited a fair "newspaper", the *Exposition Expositor*, that ran for 25 weeks during the run of the fair and contained lengthy articles, reprinted pieces from other papers, and illustrations. The material from this paper formed the basis for the official history of the fair, published as *The Resources and the Manufacturing Industry of Ireland...* (1854), a series of essays on raw materials, machinery, and manufactured goods of various kinds, as well as detailed information about the exposition." - J. Findling (ed), *Hist. Dict of World's Fairs* (1990), p. 11. This work was also issued with a different title - the work we offer here - but the contents are identical. There is little published material on this fair because so few foreign nations accepted the invitation to participate. The art exhibit was notable. Also, notable was the iron and glass building; there is a long well illustrated account of it (pp. 27-41). It was designed by Sir John Benson, Architect. Also, especially noteworthy, is the double-page chromolitho view of the interior of the central hall. A general index and index of artists are appended. *The Books of the Fairs*, no. 70.

4to, orig. full green morocco, gilt, a.e.g. [Bound by Pilkington, Dublin]. xvii+502 pp with steel-engr. port., double-p. ground plan, 6 full-p. plates, double-p. chromo and numerous text illus. Binding rubbed, but still a very good copy.

31. (DUBLIN: 1853). *Great Industrial Exhibition, Dublin*. Supplement to the Illustrated London News. For the week ending Saturday June 4, 1853 \$200.00  
A fine well illustrated account of the Exhibition. This was a special two number issue, No. 626, Vol. XXII.

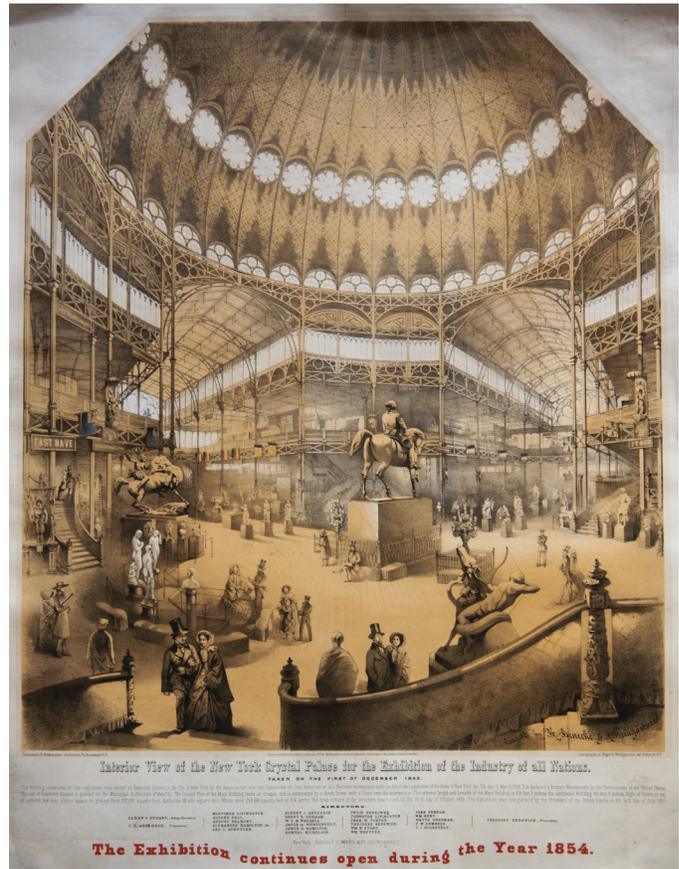
Folio (16 x 11"), pp. 449-464 (i.e. 16 pp) with 28 wood-engr illus from 1/6th page to full-page. Sewing gone; edges chipped with a few short tears in the blank margins but perfectly useful for research purposes and absolutely complete.

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**A VERY RARE PRINT OF AN AMERICAN ARCHIECTURAL ICON**

32. (NEW YORK: 1853). CARSTENSEN, [GEORG] & [CHARLES] GILDEMEISTER. *Interior view of the New York Crystal Palace for the exhibition of the Industry of All Nations*. New York: Goupil & Co., 1853 \$7500.00

Fine copy of a very rare print; I can locate only two institutional copies, New York Public Library and that copy has a visible repaired tear. The second copy is found in the New-York Historical Society. I have checked with two other likely New York institutions, Metropolitan Museum and New York Society Library and they do not



Item #32

have copies. Also, Harry S. Newman, of the Old Print Shop, reports that he has never had a copy.

The building is well known in the history of American architecture. "George Carstensen & Charles Gildemeister won the competition for the New York Crystal Palace (1852-53). Of glass and iron, painted olive with gilding, it was shaped like a Greek cross, and had an imposing dome. The interior, with ornate iron galleries and staircases, was painted in polychromy. Fire destroyed the building in 1858."- *Macmillan Encyclopedia of Architecture*, I, 389. The lithograph is signed lower left "Carstensen & Gildemeister, Architects, 74 Broadway, N.Y." It is signed lower right: "Lithography of Nagel & Weingaertner, 143 Fulton St. New York." There is a good note on Louis Nagel in Jay Last, *The Color Explosion, Nineteenth Century American Lithography*, p. 119. There is a long caption on the print underneath the title; beneath that is a list of the officers and directors, headed by the President, Theodore Sedgwick. Carstensen and Gildemeister published their own book on the building: *New York Crystal Palace: Illustrated Description of the Building* New York: Riker, Thorne & Co., 1854 but that work is now exceedingly rare (I have owned one copy in the past 51 years). That book is now as rare as the present print.

There are two other scholarly sources which do not mention the print (and were presumably unaware of it): Edwin G. Burrows, *The Finest Building in America, the New York Crystal Palace 1853-1858*, New York: Oxford Univ. Press, 2018 and Linda Hyman, *Crystal Palace/42nd Street/1853-54*, New York: CUNY, 1974.

Very large sheet (29 ½ x 38"). Chromolithograph. Signed lower right: "Lithograph of Nagel & Weingaertner, 143, Fulton St., N.Y." Signed in the print itself, lower right: "Executed by Th. Benecke & A. Weingaertner." Excellent condition.

### **INCLUDES A GOOD DESCRIPTION OF THE FAMOUS IRON AND GLASS BUILDING BY CARSTENSEN & GILDEMEISTER**

33. (NEW YORK: 1853). SILLIMAN, B. Jr., & C. R. GOODRICH (eds.) *The world of science, art and industry illustrated from examples in the New York Exhibition 1853-54*. New York: Putnam, 1854 \$550.00

The first American exposition, inspired by and patterned after the Great Exhibition in London in 1851. The history of its architecture is important as it is tied in with the early development of iron construction in America; the building as executed was an octagonally planned domed structure of iron designed by Carstensen and Gildemeister. Other plans were submitted by Paxton, Downing and Vaux, Bogardus, and Hoppin, etc. (all illustrated here). A magnificent record, superbly illustrated throughout. The history of this publication is given in E. E. Coleman, "The Exhibition in the Palace, a bibliographical essay," in *Bull of the N. Y. Public Library*, (Sept 1960), pp. 459-477. Hitchcock, *Amer archit books*, 257 notes this in passing. Davis, p. 62. *The books of the fairs*, no. 78.

This is without any doubt the best single source on both the building and its content. This used to be a common book but not anymore.

Sm. folio, orig. publisher's gilt stamped cloth. xii+208 pp plus 1 chromolitho advert of Minton Tiles at the end pp. with hundreds of wood-engr. illus. Page ix/x of the Table of Contents had at some point been removed and creased; it is still present and has been tipped back in by a professional bookbinder. Else a very nice copy.

### **SIR CHARLES LYELL'S REPORT TO THE HOUSE OF COMMONS ON THE NEW YORK INDUSTRIAL EXHIBITION**

34. (NEW YORK: 1853). *New York Industrial Exhibition. Special Report of Sir Charles Lyell Presented to the House of Commons by Command of Her Majesty*. London: Printed by Harrison & Sons, 1854 \$600.00

This was one part of the General Report of the British Commissioners (but separately issued). There were five parts in all: I. Joseph Wallace (Manufactures); II. Joseph Whitworth (Machinery); III. The present work by Lyell; IV. C. Wentworth Dilke (the building; also categories of the exhibition and Reports of the Juries); and V. John Wilson (raw materials). Lyell's report was on mining and mineral products. He provides an expert account of the geological history of the USA; he also discusses the economical products (coal, limestone for building stones, iron, iron ore, lead, zinc and copper, millstones, salt, marble, limestone, flagstones, gold, serpentine, tin ore, silver, whetstones, statuary marble, mica and others). The second part of this report discusses topographical and hydrographical surveys, charts and maps. This copy was separately issued; it is not disbound from a larger volume and has its own pagination. OCLC locates 9 copies in America but this work (and the others of the series) are all very rare in the marketplace. J. F. Davis, "International Expositions 1851-1900" (in) *Papers of the Amer. Assn. of Archit. Bibliographers* (1967), p. 61.

Small folio, (13 x 8"), orig. black cloth. (ii)+50 pp. Very good copy.

### **BRITISH ANALYSIS OF AMERICAN INDUSTRIAL ARTS**

35. (NEW YORK: 1853). WHITWORTH, [JOSEPH] & [GEORGE] WALLIS. *The Industry of the United States in machinery, manufactures, and useful and ornamental arts compiled from the official reports of Messrs. Whitworth and Wallis*. London & New York: George Routledge & Co., 1854 \$500.00

Queen Victoria appointed a commission to visit the Exhibition under the leadership of the Earl of Ellesmere. Both Messrs. Whitworth and Wallis were to report on the machinery and manufactures. The present work is divided into two main sections: Machinery and Manufactures and Arts. In the latter section many topics are covered: cotton; woolen and worsted; silk; flax and hemp; mixed fabrics; paper, printing types, bookbinding; printing & dyeing; carpets, floor cloths and embroidery; wearing apparel; cutlery and edge tools, iron, brass & general hardware, including lamps, chandeliers, & kitchen furniture; precious metals; glass manufactures; porcelain & other ceramic manufactures, decorative furniture and upholstery, art education & conclusion. Not in E. Coleman, "The Exhibition in the Palace, A Bibliographical Essay", *Bull NY Public Lib* (Sept 1960).

Sm. 8vo, old cloth. xx+172 pp. Title page has been re-hinged.

36. (NEW YORK: 1853). RICHARDS, WILLIAM C. *A day in the Crystal Palace and how to make the most of it: being a popular companion to the "Official Catalogue" and a guide to all the objects of special interest in the New York Exhibition of the Industry of all Nations.* New York: G. P. Putnam & Co., 1853 \$375.00

First edition; a good copy in the original printed wrappers. Of special interest as it contains considerable material on furniture and objects made for domestic use; the names of the makers are given in each case. This was meant to be a companion to the official catalogue, of which Richards was editor. Coleman, no. 10. Davis, p. 61. Sabin 70972. *The Books of the Fairs* 74.

12mo, orig. printed wrappers. 168 pp. with wood-engr. frontisp.

37. (PARIS: 1855). *Rapport sur l'Exposition Universelle de 1855 présenté à l'Empereur par S.A.I. Le Prince Napoléon, Président de la Commission.* Paris: Imprimerie Nationale, 1857 \$375.00

This is presumably a presentation copy stamped in gilt on the front cover: "Don de S.A.I. Le Prince Napoleon Président de la Commission Impériale." (In fact, however, I have never seen a copy of this work which was *not* in this stamped binding). The Commission included many of the most prominent and important men of the period in the various arts and sciences. The two folding plates give plans of the exposition grounds and buildings. This exposition included all the fine arts in addition to objects for practical use; painting, which had not been a class in the 1851 exhibition, was heavily represented. Beautifully printed at the Imprimerie Nationale. Not in Davis. Not in *The books of the fairs*.

4to, orig. green cloth sides, gilt, green morocco spine, gilt, a.e.g. (iv)+511 pp with 2 fdg. engr. plates. Both hinges have been professionally repaired with flexible cement; inner hinges reinforced. Very good copy.

38. (PARIS: 1855). [TRESKA, H. (ED)]. *Visite à l'Exposition Universelle de Paris, en 1855.* Paris: L. Hachette et Cie., 1855 \$400.00

First edition, nice copy in the original printed wrappers (there was a nouvelle edition later the same year). The text contains: 1. L'énumération des objets sur lesquels doit se porter principalement l'attention des visiteurs. 2. L'indication des places où se trouvent ces objets; 3. Tous les renseignements nécessaires relatifs à leur mécanisme, à leur emploi, à leur fabrication à leur prix. The work was compiled by 15 authors under the direction of M. Tresca. The text is arranged in the order of the classification of the exhibition, in 27 classes. Davis, p. 65.

Thick 8vo, orig. printed wrappers. (iv)+(iv)+799+(iv) pp with several folding full-p. illus and fdg. plates.

### AN IMPORTANT SOURCE ON EXPOSITION ARCHITECTURE

39. (LONDON: 1862). MALLET, R. (ED). *The record of the International Exhibition, 1862.* Edinburgh & London: William Mackenzie, [1862] \$950.00

A very good copy. A work of great importance for the historian of exposition architecture. The 64-page introduction is in fact an informative and scholarly history of the buildings of national and international exhibitions from the French exhibition of 1798 up to the present (1862). Every major exhibition building built during that period is described and illustrated (for this section alone there are five fine large engraved plates and 94 wood-engravings. A partial list: French, 1844, 1849, 1855; London 1851 (the Crystal Palace), Dublin 1853, New York, 1853, Manchester, 1857, Florence, 1861, London, 1862, etc.). The essay emphasizes details and techniques of construction and identifies as well the personalities (architects and builders). Information on the pre-1855 French national



Item #39

industrial exhibition buildings is not otherwise easy to find. Other essays are by leading specialists, e.g. Warrington Smyth, Robert Hunt, Peter Graham (cabinetmakers), Robert Mallett himself, J. F. Bateman, the water engineer; G. B. Rennie; W. J. Rankine, J. E. McConnell, W. B. Adams (who in 1850 first suggested to Joseph Paxton the idea of a crystal palace); J. Clerk Maxwell, etc. etc. Davis, p. 67. *The books of the fairs*, no. 135. Also contains much material for the historian of early photography (Gernsheim, *Incunabula*, 868. See also J. Findling (ed), *Hist. dict of world's fairs and expositions*, pp. 23-30.

4to, cont. tan polished calf spine and corners, dark red lettering piece, textured cloth sides, slight rubbing but a very good copy. (iv)+592 pp. with 18 engr. plates (of which 8 folding), 14 full-p un-numb. wood-engr plates and 776 wood-engr. illus. The frontisp is pl. 4.

**“ONE COUNTRY HE SETS AS AN EXAMPLE FOR THE FRENCH IS JAPAN...”**

40. (LONDON: 1862). RONDOT, NATALIS. *Exposition Universelle de 1862. Rapport*. Paris: Imprimerie Centrale des Chemins de Fer, 1863 \$500.00

Only edition, a very fine copy printed on high-quality laid paper (and looks like a large paper copy). “Natalis Rondot was the secretary of the French Imperial Commission and a member of the international jury of the 1862 Universal Exhibition in London. In a general report on several industries-leather manufacture, sheath-making, cabinet-making, basket-making, inlaid work, toy manufacture, lacquer work, fan manufacture, etc. - the author remarks on the place of France in the international market and comments on the progress made by other countries. One country he sets as an example for the French is Japan where one notices a truly artistic sense, a prodigious diversity in design and shapes and a very high degree of execution. He emphasizes that Japan and also China and India have much to teach French manufacturers and workers; he also comments on the importance of training. Rondot’s remarks are crucial for the continuing nineteenth-century French debate about the importance of competing with other nations in the fields of art and industry, and, especially, maintaining French superiority. Japan was repeatedly cited as an example to follow.” -Weisberg, *Japonisme an Annotated Bibliography* (1990), no. 27. OCLC locates 3 copies in France and one in the UK (V&A). No copies in America.

Lg. 8vo, orig. stiff printed wrappers. 73+1 pp. Untrimmed and unopened copy.

**“OUVRIERS RELIEURS”**

41. (LONDON: 1862). 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 \$500.00

A fascinating catalogue listing and describing the bookbindings exhibited at the exhibition. From the UK were examples by Francis Bedford, (*sic*) 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 voeux 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.

42. (LONDON: 1862). *Cassell's illustrated family paper exhibitor, containing about three hundred illustrations, with letter-press descriptions of all the principal objects in the International Exhibition of 1862*. London: Cassell, Petter & Galpin, 1862 \$275.00

A scarce and well illustrated book, comparable to the Art Journal catalogues but including also machinery and technology (these subjects were not covered by the Art Journal). A sampling of the illustrated articles: lathes, bookbinding, mats & matting, terra cotta, enameled tiles, philosophical instruments, etc. Also gives a good account of the building. Davis, p. 166. *The books of the fairs*, no. 91.

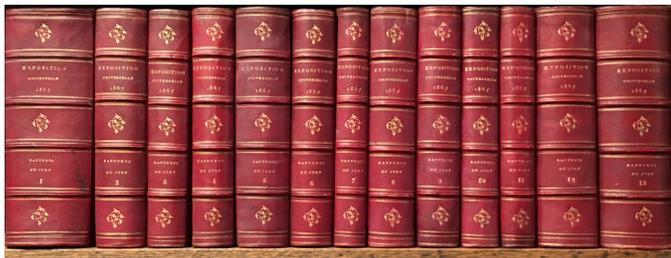
4to, full contemporary cloth. xvi+272 pp with “over 300” wood-engr. illus. Covers lightly spotted but a very good copy.

43. (PARIS: 1867). ART JOURNAL. *The illustrated catalogue of the Universal Exhibition published with the Art Journal*. London: Virtue & Co., 1868 \$250.00

The format of this volume follows that of the Art Journal volume on the London 1862 exhibition. This volume contains 10 signed essays and upwards of 1000 wood engravings. A comment on the final page (“Advertisement”) points out that the numerous wood engravings “have taught the valuable lesson that is

derived from COMPARISON." To make the work even more useful the illustrations are indexed by type: bookbinding; bronze, steel and bronze work; bronze imitations; carpets, tapestries, etc.; damasks, silks, etc.; fans; furniture; silver work, etc. for church uses; glass; gold and silver work, electro plate, etc.; jewellery; lace and embroidery; paper hangings; porcelain, pottery, terracotta, etc.; stained glass; stone and wood carving, modelling etc.; works in iron and miscellaneous. Davis, p. 70. *The books of the fairs*, no. 172.

Small folio, orig. half dark red morocco, a.e.g. xii+331+1 pp. with upwards of 1000 wood-engraved illustrations. Hinges a bit rubbed but a nice copy.



Item #44

**A MAJOR & RARE SOURCE OF THE PARIS  
EXPOSITION OF 1867**

44. (PARIS: 1867). EXPOSITION UNIVERSELLE DE 1867. CHEVALDIER, MICHEL (ed). *Exposition Univerelle de 1867. Rapports du Jury International*. Paris: Imprimerie Administrative de Paul Dupont, 1868 \$3000.00

A monumental 13 volume set, bound in contemporary red morocco and in fine condition. I believe this was the last international exhibition to actually publish the official reports of the juries (after this they simply got too large). The Reports here are divided into ten groups: Peinture, dessins, sculpture, architecture and lithographie; 2. Material et application des arts liberaux; 3. Meubles et autres objets destinees a l'habitation; 4. Vetements (tissus compris) et autres objets portes par la personne; 5. Produits bruts et oeuvres des industries extractives; 6. Instruments et procedes des arts usuels; 7. Ailments (frais ou conserves) a divers degres de preparation; 8. Produits vivants et specimens d'etablissements de l'agriculture; 9. Produits vivants et specimens d'etablissements d'horticulture; 10. Objets specialment exposes en vue d'ameliorer la condition physique et morale de la population. *The Books of the Fairs*, 188. Davis, p. 70. This set contains both parts of Vol. I bound together and is therefore quite complete and rare thus; for some reason part I is often missing. Checking OCLC I cannot locate a set in any American library (though I know Yale has one; I sold it to them some years ago).

13 vols, 8vo, orig. red half morocco. dxcvi+543; 669; 512; 555; 718; 584; 390; 615; 547; 495; 434; 791; and 1025 pp. A fine set.

45. (PARIS: 1867). *Gazette des architectes et du batiment. Revue bi-mensuelle publiée sous la direction de MM E. Viollet-le-Duc Fils et A. De Baudot. 4e Année - 1866*. Paris: A. Morel, 1866 \$350.00

Gives good coverage of the lead-up to the Exposition of 1867. Index gives the following references: Avis relatif a l'overture de l'Exposition, p. 111; Arrete concernant l'admission et l'envoi des oeuvres d'art, p. 118; Rapport sur un projet de reglement concernant les recompenses, p. 120; Reglement fixant la nature des recompenses et organisant les jurys charges de les repartir, p. 121; Avis concernant l'Exposition des beaux arts, p. 160; Arrete modifiant l'admission et l'envoi des oeuvres d'art, p. 221; Avis concernant les ouvrages acquis par le gouvernement, p. 222; Avis concernant les artistes etrangers, p. 222; Entrepreneurs d'installations diverses consideres comme exposants, p. 236; Avis concernant l'election du jury des beaux-arts, p. 255; Constitution definitive du jury des beaux-arts, p. 287; Liste des membres francais du jury des recompenses, p. 299; Arrete modifiant provisoirement l'entree dans les locaux de l'Exposition, p. 320; Reglement des entrees, p. 350; Etude sur l'Exposition: moitie du plan et coupe (fig. 255), p. 369.

4to, orig. dark green roan spine, dec. paper sides. (ii)+388 pp with 262 wood-engr text illus and 4 steel-engr plates *hors texte*.

**ETCHED THROUGHOUT, A PRECIOUS SOUVENIR  
OF THE PARIS EXPOSITION OF 1867**

46. (PARIS: 1867). MARTIAL (ADOLPHE-THEODORE-JULES-MARTIAL POTEMONT). *Exposition Univerelle, Paris, 1867*. Paris: Cadart & Luce, Imprimerie Beillet, 1867 \$1600.00

A charming and rare book (OCLC locates just two copies), it consists of 48 numbered etchings each with hand-etched text in cursive together with a vignette (or in a few cases full page) illustration. It is a sort of picturesque and spiritual record of or tour through the exposition. A few illustrations are full-page with no text; others are mostly text with small vignettes. Covers many of the various national pavilions, the art salon, a few of the sites and spectacles of Paris, etc. The etchings were each printed on strong paper individually and then given stubs which allowed them to be sewn together into a book. Unless the plates were steel-faced, the edition would have had to be very small as etchings wear out quickly. It is curious that there are no plate marks. I suspect they were steel-faced

but the edition was still small and the book is still rare; OCLC locates copies in the Bib Nat and NYPL, that is all. It is hard to describe, other than to use an overworked word, charming. But that is the best word to use. There never was a title page; the title is taken from the publisher's gilt stamped cloth binding.

8vo, original publisher's pebble grained dark green cloth sides, title in gilt on upper cover; dark green morocco spine. 48 numbered leaves, each with dust sheet. With two (different) and very appealing bookplates of the period.

47. (PARIS: 1867). PARIS UNIVERSAL EXPOSITION OF 1867. *Reports of the United States Commissioners to the Paris Universal Exposition, 1867, ed. by William P. Blake.* Washington: Govt. Printing Office, 1870 \$500.00

Fine set; scarce. The official commissioner's reports issued by the United States Government are among the most valuable sources for the historian. They have become very difficult to find. Vol I contains Introduction; general survey; fine arts; fine arts applied; weights and measures and coins; bibliography and general index; Vol II: iron and steel; precious metals; industrial chemistry; Vol III: industrial arts; Vol IV: telegraph apparatus; steam engineering; engineering; public works; beton-coignet; asphalt and bitumen; buildings and mining; Vol V: cereals, the preparation of food, manufacture of beet sugar and alcohol, culture and product of the vine, etc.; Vol VI: wool and the manufacture of wool, report upon cotton, silk and silk manufactures, clothing and woven fabrics, report on education...etc. Davis, p. 69. *The books of the fairs*, no. 193.

6 vols. 8vo, orig. half morocco. Profusely illus., many fdg. plates. Fine set.

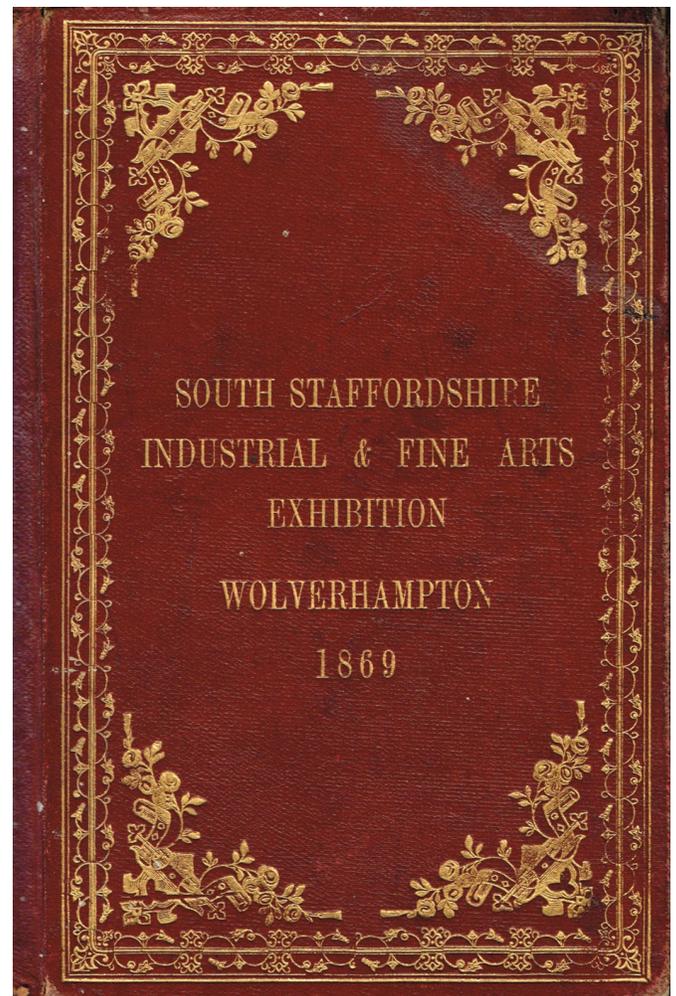
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**PRESENTATION COPY IN FULL RED MOROCCO  
BINDING ILLUSTRATED WITH 2 MOUNTED  
PHOTOGRAPHS**

48. (WOLVERHAMPTON: 1869). WOLVERHAMPTON [ENGLAND]. *South Staffordshire Industrial and Fine Arts Exhibition, Molineux House, Wolverhampton. Official Catalogue. Second edition, tenth thousand.* Wolverhampton: Steen & Blacket, Steam Printing Works, [1869] BOUND WITH: N. NEAL SOLLY, *Guide to the Fine Arts Department of the South Staffordshire Exhibition, Molineux House, Wolverhampton.* Wolverhampton, [1869] \$1500.00

Rare photographically illustrated book, not listed in Gerhsheim's *Incunabula*. Of special note for the full red morocco gilt stamped presentation binding (inscribed to Sidney Cartright from the committee members). Also of special note for the two mounted albumen photographs

both by E. Hasleur of Wolverhampton. The first shows the temporary building which was erected on the grounds of Molyneux House; it was a very large iron and glass building with a shed roof; the second photo is an interior view showing the arched iron trusses taken from and showing the second floor balcony and the cased exhibits on the ground floor and the pictures hung on the walls of the second floor. Photographs themselves were part of the exhibits; see the following entries in the catalogue of the industrial department: 113, 114, 115; 122; also a series of coloured photographs from Raphael's cartoons lent by the South Kensington Museum; other photographs by C. Thurston Thompson; there were other photographs shown with the engravings in Room F at the top of Molineux House (nos 735, 736, 739, 743, 753, 755-758, 762. Photographs were also included in the exhibits of the Fine Arts Department. The catalogue as a whole is most interesting as representative of a provincial (as opposed to a major international) exhibition. Bound at the end are two further separately paginated pamphlets: George Wallis, *Special report of the local manufactures of South Staffordshire and East Worcestershire as represented in the South*



Item #48

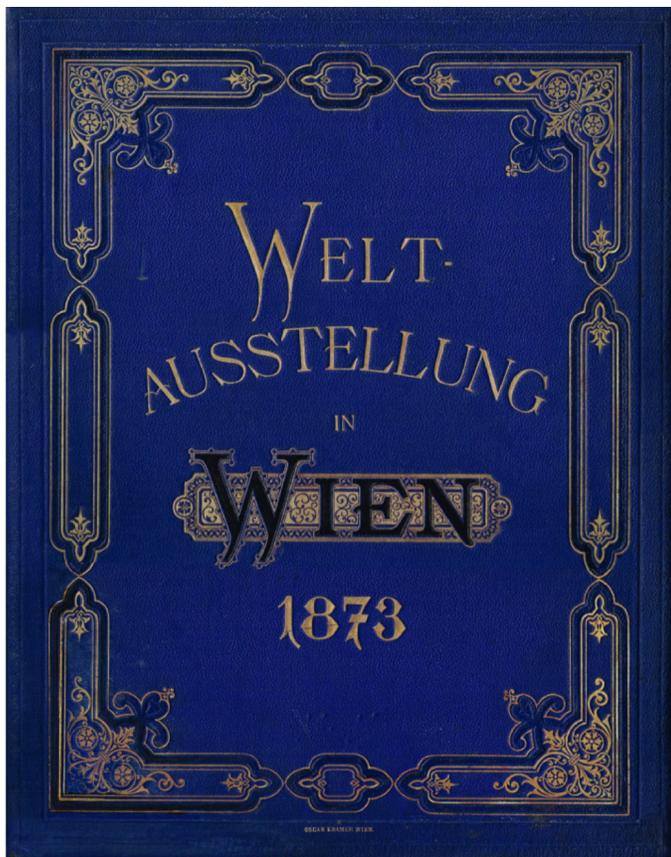
Staffordshire Exhibition, held at Wolverhampton, 1869 (23 pages). And finally: *South Staffordshire Industrial and Fine Arts Exhibition, the Closing Ceremony* (7 pages). Very rare; OCLC locates just two copies one at the BL and one at Princeton.

8vo, orig. full red morocco gilt stamped binding, inscribed (see above). (ii)+x+110+26+23+7 pp with 2 mounted albumen photographs. Size of photos: 5 3/4 x 4 1/4".

**RARE PUBLISHED ALBUM OF PHOTOGRAPHS OF THE 1873 VIENNA WORLD'S FAIR**

49. (VIENNA: 1873). *Welt-Ausstellung in Wien, 1873*. [Vienna: Oscar Kramer, 1873] \$5000.00

A fine album of superb large albumen photographs of this major fair. There are 24 photographs titled in the negative in German. Loosely translated, they are: 1. Aerial view of Vienna from a painting. 2. Grand entrance gate. 3. The Rotunda [the 'signature' building]. 4. The Kaiser Pavilion. 5. Jury Pavilion. 6. Wellhouse and group of Egyptian Buildings. 7. Untitled. 8. Landscape with Swedish hunting lodge. 9. Machine Hall - perspective. 10. German "Fürstenvavilion". 11. Russian emperor pavilion. 12. Group of Egyptian buildings. 13. Oriental circle of Dr. Hardt. 14. Japanese buildings and gardens. 15. Swiss house of J. Risold, Interlaken. 16. Austrian house and



Items #49

schoolhouse. 17. Music Pavilion with orchestra. 18. Csarda. Hungarian wine house. 19. Swiss Conditorei v. Bosshardt, Zurich. 20. North American wigwam. 21. Interior of the Rotunda. 22. German State Gallery. 23. French Machine exhibition. 24. Central Art Gallery.

The 1873 Vienna Welt-Ausstellung was open from May 1, 1873 through November; it was the first international exposition held in Austria. Photography played an important role in this exposition; though it is not shown in the photographs in the present album, the Wiener Photographen Association had their own building (for a good image of it see: [http://commons.wikipedia.org/wiki/File:Wiener\\_Phographen\\_Association.jpg](http://commons.wikipedia.org/wiki/File:Wiener_Phographen_Association.jpg)). The key figure in this Association was apparently Oscar Kramer; he was the publisher of this album and was also a photographer. The Library of Congress holds a collection of 96 large albumen prints of the Exhibition some of which have the blind stamp of Kramer (the prints in the present album are unsigned). Kramer is also included in Gary

Edwards's *Internat Guide to 19th Cent Photographers* (1988), p. 305, where he is listed as making albumen prints of topography and architecture. Photographers of the prints in the present album are said to have been the WPA (Wiener Photographen Association), one of whom was Kramer. The present work is not in OCLC. The splendid gilt-stamped cover is of special note. The photographic prints are all in splendid condition, fine color, very sharp and no fading.

Folio (16 ½ x 13"), orig. blue cloth, highly decorated cover with gilt stamping and onlaid black morocco panels. Signed at the bottom of the cover in tiny gilt letters: 'Oscar Kramer Wien.' The album was issued without t.p. or text. 24 stiff card leaves with 24 mounted albumen prints (7 ½ x 10"), each with litho printed generic titles (titles of each individual image are given in the negatives, along the bottom margin).

50. (VIENNA: 1873). *Reports of the Commissioners of the United States to the International Exhibition held at Vienna, 1873. Edited by Robert H. Thurston.* Washington: Government Printing Office, 1876 \$300.00  
Volume I contains introduction; executive commission; agriculture; vol II contains science and education; vol III engineering (written by R. H. Thruston, G. A. Fairfield, William Watson and Chas. Davis) and vol IV architecture, metallurgy and general index (authors include Lyman Bridges, J. R. Niernsee, N. L. Derby, N. M. Lowe, L. J. Hinton and W. P. Blake). Three of the architectural essays are listed as separates in H. R. Hitchcock, *American architectural books*: 212, 218 and 855. One of the best sources in English for studying the Vienna Exhibition; published material in any language is very difficult to find. Davis, p. 73. *The books of the fairs*, no. 231.

4 volumes, orig. cloth. Each vol paginated in series, profusely illus. Slight fraying to heads of spines; one spine with small chip but a nice set. Ex-lib., paper spine labels, old bookplates.

51. (LONDON: 1874). *Expositions Internationales. Londres 1874. France. Commission Supérieure. Rapports.* Paris: Imprimerie Nationale, 1874 \$400.00  
This was the fourth and final annual international exhibition held in London; they had originally been conceived as decennial repetitions of the greatly successful 1851 Crystal Palace Exhibition. But the 1861 event was delayed until 1862 and the 1871-4 events became annual exhibitions but were not successful. In addition to eleven official documents the present work contains reports on Beaux-arts, Monuments historiques de France, Exposition de la Ville de Paris, Industrie, Tapis, etoffes par meubles, Meubles, Bronzes d'art et d'ameublement, Ceramique, Objets divers, fleurs artificielles, [...] Reliures, Inventions, etc. Rare; OCLC locates just two copies: NYPL and MIT.

Lg 8vo, orig. decorated cloth. lx+318 pp. Ex lib. with old stamps but still a very good copy.

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### THE CENTURY VASE

52. (PHILADELPHIA: 1876). GORHAM M'F'G CO., SILVERSMITHS. *The Century Vase, made in sterling silver by the Gorham M'F'G Co., Silversmiths, Broadway and 19th Street, New York [Works at Providence, R.I.], to commemorate the completion of the first century of the Republic of the United States of America.* N.p., N.d. [1876] \$350.00

A small brochure illustrating in halftones and explaining in a brief text 'the story of the Century Vase.' Ralph Carpenter states: "The most important piece of Gorham silver made in the 1870s was that immense object which Gorham named the Century Vase. It was made specifically for the 1876 Philadelphia Centennial Exposition and was the centerpiece of Gorham's exhibit. The vase was four-foot-two-inches high and five-foot-two inches long. It contained 2000 ounces of silver and was valued at \$25,000. The Gorham records indicate some 17,900 man-hours were spent in the making of the piece." - *Gorham Silver* (1982), p. 77-79. It was exhibited at two other international exhibitions, Paris in 1889 and Chicago in 1893. Not in OCLC.

12mo (5 ½ x 4 ½"), self wraps, sewn with thread. (8) pp with 6 good sharp halftones.

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### OCLC: NO COPY IN AMERICAN LIBRARIES

53. (PARIS: 1878). *L'Esposizione di Parigi del 1878 illustrata.* Editore: Edoardo Sonzogno. Milano: [the editor], 1878 \$1250.00

Fine complete bound copy of all of Sonzogno's illustrated papers (each 8 pages). Excellent detailed contemporary record of the Exposition, covering with text and fine wood-engraved images every aspect of the event. Excellent views of the Exposition galleries, especially views of rooms with machinery, works of art, portraits of ethnic types, arts and crafts, and the like. Also, good coverage of the various foreign pavilions including the Japanese and Chinese exhibits, much on the wonders of the Trocadero and a full-page engraving of the head (only) of Bartholdi's Statue of Liberty - a work in progress. For any scholar trying to get an Italian take on the Exposition, this should be a gold mine. It is very rare; OCLC locates just one copy in Italy: Bib Nazionale Ctr Vittorio Emanuele II. No copy in American libraries.

Folio (16 x 11 ½"), orig. cloth sides, calf spine with modest gilt stamps. 800 pp with hundreds of wood-engr illus. Excellent copy.

**FIRST SWISS NATIONAL EXHIBITION  
FINE ALBUM OF ORIGINAL PHOTOGRAPHS  
(AS WELL AS LITOGRAPHIC COPIES)**

54. (ZURICH: 1883). *Schweizerische Landesausstellung*. R. Guler, Phot., Chur & St. Moritz, 1883 (OFFERED WITH) *Schweizerische Landesausstellung* Zurich, 1883 For the Pair: \$1500.00

Both fine copies. This was the first Swiss National Exhibition. It was held on the Platzspitz in Zurich. It contains twelve original albumen photographs (3 ¾ x 6"), each with printed caption. Both exterior and interior views. As follows: 1. Haupt Eingang; 2. Haupt Portal; 3. Mittel Portal; 4. Maschinenhalle; 5. Kunsthalle; 6. Forst & Jagd Pavilion; 7. Bassin (i.e. fountains); 8. Maschinenhalle (interior); 9. Metallindustrie; 10. Kuferei (Cooperage); 11. Gruppe II (furniture); and 12. Hotelwesen. Further Swiss National Exhibitions were held in Geneva in 1896 and Bern in 1914. The photographer of the present item, R. Guler, is an obscure figure but he is listed in Gary Edwards, *Internat guide to 19th cent photographers & their works*, p. 233. Rare; OCLC locates but two copies, both in Swiss libraries.

Offered with this is a small view book containing ten lithographed images. Of the ten, six are closely based on the Guler's photographs. Shown side-by-side, these make an instructive comparison, great for an exhibition. This second item is rare; not in OCLC (as far as I can find).

(1) Oblong 8vo (4 ¾ x 7"), orig. blind-stamped and gilt titled cloth. 12 stiff card leaves, each with a mounted albumen print with printed title, bound on stubs. Inside of front and rear covers with printed adverts of Zurich hotels; outside rear cover with gilt printed ad of D. Sprungli & Sohn Chocolate-Fabrik, Zurich. Fine copy, rare. (2) Oblong 12mo (4 ½ x 6 ¾"), orig. printed green wraps. 10 litho plates arranged leporello fashion.



Item #54

55. (NEW ORLEANS: 1884). *The World's Industrial and Cotton Centennial Exposition*. [New Orleans, 1884] \$275.00 A rare and valuable piece of ephemera from this southern exposition, the occasion for which was the one hundredth anniversary of cotton exportation. It is a folding brochure which opens to eight panels, seven of which are illustrated with wood-engraved views of the major buildings. The main building was said to be the largest ever erected, 1378 feet long and 905 feet wide and roofed of glass. Also includes a ground plan and sections of text describing its scope, prospectus, resources, attractions, etc. Material on this exposition is very difficult to find in the current marketplace yet there was originally much produced; *The books of the fairs* cites no less than 27 items on this fair. This item, however, is not listed. OCLC locates 6 copies.

Small folio broadsheet (14 x 12") folded to 8 octavo sized panels. With seven wood-engr. views and 1 plan. Very good copy.

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**"THE BEST SOURCE..."**

56. (ANTWERP: 1885). *Anvers et l'Exposition Universelle de 1885 par René Corneli et Pierre Mussely*. Anvers: Typographie Bellemans Frères, 1886 \$1100.00 First edition, fine copy of a very scarce and important work. The scholar on the history of this fair, Maurice Gendron, states: "The best source is René Corneli and Pierre Mussely, *Anvers et l'Exposition universelle de 1885* (1885), published both in French and German. This book, dedicated to Leopold II, has a large section on the history of Antwerp. It also contains much information on the local artistic scene, as well as the city's military, commercial and industrial importance. The second half of the book describes the contributions of the twenty-six participating countries." - J. Findling, *Hist Dict of Worlds Fairs*, p. 92. Gendron also states: "The grand facade of the exposition was striking. It rose 66 meters and did not belong to any particular style but rather gave the impression of one of those prodigious Indian monuments were fantasy dominates, reminding visitors of a palace out of the "Thousand and One Nights." It is shown in two full-page wood engravings, pages 100 and 110. Scarce; OCLC locates four copies in USA: Yale, Hagley, CSUFresno and Getty. This is the first copy I have had in 52 years.

Lg. Folio (16 x 12 ½"), orig. half red morocco, spine gilt, a fine copy. T.p. in red and black. (viii)+469 pp with hundreds of wood-engravings. (Many were obviously made from photographs and some are very primitive halftones). Scattered light foxing, else an excellent copy.

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**UNRECORDED PUBLISHED PHOTOGRAPH ALBUM  
OF AN UNRECORDED INDUSTRIAL EXPOSITION**

57. (BUENOS AIRES: 1886). *Ricordo della 2a Esposizione Italiana, Buenos Aires, 1886*. [Luigi Zoccola, Photographer]. Buenos Aires (?) or Italy (?), 1886 \$4500.00

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

Oblong folio (13 x 18 ½ x 3"), orig. red cloth, bevelled edges, title shown in large gilt stamping with floral border on upper cover; spine is red morocco also with title stamped in gilt. Orig. front and rear heavy endpapers and flyleaves and with 46 mounted albumen photos, most with printed dust tissues. Photos are of a uniform size, 7 x 9 ½". Some of the prints are marked with fine white spots but in general they are clean and in good contrast.

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**EPHEMERA FROM THE AMERICAN EXHIBITION  
IN LONDON, 1887**

58. (LONDON: 1887). *The American Exhibition, London, 1887. Regulations for Exhibitors*. [Philadelphia, (1886)] \$250.00

Wikipedia explains: "The American Exhibition was a world's fair held in West Brompton, London, in 1887, in the year of Queen Victoria's golden jubilee...The American aim of participating was to display the latest agricultural, mechanical, and textile productions from the United States, but the main attraction was the Wild West show featuring Buffalo Bill, part of Colorado's contribution." A good account of this exhibition can be found in Charles Lowe, *Four National Exhibitions and their Organizers* (London, 1892), pp. 13-121. See also *The London &*



Item #58

*Continental Guide for Visitors to the American exhibition, 1887* (London, 1887). For other works on this exhibition see Rydell, *The Books of the Fairs*, nos. 659-664. The present work is not in OCLC.

Sheet (8 ½ x 14") folded once. Printed on both sides. There are 42 regulations plus an Application for Space (it was 50 cents per square foot).

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**INCLUDES SEVEN VIEWS OF OR FROM  
THE EIFFEL TOWER**

59. (PARIS: 1889). *Exposition Universelle de 1889*. [Oblong 4to album of 24 mounted photographs]. Paris, 1889 \$1350.00

A deluxe production, an elegant quarto album in the original half red morocco binding with the title in gilt both on the spine and cover. Twelve thick card leaves containing a total of twenty-four 4 ¾ x 7 ½" mounted albumen photographs each with blue and gold printed borders and printed captions. The corners of each of the printed borders incorporate the initials ND (Neurdein Frères). A good essay on this firm is found in Hannavy's *Encyc of 19th Cent Photography* where it is stated they were "heavily involved in photography of the temporary architecture of several World Fairs." The present album opens with 7 views of or from the Eiffel Tower (each of these is marked with a blind stamp "Société de la Tour Eiffel"). Other views show the Dome Central (designed by Joseph Bouvard), the vestibule and exterior of the Palais de Beaux Arts, the monumental fountain on the Champ de Mars; the Galerie des Machines, and other galleries. There are several exterior views of some of the national pavilions (the Colonies, Cochinchine, and the Pagode d'Angkor). This album was clearly published in an edition and sold, but the photographs in all probability differed slightly

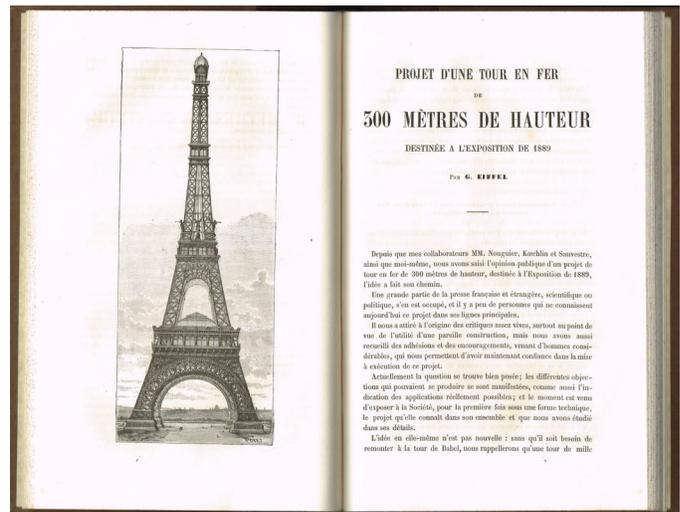
from copy to copy. Neurdein Freres also offered the 'same' album but with fifty photos (see my Catalogue 162:61. OCLC locates two copies (Boston Pub. Lib & Vanderbilt University).

Oblong quarto (7 ½ x 11 x 3" thick). Orig. half red morocco, title gilt stamped on cover against a panel of blue cloth; spine highly gilt, all edges gilt. 12 thick card leaves bound on stubs with 24 mounted albumen prints each 4 ¾ x 7".

**THE FIRST SEPARATE PUBLICATION  
ON THE EIFFEL TOWER  
INSCRIBED PRESENTATION COPY BY EIFFEL**

60. (PARIS: 1889). [EXPOSITION UNIVERSELLE DE 1889]. EIFFEL, G. *Tour en fer de 300 mètres de hauteur destinée à l'Exposition de 1889, Projet présenté par M. G. Eiffel Ingénieur-constructeur; Dressé par MM. E. Nouguiet et M. Koechlin, ingénieurs de la Maison Eiffel, et par M. S. Sauvestre, architecte. Mémoire lu à la Société des Ingénieurs civils par M. G. Eiffel.* Paris: Capiomont & V. Regnault, 1885 \$5000.00  
Rare. The history of this famous tower is well told (in English) by Henri Loyette: "There are two versions of the origin of the project: the "official" one recorded in the *Rapport* [A. Picard, *Exposition Universelle de 1889 a Paris. Rapport Général*, 1891], the other given by Eiffel himself; as in the case of the Douro bridge and the Statue of Liberty, he found it difficult to accept that he had not been the only begetter. Alfred Picard's *Rapport* describes Gustav Eiffel taking up the tempting project devised by two of his company's engineers: M. Nouguiet and M. Koechlin, engineers with the Eiffel Company, and M. Sauvestre, architect, had drawn up a preliminary plan for a great metal tower 300 metres high. This venture was just the thing to tempt a skillful, experienced and daring builder like Eiffel. He had no hesitation in taking responsibility for it and presenting firm proposals to the Minister for Trade and Industry with a view to including the tower in the Universal Exhibition of 1889. In his *Biographie* Eiffel put himself at the top of the list, deliberately refusing to make any distinction between designer and contractor" ... and... "On March 30, 1885 Eiffel read a paper to the Société des Ingénieurs Civils entitled *Tour en fer de 300 metres...*" - *Gustave Eiffel* (NY: Rizzoli, 1985), pp. 111-114. The present pamphlet is a separate printing, separately paginated, from the Société's *Bulletin*. It is rare; OCLC locates just 4 copies in this country: Burndy, Indiana U., Northwestern & Ohio State.

This copy has a presentation inscription by Eiffel on the cover: "à M Mindoyuci (?) visieur (?) au Paris hommage de G. Eiffel."



Item #60

8vo, orig. printed wrappers. 30 pp with two full-p. wood-engr., 1 text diagram and 1 fdg. litho plate with 5 figures. Expertly conserved; professionally respined with matching paper. Excellent copy.

**A VERY EARLY PUBLICATION ON  
THE EIFFEL TOWER**

61. (PARIS: 1889). EIFFEL, G[USTAVE]. *Projet d'une Tour en Fer de 300 Mètres de Hauteur Destinée à l'Exposition de 1889.* (in) "*Mémoires et Compte Rendu des Travaux de la Société des Ingénieurs Civils*", March 1885, No. 3, [Paris, 1885] \$2000.00

The separate issue of the *Mémoires* for March 1885 which includes the Eiffel paper. The history of the famous tower is well told (in English) by Henri Loyette: "There are two versions of the origin of the project: the 'official' one recorded in the *Rapport* [A. Picard, *Exposition Universelle de 1889 a Paris. Rapport Général*, 1898], the other given by Eiffel himself; as in the case of the Douro bridge and the Statue of Liberty, he found it difficult to accept that he had not been the only begetter. Alfred Picard's *Rapport* describes Gustave Eiffel taking up the tempting project devised by two of his company's engineers: M. Nouguiet and M. Koechlin, engineers with the Eiffel Company, and M. Sauvestre, architect, had drawn up a preliminary plan for a great metal tower 300 metres high. This venture was just the thing to tempt a skillful, experienced and daring builder like Eiffel. He had no hesitation in taking responsibility for it and presenting firm proposals to the Minister for Trade and Industry with a view to including the tower in the Universal Exhibition of 1889. In his *Biographie* Eiffel put himself at the top of the list, deliberately refusing to make any distinction between designer and contractor"...and..."On March 30, 1885 Eiffel read a paper to the Société des Ingénieurs Civils entitled

"Tour en Fer de 300 Metres..." - Gustave Eiffel (NY: Rizzoli, 1985), pp. 111-114.

There was a separate printing of this essay, also in 1885, issued in printed wrappers, with 30 pp instead of 26; it was published by Capiomont & V. Regnault. It is very rare; I have owned one copy in the past 52 years (and sold it for \$5500). Priority is not clear. OCLC locates 2 copies in American libraries.

8vo, bound in recent half calf. Pages 279-478. The Eiffel paper occupies pp. 344-370 & is illus. with 2 full-p. wood engravings, 1 text diagram and 1 fdg litho plate with 5 figures.

**A PRESENTATION ALBUM  
PRESENTED AND SIGNED BY EIFFEL HIMSELF**

62. (PARIS: 1889). EIFFEL, GUSTAVE. *La Tour Eiffel*. [Paris: Maison Eiffel], 1889 \$4950.00

A rare book, this is an elegant presentation album of printed text with a frontispiece illustration of the tower, seven pages of text which incorporate a photographic portrait of Eiffel, and 8 large albumen photos of the tower. The title is: "Notice sur la construction et l'exploitation de la tour." It has six sections: 1. Origine de la tour. 2. Fondations et sousbassements en maconnerie. 3. Montage de la partie metallique. 4. Les plates-formes. 5. Escaliers et Ascenseurs - (this includes descriptions of the three different elevators, two of French manufacture, Roux, Combaluzier, et Lepape; Edoux; and one of American manufatrure, Otis). 5. Exploitation pendant l'exposition. The final page of text lists the "Personnel de la Maison Eiffel" and incorporates a portrait of Eiffel. There were two ateliers, one of which was headed by MM. Gagnot & Pentecote. This is Exemplar no. 61 (of an undetermined number) presented to M. Pentecote, "Souvenir offert par G. Eiffel." Eiffel has signed it himself. The final four leaves have pasted to them 8 albumen photographs of the tower, each with printed caption. They were taken by 'N.D.Phot' (Neurdein).

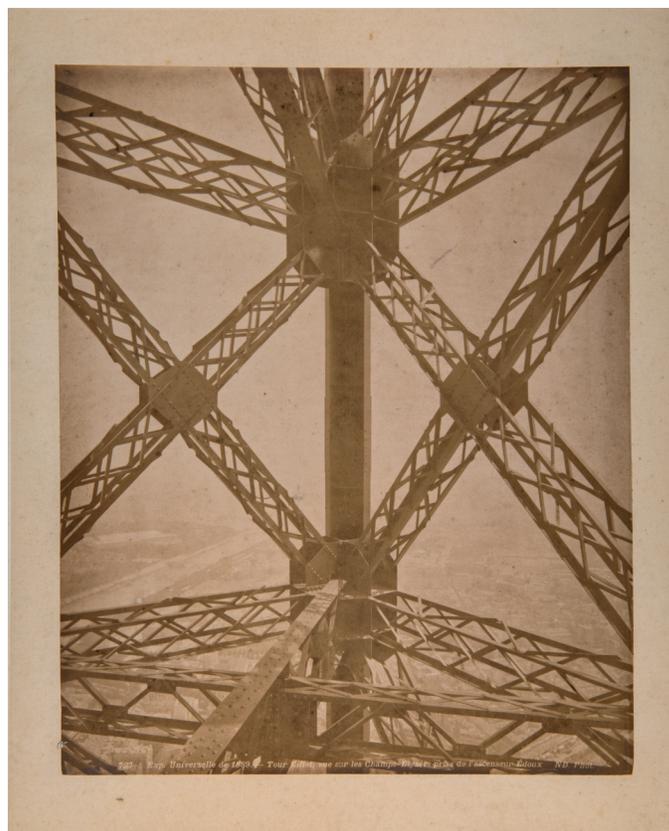
My guess is that the edition was about 100 copies (but that is only a guess). OCLC locates a total of three copies: two in USA (Columbia & Indiana Univ) and one in Germany.

Oblong folio (14 x 17 1/2"), orig. cloth, dark green morocco spine and corners. Title stamped in large gilt letters on cover; also the name of the recipient, Pentecote, is stamped on the upper margin of cover. Vivid floral endpapers & flyleaves (gold flowers on a black background). T.p., frontisp on verso (lithographed elev. of the Tower)+4 leaves (8 pp) of double-column text; (p. 7 with a mounted portrait photo of Eiffel) and 8 large albumen prints (8 1/2 x 10 1/2") each with printed captions. Prints are faded.

**SPECTACULAR ALBUM OF OFFICIAL  
PHOTOGRAPHS  
OF THE PAVILION OF PUBLIC WORKS**

63. (PARIS. 1889). *Exposition Universelle, Paris, 1889, Pavillon des Travaux Publics*. [Paris, 1889] \$4500.00

An official album with 13 superb large albumen photographs documenting the exterior, interior and several views taken from the top of the tower of the pavilion. There never was a title page; the above title is taken from the gilt printed cover of the album. It opens



Items #62

with two measured drawings of the pavilion, a plan, and a sectional view showing the tall tower. Credit for the building is given: "Dressé par l'Ingenieur en chef, F. de Dartiez." The remaining twelve leaves contain 13 mounted albumen photos each with a printed and mounted caption, as follows: 1. Facade; 2. Vue Posterieure; 3. Vue sur l'Entrée; 4. Vue Intérieure, Grand Salle; 5. Vue Intérieure, Salle Latérale de Gauche; 6. ditto, de Droit; 7. Vue Intérieure, Salle Postérieure; 8. Hangar des Phares; 9. Vue Intérieure, Gallerie Supplémentaire; 10. Vue Général vers L'Amont; 11. Vue sur le Champ de Mars, TOUR EIFFEL; 12. Vue Général vers l'Aval; and Vue Général du Trocadero. The views of the interior are very informative. Of special interest, they show that the wooden building was built on a frame of four intersecting iron arches.

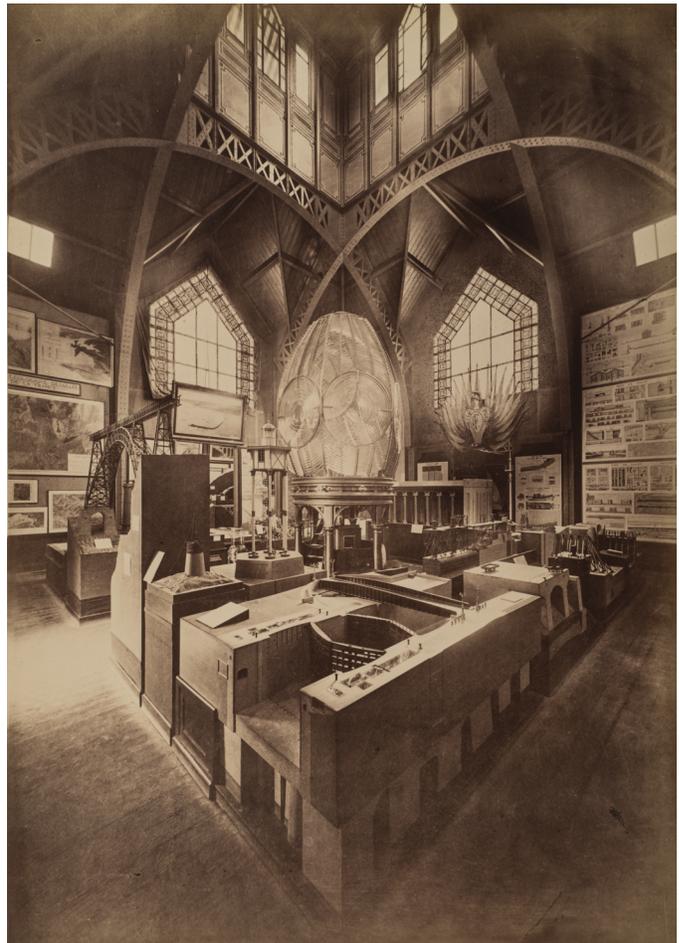
The contents of the various rooms include a model of a viaduct (Garabit?), lighthouse, ships locks, bridges, masonry piers and arches - also models of centering; an ingenious three-dimensional graphic model showing the ever increasing production of coal since 1789, a full-size lighthouse erected behind the pavilion, framed maps and drawings on all the walls, etc. etc. There is no individual photographer named but all the prints are signed 'Ecole des Ponts et Chaussées, Atelier de Photographie.' The album is rare; OCLC locates two or three copies in the BN and one copy in America (U of MD., Col Park) - that is all. Except for slight rubbing on the hinges, the condition is superb. The prints are rich and dark with absolutely no fading.

Large folio (17 x 21"), orig. full stamped cloth with the title impressed in gilt on cover. First 2 leaves are lithographed drawings; remaining 12 leaves contains 13 mounted albumen prints, mounted on thin card stock and bound on stubs, each 14 x 11 1/2" except for one plate which has two 8 x 10" prints.

**"UN VERITABLE DOCUMENT D'HISTOIRE"**

64. (PARIS: 1889). GLUCQ. *L'Album de l'Exposition, 1889. Premiere [Deuxieme] Partie.* Paris: Bureau de Vente et de Souscription, Ch. Gaulon, [1889] \$1500.00

A two volume folio set of 100 fine photogravure plates from photographs showing the interiors and exteriors of the exhibition. The captions are printed in red in French, English and Spanish. Includes views of all the national pavilions, the interiors of the Sculpture gallery, the Galerie des Machines (several views), the Palace of Liberal Arts, the Exhibition of Victuals; the shipping exhibition and the quai; many other interiors and of course several views of the Eiffel Tower. Most of the reconstructions of the ancient buildings in the section "Histoire de l'Habitation Humaine" by Charles Garnier (1825-98) - architect of the



Item #63

Opera - at the foot of the Eiffel Tower, are also shown. A remarkable visual panorama; as the introduction states: "l'Exposition purement et simplement TELLE QU'ELLE ETAIT...un véritable document d'histoire." There is no indication of the name of the photographer. OCLC locates seven copies in American libraries. Not in *The books of the fairs.* Davis, p. 90.

2 vols in one. Large folio (16 X 13"), orig. half red morocco, top edge gilt; slight wear to head and tail of spine. (viii) pp with 50 plates and list of plates; (iv) pp with 50 plates and list of plates. Plates printed on heavy paper and bound on stubs. Ex-library (bookplate); otherwise very clean copy; no stamps.

**BACCARAT GLASS AT THE PARIS EXPO OF 1889**

65. (PARIS: 1889). *Exposition Universelle de 1889. Economie Sociale. Notice sur la Cristallerie de Baccarat. Ses Ouvrieres - Ses Institutions.* Nancy: Imprimerie Berger-Levrault et Cie, 1889 \$250.00

Baccarat Glass Co. was established in 1765; it is still to this day the foremost glassworks in France. Sections of text: Historique; Personnel; Salaries; Conditions économiques de l'existence a Baccarat; Logements; Ecoles primaires;

Ecoles d'adultes; Ecole professionnelle; Ecole de dessin; Ensembles des ecoles; Service religieux; Societe philharmonique; Apprentis verriers ou gamins; Repas de gamins; Pensions des apprentis; Conditions du travail; Organization du travail; Avancement, Augmentations; Tarif de facons; Service medical; Malades, orphelins, caisses de prevoyance; Sauvetage; Accidents; Retraites; Caisse des enterrements; Departs; Moralite; Deces; Epargne; Bienfaisance; and finally - Recapitulation des ouvriers par temps de service. A work of obvious value to scholars studying the working conditions and economics at this famous institution. OCLC locates two copies: Corning Museum in NY and BN in Paris.

Lg 8vo, orig. printed wrappers (rear wrap missing). 39 pp; nicely printed on high quality paper.

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### THE FERRIS WHEEL

66. (CHICAGO: 1893). *A Brief History of the Invention and Construction of the Ferris Wheel together with a short biography of George W. G. Ferris, Esq.* [Chicago], Copyright by the Ferris Wheel Co., 1893 \$300.00

This was the world's first Ferris Wheel. The present item is a rare little pamphlet, not located in OCLC (though a variant is cited but no copy is located). The present item consists of 7 pages of letterpress and a nice centerfold birds' eye view titled: "Birdseye view of Exposition Buildings from the summit of the Wheel." The view was a watercolor reproduced by the Winters Art Litho Co. of Chicago. The description is very well written; it is full of technical details but retains the reader's interest. It ends with the sentence: "Each revolution took twenty minutes, passengers remaining on board during two revolutions."

"Since the original 1893 Chicago Ferris Wheel there have been nine world's tallest-ever Ferris wheels. The current record holder is the 167.6-meter (550 ft) High Roller in Las Vegas which opened to the public in March 2014." - Wikipedia.

Small 8vo (7 3/4 x 5 5/8"), orig. color printed wrappers with color images on both front and rear covers. (9) pp [page 9 is the inside rear cover]. With double-page centerfold color birds' eye as described above. Slightest old stain 1 x 1/4 inch on the fore margin; not offensive and very nice copy.

### COMPLETE SET IN THE ORIGINAL 20 PARTS ONE OF JACKSON'S "MOST IMPORTANT ASSIGNMENTS"

67. (CHICAGO: 1893). JACKSON, WILLIAM HENRY. *The White City Chicago: The White City Art Co.*, 1894 \$950.00

Much the best of the many books of photographic views of the World's Columbian Exposition. There is much reference literature on this photographer; the following comes from Beaumont Newhall's *William Henry Jackson* (1974): "1893. One of the most important assignments undertaken by the W. H. J. Photograph and Publishing Company was as official photographer to the World's Columbian Exposition. With the close of the exposition. Jackson assembled a special album composed of 100 11 x 14 views which he sold for \$1000 each. He sold a duplicate set of negatives to Harry Tammen of the *Denver Post* for \$1000. He received another \$5000 for the right to produce them in a collection called *The White City (as it was)* published by Tammen in 1894." (p.147). The present publication was presumably the result of a deal made between The White City Art Co. and Tammen. Works like this which survive in the original parts in wrapper are of considerable rarity. The issue on offer here is rare; OCLC locates but three copies (A K Smiley Lib., Cal Poly State U, & Col Springs F.A.Cntr.

Oblong lg. cloth portfolio (15 x 19 x 2"), title on cover. Twenty orig. parts in printed chemises, each with text (by Stanley Wood) and each with 4 fine halftone plates and dust sheets.

### RARE, PERHAPS UNIQUE, BROADSIDE AD FROM THE COLUMBIAN EXPO

68. (CHICAGO: 1893). NOZAWAYA. *Nozawaya Silk Store. Catalogue of Woven and Embroidered Fabrics at the World's Fair, Chicago.* Yokohama, Japan, [Printed at the "Japan Gazette" Office], (1893) \$500.00

Fine copy of a miraculous survival. It is a broadside printed on Japan tissue, very fragile but in excellent condition. It states at the top where it fit into the Columbian Exposition Catalogue: Department H, Group 106, Class 669. It lists, in some detail, seven items (a portiere, ball dress, crape, embroidered robe, and three kimonos). The first item, the portiere, 7 feet by 8, "was woven at Nozawaya's own factory at Kiriu, Joshu' is the largest piece of Habutai silk ever produced by Japanese looms..." price: \$1750. The third item, the embroidered robe, is fully described: "The crape which forms the front of this robe is woven after the French style, but with various improvements. It has become so popular that it is known as the Nozawaya crape. The Kohaku silk which forms the court train is of exceptional quality, while the embroidery is of very fine silk and the work of Nozawaya's most skillful artists, occupying them several months. - Price \$650." Written on the margin, in pencil: "This exhibit, seen July 25, 1893, at Chicago, was a vision of beauty. A. W. Tyler."

Also of note is the paper this is printed on. It has been somehow colored in pale yellow, blue, and red shading from lower left to upper right for a very pleasing effect.

Small broadside (9 ¾ x 13"). Printed on one side only. Previously folded but with tears or splits (now preserved flat). Excellent condition.

### **A STUNNING VICTORIAN ART BOOK**

69. (CHICAGO: 1893). WALTON, WILLIAM. *World's Columbian Exposition. Art and architecture*. Philadelphia: George Barrie & Son, 1893 \$1500.00

A fine American Victorian art book, exhibiting all of the late-19th century tendencies toward excess and yet somehow making them all come together into a unified, glorious, whole. Elaborate illustration, color printing, etching, photogravure - all are incorporated here to produce a prototypical, elegant, and rather nouveau-riche book. The full page plates *hors texte* are defined as follows: facsimile typogravures (i.e. color halftones), 28; photogravures, 40; etchings, 48; "after etchings", 2; typogravures (i.e. halftones), 9; engravings, 1 and color etching (facsimile in 4 plates), 1; and one map. In addition, there are hundreds of text halftones. This is by no means a common book, especially in fine complete copies. Davis, in her bibliography "International Expositions 1851-1900" lists this work as 11 volumes; that is not quite accurate as she should have stated *parts*; it is complete as bound here in two volumes. *The books of the fairs* 835.

2 vols. Folio (17 x 12"), rebound in sturdy black buckram. lxiv+78+(1) pp and 103 pp. with 130 plates as noted above. All color plates with dust sheets. Each of the color plates is bound in with an overmat which has been cut from a heavier stock. A fine clean set; no markings and not ex-library.

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### **THE PETIT PALAIS AND THE GRAND PALAIS**

70. (PARIS: 1900). *L'Architecture a l'Exposition Universelle*. Paris: Librairies-Imprimeries Réunies, [1902] \$1250.00

A splendid volume of large photogravure plates from photos of the Petit Palais and Grand Palais, the Esplanade des Invalides; the Quais; the Champs de Mars and the Trocadero. Each building is identified as to architect. The major new buildings of this expo were the Petit Palais and the Grand Palais. "Built to face each other across the new avenue Nicholas II, the Grand Palais designed by Henri Delgane, Louis-Albert Louvet, and Albert Thomas, and the Petit Palais, the work of the Prix de Rome winner Charles Louis Girault, remain as representatives of late beaux-arts splendor. Since affiliates of the Ecole des

Beaux-Arts dominated the selection of exposition architects, the design of these permanent buildings, as well as the temporary exhibition palaces, derived from this school's concept of public architecture. Behind neobaroque or neo-rococo stone facades, historically eclectic in style as well as allegorical and ennobling in decoration, these architects concealed innovative uses of iron and glass." - J. Findling (ed), *Historical dictionary of worlds' fairs and expositions 1851-1988*, p. 158. This is quite a scarce book; I have had only one other copy (and that lacked one plate) in the past fifty-two years. OCLC locates four copies in this country (BostPL, Ohio State, MMA & Harvard). Davis, p. 117. *The books of the fairs*, no. 1250.

"Folio, cont half green morocco, dec. paper sides. Printed title, list of plates, general plan and 100 plates (numbered 1, 1-13, 1-21, 1-20, 1-22, 1-20, and 1-3). Excellent copy.

### **ART NOUVEAU DECORATIVE ARTS**

71. (PARIS: 1900). LAMBERT, TH(eodore). *L'art decoratif moderne. Exposition Universelle de 1900. Sections francaise et étrangers*. Paris: Charles Schmid, Editeur, [1900] \$2250.00

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

locates eight copies in American libraries: Buffalo State Coll; Columbia; Hagley; UWisc; Ga. Inst Tech; UTAustin; Art Inst Chi; and Harvard. I have owned this once before the past fifty-two years.

Folio (18 ½ x 13"), orig. printed boards. T.p. and 40 plates containing about 180 images. Spine and ties replaced; the t.p. and plates have been encased within a custom-made chemise by Green Dragon Bindery.

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72. (COPENHAGEN: 1909). *Exposition Francaise Art Decoratif, Copenhague, 1909. Rapport Général, precede d'une etude sur les Arts Appliqués et Industries d'Art aux Expositions par G. Roger Sandoz et Jean Guiffrey*. Paris: Comité Français des Expositions à L'étranger, [1909] \$250.00

This was not an international exposition; it was (as far as I can tell) a stand-alone exhibit of French decorative arts held in Copenhagen. It was held in the Palais de Charlottenborg. It was a wide ranging exhibition: Sevres porcelain, Beauvais fabrics, T. H. Lambert furniture, Christoffle silver, Paul Follot (furniture), Maurice Dufrene (an interior); Galle (glass); Hector Guimard (art nouveau decorative iron)... There were 597 items listed in the catalogue. OCLC locates 10 copies in American libraries.

Lg. 8vo, orig. heavy paper printed and embossed wrappers. cclxxii+186 pp with 20 plates and hundreds of halftones. Fine copy.

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Item #71

## PHOTOS BY ANNAN

73. (GLASGOW: 1911). *12 Platino Print views. Scottish Exhibition, Glasgow, 1911*. [Glasgow, 1911] \$200.00

This was not an international exhibition. The full and official name was "Scottish Exhibition of National History, Art and Industry, Glasgow, 1911." The real interest of the present item is in the photographs by Annan, the pre-eminent firm of Scottish photographers in the second half of the 19th century. They are 'Platino' prints, prints with continuous tones but without tiny dots from the halftone screen. This item is not in OCLC but that source does list about a dozen other similar souvenir albums.

Oblong "4to" (7 ½ x 10"), original printed envelope, containing 12 prints. Each is titled as to subject and each with the credit line 'Photo by Annan.'

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## "THE MOST COMPREHENSIVE PRINTED SOURCE..."

74. (PARIS: 1925). *[Encyclopedie des] Arts Decoratifs & Industriels Modernes*. Paris, 1925 \$2600.00

A good set in the original bindings with the title, as above, running across the spines of all seven volumes. This set is in seven volumes, complete as issued, and is a remainder issue. These volumes originally formed part of the catalogue section of the *Rapport Générale* of the 1925 exhibition which was published at the time in 18 volumes in paper wrappers. The volumes of the unsold Catalogue section were later issued on their own as the 'Encyclopedie.' This necessitated removing the title pages and preliminary pages from the original volumes.

This is a standard and, indeed, famous work, referred to often: "The most comprehensive printed source on this exposition is *Encyclopedie des arts decoratifs et industriels modernes au XXeme siecle en douze volumes* (1928), also published as *Exposition internationale des arts decoratifs et industriels modernes, 1925, Rapport générale: section artistic et technique*. This is a spectacular and detailed coverage of all aspects of art and architecture at the Paris 1925 fair, in seven volumes, with hundreds of heliotype and color plates and ample description." - J. Findling, *Hist Dict of Worlds Fairs*, p. 242.

The present set, as a remainder, is complete in seven volumes. Vol I: 119 p. L'Esprit Moderne dans les Arts Decoratifs et Industriels: Origines-Evolution-Programme. Vol II: 104 p. Classe 16 -Jeux et Jouets, Instruments et Appareils de Sports, Classe 17, Classe 18, Classe 19. Vol III. 107 p. Classes 9, 10, 11 -Tabletterie, Maroquinerie, Art et Industrie du Metal, ditto Ceramique. Vol IV. 107 p. Classe 15 - Art et Industrie du Livre. Vol V. 109 p. Groupe II - Parure (Classes 20-24). Vol VI. 106 pp.

Class 25 - Arts du Theatre; Classe 37 - Photographie, Cinematographie. Vol VII. 114 pp. Classes 28-36 (various subjects). Each volume illustrated with 96 gravure plates, many in colors, together with extensive bibliography on each subject. Colophon states: "Imprime sur Velin d'Arches par l'Imprimerie Nationale."

7 vols. 4to, orig. half imitation vellum, dec. paper sides; orig. decorated paper endpapers and flyleaves. Title printed in gilt art deco letters across the spines. Spines lightly soiled, boards dusty, but internally a fine set.

### ART DECO BACCARAT GLASS

75. (PARIS: 1925). BACCARAT. *Compagnie des Cristalleries de Baccarat. Exposition Internationale des Arts Décoratifs et Industriels*. Paris, 1925 \$400.00

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

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

### SCARCE PUBLICATION ON THE ART DECO EXHIBITION

76. (PARIS: 1925). *Guide Album de l'Exposition Internationale des Arts Decoratifs et Industriels Modernes*. Paris: L'Édition Moderne, 1925 \$500.00

First and only edition; a fine work, well illustrated with good sharp halftones. Sections on Palais & Pavilions; L'Architecture; Le Mobilier; and La Parure; Les Arts du Theatre, de la Rue et des Jardins; and L'Enseignement de l'Art Decoratif en France. OCLC locates only three copies in this country (Getty; Yale; UIll). In 52 years this is the first copy I have seen.

Small folio (12 1/2 x 10"), orig. stiff printed paper wraps. (iv)+112+xxviii (final 28 pp are ads). With about 125 illus., of halftones, line drawings, and 2 color plates.

### FINE, LARGE, SHARP HELIOGRAVURE PLATES

77. (PARIS: 1925). *Exposition des Arts Decoratifs Modernes*. Paris: Braun & Cie., Editeurs, [1925] \$375.00

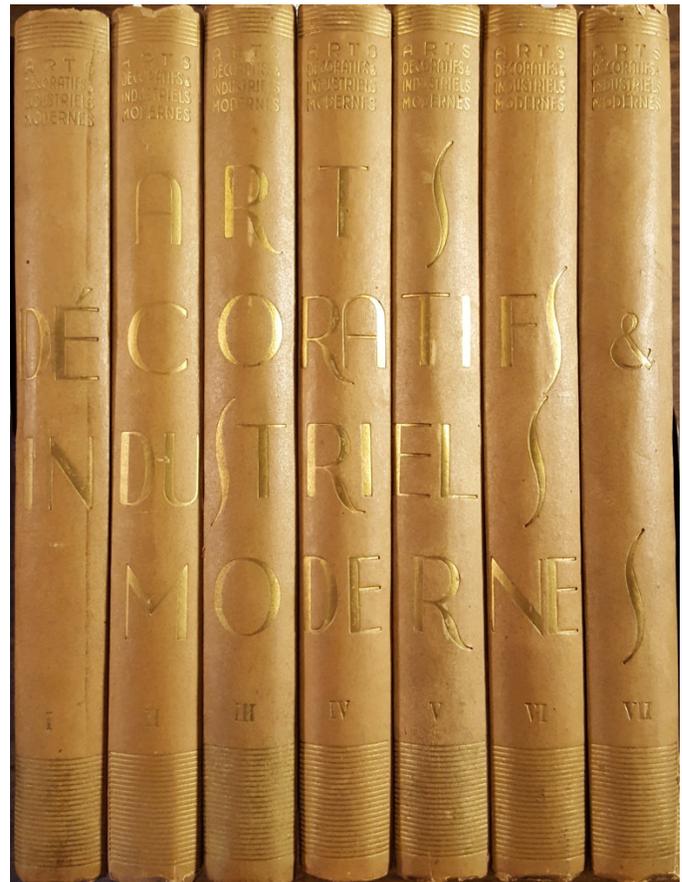
A fine view book with an artist-designed cover in the style of Art Deco, three pages of text in both French and English, and 40 fine heliogravure plates from professional photographers. Almost all of the plates are views of

buildings or pavilions and all are identified as to architect. Except for a few who are well-known - Konstantin Melnikoff (1890-1974), who designed the Russian Pavillion; Robert Mallet-Stevens (1886-1945) who designed the Pavilion of Tourism; Henri Sauvage (1873-1932) who designed the Pavilion des Grandes Magasins au Printemps "Primavera" as well as the Galerie des Boutiques; Victor Horta (1861-1947) who designed the Belgian Pavillion; and Charles Plumet (1861-1928) who was chief architect of the Exposition - the others are today obscure. Still, the standard of design was generally high and shockingly new for 1925. These fine plates are a major source of visual documentation for this important fair.

Oblong small folio (9 1/2 x 12"), orig. color printed cover. (iv) pp with 40 fine heliogravure plates printed by Braun & Co., Paris and Dornach. Very good copy.

### THE OFFICAL 'ART DECO' CATALOGUE

78. (PARIS: 1925). EXPOSITION INTERNATIONALE DES ARTS DECORATIFS ET INDUSTRIELS MODERNES. *Catalogue Général Officiel*. Paris: [Imprimerie Vaugirard], 1925 \$475.00



Item #74

Very good copy of the first edition. A work of key importance for the study of the Art Deco style. Each pavilion is illustrated in a folding plan; all the exhibits are listed. The United States did not exhibit in this exposition because President Herbert Hoover did not feel that we had much to contribute. Nevertheless, this exposition was immensely influential on the modern movement in America. The preliminary ads are of much interest and include a mounted full page sample of Tekko wall paper bound in as a leaf as well as numerous fine illus ads.

8vo, orig. printed stiff wrappers. 480 pp plus numerous leaves of ads before and after the text block.

### WITH COLOR POCHOIR PLATES BY JEAN SAUDE

79. (PARIS: 1925). VERNEUIL, M. P. *Exposition Des Arts Décoratifs Paris 1925. Etoffes et Tapis Etranger. 75 planches publiées sous la direction et avec une introduction de M. P. Verneuil.* Paris: Editions Albert Lévy, [1925] \$300.00  
Portfolio illustrating 75 entries of carpets and fabrics from foreign exhibitors: Austria (4), Belgium (1), England (12), Italy (6), Japan (2), Holland (5), Poland (17), Sweden (14), Switzerland (14), Czechoslovakia (2) and Russia (3). The plates are mostly in black and white or black with one other color, but about a dozen are full color pochoirs by Jean Saudé. The portfolio covers are in the characteristic abstract Art Deco design which Levy used for all his publications of plates on this exposition (but they are worn and priced accordingly).

Sm. folio (13 ¼ x 10"), orig. covers with title and decoration embossed in silver (worn, hinges cracked, ties broken) - and priced accordingly. (xii) pp with 75 plates. Internally fine.

### ART DECO LIGHTING FIXTURES

80. (PARIS 1925). JANNEAU, GUILLAUME. *Le Luminaire et les moyens d'éclairages nouveau. 2me serie.* Paris: Editions d'Art Ch. Moreau, N.d. [1925 or 1926] \$500.00  
A fine series of sharp collotype plates of art deco lighting fixtures - wonderful starkly modern and in many cases abstract designs by many artists and designers, some famous and some obscure: J. Adnet, Edgar Brandt, Pierre Chareau, Desny, Joubert & Petit, Maurice Dufrené, La Croix, Kunstgewerbeschule, Lalique, Jean Perzel, Jean Prouvé, Sabino, René Herbst, Raymond Subes, and others. Many of these designs were clearly inspired by Cubism; many show a strong influence of geometric design. It is easy to read these designs as a reaction against the florid excesses of Art Nouveau. They are immensely appealing. The present volume is the Second Series (only). The first

series was published in the same year. Not in Duncan, *Bibliography of Glass.*

Small folio (13 ¼ x 10"), orig. paper covered boards with striking black and yellow design by A. Douce. T.p., (iv) pp of text and 50 collotype plates. Edges of boards worn but orig. ties still intact.

### WITH 12 POCHOIRS BY JEAN SAUDE

81. (PARIS: 1925). [MARRAST, J.]. *Marrast MCMXXV Jardins.* Paris: Editions d'Art Charles Moreau, 1926  
\$1300.00

"The Paris [Art Deco] Exhibition of 1925 represented a defining moment in the development of French landscape architecture and the modernist garden, and Marrast's portfolio represents the most complete and impressive graphic record of the gardens exhibited there. Full-page heliotypes from photographs and plans show the work of J. C. N. Forestier (supervisor of the garden section), Mallet-Stevens, Legrain, Gréber, and the Vera brothers, among others. Of particular interest, however, are 12 vibrant full-page pochoir plates by Jean Saudé. These depict two parterres by LaPrade, a fountain by Eric Bagge, Guevrekians plan for "le jardin d'eau et lumiere," a fountain by Roux-Spitz and Delamarre, a floral ensemble by Jacques Lambert, the Cours-La-Reine, Rapin's garden for the Sèvres manufacturers, Ploquin's treillage ensemble, Jeanne Sutugue's garden for the Commissariat General (2 plates), Loyau's swan fountain, and Marrast's own Jardin du Cassin." - Hinck & Wall 55:113. Ernst de Ganay 424.

Sm folio (13 1/3 x 10 1/4"), orig. boards with handsome title-label on upper cover, with orig. ties intact, an excellent copy. (viii) pp of text and 54 plates: a few line cuts, mostly heliotypes and 12 brilliant pochoir plates.

### "ART DECO"

82. (PARIS: 1925). *Reports on the present position and tendencies of the Industrial Arts as indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925. With an introductory survey.* [London]: Department of Overseas Trade, n.d. [1927] \$400.00  
An excellent work, one of the best sources in English on this important exhibition, the source of the style "Art Deco." The prefatory note is by the Editorial Committee (Sir H. L. Smith, Sir Reginald Blomfield, Eric Maclagan and Sir Frank Warner). There are individual illustrated essays on architecture, mural decoration, furniture, textiles, metal work, pottery, glass, books and printing, book illustrations, posters, art of the theatre, gardens and setting, and lighting. "Another primary source... is the Reports...which relates the exhibits at the Paris fair to the

present position, tendencies, and influences of similar art forms in the major countries of the world." - J. Findling, *Hist. Dict. of Worlds Fairs* (1990), p. 242.

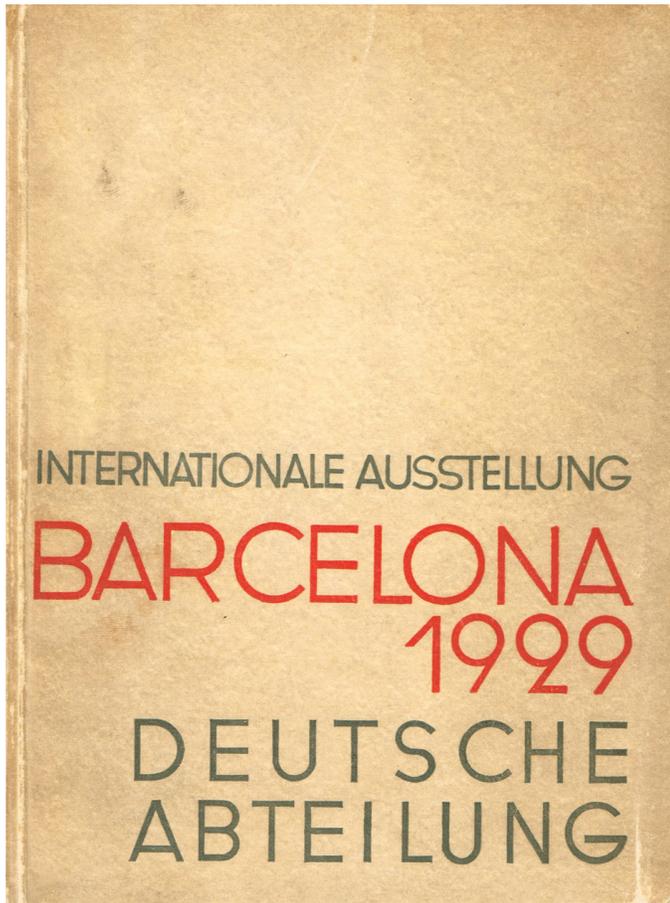
Lg. 4to, orig. coarse weave linen, leather label (rubbed). 208 pp. with about 350 illus. The pagination of this copy is irregular [1-164; 169-198; 165-168; 199-208] but the copy is complete. With 155 plates on coated paper, many with 2 or more images. A few plates in color.

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**OFFICIAL GUIDEBOOK TO THE GERMAN EXHIBITS  
AT BARCELONA 1929  
INCLUDES PLAN AND HALFTONE MIES'S  
BARCELONA PAVILION**

83. (BARCELONA: 1929). *Internationale Ausstellung Barcelona 1929 Deutsche Abteilung*. [Berlin: Reichsdruckerei, 1929] \$550.00

A scarce book; OCLC locates four copies only one of which is in the USA (Getty). It is of greatest interest for the plan and halftone of the Mies van der Rohe 'Barcelona Pavilion.' "Germany sponsored the most famous foreign pavilion. Designed by Bauhaus architect Ludwig Mies van der Rohe, the one-story structure would influence modern architecture for decades following its appearance in Barcelona...Although the Pavilion was removed after the



Item #83

exposition, numerous models based on the original plans have been constructed for exhibition and study. In the 1980s, a replica of the Pavilion was constructed on the site of the original." - J. Findling, *Hist. Dict. of Worlds Fairs & Expositions*, p. 254. See also the Macmillan *Encyclopedia of Architecture* (under Mies) for a thorough discussion of the Pavilion.

8vo, orig. printed stiff wrappers. 123+(30) pp of ads with a ground plan with 12 halftones and numerous plans of pavilions. Cover printed in red and black; a handsome cover design.

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

84. (BRUSSELS: 1935). *Exposition Universelle et Internationale. Album Souvenir*. [Le Pavillon d'Honneur du Commissariat General Belge, Brussels, 1935] \$1500.00

A presentation album of twenty fine signed silver prints of this gem-like building, the Pavilion of the Belgian Commissioner-General. The photos were taken by the firm of L'Epi-Devolder of Brussels, official photographers to the Exposition; each one is signed on the mount in pencil and the front paste-down bears their gold embossed ticket. Devolder is well known as a photographer of modern movement buildings. Details on him can be found in A. Beaudin (ed), *Photography, modern architecture and design*, Vitra Design Museum, 2005. The building was designed by the Belgian architect Henri Lacoste (1885-1968). It was elegantly decorated by the Belgian firm of La Maison Blondel; this copy was in fact presented to them and opens with a carbon copy of a letter of presentation from the Commissioner. The building was used for receptions and special events. It was decorated with Art Deco furniture and marble sculptures by Fabry, as well as murals and tapestries. The photos open with a signed portrait of the Commissioner, then an exterior view of the building, a view of a garden fountain and all the rest interiors: they show wall and floor finishes, the central lounge with Art Deco seating furniture and tapestries, nooks and corners with sculptures, the dining room, and the like. Stylistically, the building is Thirties Moderne. Of the architecture of the fair in general, Paul Greenhalgh has written: "The total architectural effect of the site was eclectic and historicist rather than modern. A definite Art Deco atmosphere prevailed everywhere, a superficial but stylish compromise between the contemporary and the old. If a particular phrase had to be applied to the site architecture, it would be "deco-classicism." - J. Findling (ed), *Hist Dict of World's Fairs &*



Item #84

*Expositions 1851-1988*, p. 275. Not, as far as I can find, in OCLC.

Oblong small folio (11 ½ x 15"), bound in contemp half morocco, title in gilt on cover. Photos mounted on stiff cards on stubs; stubs bound with two pairs of 'bolts.' Printed t.p. and 20 stiff card leaves, each with a mounted photo average 7 x 9". Spine leather a bit rubbed; upper front joint just starting, else excellent.

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### ARTS & METIERS GRAPHIQUES 1938

85. (PARIS: 1937 & NEW YORK: 1939) *Paris 1937 / Expositions Internationales / New York 1939*. Paris: Arts & Metiers Graphiques, 1938 \$400.00

A splendid publication with a spectacular semi-abstract cover in red, blue, black and white designed by André Beaudin, and printed lithographically by 'les presses de Mourlot Freres.' The contents are a survey of the two expositions; the 1937 "Exposition Internationale des Arts et des Techniques appliques a la Vie Moderne" in Paris, with striking international pavilions, an emphasis on contemporary style and a celebration of the modern movement; and the upcoming New York 1939 World's Fair, which was devoted to visions of the future. With textual contributions from Gisèle Freund, Maurice Barret, André Beucler, Jean Selz, Georges-Henri Rivière and M. T. Bonney. Text in French with English translations for captions. This appears to be a special issue of "Arts & Metiers Graphiques" but on the cover and title page it is designated "No. 62" as if it were part of the regular on-going series.

Small folio (12 x 9 ½"), orig. color printed wrappers as described above. 77 pp with numerous halftones printed on high quality coated paper; the text sections printed on a matte finish rose colored paper. T.p. slightly damaged at interior hinge.

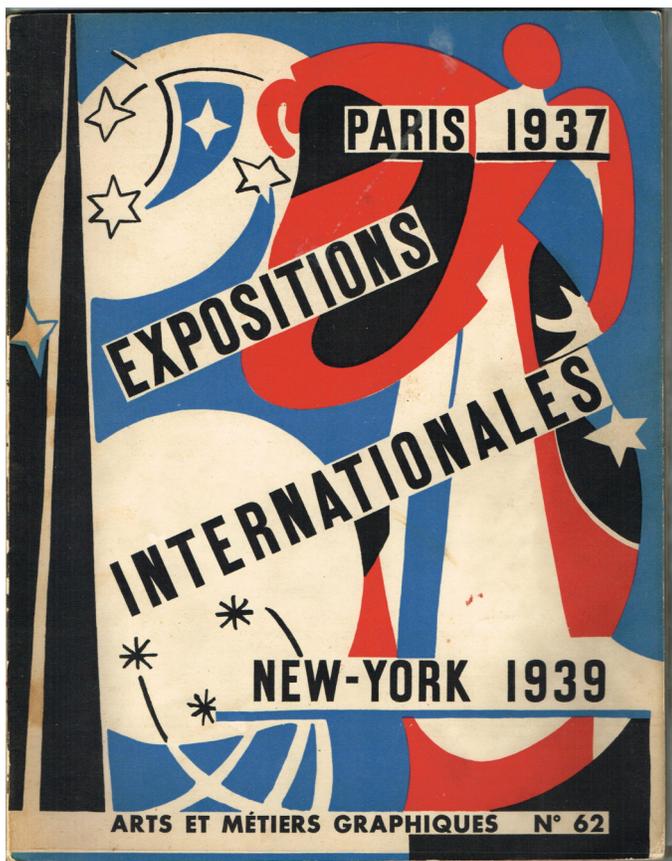
### AN AMATEUR PHOTO ALBUM OF EXCEPTIONAL QUALITY

86. (NEW YORK: 1939-40). [*Scenes from the New York World's Fair 1939-40*] (Queens, N.Y., 1939-1940) \$975.00 I do not like amateur photo albums and I buy very few of them, but this one is an exception. It is large format and contains 182 gelatin silver prints, all carefully mounted on black leaves and neatly captioned in white ink. The album commences at the entrance to the fair in Long Island City, Queens, which is teeming with tourists. Here the visitors encounter the iconic Trylon and Perisphere. These became the symbols of the fair and, it has been said, the best known of all world's fair symbols. (Personally, I doubt that; I think the Eiffel Tower is). Two photos feature the Perisphere's base, one of which depicts the likely owner and maker of this album, a middle-aged woman standing in front of the gargantuan orb. A handful of photos show the various national pavilions: France, Belgium, Russia, England, China, Italy, Cuba, Chile and others. Other photos show commercial or corporate or state exhibits and/or buildings: Elgin Watch Co., R.C.A., Firestone, Ford, and others. The lady photographer especially liked gardens; there are about 22 photographs of these, all captioned. Also a good many photos of garden sculptures. States are represented by the "Court of the States", Florida, also the City of New York Building. Other themes included Transportation, Maritime, and Construction.

About halfway through the album, documentation of the second season begins. Here we see multiple views of the Telephone Building, I.B.M. Building, Westinghouse Court, Consolidated Edison, and others. There is a good photo of the Japanese Pavilion as well as several views of the Fountain of the Atom. She liked the Aquacade; there are 12 views of it. Also lots of photos of sculptures - the influence of Paul Manship is seen in many of them. Not all are good art by any means; there is a photo of a ghastly erotic mermaid sculpture in front of the Heinz Building. The album ends with a group of seven photos of sculptures in the Constitution Mall.

An interesting look into the mind and taste of an ordinary layman (i.e. woman) - and a pictorial record of the fair which was probably representative of the vast majority of visitors.

Oblong sm. folio album (11½ x 15½"), cover with an embossed decorative design. 182 gelatin silver prints of uniform size (4 x 6") on 26 black paper leaves with inscriptions in white ink. A few fore-edges of the black paper leaves chipped, but in fine condition throughout.



Item #85

**JAPAN AT THE GOLDEN GATE  
INTERNATIONAL EXPOSITION**

87. (SAN FRANCISCO: 1939). *The Japan Pavilion welcomes World Visitors to Treasure Island!* N.p., N.d. [San Francisco, (1939)] \$250.00

A rare survival; OCLC locates just two copies (CA Hist Soc; UC Berkeley). Front cover is a color halftone of the Pavilion and there are several other halftones of the building (including the double-p. centerfold) in the text: "The lumber and other materials - from little pieces of bamboo to a massive rock weighing some six tons were brought across the Pacific from Japan. Thirty-five of the foremost craftsmen, in addition to architects, consulting engineers, contracting executives and landscape artists from all parts of the empire, were engaged to come to Treasure Island to construct the Japan Pavilion." Sections of the text: Construction; Site; Details; Silk room; Industrial Art Room; Veranda; Travel Hall; Tea Room; Transportation and Communication Room; Hall of Festivities; Outdoor movie; Garden and Cultural Exhibits and Treasures. A fine copy of a fragile item.

8vo, orig. color printed wraps. 16 pp (+ front & rear covers); with 16 halftones. Laid in is an unused color-printed post card of another view of the Japan Pavilion.

**THE MAN BEHIND THE V&A AND THE CRYSTAL  
PALACE EXHIBITION**

88. COLE, SIR HENRY. *Fifty years of public work of Sir H. C., K.C.B. accounted for in his deeds, speeches and writings.* London: George Bell & Sons, 1884 \$475.00

Henry Cole (1808-1882) was an English civil servant and inventor who facilitated many innovations in commerce and education in 19th century Britain. He was the key organizer and manager of the Crystal Palace Exhibition under the Presidency of Prince Albert and was instrumental in the development of the Victoria & Albert Museum. He was the first director of what was initially called South Kensington Museum from 1857 to 1873. It later became the V&A.

2 vols, 8vo, orig. cloth, gilt. xiv+398 and x+412 pp with 25 illus. Large folding sheet ("Specimen of postage charges in 1839") still present in rear pocket of vol II. Spines faded, else an excellent copy.

89. LOWE, CHARLES. *Four national exhibitions in London and their organizer.* London: T. Fisher Unwin, 1892 \$425.00

First edition. Devoted to the following exhibitions, all held in London: American Exhibition, 1887; Italian Exhibition, 1888; French Exhibition, 1890 and German Exhibition, 1891. These were all originated and organized by John Robinson Whitley, a native of Yorkshire. The idea was to familiarize Englishmen, who had never travelled to any of these countries, with the arts, the industries, the products, the life, and the customs of these countries. Davis, p. 126.

8vo, orig. cloth, title in gilt on cover and spine. 548 pp. with photogravure frontisp (portrait of Whitley) and 43 text illus. and large folding plan of the exhibition buildings. Very good copy.

90. INTERNATIONAL EXHIBITIONS. *Report of the Committee appointed by the Board of Trade to make enquiries with reference to the participation of Great Britain in Great International Exhibitions, together with the appendices thereto. Presented to both Houses of Parliament by Command of His Majesty.* London: H.M.S.O., 1907 \$275.00

At head of title: "International Exhibitions Committee." A goldmine of information and a rare book (Not in OCLC). The first part (pp. 1-65) deals with the general effect of Exhibitions on British arts, industries and trade. The final appendix of this section is a table showing "actual expenditure from public funds in respect of the participation of this country in international exhibitions." It runs from New York, 1853 (£2432) to New Zealand, 1906-7 (£8000). The two highest expenditures were Paris, 1867 (£120,556) and St. Louis, 1904 (£128,000). The

Appendix (377 pp., separately paginated) is a verbatim transcript of the minutes of evidence taken before the International Exhibitions Committee. There were 56 witnesses including many who were well known figures in the worlds of art, industry and trade. All the questions

are given; all the answers are given. It makes for fascinating reading as well as excellent historical source material. I cannot locate a copy in OCLC.

Small folio, recent cloth, morocco lettering piece. iv+65; vii+377 pp. Thoroughly and extensively indexed.