

CATALOGUE 182



in three parts

I

Landscapes

Parks

Gardens

City & Rural Cemeteries

Garden Cities

Planned Suburbs

Utopian Communities

City Planning

Workers' Housing

The City Beautiful

Etcetera

II

Pigments

Paints

Colors

Dyes, Artists' Manuals

Art Techniques

Art Restoration &

Related Subjects

III

Nineteenth-Century Photographic

Technical Literature



Charles Wood Bookseller

WINTER — SPRING 2020

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II. Pigments, Paints, Colors,
Dyes, Artists' Manuals, Art Techniques,
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III. Nineteenth-Century
Photographic Technical Literature



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PART I

LANDSCAPES, PARKS, GARDENS, CITY & RURAL CEMETERIES

AN ALABAMA COUNTRY HOUSE BASED ON THE TEMPLE OF VESTA

1. ALABAMA. BIRMINGHAM. *A group of 11 large photos of a country retreat, "Vestavia", Shades Mountain, Birmingham, Alabama, ca. 1924-40* \$775.00

Eccentric and picturesque, this country place is quirky and unique. It is a stone house on a circular plan (a drum, in effect) surrounded by 20 massive Doric columns. The photos document both the interior and exterior of the house and gardens. The interior images show the living room, stair, and bedroom and corridor space; all have (obviously) curved interior walls. The creation of the house and gardens at Vestavia was the project of George Battey Ward (1867-1940), a mayor of Birmingham. The design was based on the Temple of Vesta (either Rome or Tivoli). The house was surrounded by landscaped gardens and fountains and included a secondary garden temple - the Temple of Sybil (not illustrated in the photos). Ward's garden parties, featuring dancers and waiters dressed as Roman soldiers, were legendary. As mayor, Ward was a keen advocate of the City Beautiful movement and was instrumental in creating civic spaces and a major public park in Birmingham.

The photographs were made by Alfred C. Keily Jr. (1908-2004), a commercial photographer based in Birmingham. Much of his work is today archived in the Birmingham Public Library.

Eleven silver gelatin prints. 10 are 8 x 10"; the final one is a panorama 17 ½ x 8". They are in good unfaded condition.

2. BARRINGTON, DAINES. *On the progress of gardening*. [London, 1785] \$200.00

Removed from *Archaeologia*, vol 7, 1785. The essay is in fact a letter from the Hon. Daines Barrington to the Rev. Mr. Norris, Secretary. It is 17 pages in length and is based on extensive reading and research. It is documented with numerous footnotes and is illustrated with one engraved plate of the plan and elevation of a garden building at Lord Barrington's estate Beckett, in Berkshire. Despite his efforts, the author is pretty fuzzy in his history, but then he was pioneering the subject. He is noted by Henry as



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'the noted lawyer, antiquary and naturalist' and was one of the principal patrons of William Curtis's *A catalogue of the British...plants in the London Botanic Garden*, 1783 (Henry II, p. 301).

4to, modern marbled boards, reverse sheep spine. pp. 113-130 with 1 engr. plate. First (title) page rather browned.

GARDEN CITIES

3. BERLEPSCH-VALENDAS, HANS EDUARD VON. *Die Gartenstadtbewegung in England*. Munich & Berlin: Oldenbourg, 1912 \$450.00

First edition. A scholarly book dealing with the architecture and design of English garden cities, written by the designer, painter and architect of the Munich art-nouveau movement, Berlepsch-Valendas (1849-1921). He was a friend of the British architects Charles Rennie-Mackintosh, Raymond Unwin and C. R. Ashbee. He writes about the model village of Bourneville (built by the Cadbury Chocolate Co), as well as the White Hart Lane estate in Tottenham, developments in Hampstead, Letchworth and Port Sunlight. Berlepsch-Valendas opens this study with the socio-political impact of the industrial

revolution, and analyses the peculiarities of home and land ownership in England. For him Ebenezer Howard's ideas are the logical consequence of the developments of the nineteenth century.

Berlepsch-Valendas himself designed and published ambitious plans for Gartenstadt Munich-Perlach in 1910 envisioning a community of 31,000 residents (see R. Stern, *Paradise Planned*, pp. 412-13).

8vo, orig. publisher's boards, spine and front cover lettered in gilt and ornamented in green, a fine copy. 920+xii+[4]+190 pp with 11 plates, 3 fdg plans as well as elevations and plans in the text.

4. BONA, T[HEODORE]. *Tracé et ornementation des jardins d'agrément. Troisième édition, complètement refondue et ornée de 238 figures*. Paris: Librairie Agricole de la Maison Rustique, N.d. [ca. 1864-74] \$175.00

A long-lived manual and pattern book for the design and ornament of pleasure gardens. Originally published in 1859, there were later editions in 1862, 1864, 1866, and ca. 1900. The present copy, despite the Paris imprint, was actually printed in Brussels, 'Typ. de Veuve J. Van Bruggenhoudt.' OCLC locates copies of various editions in five American libraries. Not at all common; I have never seen a copy before.

12mo, orig. mottled sides, black morocco spine, good copy. 232 pp with 238 text illus.

CREATED BY HAUSSMANN, LAID OUT BY ALPHAND

5. BOUE, GERMAINE. *Les Buttes-Chaumont, notice historique et descriptive. Quarante-troisième édition*. Paris: Chex tous les libraires, [1867] \$250.00

The Buttes-Chaumont is a park in the Belleville District of Paris, laid out on the site of old quarries, very hilly, and one of the most picturesque gardens of the city. Created by Haussmann, designed and planted by Alphand and Barillet-Deschamps, it was begun in 1864, opened in 1867 and finished in 1869. See the *Oxford Companion to Gardens*, p. 85. I visited this park on a June Sunday a few years ago; it was crowded with happy families of all ages. The present guidebook is not in DeGany but see no. 563 which is another work on the same park published in 1868. NUC locates one copy (Harvard); OCLC adds three more: Dubbarton Oaks, Princeton and Vanderbilt.

8vo, orig. printed wrappers. 16 pp with 3 wood-engr. illus.



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FUNERARY MARKERS DESIGNED BY NAMED ARCHITECTS

6. BOUSSARD, J[EAN]. *Recueil des tombeaux les plus remarquables exécutés de nos jours et représentés en perspective par J. B., Architecte*. Paris: J. Baudry, [1880] \$1350.00

First edition, good copy of a rare portfolio of architect-designed grave and cemetery markers. They are all from identified cemeteries, mostly in Paris (Pere La Chaise, Cimetiere Montmartre, Cimetiere Montparnasse); also from Lille, Montmorency, Bordeaux and Valenciennes and one example of a "pierre commémoratif dans un eglise de Cuba." The forms include steles, sarcophages, crosses, pyramids, chapels, covered exedres, etc. Almost all are identified as to architect and there some important figures here: Viollet-le-Duc, M. Duban, M. Baltard, M. Normand, E. Guillaume, Ch. André, M. Isabelle, etc. OCLC locates just two copies in this country: Brown and the U of Md. I have never had a copy before.

Folio, orig. printed boards, with ties (all intact). Cloth spine. (iv)+16 pp with 52 etched plates (probably steel-faced and printed on a mechanical press). Occas. light spots of foxing on the letterpress leaves only; a good copy.

THE MAJOR AMERICAN PROPONENT OF FOURIERISM

7. BRISBANE, ALBERT. *Social Destiny of Man: or, Association and Reorganization of Industry*. Philadelphia: C. F. Stollmeyer, 1840 \$875.00

First edition. "Brisbane's (1809-1890) major work, and the first complete exposition in America of the ideas of the French utopian socialist Charles Fourier. As the direct inspiration for the conversion of George Ripley's Brook

Farm to a Fourierist phalanx in 1842, and the subsequent establishment of hundreds of American phalansteries which followed through the 1840s and 50s, Brisbane's book can be said to be one of the most influential works of social planning in American history. In it are contained not only the philosophical bases of Fourierist thought, but also quite specific organizational and logistical imperatives for the establishment of a phalanx, including architectural details and rules for the education of children and the organization of workers. The two frontispiece plates offer a plan and elevation of a representative phalanx structure." - Lorne Bair.

"Fourier never found a sponsor to implement his plan, but his ideas were widely embraced, particularly in the United States, where twenty or more phalanxes were attempted by followers, largely due to the efforts of Albert Brisbane, who translated and popularized Fourier's writings while eliminating some of their more eccentric aspects. None of the American phalanxes can be considered a success - most were plagued by financial problems and infighting - but several scraped by for more than a few years, including the North American Phalanx near Red Bank, New Jersey (1843-55), with its community of one hundred that favorably impressed Frederick Law Olmsted, and the Wisconsin Phalanx (1844-50), counting 180 members." - Stern, Fishman & Tilove, *Paradise Planned*, p. 206.

8vo, recent paper covered boards, leather spine label copying the original, xvi+480 pp. with two engr plates, "Sketch of the Edifice of a Phalanx" and the ground plan of same. Scattered light browning, but a good copy.

"THE CHARMING GARDENS OF VICTOR RUTHARDT"

8. CALIFORNIA. ALAMEDA. *The Charming Gardens of Victor Ruthardt, Esq., on Third Avenue, extending from Santa Clara to Railroad Avenues, in the city of Alameda at auction, in 20 large sub-divisions, Saturday June 8, 1889...by William J. Dingee, Oakland.* [Enquirer, Print], 1889 \$400.00
A quarto sized auction flyer which opens out to give a large-scale plat map of the property, which was a large rectangle, bordered on all four sides by streets and avenues. "This charming property is covered with beautiful ornamental shrubs, shade trees, fruit trees in full bearing, rare flowers and plants..." Lots were from 40 to 65 feet front, and from 125 to 199 feet deep. On the property are two fine wells, with wind mills, furnishing an abundance of pure artesian water. The property is

sewered, and Santa Clara Ave is Macadamized and has cement sidewalks. Not in OCLC. Yale has a copy.

Sheet (18 x 11 3/4"), folded once down to 11 1/2 x 9 inches. Text on front and rear covers, in typical Victorian typography; the word "Alameda" set in large wood types. On center fold is plat map. Restored with archivally-approved tape.

A PHOTOGRAPHIC PORTRAIT OF A SOUTHERN CALIFORNIA VILLA GARDEN

9. CALIFORNIA. REDLANDS. *Vezzetti Villa Views.* [Album of original photographs]. Redlands, California, [ca. 1914] \$475.00

Redlands is a city in southern California near San Bernardino. This album of 23 views is titled on the cover in gilt: "Vezzetti Villa Views" thus suggesting it is not a unique copy; perhaps it was given as a souvenir to visitors. The address is written on the negative in several of the photos: "Vezzetti Villa, 125 Fifth Ave., Redlands, Cal." It opens with a view of the house, which was a large craftsman stucco-finished bungalow; proudly parked in front is an early motor car flanked by two well-dressed ladies. There is one other view of the house, an interior with Stickley-style furniture; all the remaining photos are of the gardens. They include views of the greenhouse, pergola, gravel garden walks, trees, shrubs, palm trees, a reflecting pool, cactus, a picnic nook with rustic furniture, and ending with a portrait of the family dog. In my experience photo albums of gardens are much more rare than are house photo albums. Laid in is a Christmas card dated 1914 and with the name Frank E. Perkins written on the back (presumably the owner of the house).

Oblong 4to (7 1/2 x 10 1/2"), in original black album cloth. With 23 mounted silver gelatin prints (each 5 x 7"). Excellent condition.

ALCATRAZ ISLAND AS A "PACIFIC RELATIONS & RECREATION CENTER" A BIZARRE PROPOSAL IF EVER THERE WAS ONE

10. CALIFORNIA. SAN FRANCISCO. *A project for the conversion of Alcatraz Island into a Pacific Relations and Recreation Center in San Francisco Bay.* Exhibited at the San Francisco Museum of Art, September 5th to September 11th, 1939 \$450.00

The project was designed by two architects: Claude Meyer-Levy and Eldrige T. Spencer. The sculptor was Ralph Stackpole. The first page of the catalogue shows an outline map of the United States with the title caption: "Two Heroic Figures standing at the portals of the United

States." On the right (east) margin is an image of the Statue of Liberty; on the left (west) is a heroic figure of a woman (perhaps an aviator or pilot). Inscribed across the top margin of the title page: "To the Mayor of San Francisco, Sincerely Claude Meyer-Levy, July 10, 1953." Rare; OCLC locates but one copy: UC Berkeley.

Oblong 8vo, T.p. and 10 leaves printed on stiff card stock and spiral bound. 'Covers' are two clear sheets of thick mylar. Top ring of the spiral binding broken away; else in excellent condition.

DESCRIPTION OF THE BOBOLI GARDENS

11. CAMBIAGI, GAETANO. *Descrizione dell'imperiale giardino di Boboli*. Firenze: Stamperia Imperiale, 1757 \$800.00

First edition, a very nice copy in contemporary gold printed floral pattern paper covered boards. An excellent guidebook to the Boboli Garden in Florence, explaining the history, describing its layout and identifying the designers and craftsmen responsible for the statues, fountains and grotto within the garden complex. The book's author, Gaetano Cambiagi, was Keeper of the Magliabecchi and Marucelli libraries in Florence and thus particularly well informed on the past history of the city. For a good history and description of the Boboli Gardens in English see the *Oxford Companion to Gardens*, p. 60.

Small 8vo, gold-printed floral pattern paper covered boards. xvi+80 pp with engraved t.p. vignette and 4 typographic reproductions of inscriptions in the text. Nice clean and crisp copy in a very appealing binding.

THE PUBLIC HEALTH ASPECT OF URBAN CEMETERIES

12. CHADWICK, EDWIN. *Report on the Results of a Special Inquiry into the Practice of Interment in towns. Made at the request of Her Majesty's Principal Secretary of State for the Home Department*. Philadelphia: Printed by C. Sherman, 1845 \$250.00

Originally published in London in the *Supplementary Report*, 1843. Edwin Chadwick (1800-1890) was an English lawyer and social reformer who worked to improve public health. His famous "Chadwick Report" of 1842 is included in *Printing and the Mind of Man*. The present American edition omits chapters with little application to the United States; the chapters reprinted here focus primarily on the health ramifications of urban cemeteries. This report would have been a strong impetus toward the American movement for rural cemeteries. Not, as far as I

can find, in OCLC; the only copies located are "Internet Resource" or "Computer File."

8vo, disbound. 48 pp. Scattered foxing.

THE DELUXE EDITION IN FULL MOROCCO

13. CLEAVELAND, NEHEMIAH. *Green-wood Cemetery: a history of the institution from 1838 to 1864*. New York: Anderson & Archer, 1866 \$600.00

First edition, the deluxe issue in full green morocco binding. In this highly valuable work Cleaveland traces the history of the famous Brooklyn rural cemetery year by year, covering virtually every detail. The initial plan was laid out by Maj. David B. Douglass, architect and civil engineer; later additions included the important brown-stone gothic entrance gate by R. M. Upjohn (illustrated as frontispiece) and numerous other buildings on the grounds. Andrew Jackson Downing recorded in 1849 his impression of Greenwood as "grand, dignified, and park-like." See the Dumbarton Oaks catalogue *American Garden Literature*, no. 109. And also: Newton, *Design on the Land*, p. 268. See also W. Tishler (ed), *American landscape architecture* (1989) p. 121 for a note on Greenwood and Douglass. This copy retains the fine folding map which is often missing.

8vo, orig. full green morocco (rehinged) spine with raised bands 7 gilt-lined panels, large gilt-blocked image of the Gothic entrance gate on both covers, a.e.g. xvi+5-233 pp with frontisp. and 18 fine full-p. wood engr illus engr by R. A. Williams *hors texte*. Title page in red and black. In a full mylar dust jacket.

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

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

A rare and very curious book, largely unknown in the literature of the picturesque garden cottage (OCLC locates but three copies, Columbia, Getty & CCA). It was included in that landmark catalogue produced by Ben Weinreb *The small English house* (1977) as item no 170. The note is as follows: "A French version of Lugar's *Architectural sketches for cottages* of 1805. The title page notes that the designs are "dessinés par M. Cordier,

architecte," of whom no information has been found. Presumably he copied Lugar's aquatints on to copper plates, at the same time translating the titles and written details; however, Lugar's original text is omitted and there is no mention of his name. Published probably in the 1830s, this is an unusual item, proof of the French interest in picturesque architecture." This note strikes me as right on, but it does not go far enough. This work was not mentioned by and presumably unknown to Dora Wiebenson, *The Picturesque Garden in France* (1978). The whole subject of cross-cultural influences is and has been for a long time of interest to scholars. American piracies of 18th and 19th century English architectural books are well known; but French piracies of English architectural books?? It is even possible there never was an architect named Cordier; this name could have been invented by the publisher. This is a good subject for some scholarly inquiry.

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

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

ARCHITECT-DESIGNED MAUSOLEUM

15. [CROFF, G. B., Architect & Constructing Engineer]. *Laurel Glen Mausoleum, magnificent private family tomb, built at Cuttingsville, Vt. by Honorable John P. Bowman...designed by, and constructed under the personal supervision of G. B. Croff, Architect and Constructing Engineer, and special designer of Mortuary Architecture, mausoleums, vaults, tombs, horticultural and floral decorations, and general cemetery art work. Office: 335 Broadway, New York City.* [Rutland, Vt., Tuttle & Co., Printers, n.d. (ca. 1880)]
\$500.00

A rare and important piece of architectural documentation. The mausoleum was a granite Grecian Tomb. "One years time was absorbed in constructing this magnificent Tomb, during which time 125 men were employed on the work, sculptors, granite and marble cutters, masons and laborers, and several teams, until today it stands complete in all its classic glory, amid its wild surroundings." It is not illustrated but is otherwise carefully and thoroughly described. Gilbert Bostwick Croff was an important architect and author of at least three books (see Hitchcock 293-5). See also Avery Library ex-cat, "Mitchell's Choice,"

(1991) no. 6.1 for a variant issue of this pamphlet. OCLC locates five copies: Columbia, Yale, UVT, VT Hist Soc & UMich. The Mausoleum still stands; it and the Bowman house are listed on the National Register of Historic Places.

Tall narrow 8vo, orig. printed stiff wrappers. 20 pp with wood-engr port of J. P. Bowman.

A "PEOPLES' PARK" FOR SWANSEA

16. DAVIES, R. RICE. *First prize essay on the desirability and advantages of recreation grounds for Swansea.* Swansea [U.K.]: Cambrian Book Pub. Co., 1875 \$400.00
First and only edition. An interesting provincial English publication on the establishment of a public park for Swansea (Wales). Includes six folding plates (of which two colored) of park designs by local architects and gardeners, as well as the second prize essay by J. Roberts. This is the sort of original documentation upon which G. F. Chadwick based his excellent *The park and the town* (N.Y., 1966). The present work is not cited in Chadwick. The work was dedicated to William Thomas of Lan; this copy was presented by Thomas to Mr. Thomas Powell and has a bold inscription across the top margin of the title page. Rare; OCLC locates just three copies in the USA (Yale, Dumbarton Oaks & Harvard). Not in Desmond, *Bib. of British Gardens*.

8vo, orig. cloth, title in gilt on front cover. 88+(iv) pp with 6 fdg. litho plates (2 colored). Slightest cracking to hinges but very good copy.

17. DENNIS, J[ONAS]. *The landscape gardener; comprising the history and principles of tasteful horticulture.* London: James Ridgway & Sons, 1835 \$475.00
First edition. An uncommon and attractively illustrated treatise, with much on the gardens of Buckingham Palace and St. James's Park. The work is dedicated to Sir Richard Colt Hoare of Stourhead. Hugh Pagan has pointed out that Dennis describes a number of otherwise ill-recorded gardens in the west of England, most notably Luscombe, Devon, the seat of a junior branch of the Hoare family of Stourhead. There were two issues of this book; one, with the plates colored and an uncolored issue (as here). Abbey, *Life*, 13, describing the colored issue. Desmond, *Bibliography of British gardens*, p. 78.

8vo, orig. cloth, remains of printed paper label on spine. viii+106 pp with 5 litho plates (of which 2 are double-p). Tiny chip in head of spine.

EULOGY OF ANDREW JACKSON DOWNING

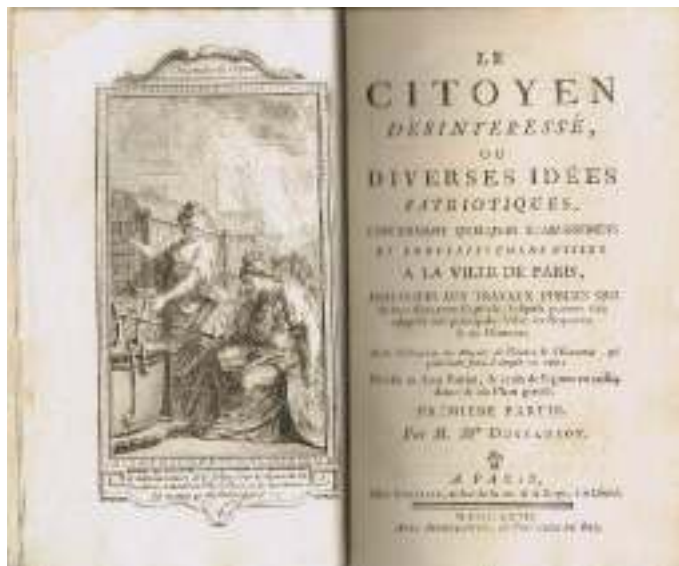
18. [DOWNING, A. J.]. WILDER, MARSHALL P. *Eulogium on the late A. J. Downing, pronounced before the American Pomological Congress, at Philadelphia, Sept. 13, 1852.* [Philadelphia?]: The Society, 1852 \$275.00

This important eulogy was given a long note by George Tatum: "In preparing the eulogy [Wilder] delivered...he solicited information from Downing's widow, from Charles Downing, from Calvert Vaux, and from Asa Gray...[also] from close relatives and friends..." - *Prophet with Honor, the Career of Andrew Jackson Downing 1815-1852*, Philadelphia: Athenaeum of Phila., 1990, p. 4. OCLC locates 7 copies (but rare in the marketplace).

8vo, stitched as issued. [22] pp; paginated 147-168. No front wrapper (but does not appear to be disbound); rear wrapper has slight damage along outer 1/4 inch of outer edge.

MID-18TH CENTURY PLANNING OF PARIS

19. DUSSAUOY, M[AILLE]. *Le citoyen désintéressé, ou diverses idées patriotiques, concernant quelques établissements et embellissemens utiles a la ville de Paris, analogues aux travaux publics qui se sont dans cette Capitale, lesquels peuvent être adaptés aux principales Villes de Royaume & de l'Europe; avec l'indication des moyens de finance & d'économie, qui pourroient servir à remplir ces vues.* Paris: Gueffier, 1767-8 \$2500.00
- First edition, a fine copy. Dussauoy presents several proposals for planning and public works in central Paris, incorporating plans for the markets, the Louvre and Tuilleries, the colonnade of the Louvre, etc. This is one of several books which document the history of the built



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environment in Paris in the mid to late 18th century; it is referred to or quoted from numerous times in the standard work on the subject, Pierre Lavedan, *Histoire de l'Urbanisme a Paris* (1975), p. 279, 289, 290, 309, etc. See also G. Bardet, *Naissance and meconnaissance de l'urbanisme*, 1951, which further analyzes the proposals and projects of Dussauoy. Lewine, p. 165. A rare book, OCLC locates 3 copies (all in France); no copies in the USA.

8vo, 2 vols in one; orig. full calf, gilt. (x)+210+(ii); (iv)+233+(iii) pp with engr frontisp to each vol (the 1st after Gravelot; the 2nd after Pariseau), one folding table and 4 engr. fdg. plans.

RECONSTRUCTION OF THE COUNTRY HOUSES OF PLINY

20. FELIBIEN DES AVAUX, [JEAN FRANCOIS]. *Les plans et les descriptions de deux des plus belles maisons de campagne de Pline le Consul avec des remarques sur tous ses batimens, et une dissertation touchant l'architecture antique & l'architecture gothique.* Amsterdam: Estienne Roger, 1706 \$675.00

Originally published Paris, 1699. "The title provides a full description of the contents of the book. Felibien begins with plans and a description of Pliny the Younger's Laurentian villa, taken from Pliny's Latin letters, followed by the text of Pliny's letters in Latin and in French translation with a commentary included. Scamozzi's description of the villa follows in Italian, again with French translation on the same page. The same format is used for the Tuscan villa. The book is concluded with an essay on the origins of architecture which very briefly mentions the Gothic style." - Wiebenson III-D-10. "Felibien shows great feeling for the constructional principles of Gothic, remarkable for that date". - Watkin, *Rise of archit. history*, p. 21.

Small 8vo, recent brown paper boards, morocco lettering piece. 112+(viii) pp with 7 engr. plates (of which 5 fdg). Titles in red and black. Occas light spots of foxing.

"LAND IS THE SAFEST AND SUREST INVESTMENT ON EARTH"

21. FLORIDA. FRUITLAND PARK. *A Book of Photos from the Land where Dreams Come True*, Fruitland Park, Florida. Lake County Land Owners' Association, [1917] \$225.00

The publisher was "An association of land owners organized under the laws of Florida to secure new settlers and to encourage the agricultural development of the

community." As the title states, this is basically a picture book, but the message is loud and clear: citrus farming was highly profitable here. Many of the captions to the photos give the yields per acre, both in boxes of oranges and in dollars per acre. There are also fine photographs of elegant residences, numerous views of the various lakes, photos taken within the groves; also the Fruitland Park Casino and Tennis Courts, sweet potato field (brings in \$300 per acre); hard surface roads, Fruitland Park Golf Course, poultry, dairy cows, cowpeas, lettuce and cabbage fields, etc. OCLC locates two copies (State Lib of FLA; Univ of Cent FLA). Not in ORBIS.

Oblong 8vo (5 ¼ x 8"), orig. color printed wrappers. 36 pp with 25 halftones (some ganged together). The printers made a mistake here; the pagination runs from 1 to 12 and from 25 to 36 but it was issued this way; nothing is missing or removed.

FIRST EDITION OF GILPIN'S FIRST BOOK ILLUSTRATED WITH AN EXPERIMENTAL GRAPHIC PROCESS

22. GILPIN, WILLIAM. *Observations on the River Wye, and several parts of South Wales, &c. relative chiefly to picturesque beauty; made in the summer of the year 1770.* London: R. Blamire, 1782 \$975.00
First edition of Gilpin's first book of picturesque tours, and the only edition to contain the experimental plates. These plates are a curious admixture of etching, aquatint, and hand coloured wash, executed by the author's nephew, William Sawrey Gilpin. Though they are to my eye quite attractive, if not indeed beautiful, they were not well received, and in later editions were replaced with the conventional aquatints of Francis Jukes. The text defines and popularises the picturesqueness of roughness and intricacy. As the "venerable founder and master of the picturesque school", Gilpin exerted a profound and lasting influence upon the taste not only of England but of Europe, though his analysis of the picturesque was soon superseded by the more subtle and philosophical studies of Uvedale Price and Payne Knight (see Hipple, *The sublime, the beautiful, & the picturesque*, ch. 13). Not in Abbey. This was a long popular and long lived work; it was still being quoted at length in 1915 in the Great Western Railway's handbook for travellers, *The Wye Valley*. Twenty or thirty years ago this was a fairly common book; it has now gotten very scarce, especially this first edition.

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

"THE MOST BEAUTIFUL PUBLIC PARK IN THE NORTH OF ENGLAND"

23. GOODALL, CHARLES. *Goodall's illustrated royal handbook to Roundhay Park: historical and descriptive; and views of the mansion, lower waterfall, glen, Waterloo Lake, Harewood House, Chapel-Allerton Hall, town hall, infirmary and a plan of Leeds.* Leeds: Charles Goodall, 1872 \$450.00
An interesting item, this is a guidebook to a formerly private country estate which was bought by the town of Leeds as a museum for the people, the grounds of which became a public park. Several pages give an historical account; there are descriptive sections on the woods, the park, the 'horse shoe cottages,' a delightful bit of sylvan shade, the Waterloo lake, the waterfall, the ivy castle, the rustic bridge, the upper lake, the mansion, the 'private grounds,' the canal garden, etc. A line in the text refers to this place as "the most beautiful public park in the north of England." The introduction discusses the responsibilities of the Councils of industrial towns to provide parks for improving the welfare of the citizens. A reference to Roundhay Park is given in Holmes, *The country house described*, p. 219. Desmond, p. 226. Not in the John Harris checklist. OCLC locates two copies in this country: Harvard and Princeton (the latter copy came from me).

12mo, recent wrappers (cover of orig. printed wrap laid down). vi+28 pp with 9 litho plates. Good copy.

DESIGNS FOR GARDEN FOLLIES & FURNITURE

24. HALFPENNY, WILLIAM & JOHN. *Rural architecture in the Chinese taste, being designs entirely new for the decoration of gardens, parks, forrests, insides of houses, etc. The 2d Edition.* London: Robert Sayer, 1752 \$4000.00
Originally published in four parts between 1750 and 1752 with the title *New designs for Chinese temples* (it is this title which is given in the Park List). The individual part titles for the second, third and fourth parts are as follows: (2) New designs for Chinese bridges; (3) New designs for Chinese doors; and (4) New designs for Chinese gates. This was a pattern book to exploit the fashionable taste of the moment; Eileen Harris explains: "Halfpenny's role had never been to reform taste but always to reduce it to practicable terms and disseminate it, as he said of his Chinese designs, 'to workmen at a distance from the metropolis.' His impartial attitude towards the different styles of architecture might have seemed unprincipled to a purist like [Robert] Morris, but it was good business

sense. And there can be little doubt that from 1750 he and his son John were in business with the publisher Robert Sayer to exploit the various whims of fashion." Park List 24. Berlin Catalogue 3415. Colvin, p. 379. Harris, *BABW*, 301.

All four sections of this work include designs for garden seats and chairs. Two of these are illustrated in P. Ward-Jackson, *English furniture designs of the 18th century*, figs. 126-7. This copy is inscribed "Thomas Wolfe 1832" on the front flyleaf.

8vo, recent marbled sides, calf spine by the Green Dragon Bindery. Engr. general title +8+8+8+(ii)+2 pp with 60 engr. plates (of which 11 fdg). A very good copy.

"AN INDISPENSABLE SOURCE"

25. HAUSSMANN, BARON [GEORGES EUGENE]. *Memoires du Baron Haussmann*. Paris: Victor-Havard, 1890-93 \$1500.00
The autobiography of one of the most important city planners in modern history, Baron Haussmann (1809-1891), the dynamic and audacious prefect of the Department of the Seine who directed the rebuilding of Paris in the 1850s and 1860s. "The Emperor Napoleon III originally conceived the great project, but his charge to Haussmann left the prefect wide discretion. Thus, Hausmann's ideas were indelibly imprinted on the city, and by example, on urban planning around the world... his memoirs are an indispensable source on his work in Paris." David Pinkney in the *Macmillan Encyc of Architects*. Volume I is the third edition; Vol II is the fourth edition and Vol III (dated 1893) is the first edition. They have been together as a set since they were new.

Hugh Pagan has stated: "It is perhaps the first volume, covering his earlier career, which provides the best picture of Haussmann's personality and administrative talents. No historian or serious student of the period should neglect this powerful narrative." (Pagan 9:53).

3 vols, Lg. 8vo, orig. mottled paper sides, polished calf spines. I. xv+587 pp with portrait; II. xvi+576 pp with portrait; III. (iv)+xii+573 pp with portrait.

ONLY ONE COPY LOCATED WORLDWIDE: BN

26. HENRY, A. M. *Le Père Lachaise. Historique, monumental et biographique*. Paris: L'auteur, n.d. [ca. 1850] \$750.00

Rare guidebook to this world-famous early Paris cemetery with descriptions of the most famous monuments and brief accounts of their occupants. Opens with a four-page account of the situation, origine, and grandes et petites divisions. It contains a list of famous persons interred there between 1815 and 1845. The most remarkable feature is the folding engraved map; it is a plan view but shows in perspective tiny views of the major monuments - as if you were standing in front of them. As noted in the header, OCLC locates only copy: Bibliotheque Nationale. No copies in USA.

Small 8vo, orig. embossed cloth, title stamped in gilt on cover; front hinge slightly cracked but holding. (iv)+116 pp with fdg map (engraved by Charles Saulnier) as described above. Very rare.

"THIS BOOK HAD A PROFOUND INFLUENCE..."

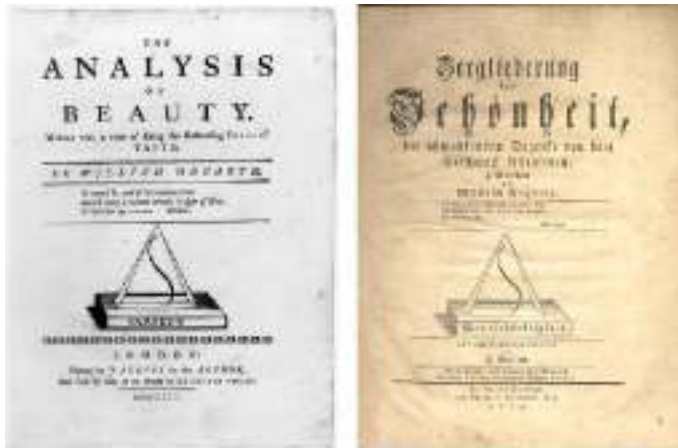
27. HIRSCHFELD, C. C. L. *Theorie de l'art des jardins. Traduit de l'Allemand*. Leipzig: Chez les Heritiers de M. G. Weidmann et Reich, 1779-1785 \$3500.00
A fine set of this standard work (both the German original and the French translation were published at the same time). "Hirschfeld (1742-92) was both a Danish emissary and Professor of Aesthetics at Kiel University at the same time. He is perhaps best known for his five volume *Theorie der Gartenkunst* ('Theory of Garden Art'), Leipzig, 1779-85, which also contains descriptions of the Danish royal gardens. This book had a profound influence on the spread of the style of the English romantic garden in Scandinavia. He maintained that 'garden art' should awaken the feelings of sorrow, happiness, or surprise, with variety in planting and by using architectural relics, to which sentimental inscriptions were added." - *Oxford Companion to Gardens*. The first volume is a history of the subject from ancient times. The remaining four volumes detail the features that make up the major concerns of taste in landscape gardening: the distribution of trees and shrubs, lawns, water; architectural constructions (hermitages, chapels, ruins, monuments with inscriptions); types of gardens and their apt relationship to the site, climate, character of the region, or as adapted to a specific season. Rather touchingly, Hirschfeld laments the fact that he can only go visiting gardens in the summer. Berlin Catalogue 3353.

5 vols, orig. full polished calf, red & green spine lettering & numbering pieces. I. (xvi)+264 pp with 46 engr. text illus; II. (iv)+240+(iii) pp with 50 engr. text illus; III. (ii)+iv+287+(iii) pp with 57 engr illus (some full-p); IV. iv+294+(ii) pp with 37 engr illus (some full-p). and V. viii+432+(xii) pp with 46 engr illus. Different engr vignette on each t.p. Lightly & uniformly browned throughout as in every copy I have ever seen (vol III

only has rather heavy foxing). The initials "L.C.H." in gilt at the base of the spine of each vol (perhaps the original owner?). A fine set.

THE LINE OF BEAUTY

28. HOGARTH, WILLIAM. *The analysis of beauty, written with a view to fixing the fluctuating ideas of taste.* London: J. Reeves for the author, 1753 \$2000.00
First edition, first issue, of Hogarth's only book, one of the most important treatises in the history of English aesthetics, and a work which had an important influence on mid-18th century landscape gardening (see *The Oxford companion to gardens*). In spite of its weaknesses, it has managed to live, in various forms and languages, down to the present day. "It has a greater importance in the history of European art theory than in the history of British painting, and it does not contribute very much to the direct understanding of Hogarth's style. It reinforced, however, the impression of Hogarth's wide and intelligent knowledge of the work of foreign artists." - Waterhouse, *Painting in Britain*, p. 133. A good summary of Hogarth's aesthetic theories is given in Holt, *Documentary history of art*, II, p. 260. On the history of the book itself see Stanley E. Read, "Some observations on William Hogarth's *Analysis of Beauty*: a bibliographical study," *Huntington Library Quarterly*, April 1942. Read states it had further separate English editions in 1772, 1810 (twice), 1812 and 1909; as well as three German editions, two in 1754 and one in 1914; one Italian edition in 1761 and one French edition in 1805. Thomas Jefferson had a later English edition (O'Neal 56). Schlosser-Magnino p. 674. Lewine, p. 242. This book was influential even in rural New England; see the Historic Deerfield exhibition catalogue *Pursuing Refinement* (1998), fig. 52, 52A and pp 47-48.



Items #28-29

A copy I owned some years ago had an interesting note in pencil to the front fly: "The indentations in the paper indicate that the plates have been present since the book was printed, and not inserted later, which would make this a second issue (the plates were not completed in time for the first). Rothschild 1148 (without plates) and 1149 (as here). Stanley Read, however, makes no mention of this.

4to, original calf, neatly rebound. xxii+(ii)+153+(ii)+(ii) pp with woodcut device ("the line of beauty") on the title page and 2 large folding engraved plates. The two large folding plates have minor old repairs on the verso at the folds.

GERMAN EDITION OF HOGARTH'S "THE ANALYSIS OF BEAUTY"

29. HOGARTH, WILLIAM. *Zergliederung der Schönheit die schwankenden Begriffe von dem Geschmack festzuseyzen geschrieben von Wilhelm Hogarth...Aus dem Englischen übersetzt von C. Mylius. Verbesselter und vermeharter Abdruck.* Berlin & Potsdam: Christian Friedrich Voss, 1754 \$1500.00
Originally published London, 1753. There were two German translations published in the same year, the first the London-Hanover edition and the present which is the second German edition, published in Berlin-Potsdam. The present edition was priced lower than the first (that was five dollars; the present was one dollar for subscribers, and two dollars after publication). In this second edition, Mylius' "translation had been improved, Rouquet's letters had been added, and a new foreword had been written by Gotthold Lessing. In it, Lessing showed for Hogarth's theories a discriminating enthusiasm, which, incidentally, he maintained as late as 1766, when he quotes from the *Analysis* in his *Laokoon*." - S. E. Reed, "Some Observations on Hogarth's *Analysis of Beauty*: a bibliographical study," *Huntington Library Quarterly*, April, 1942. OCLC locates many copies of this edition in German libraries but only one copy in America (Yale).

Lg. 4to, orig. sheep, expertly rebound and recornered, dark red lettering piece. T.p. with engr vignette (the 'Line of Beauty'). (x)+(xviii)+viii+111+(i) pp with 2 lg. fdg engr plates on thick paper. Old bookplate of Caroli Waldstein. Lightly and uniformly browned throughout, but an excellent copy.



STUNNING IMAGES OF TREES

30. JEFFREY, JOHN and CHARLES HOWIE. *The trees and shrubs of Fife and Kinross*. Printed for Private Circulation by Reid & Son, Timber Bush, Leith, 1879
\$7500.00

Only edition, a nice copy of a rare book little known in the world of nineteenth century garden literature. It consists of 29 very fine images of trees made by photographer Andrew Young (1854-1925) of Burntisland. He was also a talented painter and studied nights at Edinburgh School of Art and for a period under Bougereau in Paris. He was particularly noted for the quality of his landscapes. The present photographs were reproduced in the Woodbury-type process of Lock & Whitfield of London. The point of the book, as the authors state in the preface was to "interest the reader in the subject of arborculture." But they also state that "we are very sensible that they [the photographs] in no small degree embellish our simple records." An inherently beautiful process, the Woodbury-type prints are in the characteristic chocolate brown color and show very sharp detail. When the beauty of the prints themselves is combined with the beauty of specimen trees the result is a book where the sum of the parts surpasses the individual prints. It must be viewed as a whole, from beginning to end. This is a book which is difficult to describe in words; it must be seen and leafed through.

Andrew Young is not completely unknown; there is an entry for him in G. Edwards, *Internat guide to 19th cent photog*, p. 588. OCLC locates five copies in American libraries (U. Arizona, Calif State Lib., Harvard, Nat Agri Lib & Princeton).

Lg. folio (17 1/2 x 14"), orig. half dark green morocco, handsome large gilt blocked image on cover (Scotch Fir facing p. 62); all edges gilt. viii+92 pp with 29 mounted Woodburytypes, average 9 1/2 x 7 1/2 inches. Corners of covers and hinges are slightly rubbed; else an excellent copy.



Item #30

31. JOHNSON, JOSEPH FORSYTH. *Residential sites and environments. Their conveniences, gardens, parks, planting, etc.* New York: Delamare Printing and Publishing Co., 1898 \$850.00

First edition, a very nice copy. A highly professional work of considerable value for the historian giving an excellent picture of American landscaping practice at the turn of the century. The text is divided into three general sections: 1. the residential site; 2. planting and introduction to undulations and 3. villa gardens and public grounds. The illustrations, photographs and plans are particularly good. Johnson was a Scot and had published his first book *Natural principles of landscape gardening*, in Belfast in 1874 before emigrating to America. His American career as a consulting landscape gardener centered around New York City. Dumbarton Oaks 230.

Large 4to, orig. dec. cloth, bevelled edges. 118 pp with 16 illus., 26 plans, 2 of which are large folding. A very good copy.

32. KENT, NATHANIEL. *Hints to gentlemen of landed property, to which are added supplementary hints. A new edition.* London: Printed for G. Nicol a.o., 1799 \$300.00
First published in 1775. This was an important book in the field of farming literature (see Fussell, *More old English...* pp. 101-3), but it interests us here because of its architectural material, a long and informative chapter on housing for farm labourers. It gives plans, elevations, and estimates for several brick and stud work cottages. Material on this class of dwelling is very hard to find prior to the middle of the 19th century. Kress B.3903. Archer 165.4 with the usual long note. Kent noted that practical experience was the source of all his observations; "nothing is borrowed from books, or built upon hearsay-authority."

8vo, orig. marbled sides, calf spine, orig. dark red lettering piece, front hinge cracked. viii+286 pp. with 10 folding engr. plates and 1 copper copy. text illus. Good copy.

33. KEYSER, CHARLES S. & THOMAS COCHRAN. *Lemon Hill and Fairmount Park. The papers of C.S.K. & T.C. relative to a public park for Philadelphia published in 1856 and 1872. Reprinted in 1886 by Horace J. Smith.* Philadelphia: [Times Printing House], 1886 \$375.00

The first paper, by Keyser, of 1856, is entitled: "Lemon Hill in its connection with the efforts of our citizens and councils to obtain a public park." The second, by Cochran, is entitled "Fairmont Park, a necessity for the health and recreation of the present and future population of the city" was published in 1872. Smith states in his preface 'the first was issued in pamphlet form and circulated in a

large edition, but is long since out of print. The second appeared in the newspapers only...' Complete with the folding map in fine condition. Lemon Hill still stands and is now on the National Register of Historic Places.

8vo, recased in tan paper boards, orig. printed front wrapper laid down on cover. iv+54 pp with frontisp view and fdg. map.

34. LAURENCE, EDWARD. The duty and office of a land steward...to which is added an appendix shewing the way to plenty; proposed to the farmers: wherein are laid down general rules and directions for the management and improvement of a farm. Second edition, with alterations and additions. London: J. & J. Knapton a.o., 1731 \$300.00

Originally published 1727 with the title *The duty of a steward to his lord*. "Edward Laurence was a writer who was in the spirit of his times, if he was not indeed prophetic of the spirit of the future developments that were to take place more speedily as the 18th century advanced...Laurence was a strong advocate of enclosure, and he argues the case from the point of view of better and more economical management...He also believed in consolidating small holdings into larger farms and suggests the means of getting rid of the smaller tenants." - Fussell, *Old English Farming Books*.

8vo, orig. polished calf, neatly rehinged, orig. spine laid down. xxiv+296 pp. with 2 fdg. engr. plates. Crisp copy.

35. LAWRENCE, JOHN. *The clergy-man's recreation: shewing the pleasure and profit of the art of gardening. Fourth edition.* London: Printed for Bernard Lintot, 1716 (WITH JOHN LAURENCE (sic), *The gentleman's recreation: or the second part of the art of gardening improved.* London: Lintott, 1716 \$350.00

The first title was originally published 1714. The bibliography of these books by John Lawrence (or Laurence) is confusing but is sorted out by Henrey. The first title in the fourth edition is Henrey 936; the second, here in the first edition, is Henrey 942. See also Hunt 437 and 438 which states that 'The gentleman's recreation' was the proper second volume to 'The clergy-man's recreation.' The second volume contains an appendix by Edward Laurence, 'Brother to the author of this book,' which gives "a new and familiar way to find a most exact meridian line by the Pole-Star, whereby gentlemen may know the true bearings of their houses and garden walls, and regulate their clocks and watches." See also S. Raphael, *An Oak Spring Pomona*, no. 17 with an interesting

note on Lawrence. This copy has the bookplate of John Harris.

8vo, 2 vols in one, orig. full panelled calf, neatly rebacked. (x)+84; (xviii)+115+1 pp with engr. frontisp to each vol; the second vol has 3 additional folding plates. Very good copy.

36. LOCKWOOD, ALICE G. B. (ed). Gardens of colony and state. Gardens and gardeners of the American colonies and of the republic before 1840. New York: Scribner for the Garden Club of America, 1931, 1934 \$650.00

Excellent copies of this standard work. Volume one covers the New England and middle states: MA, CT, ME, NH, VT, RI, NY, NJ, PA, MI, OH, and IL. Volume II, published in 1934, covers Virginia, Washington (DC), Maryland and the other southern and western states including California. A massive work, beautifully illustrated and very important. Smithsonian bibliography of arts in America, B659, "the standard work." As vol II was published during the heights of the depression I don't think it circulated as well as vol I; sets of both vols together are scarce.

2 vols, folio. Folio, orig. publisher's green cloth. I. xxiii+464 pp. hundreds of fine illus. from photographs, prints, maps, engravings and facsimiles. II. (xxiv)+444 pp with hundreds of illus as in vol I. Both vols indexed and each vol with bibliography. Both vols are in the orig. dust jackets, lightly worn. The orig. slipcases are present but quite worn. The orig. cloth binding are **fine**.

"BUENA VISTA"

37. MAINE. HANCOCK. *Plan of Heights of Buena Vista near terminus of Mt. Desert Branch of M.C.R.R.* Boston, Heliotype Printing Co., 1888 \$800.00
A beautiful large lithographed plan in three colors, in excellent condition. There is no explicit publisher or sales agent but it was pretty clearly the Maine Central Railroad as the title states "near the terminus of the Mt. Desert Branch of the M.C.R.R." The caption to the map also states: "Laid out by Joseph H. Curtis, Landscape Engineer, 85 Dev. St., Boston, from surveys by J. G. Kelley." Whether the development came to fruition is not known, but the absence of meaningful Google results suggests it did not. Joseph H. Curtis is a known figure in the history of American landscape design; he is listed in the Appendix ("Individual Entries") to Birnbaum & Crowder (eds), *Pioneers of American Landscape Design* (Nat. Park Serv., 1993), page 138. OCLC locates one copy, Univ. of Maine at Orono.



Item #37

Folio (large sheet, 18 x 26 1/2"). Printed in pale blue, pale green, ochre and brown. Legend bottom right margin states: Heliotype Printing Co., Boston. But they clearly also were lithographic printers and are given a good entry in Pierce & Slautterback, *Boston Lithography* (1991), p. 139.

DOWN EAST

38. MAINE. WINTER HARBOR. *The Gouldsboro Land Improvement Company. Winter Harbor, Maine. A description of its property upon Grindstone Neck and the Schoodic Peninsula, in Frenchman's Bay, near Bar Harbor.* N.p. [Winter Harbor, Privately printed], 1890 \$375.00
An appealing and unusual prospectus for this enchanted part of the world. Sections of the text discuss the locality, Winter Harbor Village, Winter Harbor Bay, Grindstone Neck, drainage and water supply, roads and lots, company hotel, Canoe club, cottage builders, Schoodic Peninsula, cost of building, amusements, transportation facilities, and conclusions. The landscape architect was Nathan F. Barrett (1845-1919), who was a figure of considerable importance; a good account of him is given in Birnbaum & Karson, *Pioneers of American Landscape Design*, pp. 10-14. The consulting engineer for sanitary works was Wm. Paul Gerhard. This area was a favorite with wealthy Philadelphia families; many of the grand houses there are still in the families who built them. OCLC locates six copies but the work is rare in the marketplace.

8vo, orig. cloth, title printed on cover. 27 pp with area map as frontisp. and 19 plates of which 18 are halftones and one is a line drawing. Some wear to lower spine and old stain to top margin of front cover; else a very good copy.

CITE JARDIN DU CHEMIN VERT

39. MAISONS OUVRIERES. *Maisons Ouvrières récemment construites*. [Foyer Rémois]. Paris: Librairie d'Architecture R. Ducher, n.d. [ca. 1923] \$550.00
Portfolio of 40 plates of well-designed workers' housing. "Garden villages also found sponsors in provincial French cities. **Chemin Vert** (1920-24), on the south eastern outskirts of Reims, was a project of the Foyer Rémois, a philanthropic society founded by Georges Charbonneaux and fellow Reims industrialists in 1912 to improve the city's stock of workers' housing. Inspired by England's model industrial villages, which Charbonneau had visited with members of the Reims city council, the Foyer Rémois undertook two small residential projects before the war halted its plans for three more substantial villages. Resuming its efforts within a year of the armistice, with Reims still in ruins, the Foyer expanded its scope with Chemin Vert, calling for 617 houses and public buildings on a flat, 111 acre farmland site separated from the city center, about a half hour's walk away, by an industrial zone, but otherwise surrounded by open fields. To avoid



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further congestion at the city's main train station, which was already struggling to handle materials needed for reconstruction, the Foyer Rémois built its own rail line to transport building supplies from the town of Bazancourt, about 12.5 miles away...The designer of Chemin Vert was architect Jean-Marcel Auburtin (1872-1926); he designed fourteen dwelling types, including two- and four- family semi-detached houses and four-, six- and 10-unit rows scattering the different types evenly throughout the village. - R. Stern, *Paradise Planned*, pp. 477-8. OCLC locates four copies in USA: MIT, Getty, CCA, U of MD.

Small folio (13 x 9 1/2"), orig printed board covers, cloth spine with original ties, fine copy. 8 pp with text, plan of the city, and 40 fine phototypie plates.

RARE GRAVESTONE PATTERN BOOK WITH 36 ADDITIONAL ORIGINAL DESIGNS IN INK

40. MALIPHANT, GEORGE, Archt. *Designs for Sepulchral Monuments, Mural Tablets, etc.* London: Josh. Taylor Architectural Library, N.d. [ca. 182?] \$3000.00
A rare pattern book which could have belonged to the author, as it contains, bound after the end of the published work, 23 leaves of original designs of monumental stones or markers. Both the published designs and the manuscript designs are in the severe neo-classical style popular at the time. The former includes urns, Grecian pediments and cornices, panel surrounds and frames (both in classical and gothic styles); swags, above-ground sepulchres, trophies, military motifs and the like. The latter (the manuscript designs) are in pencil and pen and ink with heavy black ink wash borders; they are in much the same simple and severe classical style.

These latter designs clearly served as a trade catalogue of sorts as they have pencilled-in various codes, measurements and prices. One design has a name pencilled underneath of Mrs. Stephens of Chepstow, in Wales. Colvin thought that Maliphant was related to a family of monumental sculptors in South Wales, so these could perhaps be his own designs. The closest published designs that I am aware of are in Carl Tottie's pattern book, also called *Designs for Sepulchral Monuments*, which first appeared in the late 1830s. OCLC locates eleven copies in American libraries, but there is no copy in the BAL and the book is very rare in the market place. This is the first copy I have ever seen.

Small folio (12 1/2 x 10"), nicely rebound in half brown calf with raised bands, gilt lines and dark brown spine label. 31 engr plates (p. 1 is the title) plus 23 leaves of original designs in pencil, pen and ink (28 are two to a page, eight are one a page and there is a final unfinished pencil

drawing. T.p. is foxed but the foxing diminishes over the next 3 or 4 plates.

VERY RARE GUIDEBOOK TO PERE LA CHAISE

41. MARCHANT DE BEAUMONT, F. N. *Itinéraire du curieux dans le cimetière du P. la Chaise*. Paris: Delaforest, 1825 \$900.00

First edition, fine copy. OCLC locates just one copy in this country (Hagley) of the first ed. "Paris set a precedent for banning churchyard burial in 1804, and in the same year land to the east of the city was purchased as the site for the cemetery of Père-Lachaise. Alexandre-Théodore Brongniart's ground plan combined a central structure of formal avenues with a network of winding paths to cope with the steep site, and featured a round-point planted with poplars (perhaps in tribute to the *Isle des Peupliers* where Rousseau had been buried). Père-Lachaise became the world's most celebrated cemetery, the one most cited as a model by reformers, and its influence dominated most 19th century cemetery design." - *Oxford Companion to Gardens*, p. 101. (The features described above are quite recognizable in the folding plan in the guide). The work is also illustrated with a frontispiece. The note to Brongniart in the *Macmillan Encyclopedia* (I, p. 291) adds that with this cemetery, Brongniart provided Parisians with a public park. Not in DeGanay.

12mo, orig. half green morocco, gilt. (vii)+112 pp with engr frontisp and large folding plan of the cemetery. Fine copy.

WITH 12 POCHOIRS BY JEAN SAUDE

42. [MARRAST, J.]. *Marrast MCMXXV Jardins*. Paris: Editions d'Art Charles Moreau, 1926 \$1200.00
"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 lumière," 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.

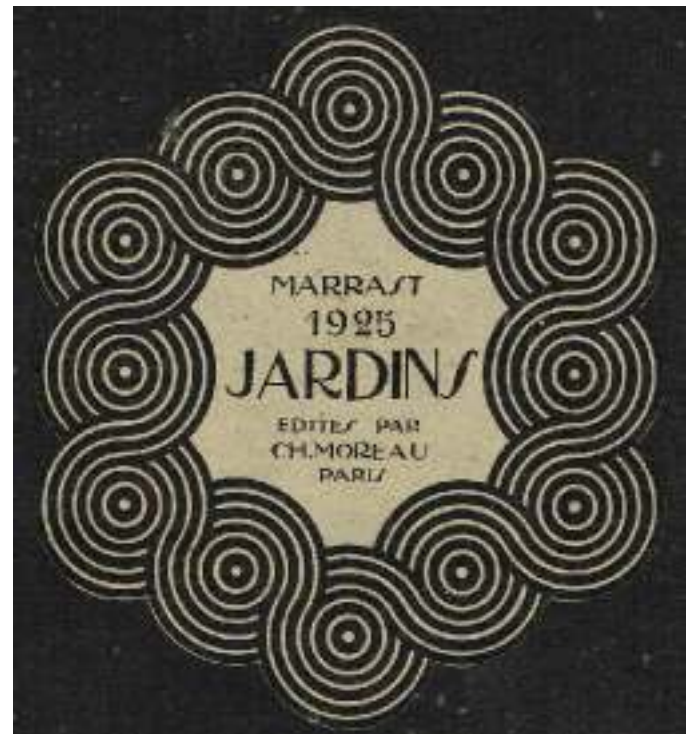
Sm folio (13 1/3 x 10 1/4"), orig. boards with handsome title-label on upper cover, with orig. ties intact, an excellent copy. (viii) pp of text and 54 plates: a few line cuts, mostly heliotypes and 12 brilliant pochoir plates.

JAMES WYATT'S COPY

43. [MARSHALL, WILLIAM]. *Planting and ornamental gardening; a practical treatise*. London: J. Dodsley, 1785 \$750.00

First edition, a good association copy which belonged to the architect James Wyatt (1746-1813). "Marshall was familiar with Whately, William Gilpin, William Mason, and Daniel Malthus and reprinted Walpole's essay *On modern gardening*. He considered how the style of improvement should reflect the character of the place, and criticized Brown's designs for their sameness and bare foregrounds." - *Oxford companion to gardens*, p. 357. The *Companion* further states that this book sprang from the joint endeavors of Marshall and his employer and colleague Samuel Pipe-Wolferstan of Statford, Staffordshire. Henrey 1228.

This copy is stamped in two places with the name 'James Wyatt' in red ink. And it has been read an



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annotated. All of Chapter 7 ("Hedges") has readers' marks. On the final page of that chapter is a good pen sketch of a "section of a border to guard and shelter a young quick..." [dictionary defines 'quick' as "consisting of living plants - a *quick hedge*]. There is substantial MS text (about 120 words) under this sketch.

8vo, orig. dec. paper sides (faded), calf spine and corners. xi+(5)+638 pp. Annotated as explained above.

"THE GREAT IMPORTANCE OF GARDENING IN 18TH CENTURY ENGLISH TASTE"

44. MASON, WILLIAM. *The English garden: a poem. [in four books]*. London, 1772 - York 1781 \$425.00
First published in 1772, the year of Lancelot Brown's death, this was a major statement of Mason's delight in the natural scene as landscaped by Mr. Brown, as well as his own theories of landscape gardening. It is in four books in blank verse: "the first contains the general principles of the art...the second [concerns] the disposition of the ground plan...the third proceeds to add natural ornament, wood and water...factitious or artificial ornaments, in contradistinction to natural ones last treated form the general subject of the fourth book." The present copy is made up of Book I in the second edition (London: R. Horsefield, 1772); Books II (York, 1777) in first edition; Book III (London, 1779) in first edition; and Book IV (York, 1781) in first edition.

"William Mason (1725-97) English poet and landscape gardener, set out his theories on landscape gardening in his long poem *The English Garden*, the first book of which appeared in 1772. Although it may not seem a very practical gardening manual, it reflects the great importance of gardening in 18th century taste..." (see *The Oxford companion to gardens*, p. 358 for the rest of this very good note). The bibliography of Mason's poem is complicated; see Henrey 1045 and Hunt 630 citing the first edition and giving a good note. Berlin Catalogue 3423. This copy was owned by a woman, Mary Roserhagen, when it was a new book.

4to, 4 parts in one volume. Old full calf, rehinged, orig. gilt spine (rubbed) laid down; edges of covers rather worn. (iv)+36; (iv)+34+(ii); (iv)+32; (iv)+54 pp. Part IV contains the 'General Postscript,' pp. 39-54 in prose. Early owner's inscription on front pastedown: "Mary Roserhagen Sept. 1781."

45. MASS. BOSTON. *Boston Common*. Boston: William D. Ticknor and H. B. Williams, 1842 \$225.00
Fine copy of the first edition. The Boston Common was a subject of much interest in the 1830s -1840s; there exists an

earlier anonymous work entitled *The Boston Common or rural walks in cities* published 1838. The present essay, attributed to Nehemiah Adams, is a different work, though perhaps inspired by it. He discusses such subjects as the formation of the common; the Liberty Tree; the old elm; the American wilderness; military exhibitions; Hollis Street steeple; the iron fence; fountains on the common; too many trees; cows on the common, etc.

8vo, orig. die stamped cloth, title in gilt on front cover; gilt blocking of the great tree on rear cover. 63 pp. A fine copy in original blind and gilt stamped binding.

46. MASS. BOSTON. *Metropolitan Park Commissioners. Report of the Board*. January, 1893 \$200.00
This is the first volume, the first annual report of the famous 27 volume series of Boston Metropolitan Park Commission reports. It provides an introduction and overview of Boston's famous system of metropolitan parks and reservations as designed, largely, by F. L. Olmsted and Charles Eliot. It includes a long report by the landscape architect, Charles Eliot.

8vo, orig. cloth. xvi+147 pp. with 31 plates (many halftones from photos by N. L. Stebbins a.o.) and 14 charts and maps (6 folding, 2 colored). Old lib bookplate but a very nice copy.

THE CHARLES RIVER

47. MASS. BOSTON. *Report of the Joint Board consisting of the Metropolitan Park Commission and the State Board of Health upon the improvement of the Charles River, from the Waltham Line to the Charles River Bridge*. Boston: Wright & Potter Printing Co., 1894 (WITH) *Report of the Joint Board, consisting of the Metropolitan Park Commission and the State Board of Health, upon the improvement of Charles River from the line between Watertown and Waltham to Mother Brook*. Boston: Wright & Potter, 1896 \$400.00
Fine copies with all the large folding plans in perfect condition. It is somewhat amazing to realize that as long as 126 years ago the sanitary condition of the Charles River was an issue; it is a fact that it is cleaner today than it was then. The first report discusses and illustrates several European rivers (the Alster in Hamburg; the Thames) and includes also a long report and colored plan by the landscape architects Olmsted, Olmsted and Eliot. The second report covers proposed improvements to the Charles River in its course through the western suburbs of Boston (Waltham, Needham and Dedham). The second volume also includes the report of the landscape architects Olmsted, Olmsted & Eliot. It concludes with an

essay on intermittent fever in the Charles River Valley by J. J. Thomas, M.D. Dumbarton Oaks 62 and 63.

(1) 8vo, orig. cloth. xxviii+51 pp with 15 plates from photos and 3 plans (2 fdg., 1 printed in colors). (2) 8vo, orig. cloth. 52 pp. with tables and large folding colored plan. Both vols fine copies.

48. MASS. LAWRENCE. *The report of the Lawrence Survey. Studies in relation to Lawrence, Massachusetts, made in 1911, under the advice of Francis H. McLean by Robert E. Todd and Frank B. Sanborn.* Lawrence, 1912 \$250.00
First edition. This is a key book, the pioneer study of the city of Lawrence from the point of view of the modern civic designer and urbanologist. Part I deals with housing conditions by Todd; Part II with public health by Sanborn. 8vo, orig. cloth. 263 pp., profusely illus with photos, drawings and maps.

TURNERS FALLS A CITY THAT NEVER GOT OFF THE GROUND

49. MASSACHUSETTS. MONTAGUE. *Plan of the Projected City at Turners Falls in the Town of Montague, Mass. March, 1868.* By William P. Crocker, Civil Engineer. New Eng. Lith. Co., 109 Summer St., Boston [1868] \$750.00
An unrecorded city plan. "The village of Turners Falls was founded in 1868 as a planned industrial community according to the plan of Alva Crocker, a prominent man from Fitchburg who envisioned in the immense power of the waterfalls the means of establishing a great city. Crocker was influenced by other, earlier, and successful experiments in Lowell and elsewhere. Crocker's vision was to attract industry to the town by offering cheap hydropower that was made by the harnessing of the Connecticut River through the construction of a dam and canal. His development concept was to sell mill sites along the power canal to those companies and to sell individual building lots to mill workers who would come to work in the mills. The rest of the village was laid out in a horizontal grid pattern with cross streets numerically. Avenue A, the main commercial district was designed as a grand tree-lined avenue." - Wikipedia. The dam and the canal were built but the mills never came. It was just at this time that steam overtook water as a source of power. A note on the history of the New Eng[land] Lith[ographic] Co. is given by Jay Last in his *The Color Explosion* (p. 216). Sheet (19 x 25 1/2"). Printed on one side only. Formerly folded, it has been flattened by the Green Dragon Bindery. Excellent condition.

"THE HEADLANDS"

50. MASS. ROCKPORT. *Ye Headlands of Cape Anne.* [Rockport: Press of the Rockport Review], [1902] \$300.00
A prospectus for the development of a spectacular sixteen acre piece of waterfront property, owned by Jason Giles of Cape Anne and Hyde Park (Boston) Mass. The pamphlet includes a plat plan of the Headlands. "During the past two years full and accurate surveys have been made, a plan of development matured, 4000 feet of fine avenues built (40 feet in width)...the town of Rockport (owners of the water supply) has extended its mains to and upon the Headlands and placed hydrants for fire protection. Electric lights have been installed..." In addition to the usual acknowledgements, Mr. Giles extends his thanks "to every taxpayer of Rockport for good will and aid in developing The Headlands." The text deals with the history of Rockport and the photos show the enticing waterfront views. OCLC locates two copies (AAS & Harvard).

Oblong 8vo, orig. stiff printed wrappers. 48 pp with plat plan, 11 halftones and 1 double page panoramic view taken from the belfry of the Congregational Church. Views show the harbor, docks, Long Cove, breakwaters, Sentinel Rocks, Turk's Head, Thatcher Island, etc. Partially disbound; final plate (bird's eye panorama) split at the fold but with no loss.

"THE MODEL OF A NEW WAY OF LIVING"

51. MILLER, JOAQUIN (Pseud. of Cincinnatus Heine Mill). *The Building of the City Beautiful.* Cambridge & Chicago: Stone & Kimball, 1893 \$300.00
First edition, a very nice copy of the first edition, first printing. "Miller shared a dream with many early Californians - Bidwell, Sutter, London - that his most important work would not be merely the construction of lines but the model of a new way of living. When he bought his 52 acres, historian Kevin Starr tells us, he "was planting the seed of a model city." In Miller's novel, *The Building of the City Beautiful*, protagonist John Morton dreams of building on the Oakland Hills overlooking the Golden Gate. Starr summarizes: "Through patient, Tolstoyan labor, Morton hopes to inspire the Bay area to fill the hills that crowd the water's edge, not with commercially convenient lots, but with rhythmic sequences of landscaping and architecture." In addition to his rustic monuments, Miller planted thousands of trees, eucalyptus, pine and oak, a legacy which is now completely taken for granted." -Kevin Starr, *Americans and the California Dream 1850-1915*, NY:Oxford U.P., 1973.

Small 8vo, orig. cloth, top edge gilt, untrimmed; t.p. in red and black. viii+196 pp. Edition limited to 500 unnumbered copies.

A MAJOR WORK OF FRENCH GARDEN THEORY

52. MOREL, [Jean-Marie]. *Theorie des jardins*. Paris: Pissot, 1776 \$1100.00

First edition of "the most comprehensive [French] theory [of gardening]...Morel was an architect who specialized in gardening - his biographer credits him with work on some forty estates, and he was employed by Girardin at Ermenoville, where his position seems to have been similar to that of Francois Barbier at Retz, who was a technical consultant and architect of individual structures rather than a designer responsible for the master plan of the estate. Morel may be a defector from the camp of Chambers and the Chinese Garden, for it is possible that he translated into French Chambers's "Art of laying out gardens among the Chinese." His own book, important for its lengthy descriptions of Guiscard and Ermenoville, is a well-considered synthesis of Whately and Watelet." - Wiebenson, *The picturesque garden in France*, p. 75. Berlin Catalogue 3469. *Macmillan Encyclopedia of Architects*, III, p. 235. Ernst de Ganay 98 noting 2nd and 3rd editions as well.

8vo, orig. boards, calf spine, gilt, a very good copy. (viii)+397+(iii) pp. Light foxing on the first leaf.

THE ROYAL PAVILION AT BRIGHTON

54. NASH, JOHN & EDWARD WEDLAKE BRAYLEY. *Illustrations of Her Majesty's Palace at Brighton; formerly the Pavilion: executed under the command of King George the Fourth, under the superintendence of John Nash, Architect. To which is prefixed a history of the palace*. London: J. B. Nichols & Son, 1838 \$2250.00

Originally published in 1826 without the Brayley text. Hugh Pagan has written an excellent note for this book; I quote it with his permission: "The Pavilion at Brighton, the favorite residence of the future King George IV when Prince Regent, was rebuilt for him in an audacious oriental style by his favorite architect John Nash between 1815 and 1822, and remains one of the most striking buildings of its period anywhere in Europe. Nash was commissioned by the Kings to prepare an illustrated publication about it, for which a magnificent series of colored aquatint plates were prepared from drawings by the elder Pugin, and this was completed by the beginning of 1827, when copies containing sets of the plates both in

line and in colored aquatint were ready for distribution. At this time it was not intended that there should be an accompanying text, and it was not until a decade later, when the original copper plates had been acquired by the printer and publisher J. B. Nichols, that E. W. Brayley was asked to provide the history and description of the Pavilion that first appears in the present volume. This publication of 1838 is thus a reissue of the very accurate plates prepared for Nash from Pugin's drawings, together with an entirely new text, in which Brayley is able to give a thorough account of both the building as occupied by George IV and of minor changes of use under his successor William IV." - Pagan 16:84. As was Pagan's our copy is one with some of the plates in sepia aquatint but with the majority simply in outline engraving. Of the 31 plates 20 are interior views, showing the building as fully furnished and in use. They are valuable documents. Abbey, *Scenery* 62 describes the first [colored] edition.

The Royal Pavilion was acquired by the town of Brighton in 1850 and its grounds became a public garden. In the 1980s the local authorities began to reinstate the original layout by interpreting the plan and aquatints in the present book. The limited extent of the Pavilion grounds allowed the landscape style to be adapted to the new taste for floriculture. Nash provided the overall plan with paths and shapes of shrubberies and beds. See: *Oxford Companion to Gardens*, p. 488.

Large folio, orig. cloth (rehinged), title in gilt on cover, a.e.g. (viii)+17 pp of text with 31 plates containing 34 illus. Of the 31 plates 1 is delicately hand-colored, 6 are sepia aquatints, and the remainder line engravings. Old light water stain in the lower left quarter; hardly noticeable and not objectionable. But priced accordingly.

A RARE WORK ON GREENWOOD

55. NEW YORK. BROOKLYN. *Green-Wood Cemetery: its rules, regulations, etc. with an appendix containing a catalogue of proprietors, etc.* New York: Houel & McCoy, 1846 \$175.00

A rare pamphlet; OCLC locates only one hard copy (Harvard) and two microform copies. Sections of the text: Purchase of lots, Rules concerning improvements, Suggestions to lot owners, Statistics of improvements, Interments, Rules concerning interments, Rules concerning visitors, etc. Further brief essays: Inscriptions on monuments; Christian burial by Maj. D. B. Douglass; Interments in cities; Rural funerals; and a catalogue of the proprietors.

8vo, disbound. 72 pp.

56. NEW YORK. BROOKLYN. *Green-wood Cemetery. (Folding Plan)*. [Brooklyn, New York], 1892 \$275.00
Nice copy of an attractive folding lithographed plan (24 x 15") in the original green-colored cloth folding covers. Tipped on to the front pastedown are three pages of letterpress, 'Objects of Special Interest.' Due to the fragile nature of such folding pocket maps few survive; this one has a few short splits at the folds but no losses. The covers are in fine condition. OCLC locates a single copy of the 1885 edition, but not this. Not in the Dumbarton Oaks catalogue, American Garden Literature.
12mo, orig. gilt stamped cloth, title in gilt letters on upper cover, along with a fine gilt-blocked image of the Gothic entrance gate.

"CRANE NECK FARM"

57. NEW YORK. LONG ISLAND. *Crane Neck Farm, Old Field, Setauket, Long Island, New York*. [New York: Adrian Bauer Advertising Agency, n.d. (ca. 1930-35)] \$400.00

Elegant promotional brochure for the development of Crane Neck Farm, an extensive private estate on a small peninsula, along the north shore of Long Island. All but two of the photographic views are of landscapes; the property was just coming on the market. These were to be very high-end homes; the text states "it is estimated that about ten acres will represent the minimum purchase to be considered." Several years ago I owned another copy of this brochure which had been altered in pen - a later hand had crossed out the "ten" and written in "2 1/2." I suspect the owners of Crane Neck Farm incurred heavy losses in the crash of 1929 and were forced to sell some land. It is a beautiful brochure, well-conceived, well designed and written with understatement. OCLC locates two copies, Yale & Stony Brook Univ.

Oblong small folio (10 1/2 x 13 1/2"), orig. printed wrappers. (24) pp. with 16 halftones (one a panorama) and an area map. Still preserved in the orig. mailing envelope.

THE PRE-HISTORY OF CENTRAL PARK

58. NEW YORK. NEW YORK CITY. CENTRAL PARK. *Report of the Select Committee of the Senate, to which was referred the assembly bill in relation to the establishing of a Public Park in the city of New York, 1853*. Albany: C. Van Benthuysen, 1853 \$300.00
A fascinating pamphlet, largely consisting of testimony of various experts regarding the conflicting sites of a proposed park in New York City. It was to be either Jones

Wood Park or "a Central Park." The testimony is from Professor Torrey (the botanist), William Curr, a gardener; Mr. Rufus Paine, Mr. Thomas Hogg, Mr. Benjamin Munn, a landscape gardener; Mr. James Hogg, a nurseryman; Mr. Samuel J. Gustin, a nurseryman and gardener. The interesting introduction was by James W. Beekman and Henry E. Bartlett. This publication must be in the Dumbarton Oaks library as the title page is illustrated on page 11 of the catalogue, but I cannot find it listed in the catalogue itself. Curious.

8vo, orig. printed wrappers. 37 pp. Some light wear to spine (which is very thin); else a good copy.

FINE COPY OF THE FIRST ANNUAL REPORT ON NYC PUBLIC PARKS

59. NEW YORK. NEW YORK CITY. *First Annual Report of the Board of Commissioners of the Department of Public Parks for the year ending May 1, 1871*. New York: William C. Bryant & Co., 1871 \$1750.00

Fine copy of this remarkable volume, containing a broad range of plates of various media. The 'List of illustrations' calls for 50 plates; this copy has 51. It lacks one plate, "the Grotto Bridge" which was never bound in. It contains two plates not included in the list of plates (between pp 258-9 and pp. 292-3). By medium they are as follows: single-page color lithos: 13; full-p. or fdg black & white lithos: 10; full-p. wood-engravings: 8; color-litho fdg maps: 7; mounted albumen photos [by Rockwood]: 4; oval photolithographs: 3; tinted lithographs: 3; color lithographs: 2 and wood-egr. text illus: 1.

Of the contents of the book the Dumbarton Oaks catalogue gives a good note: "The report offers detailed information on various issues concerning the Central Park. It includes appendices with the "Legal History of the Jurisdiction of the Department of Public Parks"; a report of the comptroller Geo. M. Van Nort, with various statistics on labor, visitors, and use of the park; a list of donations; a list of animals in the menagerie; a report of the engineer-in-chief M. A. Kellogg about the progress of construction work, with detailed sections "Improvement of City Parks" (pp. 222-52) and "Improvement of 'the Boulevard' and Other Avenues and Streets" (pp. 252-69); a report of the landscape gardener Frank A. Pollard, acting chief landscape gardener; and a report of the superintendent of the Central Park, B. F. Crane." - entry 101.

Lg. 8vo, orig. black cloth, bevelled edges; title stamped in gilt in oval surround on upper cover. (x)-pp7-427 pp. Illus as described above. Front inner hinge weak; otherwise a fine copy.

A VERY EARLY NEW YORK CITY PLAT MAP

60. NEW YORK. NEW YORK CITY. *Map of 92 Lots of Ground belonging to the estate of John N. Grenzebach Dec'd. situate in the Sixteenth Ward of the city of New York.* [New York: Miller's Lith. No. 15 Broad St. & 30 Wall St., 1838] \$500.00

The legend states "Surveyed Nov. 1838 by D. Ewan, City Surveyor." The area is bounded on the North by 32nd St., on the South by 29th St., on the west by Bloomingdale Road and on the East by Fifth Avenue. Despite the fact that the New York City blocks were laid out in a grid pattern, the area of land here is more or less in the shape of a lozenge (which makes for a number of irregularly shaped lots).

Over the past several decades I have had a good many pre-1850 New York City plat maps of building lots but this is the earliest one I have ever had. I cannot locate a copy in OCLC but it is possible that there might be a copy in the Museum of the City of New York. This copy has been 'used' and almost all of the lots have been outlined in pen and ink, shaded in pencil, or filled in bistre water color wash.

Large sheet (30 x 22"). Lithographically printed on one side only. A few tears repaired by the Green Dragon Bindery and preserved flat.

RIVERSIDE CEMETERY, CLEVELAND

61. OHIO. CLEVELAND. *Historical Review of Riverside Cemetery Association. Cleveland, Ohio.* Cleveland: Cleveland Printing and Publishing Co., 1889 \$250.00
Fine bright copy of this most uncommon book. The cemetery was founded in 1875. They were able to buy a 102 acre tract of land on the banks of the Cuyahoga River. The cemetery was laid out by E. O. Schwaegerl, "an accomplished landscape architect and engineer" (he is listed in the Appendix to *Pioneers of American Landscape Design* published by the National Park Service in 1993). The text includes the usual rules and regulations; also chapters "Observations and Suggestions" by the Superintendent; also a chapter titled "Riverside Grounds" by F. T. Wallace. Includes 13 halftone plates made from photographs which include views of monuments and mausolea. The book is rare; OCLC locates just one hard copy (in Canada at CCA); no hard copies in American libraries (they do list some electronic copies). There is, however, a copy in Dumbarton Oaks - see their catalogue *American Garden Literature*, 333, "a short, yet detailed and informative guide..."

8vo, orig. cloth, bevelled edges, the title "Riverside" stamped in gilt on cover in fine gothic letters. 80 pp with 13 unnumbered plates. As noted, a fine copy.

62. OLERICH, HENRY. *A cityless and countryless world, an outline of practical co-operative individualism.* Holstein, Iowa. Holstein: Published by Gilmore & Olerich, [1893] \$400.00

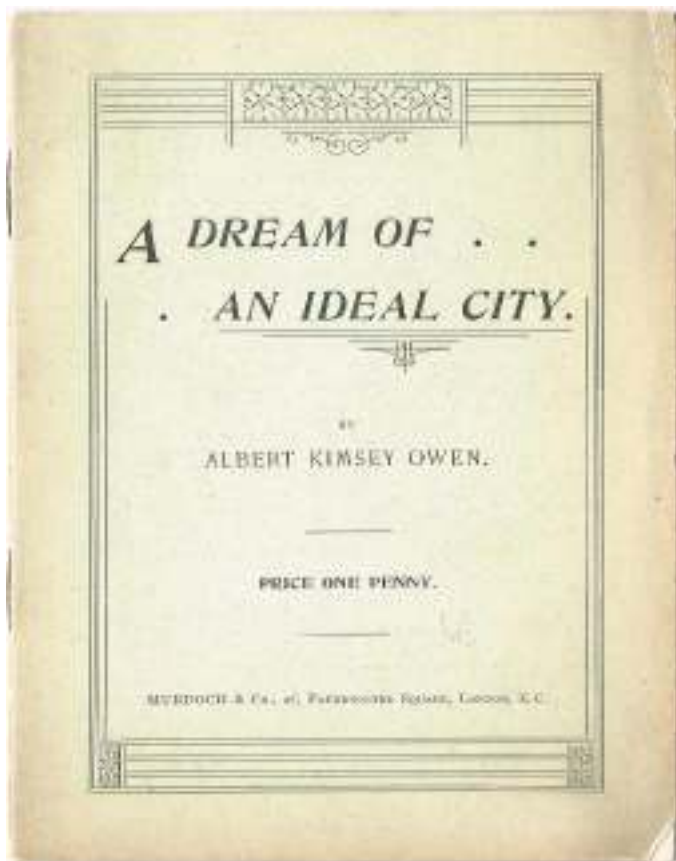
First edition. An important utopian novel, given much attention in K. M. Roemer's *The obsolete necessity, America in utopian writings 1888-1900*: "A more typical prediction about how space would change was suggested by the title of Henry Olerich's *A cityless and countryless world* (1893). Advances in construction, production, communication, and mass transit would minimize the differences between urban and rural America. New types of high-rise buildings would allow the preservation of nature within the city..." (p. 112); Olerich even gives a diagrammatic plan for his system of living. "Every apartment complex or 'big house' contains one thousand living units, plus dining, educational, and recreational facilities. This community is defined as one 'family' (Roemer, p. 131). The folding plan of the 'big house' faces p. 114 in Olerich. See also Persons Egbert, *Socialism in American life*, vol 2, p. 302. Nineteenth century American utopian writing has been well studied, but not, I believe, from the point of view of architecture or landscape.

8vo, orig. red cloth, titled in gilt. 447 pp with 8 diagrams or plans (of which 1 is folding).

PATTERN BOOK OF EXOTIC GARDEN STRUCTURES

63. OVER, CHARLES. *Ornamental architecture in the Gothic, Chinese, and modern taste, being above fifty intire new designs of plans, sections, elevations &c (many of which may be executed with roots of trees) for gardens, parks, forests, woods, canals, etc.* London: Printed for Robert Sayer, [1760] \$2750.00

First published 1758. A charming and rare pattern book of ornamental garden structures. Harris states that while much of the book presents variations on Halfpenny's designs, there are a few novelties that merit attention (the umbrella seat, the rusticated arch, etc). This work had considerable influence on William Wright's *Grotesque architecture* of 1767. The work also contributed to the popularity of the Chinese grotto in Europe in the second half of the eighteenth century. Indeed, this copy turned up in Paris. It is inscribed 'G. Bernhard, 1802' (a German



Item #64

name?) and the binding looks to me to be German. Harris, BABW, 606. Berlin Catalogue 3417. Park List 61.

8vo, old marbled sides, calf spine, dark red lettering. 8 pp with 54 engr. plates. A good honest copy in what appears to be the original (but certainly 18th century) binding, possibly German.

AMERICA'S FIRST GARDEN CITY

64. OWEN, ALBERT KIMSEY. *A Dream of an Ideal City*. London: Murdoch & Co., [March, 1897] \$550.00
First edition. "**Pacific City** convincingly stakes its claim as America's first Garden City. Although not located in the United States but on Mexico's Topolobambo Bay, across the Gulf of California from the tip of the Baja Peninsula, and about midway between San Diego and Mexico City, Pacific City was an American proposition, a heavily promoted but unsuccessful attempt to establish, as its founder Albert Kimsey Owen (1847-1916) put it, "the first city in which will be town and country combined." - Stern, *Paradise Planned*, p. 249 and footnote 159. Footnote 158 from the same work gives an extensive bibliography of works by and about Albert Kimsey Owen, including much on Pacific City. In addition to a long discussion

about the project, the Stern book gives three plans. The preface to Owen's essay explains why this pamphlet was published in London: it was "to encourage and stimulate those who, on this side of the Atlantic, are also looking forward to the establishment of a new order of society, and the building up of the Kingdom of Heaven on earth." OCLC locates a total of seven copies, four in this country (Hamilton Coll, UCSanDiego, U of KS and UMaryland) and three copies in Canada.

8vo, orig. printed wraps. 15 pp. The hinge where the wraps fold around the spine is partially cracked. Ex-LC with a tiny "LC" perforated on the front wrap & a faded "Surplus" Rubberstamp on the rear cover. But in fact much better than it sounds; A Very Good Copy.

A TRUE POCKET MAP - FITS IN THE SHIRT POCKET

65. PARIS. PERE LACHAISE CEMETERY. (*Folding pocket map of the Cemetery of Père Lachaise*). Paris: Published by La Maison Lerendu & Fils, "Enterprise Générale de Monuments Funéraires." N.d. (ca. 1905) \$325.00
A handsome and well-drawn map, printed in pink and black, it 'reads' especially easily. The left margin gives a long list of monuments executed by Lerendu; the right margin gives a list of the principal monuments with their locations. A true piece of ephemera; very few copies can have survived.

24mo, orig. cloth with title in gilt on cover. Map folds out to 14 x 16". Printed in two colors. The cloth cover is slightly rippled but the map itself is fine.

FINE COPY OF A RARE 19TH CENTURY CEMETERY HANDBOOK

66. PENNSYLVANIA. DOYLESTOWN. *The Doylestown Cemetery. Instituted 1849. Incorporated March 20, 1850*. Doylestown, Pa.: Doylestown Publishing Co., Printers, 1893 \$300.00
Fine copy of a rare little book; not located in OCLC. A charming work with two unusual features: a lithographed frontispiece, showing an Italianate house in perspective (the headquarters building of the cemetery) and in front of it the arrival of a horse-drawn hearse with a long line of top-hatted mourners, attendees at the funeral. Tipped in at the rear is a large folding lithographed plan of the cemetery showing its lay-out: a regular rectangular arrangement of 33 blocks each containing 60 burial plots. This was not a typical "rural cemetery" laid out in the picturesque English fashion - quite the opposite (it looks

more like the plat layout of a working-class housing development). The only ornamental features were a basin and a mound.

The text is arranged under the following headings: To purchasers and holders of plots; Doylestown Cemetery; Hope Cemetery; An act to incorporate the Doylestown Cemetery; By-laws, rules and regulations and Suggestions to Plot holders. At the end are four pages of illu ads.

12mo, orig. blue printed paper wraps. 48+(iv) pp with large fdg litho plan at the back of the book. As noted, fine copy.

PARIS AND PHILADELPHIA COMPARED

67. PENNSYLVANIA. PHILADELPHIA. *Broad Street, Penn Square, and the Park*. Philadelphia: Jno. Pennington & Son, 1871 \$400.00

An anonymous essay on the planning of Philadelphia (specifically Broad Street, Penn Square and the Park) which incorporates a discussion of and comparison with central Paris (including a comparative plan of the latter). Such comparisons of American cities with their older European counterparts were not uncommon in 19th century writings on parks and city planning and deserve to be looked at more closely. The present essay has two handsome hand colored folding plans, and they are in good condition.

8vo, orig. printed wrappers. 16 pp. with 2 col. fdg. plates (plan of Penn Square; the avenues of Central Paris and Fairmount Park and part of the city). Ex-lib. but not marked except for the handwritten word 'Philadelphia-1871' & an old rubber-stamped number on the front wrappers. Edges a bit chipped, fragile; but still a good copy.

68. PENNSYLVANIA. PHILADELPHIA. *Facts in relation to the progressive increase, present condition, and future prospects, of Philadelphia, as connected with the permanent location of public buildings*. Philadelphia: Printed by J. Sharp, 1838 \$400.00

First edition. An unusual and very uncommon early work on American city planning in which the anonymous author makes a case for locating future public buildings to the west of the city at Penn Square based on a careful analysis of past growth patterns. Includes a study of the historical development of Philadelphia and its suburbs, and interesting statistical accounts of demography, business activity, property values, public buildings, housing, canals and railroads. *American Imprints* 50267. Sabin 61649. Not in Hitchcock.

8vo, stitched in orig. tan paper wraps. 24 pp.

"THE LARGEST URBAN PARK IN AMERICA"

69. PENNSYLVANIA. PHILADELPHIA. *First Annual Report of the Commissioners of Fairmount Park*. Philadelphia: King & Baird, Printers, 1869 \$400.00

Rather surprisingly, quite rare. OCLC locates only two copies. George Chadwick, in his masterful *The Park and the Town* (1966) gives Fairmount Park a long notice: "At this time [1869], Olmsted created the largest urban park in America, on the banks of the Schuylkill River in Philadelphia. Here, 3500 acres straddling the river had been appropriated by Act of Assembly in 1868 when a plan was issued, "Showing the trees and woods nearly as now existing with a study for roads and paths", although the designer is not named; Olmsted and Vaux's preliminary sketch seems to have been submitted in 1871." (p. 190). However, in the event, Fairmount Park was not designed by Olmsted and Vaux. In Laura Wood Roper's *FLO a Biography of Frederick Law Olmsted* (1873) she states: "Philadelphia, having consulted Olmsted, Vaux & Company and Robert Morris Copeland of Boston, from time to time for several years, finally in 1871 selected a general plan for the improvement and extension of Fairmount Park offered by the engineer H. H. Schwarzmänn." (p. 319). That Schwarzman was indeed the designer is confirmed in George Tatum's *Penn's Great Town* (p. 88). In the present *First Annual Report* Olmsted, Vaux and Copeland are mentioned but not Schwarzmänn. As noted above this first report is rare; OCLC locate copies in Columbia U and Fenimore Art Museum. In the past 51 years I have owned copies of the second, third and fourth annual reports but never this first one.

Also, it should be noted, the Garden Library at Dumbarton Oaks holds the 2nd (#172), 3rd (#173), an annual report of 1878 (#174), 6th (#175) and several later annual reports but not this first one.

8vo, orig. printed wrappers. 56 pp. Old faded rubberstamp of the Calif. Academy of Sciences (but no other library marks). Also printed bookseller's ticket of D. Van Nostrand, New York, at bottom of cover. An excellent copy.

"WYOMISSING HILLS"

70. PENNSYLVANIA. READING. *A booklet descriptive of Wyomissing Hills, a residence suburb of Reading, Pennsylvania*. [Reading], 1915 \$275.00

Fine copy. William Pitkin of Rochester, N.Y. was the first landscape architect of this "suburb de luxe" development in Reading, Pa. But his plan was not followed. Robert Stern, in *Paradise Planned* states "it was first planned by

Werner Hegemann and Elbert Peets, with the assistance of Joseph Hudnut, and later reenvisioned by John Nolen.” Its various sections (Park, Hill-side, Wooded, etc.) were to have avenues affording picturesque views, carefully constructed street, sidewalk and planting strips, as well as several small parks. Includes both photographic halftones and artist-retouched images of houses already built, as well as a splendid double-page colored birds’ eye view illustrating its appearance when fully developed. The president of the Wyomissing Hills Inc. was David H. Keiser. OCLC locates 3 copies: Yale, Ath Phil and U of Pa.

4to pamphlet, orig. color printed wraps, 20 pp with 1 double-p. color and 15 other illus, finely printed on coated paper.

RARE LAND DISTRIBUTION BROADSIDE

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

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

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

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

MULHOUSE (FRANCE) SUCCESSFUL & INFLUENTIAL WORKER'S HOUSING

72. PENOT, [ACHILLE]. *Les Cités Ouvrières de Mulhouse et du Département du Haut-Rhin. Nouvelle édition augmentée de la description des bains et lavoirs établis a Mulhouse.* Mulhouse: L. L. Bader; Paris: Librairie Scientifique, 1867 \$775.00

Originally published in 1866. “Among the successes [in France] was an estate begun in 1853 in the eastern industrial town of Mulhouse, a housing association led by local industrialist Jean Dollfuss. The plan was similar in some ways to Marquette (near Lille) with rectangular blocks accomodating one- and two-story quadruple houses and rowhouses, each with its own garden, but the project differed substantially in that it allowed workers to purchase their homes in affordable annual payments over about thirteen years. Emile Muller (1823-1889), a civil engineer turned housing reformer, designed the houses that would influence many industrial villages to follow, and prepared the town plan, using the government funds to provide landscaping and to build streets, sidewalks, a water system, bathhouse, bakery and restaurant. Beginning with 100 houses completed in 1854, the project grew in phases to include nearly 1,250 houses by the turn of the century, most of which have been altered beyond recognition, although remnants can be found among the streets that remain largely as planned.” - Stern, *Paradise Planned*, p. 729. The 9 folded plans show typical worker’s houses as well as the public baths and washhouses.

4to, orig. printed wraps, excellent copy. 178 pp with numerous charts and 9 folding plates.

CHARMING GUIDEBOOK TO THE SCULPTURES IN THE TUILERIES GARDENS

73. [PHILIPON DE MADELAINE, LOUIS]. *Le guide du promeneur aux Tuileries, ou description du Palais et du Jardin national des Tuileries, en l’An VI de la République Francaise. Deuxieme edition.* Paris: Hautbaut-Dumoulin, an VII [1799] \$950.00

First published one year earlier. A good copy of this rare and charming guide book. The Tuileries gardens were created by Catherine de Medici between 1564 and 1572. Their long and fascinating history is given in the *Oxford companion to gardens*, pp. 565-566, which states that “During the reign of Louis XV important sculpture was brought from Marly, particularly the *Chevaux de Marly* by

the brothers Coustou, which were set up at the entrance to the Champs-Élysées in 1794." It is primarily those statues, including the horses, which are described and illustrated in this guide book. It is interesting to note that in 1997 the famous Marly horses reappeared to public view in the new Richelieu Wing of the Louvre. This edition is not in Ernst de Ganay; it is also not in NUC. And not in OCLC (that source does locate 3 copies of the first edition of 1798, all in American libraries).

12mo, orig. full calf (head and tail of spine worn); gilt spine with simple gold stamps, lettering piece, and a feature I have never seen on an 18th century binding: the price - "5. FNS / 50. CENT" - this was stamped in gold at the time the book was bound. 198 pp with engr frontisp and 35 numbered engr. plates with 55 figures - no. 52 is the Laocoon and the last one, 55, is the seated figure of J. J. Rousseau. Lightly browned but a pleasing copy of a rare book.

74. PHILIPPAR, FR. *Voyage agromomique en Angleterre, fait en 1829; ou essai sur les cultures de ce pays comparées a celles de la France*. Paris: Rousselon, 1830 \$650.00

First edition, a fine copy in the original blue paper wrappers, untrimmed. This is a very interesting book; the use of the word 'agronomy' ("applied sciences of plant and soil science") is misleading; the book in fact deals with gardens of all sorts and to some extent with garden design. Includes chapters: Des jardins en general; Jardins de ville et places publiques (squares); Parcs et jardins; Jardins fleuristes pour les plantes de pleine terre; Jardins botaniques; Jardins fleuristes ou jardins d'ornement; Jardins potagers ou d'économie domestique; Jardins fruitiers, etc. The 20 plates are equally interesting; they include views of English row houses with front-yard gardens, plans of the same; plan of a garden-square in the city of London; a folding plan of the garden at the London zoo (used as the frontispiece); a rustic garden gate; massed clumps of trees within broad lawns; a basin for the culture of aquatic plants; plans of the beds at Kew, hothouses, etc. Not in Ernst de Ganay. The author was a noted horticulturist. NUC locates but two copies: Dumbarton Oaks and Mass Hort (the latter presumably no longer there as they sold their rare book collection in 2002). OCLC adds four more.

8vo, orig. cont. blue paper wrappers. Fine untrimmed copy. viii+188 pp. with 20 engr plates (of which 6 are fdg).

75. PIGANOL DE LA FORCE, [JEAN-AIMAR]. *Nouvelle description des châteaux et parcs de Versailles et de Marly. Neuvième édition*. Paris: Aumont, 1764 \$950.00

A very nice copy. Originally published about 1700, this long popular guidebook "contenant une explication

historique de toutes les peintures, tableaux, statues, vases & ornemens qui s'y voyent; leurs dimensions, & les noms des peintres, des sculpteurs & des graveurs qui les ont faits." The fine plates, mostly folding, include general plans of Versailles and Marly, several long accordeon folding views of facades, plans and sections of the chapel at Versailles, views of several of the major fountains, the orangerie, the Trianon, the machine at Marly, etc. Berlin Catalogue 2485 citing an edition of 1751, and giving the date of first edition as 1702. Ernst de Ganay 40 giving the date of the first edition as 1701 and noting nine editions in all. An immensely popular book in its time; now rare. Of the present edition OCLC locates 3 copies in USA.

2 vols. Small 8vo, orig. mottled calf, spines gilt, hinges slightly cracked but a nice set. (xviii)+328; (iv)+381+(v) pp with 15 folding engr. plates.

IN THE ORIGINAL BOARDS UNTRIMMED

76. PONTEY, W[ILLIAM]. *The rural improver; or a practical treatise on the nature and management of such rural scenes and objects as are necessary to promote the comfort, convenience, and embellishment of the residences of the higher ranks of society. The whole founded on experience and deduced from well-known natural principles, which are immutable*. London: John Harding, 1822 \$700.00

First and only edition, scarce; a large untrimmed copy in the original boards. Pontey ran a large tree nursery in Yorkshire and wrote two important treatises on planting and pruning timber trees in addition to his practice as a landscape gardener. His *Rural improver* is concerned chiefly with ornamental planting and the principles of landscape design and presents theories derived largely from his admiration for Brown. His plates which are curiously abstract, and most attractive, are entitled water, sketch of a place, shrubbery, flower garden, wire fence, &c., and park entrance. Pontey has been called "the Evelyn of the 19th century;" his landscape treatise forms a late chapter in the history of the English style. Two other titles by Pontey, with a note on the author, are included in *An Oak Sprng Sylva* (pp. 127-129).

Large 4to, orig. paper boards, untrimmed, rebaked in matching brown paper, a nice copy. ix+301 pp. with 6 engr. plates. Inner hinges strengthened; old bookplate removed.

"AN INFLUENTIAL WORK OF GREAT ARTISTIC SENSITIVITY"

77. PRICE, UVEDALE. *An essay on the picturesque, as compared with the sublime and the beautiful; and, on the use of*

studying pictures, for the purpose of improving real landscape.
 London: J. Robson, 1794 \$575.00
 First edition. As is pointed out in the author's preface, this work was essentially unfinished when it was published. This book was the first clear post-Gilpin statement of the Picturesque ideal. This was one of two major attacks on the Kent-Brown-Repton school of landscape gardening (the other was by Payne-Knight). The main point of the whole controversy was whether a landscape painter was indeed the proper guide of a landscape gardener - whether the designer of grounds ought to model his work after Claude, Gaspar or Salvator. See Marcia Allentuck, "Sir Uvedale Price and the Picturesque Garden," in *The Picturesque garden and its influence outside the British Isles*, Wash., 1974. See also *The Oxford Companion to Gardens*, p. 455 noting that "some of Price's ideas have been followed by present-day architects, landscape designers and town planners." Henry 1238.

8vo, cont. calf, neatly rebacked. xv+(1)+288 pp.

THE FINAL COLLECTED EDITION

78. PRICE, UVEDALE. *Sir Uvedale Price on the Picturesque: with an essay on the origin of taste and much original matter by Sir Thomas Dick Lauder.* London: William S. Orr & Co., 1842 \$375.00
 The final collected edition of Price's essays. "The text of this edition will be found to correspond accurately with that of the edition of 1810, [except that the footnotes have here been incorporated into the text]." In addition to Lauder's important original contribution on the origin of taste, the volume contains all of Price's *Essays on the picturesque* (first published 1794 and collected in the three volume edition in 1810) and his *Dialogue on the distinct characters of the Picturesque and Beautiful* (originally published 1801). Thus, for reference purposes, this is the best edition. See the brief but good essay on Price in the *Oxford companion to gardens*.

8vo, full polished calf, gilt spine, gilt stamped black lettering piece, raised bands. xxvi+586 pp with frontisp and 60 wood-engr. illus by Montague Stanley, R.S.A. As in every copy I have ever seen, the title page is foxed.

VISITS TO COUNTRY SEATS AROUND TWICKENHAM, WRITTEN BY A LADY

79. [PYE, JAELE HENRIETTA]. *A peep into the principal seats and gardens in and about Twickenham (the residence of*

the muses) with a suitable companion for those who wish to visit Windsor or Hampton Court. London: Printed for J. Bew, a.o., 1775 \$2500.00

Originally published 1760; all editions are rare. "The following sheets were intended only as a journal of those seats and gardens which I saw during the time I spent at Twickenham...I have observed, that ladies, in general, visit those places, as our young gentlemen do foreign parts, without answering any other end than barely saying they have been there; but neither receiving any instruction from it themselves, nor rendering their conversation more amusing. These little excursions being commonly the only travels permitted to our sex..." The houses Miss Pye visited included Oatlands; the Earl of Portmore's at Weybridge; Wooburn Farm; The Earl of Cardigan's at Richmond in Surrey; The Earl of Radnor's at Cross Deep, Twickenham; Walpole's Strawberry Hill; Wellbore Ellis Esq., formerly Mr. Pope's; Marble Hill; Hampton Court; Esher; Claremont; Windsor Castle; Mrs. Pritchard's, at Twickenham, called Ragman's Castle, etc. The descriptions themselves range from very brief to fairly extensive; for example, she gives a fascinating account of the interior of Strawberry Hill (of the library she says "You are struck with awe on entering it..."). OCLC locates five copies in America: Yale, HEH, Folger, Newberry and Harvard.

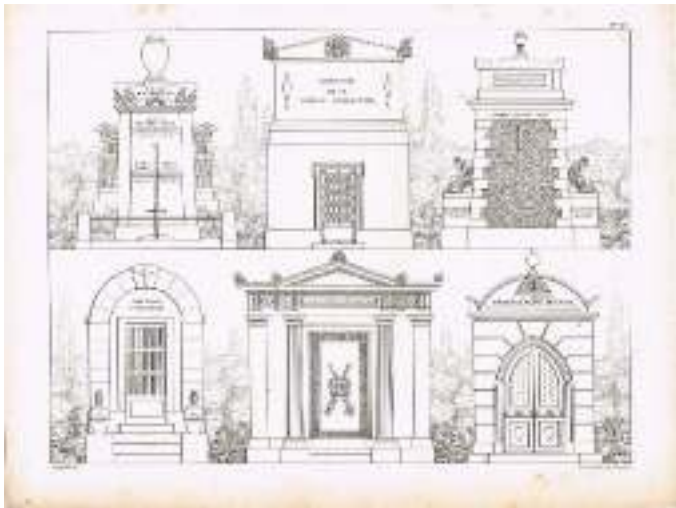
12mo, near contemporary half calf, neatly rebacked and with spine label. With the 19th century armorial bookplate of James Cornerford on front pastedown. Good crisp copy.

"THE WORLD'S MOST CELEBRATED CEMETERY"

80. QUAGLIA, [Ferdinando]. *Le Pere Lachaise ou recueil de dessins aux traits et dans leurs justes proportions, des principaux monumens de ce cimetiere. Dessiné lithographie & publié par Quaglia, ancien peintre attaché a s. m. feue imperatrice Josephine.* Paris: chez l'auteur, n.d. [ca. 1832] \$1500.00

A fine and rare series of 21 lithographed plates of elaborate architectural funerary monuments, drawn by Quaglia and lithographed by Desportes. The fine plates give a good sampling of the remarkable tombs, sepulchres, and funeral monuments to be found in this most famous of cemeteries. Many famous people are interred here: Moliere, Jean de la Fontaine, Jacques Delisle, Gaspard Monge, Heloise and Abelard, to name a few. Not to mention Jim Morrison of the Doors.

"Paris set a precedent for banning churchyard burial in 1804, and in the same year land to the east of the city was purchased as the site for the cemetery of Pere-



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Lachaise. Alexandre-Theodore Brongniart's ground plan combined a central structure of formal avenues with a network of winding paths to cope with the steep site, and featured a rond-point planted with poplars (perhaps in tribute to the Ile des Peupliers where Rousseau had been buried). Pere-Lachaise became the world's most celebrated cemetery, the one most cited as a model by reformers, and its influence dominated most 19th century cemetery design." - *Oxford Companion to Gardens*, p. 101. OCLC locates four copies in this country (Getty, U of Penn, U of New Orleans & Historic New Orleans Collection).

Small folio, orig. printed and illustrated wrappers; edges chipped, lightly soiled. Title and 20 plates (plate 1 is the title page). A good copy of a rare book.

ONE OF A FEW HAND COLORED COPIES

81. REPTON, HUMPHRY. *The landscape gardening and landscape architecture being his entire works on these subjects...a new edition...by J. C. Loudon*. London: for the editor, 1840 \$4750.00

One of a small handful of copies issued by the publisher almost entirely - and beautifully - hand colored. A reprint of Repton's major works, the *Sketches* (1795), *Observations* (1803), *Enquiry* (1806), and *Fragments* (1816), "with an historical and scientific introduction, a systematic analysis, a biographical notice, notes, and a copious alphabetical index". Dorothy Stroud, Repton's biographer, considers this to be "the most reliable biographical material available." Many years ago, the first copy I saw of this colored edition I thought was unique, but it was in

fact issued by the publisher in this form: the last sentence of the Introduction states "In the copies with the engravings coloured the colouring is a faithful imitation of that in the plates in Mr. Repton's volumes, as originally published." (p. xii). The work was originally issued at "2/6 plain and 5/6 coloured." There exists a printed prospectus for this work at the Avon County Library, Braikenridge (for reference see N. Temple, *John Nash and the village picturesque*, p. 66, note 2); I have not seen the prospectus but suspect it might indicate the size of the colored edition. I have heard it said that it was "about 30 copies." It is a very rare book (there is but one colored copy in the book auction records in the past fifty years). U.C.B.A., p. 718. Henrey 1265. Archer 278.1. This is one of my favorite books; I actually prefer it to the larger, earlier and more expensive hand-colored Reptons.

This is a very useful work for research on Repton and those country houses upon which he worked; on pages 27-28 is a list of 57 made by Loudon for this book.

PROVENANCE: This copy belonged to the noted English landscape architect, Russell Page (1960-85) and is signed by him on the front pastedown with the date Nov. 1931. Page was an important figure; a good account of his career is found in the *The Oxford Companion to Gardens* (1991), p. 416.

8vo, original publisher's cloth. xxxi+619+32 pp catalogue of Longmans publications and with 253 wood-engr. illus. (of which 178 are carefully and very well hand colored) and engr. portrait frontisp. The illus. on p. 31 has the overslip. An excellent copy.



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THE BASILISK PRESS REPRINTS OF THE REPTON REDBOOKS

82. REPTON, HUMPHRY. *The Red Books of Humphry Repton by Edward Malins (together with three facsimile Red Books): Anthony House, Cornwall; Attingham Park, Shropshire; and Sherringham Hall, Norfolk*. London: The Basilisk Press, 1976 \$3000.00

Humphry Repton (1752-1818) to be the leading English landscape gardener of his period; he was especially famous for his 'Red Books.' "His rapid success was in large measure due to the attractive manner in which his recommendations were presented to his clients, these being in the form of a manuscript text bound in leather and interspersed with drawings, often with movable flaps, showing the grounds before and after improvement. He ultimately claimed to have prepared over 400 of these so-called Red Books (from the color of the leather usually adopted for the binding), but less than half that number can now be traced." - *Oxford companion to gardens*, p. 467. The originals are excessively rare and expensive (I have owned two in 52 years); these facsimiles, which were limited to 500 copies, are extremely well done. The plates were printed in ten color collotype on rag wove paper. The flaps and overlays have all been exactly reproduced. It has been out of print and scarce since just after publication. Volume I is the explanatory volume.

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

OCLC LOCATES JUST ONE COPY

83. St.-A, M [SAINT-AUBIN, PIETRESSON]. *Promenade aux cimetières de Paris... par M. P. St.-A... Seconde édition*. Paris: Panckoucke, 1825 \$1350.00

First published 1816. A very nice copy in the original binding. "Avec quarante-huit dessins, représentant les principaux monuments qu'on remarque, et particulièrement les tombeaux des personnages les plus célèbres. Seconde édition, revue, corrigée, considérablement augmentée, et enrichie d'un détail du Cimetière du Père Lachaise." Describes the cemeteries of Montmartre, Père Lachaise, Vaugirard and Saint-Catharine, as well as the royal sepulchres of Saint-Denis and the catacombs. Of the

forty-eight plates most are engravings of monumental sepulchers, tomb stones or grave markers, mostly in the neo-classical style. The present copy is difficult to collate as the plates are not in sequence, but they are bound in the proper places and in each case they match up with the facing text. The folding plan of Père Lachaise is present in fine condition (it is often missing). The final section on Saint Denis is here called 'Tome II' and is paginated separately; it includes the folding engraved plan of the church of Saint Denis in 1795. This edition is rare; OCLC locates just one copy, U of Penn, which came from me many years ago.

2 vols in one. Lg 12mo, orig. boards, calf spine. gilt, with dark red lettering piece. (viii)+191+(ii)+165+(i) pp. [p. 95 mis-numb. 96]. With 48 engr plates (of which 2 fdg) and 1 fdg table. Excellent copy.

84. SAUSSAY, Le Sieur. *Traité des jardins. Nouvelle édition, revue, corrigée & augmentée*. Paris: Nyon fils, 1751 \$550.00

Nice copy of a charming little book, originally published in 1722. Saussay was the inspector of gardens for the Duc de Bourbon, to whom the book is dedicated. Bourbon "was a money-grubbing politician and guardian of the fledgling king, who was, according to history, entirely controlled by his mistress, the fruit-doting Marquise de Prie. She might ask for strawberries at Christmas and for peaches at Easter. Prompted by such demands, Saussay includes a chapter on how to please and get along with one's boss to Part I of his instructions." (Janson, *Pomona's harvest*, p. 162). This first part is devoted primarily to cultivation of the fruit and vegetable garden. The second part deals with orangeries, parterres, and parks. It includes the author's recommendations for flower and bulb cultivation; for laying out and planting alleés, labyrinths, arbors and parterres; for green houses with stoves, and orangeries, and for many other aspects of ornamental gardening. Ernst de Ganay 54. Of this edition OCLC locates but two copies in this country (NYBot Gdn & Cinn Hist Soc), and three in France.

12mo, full cont. cat's paw calf, highly gilt spine, dark red lettering piece. Short crack in front hinge (about one inch) but close to a fine copy. (viii)+262+(xviii) pp.

85. SCOTLAND. ARRAN. *Plan of ground to be feued at Whiting Bay, in the Isle of Arran, the property of His Grace the Duke of Hamilton*. John Burnet, Son, & Campbell, Architects. Glasgow, 1893 \$975.00

A really lovely and highly informative plan for a residential development that was to be located at Whiting

Bay. An unusual feature for this sort of development were the rowhouses (i.e. houses with party walls) and long narrow backyards. These are illustrated in one of the two perspective vignettes and were intended to sell at lower cost; the other vignette shows a large freestanding house in the plan of a cross. This was beautifully lithographed in color by Gilmour & Dean of Glasgow. Not in OCLC; not in National Library of Scotland. This development was never built.

Large sheet (30 x 30"), cut into 15 pieces 6 x 10 inches and mounted on linen. Color lithographed. Folds down to 7 x 10 inches; housed in a folder of brown morocco lettered in gilt on cover and spine. Fine condition.

86. SCOTLAND. PAISLEY. *Inaugural ceremonies in honour of the opening of Fountain Gardens, Paisley*. Paisley: J. & J. Cook, 1868 \$475.00

A valuable record of an impressive public park with splendid full page litho plates showing a view of the grounds, the principal gateway and lodge, grand central fountain, ornamental iron verandah, procession passing Ferguslie House, group of ornamental iron balustrades, chairs, flower stands, etc. The donor of the gardens was Thomas Coats; his portrait appears as the litho frontispiece. The money came from the famous Coats thread manufacturing company, J. & P. Coats. Thomas Coats had the site redesigned by the landscape architect James Craig Niven of Glasgow. This copy is inscribed: "Presented by the Philosophical Society of Paisley to the Free Church College Library at Glasgow / Hugh Cowan, President / Paisley, 20 October 1873." Not, as far as I can find, in Ray Desmond, *Bib of British Gardens*.

Folio, orig. embossed green cloth, gilt, over heavy boards, bevelled edges; title in gilt on cover; a.e.g. 86 pp. with 7 full-p. litho plates on India paper. Occas old marginal water stains to plates. Probably a large-paper copy.

A MAJOR WORK DOCUMENTING THE CITES-JARDINS AROUND PARIS

87. SELLIER, HENRI. *Habitations a Bon Marché du Département de la Seine (cites-jardins et maisons ouvrières)*. Paris: Ch. Massin, [1922] \$950.00

First edition. A rare and important book (OCLC locates just one copy in America: Atlanta History Center). It is given a long and interesting note in R. Stern's *Paradise Planned*: "Although a Garden City devotee, Sellier had a clear enough understanding of Howard's vision to state that "the objective is not the real garden city but new



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districts planned in order to fight high population density." As G. Montague Harris reported in 1919, when the planning effort was underway, Sellier "quotes constantly and at length from Mr. Raymond Unwin's book on Town-Planning in Practice and expresses the intention to the Office to be guided by Mr. Unwin's advice." The first Parisian cites-jardins, including Le Lilas, Drancy, Dugny, Arcueil, Nanterre, and Gennevilliers [the first four of which are included in the present book] were designed under Sellier's guidance by an assortment of architects whose accurate adaptations of Unwin's ideas revealed both a close reading of *Town Planning in Practice* and a careful study of existing models such as Letchworth and Hampstead Garden Suburb. Each of the cites-jardins incorporated varied street pictures, closed visual axes, street hierarchies, the special treatment of intersections, and vernacular-inspired detached, semidetached, and rowhouses stepped back and forth from the street and grouped to enclose quadrangles and courtyards." (p. 470).

Small folio, orig. printed boards, cloth spine (hinges slightly worn), all orig. ties intact. 16 pp with 44 plates (some double-page). Excellent copy.

"THE CHADWICK OF AMERICA"

88. SHATTUCK, LEMUEL. *Report of a general plan for the promotion of public and personal health, devised, prepared and recommended by the commissioners appointed under a resolve of the legislature of Massachusetts, relating to a sanitary survey of the state*. Boston: Dutton and Wentworth, 1850 \$1000.00

First edition of this famous report, the American counterpart of Chadwick's efforts in England to address the problems of public health in an urbanizing society.

"Shattuck's report, one of the most mature documents to emerge from this remarkable period in the history of New England, was accepted - and duly shelved. The plea for comprehensive government interference in what most people believed to be private affairs of the individual was too radical for Shattuck's generation. For twenty years the report gathered dust in the state archives. Shattuck's recommendations were not taken up until after the Civil War. By this time Shattuck was no longer alive. In 1869 Massachusetts at last established a Board of Public Health. Many of Shattuck's recommendations were only gradually put into practice, and even some nowadays await their full application." - Struik, *Yankee science*, (1948), p. 301. It has elsewhere been called "the first general blueprint for the promotion of public health to be presented to an American government body and its influence over the whole field ever since that time can hardly be exaggerated...I know of no single document in the history of public health quite so remarkable in the clarity and completeness of vision of the future." - C. E. Amory Winslow's Preface to the Harvard University Press reprint of 1948 which incidentally omits the 218 page appendix and all its illustrations. While it is fundamentally a medical book, it contains much of interest and value to the architectural and urban historian (manufactories and private dwellings; overcrowded lodging houses and cellar dwellings; public squares and ornamental trees, etc). Garrison-Morton 1609.

8vo, recent full linen, morocco spine lettering piece. 544 pp with 2 fdg. maps, 5 engr. plates and occas text illus. Maps & plates only with slight foxing; else an excellent copy. This copy has the original bookplate of the town of Easthampton (MA); copies were given, at the time of publication, to all of the towns in MA by the publisher or the state.

89. STEUART, HENRY. *The planter's guide: or, a practical essay on the best method of giving immediate effect to wood...interspersed with observations on general planting and the improvement of real landscape*. Dinburgh: John Murray, 1828 \$225.00

Second edition, greatly improved and enlarged. A fascinating book, explaining how to move and replant full grown trees in order to create "instant" landscape gardens. The author also enters the controversy over landscape aesthetics, siding with Payne Knight and criticising Kent, Repton, and Brown. Though there would seem to have been little use for it here, the work was reprinted in New York in 1832. *An Oak Spring Sylva* 44 with an interesting note. This copy is large, entirely untrimmed, and with the amusing 'Advertisement; to be

bound up at the bottom of the half-title.' This must surely be missing in most copies.

8vo, new boards, entirely uncut. 4ff+xxxvii+527 pp. with 6 engr. plates.

HYDRAULICS FOR GARDEN FOUNTAINS

90. SWITZER, STEPHEN. *An introduction to a general system of hydrostatics and hydraulics, philosophical and practical*. London: Printed for T. Astley, S. Austin, and L. Gilliver, 1729 \$2250.00

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

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

THE BEST EDITION WITH THE PLATES COLORED

91. THOUIN, GABRIEL. *Plans raisonnés de toutes les espèces de jardins, par G. T., cultivateur et architecte des jardins*. Trosième edition. Paris: Madame Huzard, 1828 \$3500.00

Fine clean copy. Originally published in 1819. The attractive lithographic plates of garden layouts were produced for the first and second editions of 1819-20, but

for this edition were reissued with contemporary hand-coloring (as the publishers explain in the last paragraph of the introductory note). The influence of the Picturesque English garden is evident throughout. The plates consist of full page garden plans with vignettes of gazebos and small garden buildings around the margins. It is a very charming and attractive book, especially so in colour. For good notes on the first edition (1819) and first edition, second issue (1820) of this book see Weinreb 37, nos. 295 and 296. In the present third edition, all of the plates are litho by Motte; all are hand colored. The plates are all after drawings by G. Thouin (1747-1829), member of the celebrated gardening family which provided three successive heads of the Jardin des Plantes in Paris. Berlin Catalogue 3483 (third edition of 1828). Ernst de Ganay 189.

Folio, recent paste paper boards, neatly rebacked (orig. spine lettering piece preserved). 58 pp. with 59 litho plates of which 58 are hand-col. (numbered by hand as called for in the text. Plates numbered: 1-25, 25*, 26-58 in manuscript. Plates delicately hand-col. in green and/or orange. Printed on high quality paper. A really fine book.

A NEO-CLASSICAL SHOPPING ARCADE FOR EDINBURGH

92. TROTTER, ALEXANDER. *A plan of communication between the New and the Old town of Edinburgh in the line of the earthen Mound, and of building upon that site with observations and ground plans... Second edition, greatly enlarged, with additional plates.* Edinburgh: Oliver & Boyd; Simpkin & Marshall, London, and Robertson & Atkinson, Glasgow, 1829 \$900.00

Originally published 1828. A proposal for the levelling of the Mound (now a flat plateau between Edinburgh's New and Old Towns), the provision of a new road communication across it to link the New Town and the Old Town, and the construction on the Mound of a splendid neo-classical shopping arcade. Trotter notes that the design for the arcade had been done for him by "the Master of the Architectural School at Venice" (not named, but perhaps Antonio Diado [as suggested by Hugh Pagan]) and although the design was never built, it is clear from the large folding lithograph of it that it would have been both impressive and the only large-scale display in Britain of the talents of a Venetian architect of the first quarter of the nineteenth century. Rare; OCLC locate just three copies in American libraries: Yale, Getty & U Wisc.

This copy has a distinguished provenance; it is from the library of Charles Sebag-Montefiore with his armorial bookplate.

4to, later calf spine, gilt, marbled sides, nicely bound. (2)+15+(1)+2+(2) pp with 6 large folding lithographic plates.

NEW EARSWICK, AN ENGLISH GARDEN CITY

93. UNITED KINGDOM. YORK. *New Earswick, York.* The Joseph Rowntree Village Trust. [York, 1913] \$400.00
New Earswick, founded 1902, "forms a link between the emerging tradition of industrial workers' villages and the more holistic approach of the Garden City as Howard had imagined it. New Earswick was developed by a local industrialist, Joseph Rowntree, who purchased the property [130 acres] for his own account, not that of his firm, processors of cocoa. Establishing a trust, Rowntree did not intend his village to be exclusively populated with his company's employees. His objective was less the creation of a town, than the provision of good housing, "artistic in appearance, sanitary, and thoroughly well built" for people of modest means..." - Stern, *Paradise Planned*, pp. 228-9 (very good note). The present booklet describes the village and gives six plans and halftones of built houses (multi-family or with party walls); also the school, 'notes on the system of sewage disposal', and notes on cost of material and wages. The first 28 houses were built between 1902 and 1904 by the architect Raymond Unwin. OCLC locates 2 copies in USA: Columbia & Harvard.

Oblong 8vo, orig printed wraps. 45 pp with 10 halftones and 7 plans. Fine copy.

A BEAUTIFUL LITHOGRAPHIC VIEW BOOK THE GARDENS OF BELOEIL IN THE FRENCH CLASSICAL STYLE LIMITED TO 150 COPIES

94. VASSE, [Jacques Abraham Antoine]. *Souvenir de Beloeil, dédié à son altesse sérénissime la princesse de Ligne, née Princesse Lubomirska.* Bruxelles: Deltombe, 1853 \$2750.00
First edition. As stated in *The Oxford companion to gardens*, "it was not until the mid-18th century at Beloeil, that the French classical garden finally gained a firm hold in the Belgian provinces...the present gardens are the result of rearrangement made for the most part in the mid-18th century under Prince Claude-Lamoral II de Ligne, assisted principally by the French architect Jean-Baptiste Bergé..." (p. 47 & 51). The present volume is a generous folio with twelve lovely tinted lithographs in delicate shades of green, yellow and brown, of which 11 are after drawings by Vasse and one by Vanderheecht. They were drawn on



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stone by Gerlier, Vanderheecht or Gratry and printed by J. Lots. Each view has a printed caption and tissue guard. The lithographs show the chateau and views of the garden as it was designed in the mid eighteenth-century. Other views show parts of the garden near the chateau which were turned into an English garden ca. 1780 with assistance from the French architect Belanger, by Field Marshall Prince Charles-Joseph de Ligne. The text includes a description of the estate and the gardens. Views include scenes in the park, the basin of Neptune and other water features, the orangerie, bowers, rustic temple, etc. De Ganay 249 (stating tiré 150 ex). OCLC locates just 3 copies (NYBot Gdn & 2 at Harvard). A few years ago a Dutch dealer had a copy on line for \$10,000 but it is gone now; it must have sold.

Oblong folio (14 x 20"), recent dark green paper sides, black morocco spine and corners, spine gilt, orig. marbled endpapers and flyleaves preserved. Half title, t.p., (iv)+17 pp with 12 litho plates. Very slight and pale old water stain in the upper outer blank margins; does not touch text or plates. Hardly noticeable. A fine copy.

95. WALES, WILLIAM. *Rockland Cemetery illustrated. Suggestions and associations connected with it and a brief statement of the superior advantages presented to those who desire beautiful resting places for their dead.* New York: A. D. F. Randolph & Co., [1881] \$250.00
This fine rural cemetery was in Rockland County, New York and overlooked the Hudson River at Tappan Zee; it was within one hour of the city by rail. It is not clear who the original designer was but the landscape engineer at the date of publication was Frederick G. Moeller. This nice little book is attractively illustrated with 20 highly detailed scenic full-page wood engravings.

8vo, orig. bevel edged green cloth, title in gilt on cover and spine, all edges gilt. 157 pp with 20 full-p illus. Slightest fading on cover but a nice copy.

96. WARREN, JOHN C. *The great tree on Boston Common.* Boston: John Wilson & Son, 1855 \$250.00
First edition. There can be very few works in the literature of landscape devoted to single trees. Warren was an eminent physician and an interesting man; his life is well covered in the DAB. *Dumbarton Oaks* 386 (but lacking the map; the present copy has the map). This copy is inscribed "Mr. & Mrs. W. Appleton Jr., Newport, 1855."

8vo, orig. cloth, deeply impressed ornamental gilt block on cover. 20 pp. with wood-engr. frontisp. (view of the tree) and double page engr. fdg. map of Boston. The binding is very appealing; it is not signed but I suspect it was done by Bradley.

WITH AN EXTENSIVE CATALOGUE OF ENGLISH AUTHORS ON GARDENING

97. WESTON, RICHARD. *Tracts on practical agriculture and gardening. Particularly addressed to the gentlemen-farmers in Great Britain, with several useful improvements in stoves and green-houses, to which is added a chronological catalogue of English authors on agriculture, botany, gardening, etc. Second edition, greatly improved.* London: S. Hooper, 1773 \$600.00
Originally published anonymously in 1769 without the catalogue of books. The farming and gardening parts of this work "added nothing very substantial to the wisdom of their day" - but the bibliography was quite useful. It is a substantial work, 136 pp, with its own title page, a brief introduction and an alphabetical listing by author at the end. It has received much comment: Henry calls it a "very useful" catalogue (Blanche Henry II, p. 396). Donald McDonald wrote: "His catalogue of authors served a very useful purpose for years." Fussell in his *More old English farming books* says "He (Samuel Felton) believed the bibliography to be an intelligent catalogue, and Donaldson thought it very valuable, which indeed it must have been to him as it has to me." (p. 87). The present copy is all the more interesting as it has been read and annotated in at least 21 places. Henry III (Bibliography), 1490.

8vo, recent half calf, raised bands, orig. dark red lettering piece preserved. iv+xxxii+298 pp with 1 engr plate; 136 pp. Nice copy.

PATTERN BOOK OF GARDEN FOLLIES

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

\$850.00

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

8vo, orig. blue sugar paper wrappers. 8+(viii) pp with engr. frontisp. and 28 engr. plates. Final 8 pages are a catalogue of Taylor's publications. Untrimmed copy, stitched as issued. Spine covering mostly perished; occas. spots of light foxing but a nice and completely honest copy.

GARDEN VIEWS OF SCHWEZINGEN, THE SUMMER RESIDENCE OF THE PALATINE COURT

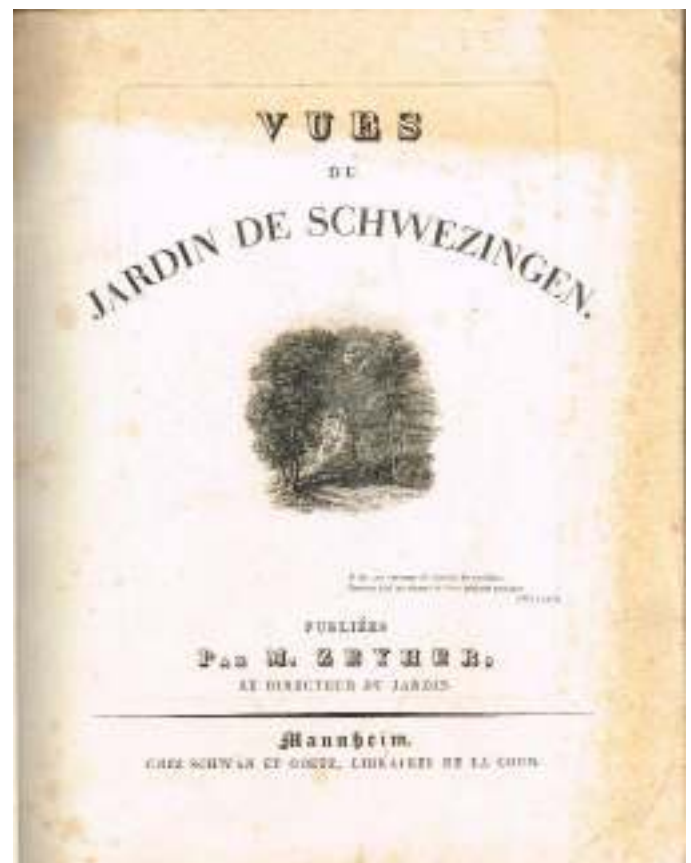
99. ZEYHER, [JOHANN MICHAEL]. *Vues du jardin de Schwezingen.* Mannheim: Chez Schwan et Goetz, n.d. [ca. 1840]

\$1000.00

The garden at Schwezingen was laid out for Charles Theodore of Bavaria by the architect Pigage and the head gardener Petri in the formal style. It came into existence in the years 1753 to 1770 in a fashion that was entirely formal and very French. But then it was to change. The 'Court and Pleasure Gardner' Frederick Ludwig von Sckell redesigned the outer areas of the garden in the English landscape style from 1776. (Much more on this important garden can be found in Gothein, *A history of garden art* and *The Oxford companion to gardens*). Both the formal and English styles can be seen in the large folding plan in Zeyher's book. The engraved views are as follows: Schwezingen; Entrée dans le jardin; the Mosque; the

Temple of Apollo; Fountain in the aviary; the Baths; the Temple of Minerva; temple to Botany and Roman ruins. The 8 pages of text, entirely in French, describe these and other features of the garden. This work is rare; OCLC locates but one copy (UDeI) and that is a variant (10 pp; our copy has 8; 7 leaves of plates; our copy has 9; and with no mention of the folding plan). UDeI copy is dated 1823; our copy, though undated, would appear to date ca. 1840. Zeyher is called on the title page "Le Directeur du Jardin." A rare book.

4to, recent boards, morocco lettering piece. Engr. t.p. and 8 pp of letterpress; 9 engr plates on India paper each with dust sheet; and lg. fdg. litho. plan. Light foxing along top & outer margin of t.p.



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PART II

PIGMENTS, PAINTS, COLORS, DYES, ARTIST'S MANUALS, ART TECHNIQUES, ART RESTORATION & THE LIKE

100. AGFA-GAVAERT. *Agfa Print Portfolio. Agfa Black and White Enlarging papers. Preferred by those who know.* Agfa-Gavaert, Berlin (American Headquarters: Teterboro, N. J.), 1982 \$275.00

A fine miniature print portfolio (2 ½ by 3 ¾ inches). It contains two leaves (4 pages) of text describing the various papers' qualities and what each is best used for. The fifteen sample prints are as follows: Portriga (4); Brovira (7) and Vario X-L (4). Each of these sample prints is on a different paper and is so identified. Text describes Brovira Cold Tone Enlarging paper; Portriga Rapid Warm Tone Enlarging Paper; Brovira Speed PE Paper and Portriga Speed PE Paper. The images in the sample prints include portraits, nudes and landscapes. Not in OCLC.

THE EARLIEST WORK IN ENGLISH ON PICTURE RESTORATION

101. AN ARTIST. *Advice to proprietors on the care of valuable pictures painted in oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed. By an artist.* London: Sherwood, Gilbert and Piper; Wycombe, E. King, 1835 \$550.00

First and only edition; rare. This would appear to be the earliest work in English solely devoted to the restoration of pictures. It is noted by Rhuemann/Plesters who comment: "The practical advice on conservation and restoration is not very sound, but the booklet is interesting for the history of restoration and the condition of some old master paintings at the time." - *The cleaning of paintings*, p. 384. The final leaf is an advert for the author's services as a picture cleaner; he does not give his name but does give his address: Brook Lodge, High Wycombe, Bucks. The Cambridge catalogue identifies him as John Bengo. NUC locates two copies only (MdBj; PPL). OCLC locates 9 copies in American libraries but the work is very scarce in the marketplace.

8vo, orig. cloth with title in cartouche on cover. 82+1 pp. plus the errata slip. All edges gilt.

102. ARCLAIS DE MONTAMY [DIDIER DE]. *Traité des couleurs pour la peinture en émail et sur la porcelaine.* Paris: G. Cavalier, 1765. \$575.00

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

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

103. BENSON, BENJAMIN & N. BENSON. *Scientific and reliable coloring and cleansing book. For family use. Containing 240 reliable instructions for coloring and cleansing silks, woolens, cottons and feathers of all descriptions and colors, and bleaching lace or plain curtains.* Rochester: Ernest Hart, Printer, 1879 \$250.00

First and only edition. Written for the general public by the authors who were "practical dyers." They state: "We can with confidence recommend all these receipts since they are the ones we have used in our own experience. Some of them are the result of discoveries made in late years, and a few of them have been purchased by dyers at from \$5.00 to \$25.00 each." Not in Lawrie. Not in Edelstein *Bibliotheca Tinctoria*. OCLC locates 6 copies (not surprisingly all in this country). The book was privately printed and probably sold by the authors (though it was copyrighted and entered in the Library of Congress).

12mo, orig. printed wrappers (title printed on front cover). 200 pp. Light wear to the edges of covers and to the rear hinge but a good copy.

104. [BOUTET, CLAUDE]. *The art of painting in miniature: teaching the speedy and perfect acquisition of that art without a master. Translated from the original French. Sixth edition.* London: J. Hodges, 1752 \$500.00

According to R. D. Harley, *Artists' Pigments*, p. 21, the author may have been Claude Boutet; she gives an interesting discussion on this question. It was first published in French in Paris in 1674 or before; the first English edition was 1729. The book is useful for a

comparison between English and French practice during the second half of the 17th century. Discusses methods of mixing colours, certain secrets of one of the greatest Italian painters for making the finest colours, burnished gold, shell gold, etc. OCLC locates 7 copies in this country.

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

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

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

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

CELLINI ON THE TECHNIQUES OF GOLDSMITHING

106. CELLINI, BENEVENUTO. *Due trattati du Benevenuto Cellini scultore Firoentino, uno dell'oreficeria , l'altro della scultura.* Milano: Societa Tipografica de'Classici Italiani, 1811 \$350.00

Originally published in Florence in 1568, this is a famous and classic book, a manual on the art of the goldsmith and the techniques of sculpting in marble and bronze. It details the techniques of carving, chiseling, engraving,

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

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

107. CHURCH, A. H. *The chemistry of paints and painting.* London: Seeley & Co. Ltd., 1890 \$250.00

First edition. An important work, "mainly concerned with the chemical composition and properties of painting materials, but the author has a strong sense of the importance of proper conservation...altogether an enlightened work of its period, much of the content even now not superceded". - Ruhmann & Plesters, *The cleaning of paintings*, p. 393. And Ralph Mayer states: "For many years the outstanding artists book on materials and methods. Although outmoded in part, it is still of considerable value and interest. The author was the leading English authority of the nineteenth and early 20th centuries"-(*The artists handbook*). The author was Professor of Chemistry in the Royal Academy of Arts in London.

8vo, orig. cloth. xvi+310+(x) pp.

A NEW PROCESS IN PAINTING

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

First edition, very uncommon. Part I appeared in Brighton in 1815 as *Some account of a new process in painting by means of glazed crayons*. The writer devised a method of "dry coloring" using crayons fixed with a variety of oils and varnishes. Much of the second part is devoted to a description of the properties of various colors, and the preparation of various grounds and binders.

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

8vo, large untrimmed copy in modern blue buckram binding; spine titled in gilt. xii+174 pp. Excellent copy.

"A VERY LIMITED NUMBER OF COPIES"

109. CREYKE, W. R. *Second Edition, Enlarged & Improved. Book of modern recipes containing full instructions for producing the following enamel, underglaze, & majolica colours, white & coloured bodies & glazes...* Hanley: J. Hitchings, Printer, 1887 \$275.00

First published 1883 with only 49 pages; this enlarged edition contains 144 pages. Solon gives the following note: "The notebook of a colour maker, who, after having gathered here and there the recipes in use in the factories where he was employed, set up on his own account as a manufacturer. Meanwhile, it occurred to him that he might derive more profit from the sale of his secrets than from that of his products. He printed a first edition of a very limited number of copies, and disposed of these at a fancy price. This induced him to print a second one, now easier to obtain than the first, but still very difficult to meet with." *Ceramic Literature*, p. 89. OCLC locates two copies of the 1884 edition in this country: Yale & Historic Deerfield (the Yale copy came from me). The present edition is not on OCLC.

12mo, orig. full calf, stamped with title. 144 pp. Sewing slightly loose.

A VERY EARLY HANDBOOK FOR THE CLEANING OF PICTURES

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

First edition, a very good copy in an early half morocco binding. "Noteworthy is the author's gallant and forceful plea for cleaning pictures at the Louvre. It remained

unheeded for a century. He fulminates against the charlatanism and secrecy. His chapters on woodwork, lining, transfer, etc. are as sound as could be expected, given the limited knowledge of his time." - Ruhemann/Plesters, p. 389. For Ruhemann this was clearly an important work; he makes no less than six references to or quotations from it. OCLC locates six copies in USA under HORSIN-DEON, SIMON (1812-1882).

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

WITH A LECLERC MODEL BOOK BOUND AT THE END

111. DU FRESNOY, C[HARES] A. *L'art du peinture... traduit en Francois. Enrichy de remarques, reveu, corrigé, & augmenté. Troisieme edition.* Paris: Nicholas Langlois, 1684 (BOUND WITH) SEBASTIAN LE CLERC, *Figures d'Academie pour apprendre a desiner...* Paris: N. Langlois, n.d. [ca 1684] \$750.00

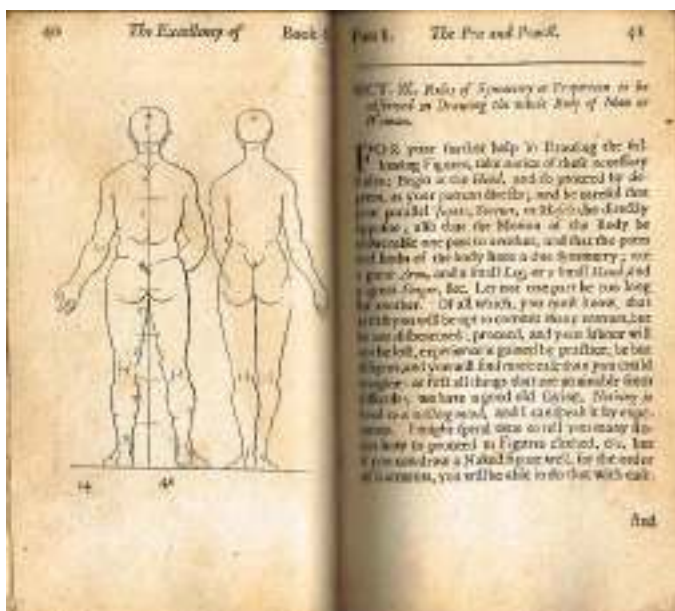
A classic work in the literature of art history. Originally published in 1668 as a poem in Latin (*De Arte Graphica*) of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris in 1668. In that French translation as well as in the second edition of 1673 and the present [third] edition the French text is set so it faces the Latin original on the facing page. "Piles's translation was not a literal one. As he writes in the preface, his close friendship with the author allowed him to work freely with a knowledge of Du Fresnoy's intentions, making corrections as he wished. Although Piles's work was challenged because of his approach, it became the authoritative version for his own and later generations." - Collins & Land, *Early books on art*, no. 37.

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

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

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

112. EXCELLENCY OF THE PEN AND PENCIL. *The excellency of the pen and pencil, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning, painting in oyl, washing of maps and pictures, also the way to cleanse any old painting, and preserve the colours. Collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius, and divers others.* London: Dorman Newman, 1688 \$2950.00
Originally published 1668, this is the second edition. It is the most comprehensive seventeenth century English artists' manual, and this edition has an added section on mezzotinting with a plate of the tools. R. D. Harley read the book carefully; she states: "the section on miniature painting seems reminiscent of Hillard and Norgate, but as everyone seems to have recommended the use of abortive parchment and the necessity for three sittings with the sitter placed in a north light, it becomes difficult to distinguish plagiarism from tradition. Following that section is another on oil painting, including portrait painting from life and picture cleaning, and a final section contains instructions for washing prints and maps. The book certainly contains some original remarks..." - *Artists pigments 1600-1835*, p. 18. As noted above this edition is the first to contain the section on mezzotinting, and it belonged to the English artist Sir Francis Job [Frank] Short (1857-1945). This is a significant association as Short played an important role in the revival of the craft (see the



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

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

THE JACQUARD LOOM AND PUNCH CARDS

113. FALCOT, P. (ed). *Traité encyclopédique et méthodique de la fabrication des tissus...par une société de Manufacturiers, de Dessinateurs, et de Practiciens, sous la direction de P. Falcot. Elbeuf (sur Seine): Au Bureau de la Publication & chez l'auteur, 1844* \$800.00

First edition. Though fundamentally a technical book, the plates of this work have their own quiet beauty, both in their layout and execution and the abstract patterns of the textile designs. Some of the most appealing are printed in black and red. They also illustrate all kinds of weaving tools and equipment, e.g. spinning machines, small and large Jacquard looms, punch cards, a press for piercing the cards, endless patterns and sketches for textile designs, small and large scale 'pick' diagrams, ribbons, strips, shawls, lace, etc. The material on the Jacquard loom and its punch cards is related to the early literature on the computer. "The Jacquard loom was one of the first "programmed" devices in that the weaving instructions were stored on what was called a "train" of punched cards that were fed by a person through the Jacquard mechanism that controlled the loom. The punched card method of storing instructions was applied by computer pioneer Charles Babbage in his designs for the never-realized Analytical Engine..." - Jeremy Norman, www.historyofinformation.com. UCBA I, p. 532 cites the second edition of 1852. OCLC locates four copies in this country: NYPL, Lib Co Phil, Winterthur and U of Wisconsin.

2 vols. 4to, orig. linen spines. I. Text: (vi)+xiv+266+(iv)203+(iv) pp. II. Planches: (iv) pp with 131 litho plates, a few fdg and a few printed in red and black. Both vols are signed by the author to prevent counterfeit. Worn copies but complete. Scattered old light water stains and occasional old foxing. Preserved in mylar dust jackets.

FIELD'S FIRST BOOK ON COLOR

114. FIELD, GEORGE. *Chromatics or, an essay on the analogy and harmony of colours*. London: Printed for the author by A. J. Valpy, 1817 \$2500.00

First edition of the author's first publication on color. George Field (1777-1854) was well known as a writer on color theory, artists' pigments and as a color maker. This title is not listed in the bibliography of his writings in the D.N.B. though it is mentioned in R. D. Harley, *Artists' pigments*, p. 27. An exhibition catalogue puts Field into much sharper focus: John Gage, *George Field and his circle* (Fitzwilliam Mus., Cambridge), 1989, where the present work is no. 45. All of the above notwithstanding, perhaps the major importance of this work is its place in the area of color music, of which Field was the principal exponent in the first half of the nineteenth century. Professor Herbert explains: "Field had inherited from the late 18th century the two common forms of color schemes, the circle and the triangle. Each shape permitted a continuous zone of color around a center, so that the primaries could be symmetrically disposed with the secondaries between them, and with complimentaries (red-green, yellow-purple, blue-orange) opposite one another, while light/dark could be shown in lateral progression from the center outward. Field combines the two in very beautiful plates which show two triangles (the three primaries and the three secondaries) overlapping a common central circle and surrounded by large rings of the three primariles...A musical clef is part of their presentation, for Field insists upon the interrelationships of music, color and geometry which reflect, he tells us, "a universal archetype," the underlying harmony of the universe." - *Yale Library Gazette* (July 1974), pp. 17-18. This copy belonged to the artist Harold Workman (1897-1975) and has his ownership stamp at the base of the title page. The edition was only 250 copies.

Small folio (12 ½ x 9 ¾"), 20th century full cloth; title in gilt on cover. viii+pp.2-57 [lacking p. 33/34 due to a compositor's error; the work is complete as indicated by the sequentially numbered text paragraphs]. T.p. with vignette; 16 hand-col diagrams of which 6 (nos xi, xii, xiii, xiv, xv, & xvi) are full-page. Plus 5 diagrams in the appendix of which 3 are hand-col. Good untrimmed copy.

INCLUDES 96 MIXED TINTS & A MANUAL OF LITHOGRAPHY

115. FIELDING, T. H. *An introduction to painting in Water Colours, in theory and practice; with an index of mixed tints, remarks on the chemical properties and permanency of colours, etc., and A Manual of Lithography*. Fourth edition. London: David Bogue, 1852 \$450.00

Theodore H. Fielding (1781-1851) was an English painter, engraver and prolific author. The present work was first published about 1830. It is especially notable for two things: the "Index of Mixed Tints" and the manual of lithography. The *Index of Colours and Mixed Tints*, first published in 1830, was an extraordinary production. Its format of 18 plates, each depicting 28 tints, meant that some 504 distinct colors were applied individually by hand to each copy. It is not surprising that this later edition appeared in a more modest guise, containing only one fifth of the original tints. The text has been rewritten as well. The "Index of Mixed Tints" is cited by Rosamond Harley as one of a very few books with named color samples [*Artists' Pigments c 1600-1835* (1970), p. 181].

The "Manual of Lithographic Drawing and Printing" is also of special note (pages 117-143). It contains



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sections on the stones, method of preparing them, requisite materials, tracing and transfer papers, lithographic chalk, varnish, etc. Fielding later composed a lithographic treatise himself: *Everyman his own printer, or, lithography made easy* (London, 1854). Of the present edition OCLC locates 7 copies in this country.

8vo, orig. cloth. xi+144 pp with color frontispiece, 8 engr plates and 6 plates with a total of 108 hand-colored tints or colors.

116. FIELDING, T. H. *The knowledge and restoration of oil paintings: the modes of judging between copies and originals.* London: Ackerman & Co., 1847 \$750.00

First and only edition, very scarce. "Ideas on cleaning are fairly sensible for the time. Surface cleaning is carried out using water or ox-gall before varnish removal is embarked upon. The usual methods of varnish removal, i.e. dry friction or dissolving in a mixture of alcohol and turpentine, are recommended. Unfortunately, advice as to revarnishing is unsound. The author dismisses mastic because it does not keep its colour and 'chills', and recommends copal/oil varnish, stipulating that the latter should be colourless or very pale. It has long been known that copal/oil varnishes become insoluble with age, and difficult, if not impossible to remove safely, and the same applies to shellac which the author suggests as a suitable medium for retouching." - Ruhemann/Plesters, p. 389. Fielding also addresses the matter of distinguishing copies from originals, lists the paintings in the National Gallery in 1846 with the prices paid for them, and quotes official sources to claim that in 1845 14,901 paintings were imported into the UK. OCLC locates 9 copies in American libraries, but the work is today quite scarce in commerce.

12mo, orig. cloth. xvi+217+1 pp. Light wear to head and tail of spine, but a good copy of a very scarce book.

WITH MOUNTED SAMPLES OF PAPERS AND COLORS

117. FISCHER, LUDWIG HANS. *Die technik der Aquarell-Malerei. Neunte Verbesserte Auflage.* Wien: Karl Gerolds Sohn, 1912 \$350.00

Fine copy of a rare German water-colour manual, originally published in 1888. It is especially interesting for the five mounted paper samples (Whatman ungeprestes Atlas; Whatman Torchon Imperial, Papier à Lavis (Grand aigle); Leinen-Zeichnenpapier, extradick, rauh, nr. 73; and Englischen Zeichnenpapier (Animalisch geleimtes Drawingpaper, nr. 48). Bound in also are two facing sheets of actual watercolour samples, 18 by Winsor and



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Newton of London, 9 by J. M. Paillard of Paris and 9 by H. Schmincke of Dusseldorf. They make an interesting comparison; the French and German ones are deeper richer colors. The text is illustrated with 15 tipped in color printed plates.

8vo, orig. color printed boards, cloth spine. (vi)+120+(iv) pp. with 5 paper samples, 36 mounted water-color samples and 34 illus (of which 15 are tipped in and printed in color). Fine copy.

WITH MOUNTED SAMPLES OF ACTUAL CANVASES AND OIL PAINTS

118. FISCHER, LUDWIG HANS. *Die Technik der Oelmalerei.* Vienna: Gerold, 1898 \$550.00

First edition. An important book, noted at length in Ruhemann/Plesters: "Mainly concerned with the practice of oil painting, but two chapters are of interest: 'Varnishes for oil painting' - the dual purpose of the varnish as a protective coating against air and damp, and in order to bring out the colors of the painting, is emphasized; also



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that the varnish must be clear, colorless and free flowing, as well as drying within 24 hours...A chapter on the conservation of oil paintings is contributed largely by a restorer of the Royal Collections, who recommends conditions for the display and storage of paintings...With regard to cleaning, the author regards ordinary removal of varnish by solvent as rather dangerous and prefers the - at the time - fashionable Pettenkofer process... Salutory advice is given to painters as to lasting methods and materials." *The cleaning of paintings*, pp. 394-5.

This is the only book I have ever seen with mounted samples of canvas for oil paintings; the plate facing page 56 shows 12 samples of various weaves, colors and weights (and with identified manufacturers). There are also 2 plates with 24 samples of oil paints, each a named color (6 each from Carl Schmidt, Dusseldorf; Alois Ebesder, Vienna; Winsor & Newton, London and H. Schminke & Co., Dusseldorf). Not in the NUC. OCLC locates only one copy, in Norway (no copies in USA).

8vo, orig. half cloth binding with illustrated boards. iv+118+(iv) pp with 24 illus in the text, 4 colored plates, 2 plates with samples of colors and 1 plate with 12 samples of canvases.

PAINTING WITH WAX

119. FRATREL, JOSEPH. *La cire alliée avec l'huile ou la peinture à huile-cire trouvée à Manheim par M. Charles Baron de Taubenheim expérimentée décrite & dédiée à l'Electeur*. Manheim: De l'Imprimerie de l'Académie Electorale. 1770
\$900.00

First edition, rare; OCLC locates only one copy (Bib. Nationale; no copies in America). "According to Fratrel, Charles Baron de Taubenheim continued with the research into finding a method of painting with wax

which is as practical as painting with oil yet more durable and he succeeded where the Comte de Caylus had failed. In the preface, he proposes a gift of a container of this wax-oil mixture and a copy of the book explaining the technique to all the painting academies of Europe so that painters may try it for themselves." - Massing 67. UCBA, I, 599. Berlin Catalogue 4640.

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

120. FREART, ROLAND. *An idea of the perfection of painting. Translated by [John] Evelyn*. London: Henry Herringman, 1668
\$575.00

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

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

PRESERVATION AND RESTORATION

121. FREEMAN, EDWARD A. *The preservation and restoration of ancient monuments: a paper read before the Archaeological Institute at Bristol, July 29, 1851*. Oxford & London: John Henry Parker, 1852
\$350.00

A fairly early publication on this subject, nowadays of ever-increasing importance. Freeman is conservative in his recommendations. This paper is significant in proposing eclectic restoration as a way forward between destructive and conservative. Freeman was a near contemporary of Ruskin and his writings on restoration are central in the mid-19th century debate on the approach to restoration in which he advocated a balanced approach. Surprisingly rare; OCLC locates just two copies in this country: Amherst Coll & Boston Athenaeum.

8vo, recased in marbled sides, cloth spine. 66 pp. Faded old library stamp on t.p., but a good copy.

122. FRY, GEORGE. *The varnishes of the Italian violin makers of the sixteenth, seventeenth and eighteenth centuries and their influence on tone*. London: Stevens & Son, 1904 \$250.00

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

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

17TH CENTURY COLORISTS MANUAL

123. GAUTIER, H. *L'art de laver, ou nouvelle maniere de peindre sur le papier, suivant le coloris des desseins qu'on envoie à la cour*. Lyon: Thomas Amaulry, 1687 \$1500.00
A fine copy of the first edition, in the original binding with gilt spine. It is no. 72 in Ann Massing's "Painting materials and techniques: towards a bibliography of the French Literature before 1800" (festschrift for Rolf E. Straub, Worms, 1990) where she states: "Gautier's handbook was intended to give the public useful instructions on the art of colouring drawings with water colours, an art he considered to be in a state of confusion...Pigments and pigment containers, use of media, suitable brushes, and how to copy a drawing are among the subjects discussed in this very practical treatise." There was a later edition published in Brussels in 1708 and a modern reprint in 1972. UCBA I, p. 643 which notes an Italian translation published in Lucca in 1760. Lucas, *Bib. of water colour painting* (1976), no. 4. OCLC locates 11 copies in America.

12mo, full cont calf, spine nicely gilt. (xxii)+154 pp.

CHINESE VARNISH

124. GUIDOTTI, [ANGELO MARIA] ALBERTO. *Metodo facile per formare qualunque sia sorta di vernici della cina, e del giappone praticato in Francia ed in Inghilterra*. Rimino: Presso Giacomo Marsoner, 1784 \$675.00
Originally published in Bologna in 1764. Title continues: "Secondo gli sperimenti di accreditati Professori che ad un modo facile ridducono l'arte di sciogliere la gomma copale tanto in addietro senza profitto ricercata oltre a che innumerabili, ed utilissimi secreti tutti approvati dalle piu dotte Academie d'Europa parte alle Belle Arti

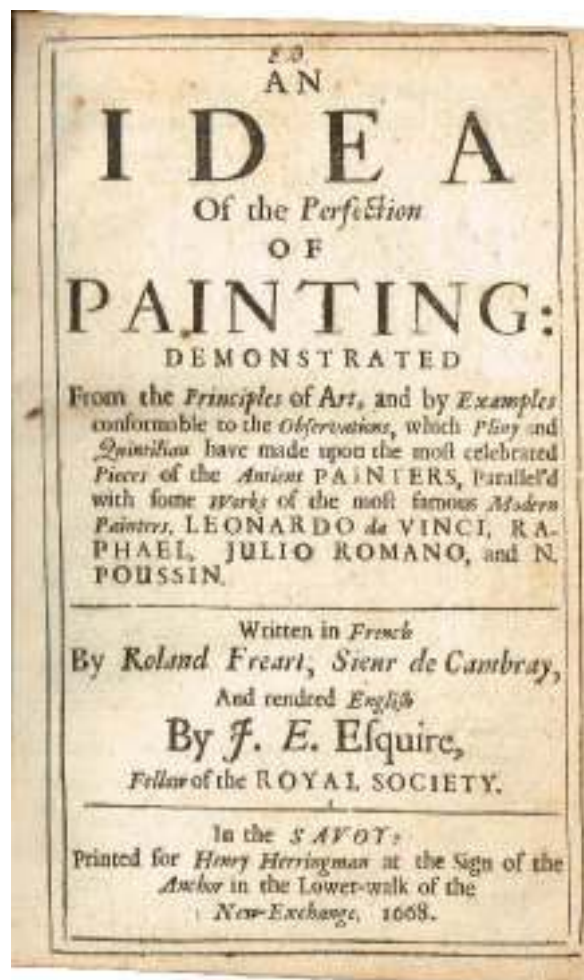
appartenenti, e parte anche risguardanti l'uso di tenere netti i denti con polveri salutari e balsami inservienti a diversi malattie." OCLC locates a total of six copies in USA. UCBA, I, p. 749. Cicognara 139.

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

125. HAIGH, JAMES. *The dier's assistant in the art of dying wool and woollen goods, extracted from the philosophical and chymical works of those most eminent authors Ferguson, Dufay, Hellot, Geoffery, Colbert; and that reputable French dier Mons. de Julienne*. Poughkeepsie: Paraclete Potter, 1813 \$750.00

Originally published London, 1778, this was a popular 18th and early 19th century handbook on dyeing wool. The first American edition appeared in Philadelphia in 1810; all editions are scarce. Lawrie 285. Hindle, p. 81. Shaw 28688. Rink 1850. Edelstein 3106. *Bibliotheca Tinctoria* 0495. This is a very nice copy in the original calf binding.

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



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"A COMPLETE GUIDE TO GILDING"

126. [HANEY, JESSE & CO]. *The gilder's manual; a complete practical guide to gilding in all its branches, designed for all trades in which gilding is used, including silvering, together with picture framing, picture repairing, and much other useful information, valuable receipts, etc.* New York: Excelsior Publishing House, [1876] \$285.00
First edition. A good copy of a most uncommon manual; I have had one other copy in the past 52 years. Sectional titles: Picture frame gilding and gilding for interior decoration; re-gilding; gilding for signs on wood; gilding on glass for signs; gilder's tools; glassware and porcelain; gilding on metals; gilding for potteries; silvering; and picture framing and general information for picture dealers.

12mo, orig. dark red printed cloth. 135+7 pp with 9 text illus.

COMPLETE WITH THE LINEN PROTRACTOR IN THE REAR POCKET

127. HENRY, CHARLES. *Rapporteur Esthetique. Notice sur ses applications a l'art industriel, a l'histoire de l'art, l'interpretation de la methode graphique.* Paris: G. Seguin, Editeur, 1888 \$1750.00

First and only edition. Charles Henry (1859-1926) was librarian at the Sorbonne and a polymath; he was a historian of mathematics, as well as a close friend and influence on the painters Seurat and Signac. He is most famous in art history for his "Cercle Chromatique" published in 1889. Less well known but equally important is his 'Aesthetic Protractor.' "To guide the artist in the practical application of his abstruse mathematics, he designed an 'aesthetic protractor' which could be used to calculate expressive angles with complete precision. Seurat's later works, in the short period between the completion of *La Grande Jatte* and his death in 1888, are deeply suffused by such ideas, as are the paintings of Signac for a short but intense period." - Kemp, *The Science of Art*, p. 318. Henry's theories and the Protractor are studied and analyzed in depth by Wm. Homer in *Seurat and the Science of Painting* (1964), pp. 188-209. Copies of the present book are scarce and those which still retain the printed linen protractor are rare. The present copy is no. 177 signed by the author. OCLC locates five copies in American libraries.

Folio (17 x 12 1/2"), orig. printed boards, cloth spine and corners with orig. ties. 28 pp with 2 double-page plates. The protractor is very finely printed on linen with a pasted on border of pink paper. It is signed by the publisher G. Séguin, "Instruments de Precision." It is preserved in a

gray paper envelope on the inside rear cover. Old faded light spotting on cover, else a fine copy. [Date on title page 1888; date on cover 1889].

128. HERRICK, H. W. *Water color painting: description of materials with directions for their use in elementary practice. Sketching from nature in water colors. Illustrated with diagrams printed in colors.* New York: F. W. Devoe & Co., 1882 \$200.00

First edition, a standard work on the subject, but an ex-library copy and priced accordingly. It became "the definitive American compendium on the subject" and was so-called by Diana Korzenic, *Drawn to art*, p. 183. And no less an authority than Theodore Stebbins has called it "the most advanced American book on the subject" (*Master drawings and water colors*, p. 155). Not in Lucas, *Bib of water colour painting* (Lond., 1976). Not in Ingerand, *Bib. de la couleur* (Paris, 1984). This is both an artist's manual and a trade catalogue. The final 30 pages are a catalogue of Devoe's artists' materials (water colors in cakes, oil colors in tubes, india ink, palettes, sketch books, easels, drawing tables, brushes and pencils, etc.).

Small 8vo, orig. cloth. 128+(30) pp of illus ads. with 2 plates printed in colors. Old library bookplate (cancelled); blind stamp and old rubberstamp on t.p.; old white paper sticker at base of spine.

FIRST PRACTICAL COLOR PHOTOGRAPHY PROCESSES

129. IVES, FREDERICK E. *Isochromatic photography with chlorophyll. A reprint of the author's principal publications relating to the subject of correct color-tone photography, with some new explanatory notes, extracts from various other publications and a statement concerning a discussion about priority.* Philadelphia: Printed by the author, 1886 \$1000.00

First collected edition; rare (OCLC locates only 6 copies in American libraries). Ives was an important pioneer in various fields of photography, including halftone and color. "He made public his three color process ("composite heliochromy") in 1888, which he patented in 1890...He made apparatus not only for projection but also for direct vision, so that we may say he improved all forms of three-color photography." - Eder, *History of photography*, p. 634. The present work has a most interesting frontispiece which consists of four mounted prints, three of which are identified by hand (probably the hand of the author) the first, a chromolithograph, is unidentified (it is the subject of the three other photographs) which are chlorophyll process, eosine

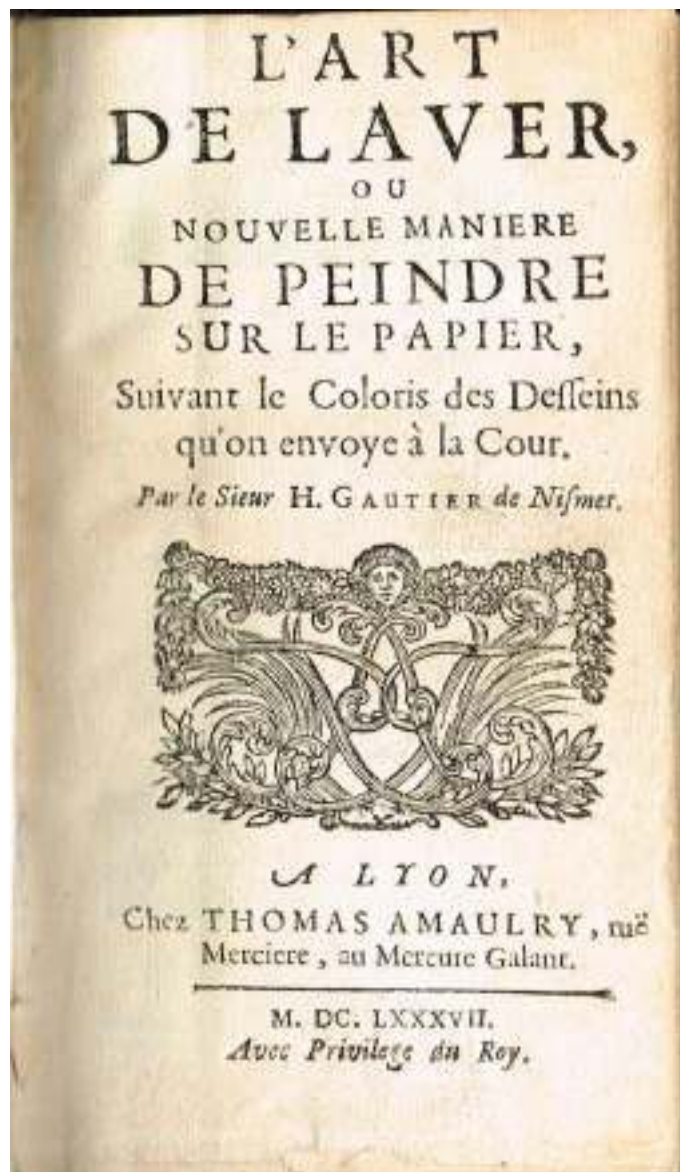
process and ordinary process. Epstein catalogue, 1942 addenda. Not in Roosens/Salu.

8vo, orig. stiff printed wrappers (ii)+11+21 pp with frontisp with 4 mounted images (see above). Faded 19th cent. rubberstamp of Lib of Congress on t.p. Wrappers restored by Green Drabon Bindery.

SAMPLE BOOK OF DRAWING PAPERS

130. KEUFFEL & ESSER. Samples of drawing papers &c. Hoboken, N. J., N.d. [ca. 1890] \$190.00

An immensely valuable sample book of about 120 identified drawing papers of various kinds. With this sample book and a paper gauge the drawings curator can identify papers with a degree of exactness rarely possible. Papers include Whatman's drawing paper, Universal drawing paper, White bristol board, manila papers,



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banknote tracing papers, detail drawing papers, mounted drawing papers, tracing or vellum cloth, tracing papers, cloth and papers for blue printing, lined and ruled papers, e. g. profile papers, cross section papers, topographical papers, etc. Rare. This copy lacks the last two leaves; priced accordingly.

Oblong 12mo, (3 x 7"), orig. stiff printed covers, black cloth spine. Slight wear to the edges of covers.

1850 MANUSCRIPT ON COLOURS AND PAINTING

131. "L, H. M.". *Notes on the Colours in painting on Ivory and Paper and in Oil. H.M.L., 1850. N.p.* [United Kingdom], 1850 \$675.00

Nice copy of a charming and informative manuscript which turned up in London. It has a more-or-less formal title page signed H.M.L. and dated 1850. It consists of a title page, and numerous sectional headings: Ivory, Colours to be used for the flesh, Back grounds, Draperies, Curtains, Silk, Satins, Muslins; Cloths - and recommendations for paint colors for these various backgrounds. The penultimate leaf is another title page which reads: "Water Colour Portraits on Paper. H.M.L." - but there is no more text suggesting that the author got on to other things. There is one illustration on the final leaf and it is a good one: a full-page palette in outline with title in center, "Sett of the Palette" with eleven blotches of identified paints: Indian red, Carmine, Red madder, Vermillion, Raw sienna, Yellow ochre, Prussian blue, Cobalt blue, Indigo, Lamp black, and Burnt Sienna. (The illustration is in black and white; it is not colored). I cannot identify the author.

12mo, orig. diced black roan, marbled endpapers and flyleaves, excellent copy. T.p., 18 pp of text and final leaf which is the palette illus. About 200 pp., the remainder unused.

A CONTEMPORARY MANUSCRIPT COPY OF A "VALUABLE RARITY" WITH ADDITIONAL RECEIPTS

132. [LAKIN, THOMAS]. *A General System of Potting, Enamelling and Glass Staining. The valuable receipts of the late Mr. Thomas Lakin with proper and necessary directions for their preparation and use in the manufacture of porcelain earthenware, and iron stone china, together with the most recent and valuable improvements in the admired art of glass staining and painting, 1824* \$1600.00

This is a wonderful item because of the fact that the original printed version, was, and remained, very expensive (£50 a copy); whoever made this MS copy did

so to save themselves some money. It is given a good note by Solon: "No professional convention ever bound the master potters to withhold from the public the secrets of the trade, yet these secrets were very well kept as a rule, and this is the first time that the private recipes of a manufacturer have been printed for the common benefit. Mrs. Lakin, who had been left a destitute widow, had no scruple in turning to the best advantage the practical recipes she had inherited from her husband. Her example has since been followed by many a betrayer of trade secrets who had not such a good excuse to give for turning into money the result of a manufacturing experience which, most often, was not his own. As much as £50 was originally charged for one copy of this volume; it is said that the whole of a very limited issue was disposed of at that price, and the copies having been kept as a valuable rarity by the descendants of the subscribers, they seldom come into the book trade." - Solon, *Ceramic Lit.*, p. 247. OCLC locates six copies of the actual book: NYPL, Corning MG, Birm Mus of Art, Getty, Yale & Winterthur.

The present MS copy is a precise, accurate and complete copy of the original with 136 receipts; in addition, there are several dozen more, either original, or, more likely, copied from some other printed source. The final receipt is for "Wedgwood's Jasper."

4to, orig. marbled boards (faded), orig. green roan spine (broken); orig. marbled endpapers and flyleaves. 62 leaves, many written on both sides; written in a clear and easily legible hand throughout. Preserved in a green cloth folding-back box with morocco label.

EARLY WORK ON THE CHEMICAL MAKEUP OF PIGMENTS

133. LAPPARENT, PAUL DE. *Etude sur les alterations des couleurs dans la peinture artistique*. Paris: Librairie Renouard, Henri Laurens, ed., n.d. [1900] \$300.00
First and only edition, rare. Contents: Preface; Definitions; Des differents procédés de peinture; Des véhicules ed des agglutinatifs; Des matières colorantes; Classification; Composition chimique; Fixite; Composition de la palette and Conclusion. Much of the content has to do with the chemical make up of pigments.

8vo, orig. printed wrappers. 36 pp. with color litho frontisp (the sun against a blue background). Margins of pages slightly browned. Front and rear covers foxed; internally clean.

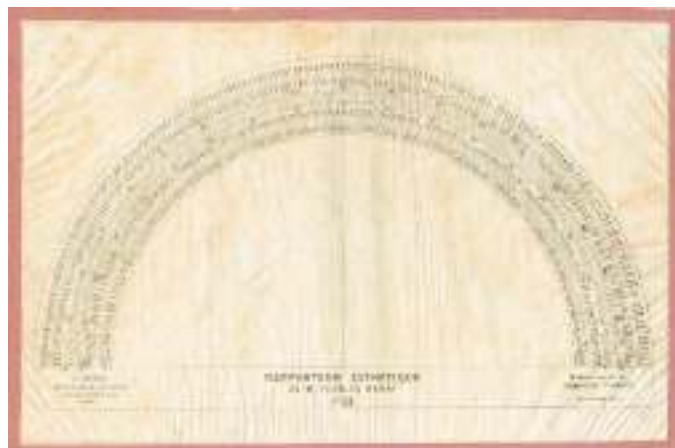
175 INDIVIDUALLY MOUNTED SPECIMENS OF MIXED TINTS

134. LEIDEL, HENRY. *Hints on tints and how to mix them illustrated by one hundred and seventy-five specimens of tints with an introductory essay on color and colors*. Second edition. New York, Henry Leidel, 1896 \$375.00
Originally published 1893; this edition is exactly the same as the first. A rare and pleasing little book, with 6 pages of individually mounted color chips ["Specimens of Mixed Tints"], 30 to a page. On p. 39 of the text is a section on Mixed Tints to correspond to the 175 mounted color chips. It gives recipes for making the tint - e.g. "No. 16. Cream - White, Naples Yellow." It further states "Variations may be given according to the quantity of each color used." Leidel was the author of several artist's manuals and also dealt in artist's oil colors (the last six pages are ads for his paints in collapsible tubes). The edition of this book had of necessity to be small; all 175 chips were mounted by hand. OCLC locates four copies: Yale, NGA, NYPL and Kent State.

8vo, orig. printed wrappers. 43+(ii)+(vi) pp with 6 ff containing 175 mounted and named color chips. Slight wear to spine but a good copy.

'PEINTURE LITHOCHROMIQUE'

135. (LITHOCHROMIQUE). *Peinture lithochromique, ou imitation sur toile et l'art de donner aux objets dessinés au crayon, a l'estompe, aux lithographiques, gravures, etc., l'apparence d'une jolie peinture a l'huile*. Paris: Le Bailly, Editeur, 1845 \$400.00
A rare little pamphlet; OCLC locates two copies in Europe and just one in this country: Nat Gall of Art (4th ed. of 1839). I cannot determine the date of the first edition. The title continues: "Ouvrage ou l'Art de peindre est



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demonstre methodiquement, simplement, et sans le concours d'un maitre suivi de procedes pour peindre et decalquer sur bois et les ecrans, et d'obtenir avec un petit nombre de couleurs toutes especes de nuances." This seems to be a method of reproducing or imitating oil paintings by the medium of lithography. There were similar forms of lithography in common use in the last decade or so of the 19th century but this is the earliest mention I have ever seen of this technique. Twyman states that 'lithochromie' was patented in France by Malapeau in 1821; he gives further information on Malapeau on pp. 30-31. He was basically experimenting with adding oil based colors to lithographs. From the series 'Petit Manuel des Arts.' A fine copy.

12mo, orig. printed self wraps. 17+(2) pp.

PICTURE RESTORATION

"...ONE OF THE MOST REVEALING DOCUMENTS OF ALL TIME..."

136. LONDON. NATIONAL GALLERY OF ART. *Report from the Select Committee on the National Gallery; together with the minutes of evidence, appendix and index.* London: Ordered by the House of Commons to be printed, 25 July 1850 \$500.00

This report, together with another on the same subject of 4 August 1853 (not present here) "are two of the most revealing documents of all time concerning the practice of, prejudices against, enthusiasm for, and misconceptions about picture restoration. The Committees interrogated officials of the National Gallery, leading artists of the day, connoisseurs and collectors, restorers and other specialists, and a verbatim report is given of the daily proceedings of the Committees. Among matters discussed are: climatic conditions in the National Gallery at the time; the policy and practice of cleaning, including exhaustive discussion of the nine pictures cleaned in the vacation of 1852, the appearance of which after cleaning provoked fierce controversy; types of varnish, including the notorious 'Gallery varnish,' a mastic/turpentine varnish to which a proportion of drying oil was added in a vain attempt to prevent 'bloom', so prevalent at the time because of the impure atmosphere; relining and transfer; training of restorers." -Ruhemann/Plesters, *The cleaning of paintings*, p. 389. The present volume contains testimony from the following: James Pennethorne, Thomas Unwins, R.A. (Keeper of the NG), Charles Lock Eastlake, Dr. Gustave Frederick Waagen, John Seguier, Michael

Faraday, William Coningham, Henry Farrer and William Mulready, R.A.

Folio, modern blue paper wraps. viii+110 pp with two hand-col litho plates (1 fdg). [Plan & elev of the NG with proposed additions].

"AN AUTHORITATIVE LITTLE TREATISE"

137. LUCANUS, F[RIEDRICH] G. H. *Vollständige Anleitung sur Erhaltung, Reinigung und Wiederherstellung der Gemalde zur Bereitung der Firnisse so wie auch zum Ausziehen, Reinigen, Bleichen und Restauriren der Kupferstiche ec. Dritte vielfach verb. und verm. Afulage.* Halberstadt: Helm, 1842 \$750.00

First published Leipzig 1828. This is a rare and important conservation manual. It is given a long note in Ruhemann-Plesters: "An authoritative little treatise, knowledgeable by the standards of the time. The author laments the lack of training institutes for restorers. On the practical side, he recommends shellac as a retouching medium and a varnish (it darkens and also becomes insoluble with age), but also claims to have discovered copaiva balsam and dammar resin as media and varnishes. He warns, quite rightly, against excess addition of resin to paint, noting that if this is used 'the eminent clarity of fresh paintings does not last long....' (Ruhemann goes on for the better part of a page - he thought highly of this book). Elsewhere he calls this one of the 'authoaritative' books on picture restoration, along with Secco-Suardi in Italy and Deon in France. - *The cleaning of paintings*, p. 387 and 49. OCLC locates one copy in this country: Harvard.

12mo, orig. marbled boards, edges, corners and hinges rubbed but a good copy. xvi+136 pp.

ARCHITECTURAL CONSERVATION NO COPIES IN THE USA

138. MAGNE, LUCIEN. *La Conservaton du Parthenon. Conference fait le 31 Mars 1905.* Paris: Imprimerie Nationale, 1905 \$300.00

First and only edition. Magne (1849-1916) is given a brief note in the *MacMillan Encyclopeia of Architects*: "Like his father, Auguste Magne served the city of Paris as architect-surveyor and designed markets. His principal activity was research, publication, and teaching on the manufacture and use of antique and traditional building materials. He was a professor at the Ecole des Beaux-Arts and the Conservatoire des Arts et Metiers in Paris." Thus it is easy to see why Magne was asked to give the present

paper. This title is rare; OCLC locates 5 copies, all in France and no copies in USA.

4to, orig. stiff printed wrappers. 30 pp.

EARLY MANUSCRIPT DYER'S RECEIPT BOOK

139. MANUSCRIPT DYER'S RECEIPT BOOK. *No place, no date* [England or New England, ca. 1820-30] \$750.00

As was often the case with manuscripts of this sort there is no author, no date, no location given. It turned up in New England but it could have been English as the word 'color' is spelled 'colour' on the bottom of page two. (Or it could have been written in New England by an English immigrant). There are 19 pages of recipes, 50 blank pages and 4 pages at the end giving tables of weights and twists of thread. The only name mentioned is at the end: 'Walkers & Marshall Statement of Thread.'

The recipes are clear and well written and give every indication of having been made by a working dyer (as opposed to having been copied from a printed book). For example, the first recipe reads: "For 1 doz. orange grind 1/2 lb. Spanish arnetta in a mortar then boile it in 3/4 lb of white ashes, when boils ladle it into a clean tub and let it stand an hour put your yarn in it for 1/2 hour turning it well over then ring it out. The liquer will do for 1 doz of Nankeen. Far better than fresh liquer After the Nankeen that will do for a Doz of straw through 1/2 of oil of vitriol and water if you please." Other colors include saummon (sic), pink, green, dk brown, dogwood blue, red, mock pink, purple, mulberry, crimson, lemon yellow, gold, and others. Dye materials were all natural (of course, at this early date) and include oil of vitriol, potash, white ashes, seaflower, dogwood, old fustic, blue vitriol, tumeric, spirit of salts, sumac, alum, logwood, aquafortis...etc. Written in a clear legible hand, this should be useful to a scholar working on dyeing in the early (pre-chemical) period.

8vo, stitched into old plain wrappers. 19 pp of receipts, 4 pp of tables of threads and 50 blank pages.

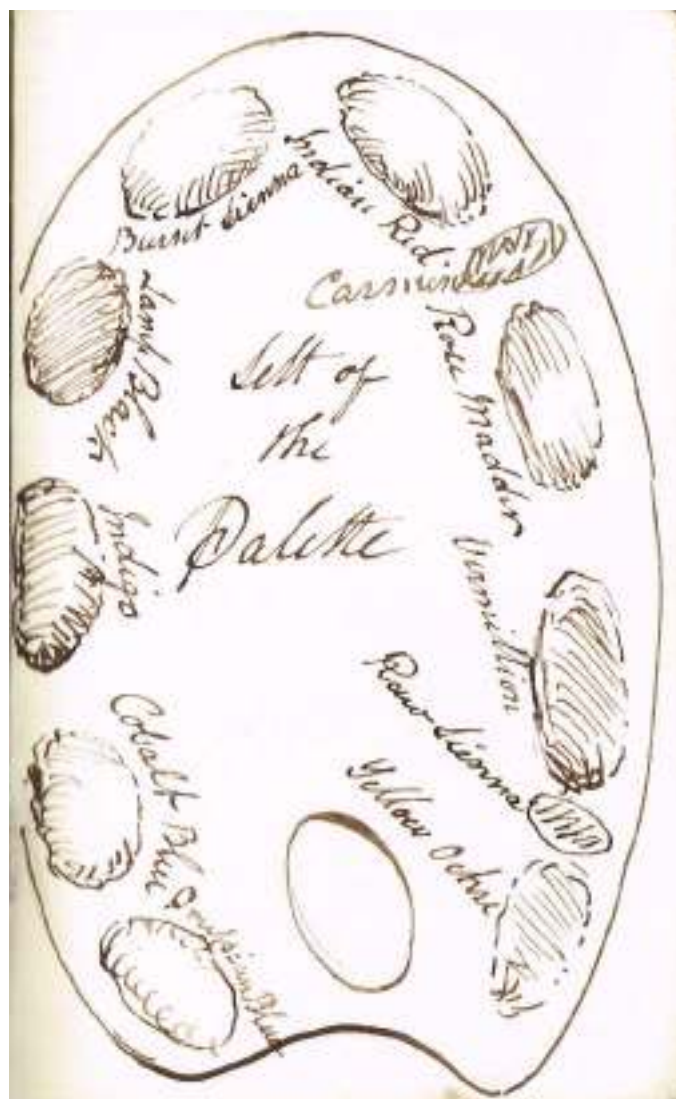
WITH THE FRENCH & ENGLISH CHROMATIC SCALES IN COLOR

140. MERIMEE. J. F. L. *The art of painting in oil and in fresco*. London: Whittaker & Co., 1839 \$350.00

First edition in English; originally published Paris, 1830; translated into English by W. B. Sarsfield Taylor. It was called by Faber Birren "perhaps the most important book on painting of the early 19th century..." (*History of color in*

painting, p. 55). The subtitle states the work is "a history of the various processes and materials employed, from its discovery, by Hubert and Jan Van Eyck, to the present time...with original observations on the rise and progress of British Art, the French and English chromatic scales, and theories of colouring by W.B.S.T." Chapter six deals with conservation and restoration and is given a good analysis in Ruhemann/Plesters, pp. 384-5. Noted also by Mayer in *The Artist's handbook*: "one of the first of the carefully written books on methods and materials; an authentic account of the knowledge of the present day." (p. 352). Also contains information on pigments; multiple references in R. D. Harley, *Artist's pigments*. Birren Collection 455.

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



Item #131

LARGE PAPER COPY

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

First and only edition, a large paper copy. The book is important and is given a half a page in Ruhemann/Plesters, p. 390. Merritt discusses obscured pictures, durability of pictures in oil, antipathy to picture restorations, picture cleaning, the varnish glaze theory, standard pictures, Vandyke's process of working, special cases from Rembrandt, an ideal process of painting, idiosyncrasies of picture collectors, professional advisers, picture destroyers, the restorer, devotion to the restorer. Fairly widely held in libraries but very scarce in the marketplace. Newspaper clippings (including a report of Merritt's death) pasted on both sides of front fly. The title of this work was used for a Tate Gallery conservation conference in 1990.

8vo, orig. blue cloth, gilt lines around covers. viii+72 pp. Good copy. In addition to the present 'author's edition' (5s), there were cheaper editions in red cloth (2s) and in paper covers (1s).

AMERICAN EDITION OF A FINE ENGLISH DRAWING BOOK

142. METZ, C. M. *Studies for drawing the human figure, groups of figures & historical composition*. By C. M. Metz of London. Philadelphia: Porter & Coates, 1870 \$850.00
Originally published London, 1809. What is most interesting about this work is the fact the plates were presumably printed in Philadelphia from the original stipple engraved copper plates which were produced in London; the engraved title plate appears to be the original London one but the imprint reads [Philadelphia: Porter & Coates, 1870]. I suspect what happened is that the original publisher's name was erased from the plate and Porter & Coates and the date of 1870 substituted, whether in London or Philadelphia I do not know. There was an earlier Philadelphia edition published by Willis P. Hazard in the 1860s. The plates have various legends, e.g. "Engraved by E. Scott;" and "Scott sculpsit engraver to the Duke of York." I know of one or two other instances of this practice in early 19th century America. Schimmelman 344 states the work was originally published in London in 1796; her note is interesting: "classical figure studies on folio plates, beautifully drawn and in more complicated positions than most instruction books. Willis P. Hazard published in Philadelphia from 1851 to 1864." Marzio, *The art crusade*, 74 gives the date as 182?. Bridson & White,



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Plant, animal and anatomical illustration, E154 cites the original London edition of 1809. Not in Drepperd. OCLC locates one copy of the present edition: CAsate Lib.

Oblong folio, orig. decorated paper boards, brown morocco spine and corners; orig. gilt lettered label on cover. Engr. t.p. and 30 stipple engr plates. Inner front hinge reinforced.

WITH 48 EXAMPLES OF SCUMBLING & COLOR GLAZING

143. MILLAR, ANDREW. *Scumbling and colour glazing, a practical handbook for house painters, coach painters and others*. Illustrated by 48 examples executed in paint. London: Trade Papers Pub. Co.; New York: "Painters Magazine," 1909 \$350.00

First edition. "Scumbling" relates to that description of painting in which portions of the last coat are removed in order to expose part of the coat beneath. Glazing is a system of painting whereby a thin, transparent coat of one color - which is usually bright - is glazed or painted over another color which is a solid and is often relatively sombre in hue. Due to the actual mounted samples this book is highly useful for teaching purposes, both for teaching students and practitioners.

8vo, orig. cloth. 86+xiv pp. with 12 plates of mounted samples (with a total of 48 individual paint chips). The leaves with the mounted samples are rather rippled (as is always the case) but all the samples are present in good condition. Small chip in head of spine.

THE PRESERVATION OF HISTORIC MONUMENTS

144. MINISTERE DE L'INSTRUCTION PUBLIQUE ET DES BEAUX ARTS. *Projet de loi pour la conservation des monuments historiques et des objets d'art*. Projet présenté a la

Chambre des Députés et observations de la Commission des monuments historiques sur ce projet. Paris: Imprimerie Nationale, 1879 \$150.00

An early work in the movement for preservation of historic monuments. One of the best-known members of the Commission was Viollet-le-Duc. OCLC locates just one copy in this country: Princeton.

Lg. 4to (11 ¾ x 9 ¼"), orig. printed wrappers. 19 pp.

PAINTING WITH WAX

145. MUNTZ, J. H. *Encaustic: or, Count Caylus's method of painting in the manner of the ancients. To which is added a sure and easy method of fixing crayons.* London: Printed for the author, & A. Webley, 1760 \$975.00

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

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

146. NEW YORK. *New York Art Guide, and artist's directory.* Boston: Wheat Publishing Co., [1892-3] \$350.00
Nice copy of a tremendously valuable and very uncommon work. Contents: art clubs, art institutions of the United States; art exhibitions 1892-3; art galleries; art institutions and collections; artists - their reception days; art schools; art scholarship; architects; architectural draughts men; china painters; crayon portraits; flower painters; illustrators and designers; mechanical draughts

men; monuments - names of sculptors; sculptors; studios - location; teachers; the law of copyright; the tariff; trade list (classified). In addition, there are 67 pages of adverts of all manner of persons and business connected with the arts: artists' supplies, art schools, photographers, picture framers, art dealers, etc. etc. This is only the second copy I have had in the past fifty-two years.

Small 8vo, orig. gilt dec. cloth, very nice copy. 184 pp., many pp with illus ads.

FIRST EDITION OF A SCARCE DYER'S MANUAL

147. PACKER, THOMAS. *The dyer's guide; being an introduction to the art of dyeing linen, cotton, silk and wool, silk and muslin, dresses, furniture, etc.* London: Sherwood, Neely & Jones, 1816 \$800.00

First edition of a scarce early 19th century English technical handbook on dyeing, by a dyer. There was a second edition published in 1830 which had a hand-colored frontispiece; this first edition was issued without it (for which see Ron 797). As is well known, there were a number of American reprints of other early 19th century English dying manuals, but this title was not among them. Over the past 52 years I have had one or two copies of the second edition of 1830 but this is the first copy I have ever had of the present first edition. No copy of either edition is cited by Duveen, Ferguson, Bolton, Neu, Goldsmith's or Kress. Lawrie, 514. Ron 797. OCLC locates 5 copies in American libraries (not a lot for a book of this sort).

12mo, old marbled sides (worn), calf spine. xxiii+144 pp. On the final page of text and the blank rear flyleaf are written three recipes in manuscript. Lightly browned throughout.

A RARE AMERICAN BOOK OF "SECRETS"

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

An excellent copy of a rare book, I have had one other copy in the past 52 years (it was in my catalogue one of 1967). It is a purely American compilation with sections on dyeing, bleaching, preparing and mixing colors, staining woods, varnishing, metals, glass making, distilling, etc. These little books were literally "used to pieces", hence their rarity today. Duncan, *Bib. of Glass*, 9763 (pp. 242-94 pertain to glass). *American Imprints* 17520.

Rink, *Technical Americana*, 197. Save for the usual foxing (which is relatively light in this case) this is an excellent and sound copy in the original sheep binding. Ron, *Bib. tinctoria*, 807. Also of interest as western Pennsylvania imprint. Not in the book auction records.

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

149. PARTRIDGE, WILLIAM. *A practical treatise on dying of woollen, cotton and skein silk*. New York: H. Wall & Co. for the author, 1823 \$285.00

First edition, an original American work as proven by the statement on the first page of text: "The Author to his fellow citizens of the United States." Shaw-Shoemaker 13674. Lawrie 521 lists this edition as (London) 1823 but that is an error; the book was originally published in New York. Rink 1864. Edelstein 3369 has only a later edition of 1834. *Bibliotheca Tinctoria* 0811-0813 but lacking this first edition. This is a ex-library copy and priced accordingly.

Sm. 8vo, rebound in tan buckram. (ii)+288 pp with folding printed table. Remains of old paper sticker at base of spine. Old faded rubber-stamped number at base of t.p., else not marked.

A FINE ASSOCIATION COPY

150. PASLEY, C. W. *Observations on limes, calcareous cements, mortars, stuccos and concrete, and on puzzolanas natural and artificial, rules deducted from numerous experiments, for making an artificial water cement...* London: John Weale, 1838 \$550.00

First edition of the first systematic study of the subject in English (see Davey, *History of building materials*, p. 101). "This book is the most comprehensive early work on the subject in English. In it the researches and conclusions of Smeaton, John, Vicat, Treussart, and others are described and evaluated in concise fashion. Pasley also describes his own experiments which led to his successful making of an artificial hydraulic cement in 1828-30." (Kirby & Laurson, *Early years of modern civil engineering*, p. 267). But in fact, a more recent authority, Julia Elton (of Elton Engineering Books) states that the artificial cement proved fruitless, and I am inclined to believe Elton over Kirby & Laurson. She further states "his extensive commentary on all the existing literature of the time, both British and foreign, together with his inclusion of a great deal of first-hand information derived from friends and colleagues, manufacturers as well as engineers, are what makes this book so remarkable." (Elton Cat 6:238). Skempton 1047.

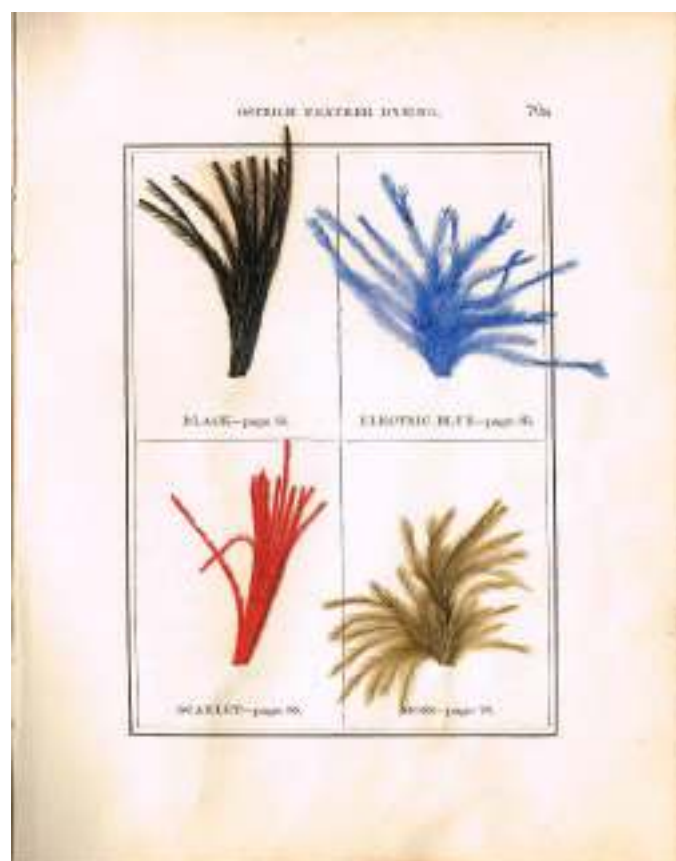
This is an appealing association copy; it belonged to and was signed by Charles T. Jackson (1805-1880), chemist and geologist (on whom see DAB).

8vo, recent tan cloth, orig. spine label preserved and laid down. (lxii)+288+124+ii pp. with scattered wood-engr. text illus.

REAL DYED AND MOUNTED OSTRICH FEATHERS

151. PAUL, ALEXANDER. *The practical ostrich feather dyer. Revised and corrected by Dr. M. Frank*. Philadelphia: Mrs. D. M. Frank, "Textile Colorist", 1888 \$1250.00

Fine copy of a rare and charming book, originally published in 1885 at fifty dollars the copy. "It is the first work of its kind ever put before the public in the English language, and will, in consequence, receive from those interested close scrutiny and criticism, which prompts the author to offer \$1000 to any person who will prove that the recipes herein are false." It is illustrated with 48 neatly mounted samples of dyed ostrich feathers (herls, to be precise) on twelve plates. The book is rare; this is only the third copy I have owned in the past 52 years. Though there are a dozen or so copies in libraries, there has only been one copy in the book auction records in the past 52



Item #151

years. There was a great demand in this period for dyed feathers and plumage for ladies' hats and costumes. A dozen or so years ago in the *Winterthur Magazine* there was an interview with the then librarian Kathy Martinez; to the question which was her favorite book in the library she replied Paul's *Ostrich feather dyer*! Lawrie 528. Not in Ron, *Bib. tinctoria*.

Sm. 8vo, orig. gilt stamped cloth. (ii)+190+(viii) pp with 3 full-p. wood-engr plates and 48 mounted samples on 12 plates. The gold stamping on the spine and cover has faded (as in every copy I have ever seen), else a fine copy.

152. PAUL, ALEXANDER. *The practical ostrich feather dyer. Revised and corrected by Dr. M. Frank*. Philadelphia: Mrs. D. M. Frank, "Textile Colorist", 1888 \$325.00
Another copy. This copy lacks two plates (which contained 8 samples) and is priced accordingly. See collation below.

Sm. 8vo, orig. blind stamped cloth. (ii)+190+(iv)+(iii)+(6) pp of ads with frontisp and 40 (ex-48) mounted samples on 10 (ex-12) plates. Lacks 2 leaves of plates (82a, 82b).

"THE MOST USEFUL FOR THE HISTORY OF PIGMENTS"

153. PEACHAM, HENRY. *The compleat gentleman...to which is added The Gentleman's Exercise or an exquisite practice, as well as for drawing all manner of beasts, as for making colours, to be used in painting, limning, etc. The third impression, much enlarged, especially in the Art of Blazonry, by a very good hand*. London: Printed by E. Tylor for Richard Thrale, 1661 \$975.00

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

worthy of the influence and popularity which it once enjoyed." In the present edition the material on portrait painting appears in Part I, chapters XIII and XIV; the material on painting and pigments occupies pages 305-422 of Part II. Wing P943. Schlosser-Magnino, p. 646. See also Ken Spelman Catalogue 15:1.

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

154. PETHERICK, HORACE. *The repairing and restoration of violins. Illustrated by the author*. London: the Strad; New York: Charles Scribners' Sons, 1903 \$225.00
First edition, fine copy. This was volume no. 12 in the series "The Strad" Library, all the volumes of which were devoted to the violin. "All the repairings referred to, have, with the accompanying annoyances and pleasures, been gone through by myself, and therefore the present little work may be taken as the result of personal experience..." Petherick was distinguished; he was a member of the music jury of several international exhibitions as well as an expert in Law Courts.

12mo, orig. red cloth, lettered in gold. (viii)+199+(xii) pp with author's portrait and 38 illustrations.

CONSERVATION OF OIL PAINTNGS

155. PETTENKOFER, MAX VON. *Über Olfarbe und Conservirung der Gemalde-Gallerien durch das Regenerations-Verfahren*. Braunschweig: F. Vieweg & Sohn, 1870 \$350.00
First edition. The title translates: On oil painting and conservation for picture galleries by means of the regeneration process. "In the 1860s Pettenkofer was granted two patents for his invention of regenerating pictures by exposure to alcohol-saturated air and the application of copaiva balsam, for re-establishing lost 'molecular cohesion' of varnish and paint. The Bavarian State Collections acquired the right to apply this treatment to their pictures. A violent controversy ensued... Unfortunately the effect proved to be only temporary, and in addition the copaiva balsam applied yellows considerably with time." - Ruhemann/Plesters, p. 392. Nevertheless, this was a popular and widely used method; R/P make no less than ten references to it in their index. It is rare. Of this first edition OCLC locates but three copies in this country (Columbia, S.I. & MH).

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

DESIGN ADAPTED TO THE NEW MACHINE AGE

156. PHILLIPS, GEORGE. *Rudiments of curvilinear design. Illustrated by a series of plates in various styles of ancient and modern ornament with explanatory text in aid of selections applicable to the arts and manufactures.* London: Shaw & Sons, n.d. [1839] \$1300.00
First edition. "By the 1830s industrialization had brought in its wake an ever-increasing demand for decoration. This intensified the search for new motifs. George Phillips' *Rudiments of curvilinear design* anticipates the preoccupations of later theorists. The range of styles in which he designed was far wider than one would expect at the end of the 1830s - he even included one engraving of a decorative composition in the Japanese style. More significantly, he suggested insects, the feathers of birds and even sea-urchins as sources of inspiration for the ornamental designer...Little is known about his life although on the evidence of his [book] he was as accomplished a designer of ornament as any one of his generation and was among the earliest authorities to write on theoretical aspects of ornamental design...His book includes Egyptian, Grecian, Roman, Byzantine, Gothic, Arabian, Persian, and 'Hindoostanee' examples. Eleven plates in all are given over to Oriental styles and, unexpectedly, especially for the late 1830s, styles in the Japanese and 'Japanese ornament in the Chinese manner' are illustrated. Phillips' experiments in eclectic design are moderated by a kind of Neo-classical restraint, possibly derived from Sir John Soane." - S. Durant, *Ornament* (1986), pp. 25 & 115-6.

Lg. folio, orig. cloth sides, morocco spine and corners. Partially hand-col litho frontisp (the rainbow) & 96 pp with 68 wood-engr text illus, many decorative initials and 47 lithograph plates. Occas old water stains here and there in the blank margins. Scattered light foxing here and there.

157. RECKETT'S (COLOURS) LTD. *Ultramarines, their history and characteristics.* Hull (UK), N.d. [ca. 1925] \$175.00
An interesting and rare book (not in OCLC; not in ORBIS). The Foreword gives a good summary of the book: "This brochure is issued to illustrate the range of colours, and their properties, manufactured and sold by Reckett's (Colours) Ltd. The present edition is devoted to the properties of Ultramarine Blues and to a glossary of terms associated with the use of pigments in various industries. It has been issued in loose-leaf form so that at later dates additional pages can be inserted which will deal not only with further applications of Ultramarine but also with the properties and uses of Ferrite Yellows, Cadmium Yellows and Cadmium Reds." It includes two shade cards with 42

mounted samples of variants of blues in three categories: pure, 50% lithopone and 90% lithopone. Two other plates show 9 mounted samples of blues, three each for lithography, offset and letterpress. Hope & Walch, in *The Color Compendium* define Ultramarine as: "A deep blue pigment for artists, made initially from lapis lazuli imported by Italy from Persia (now Iran), the name derived from the Latin *ultra* or 'beyond' and *marine* or 'sea.'"

8vo, orig. blue cloth, title printed on cover ['Colour for Industry']. 143+(iv) pp with 3 halftones, 4 fdg color plates, and 4 plates with mounted color samples as described above. Good copy of a rare book.

LO-KAO, CHINESE GREEN

158. RONDOT, NATALIS. *Notice du vert du Chine et de la teinture en vert chez les Chinois. Suivi d'une étude des propriétés chimiques et tintoriales du lo-kao par M. J. Persoz, et de recherches sur la matière colorante des nerpruns indigènes par M. A. F. Michel. Imprimé de la Chambre de Commerce de Lyon.* Paris: Lahure et Cie., 1858 \$750.00

First and only edition, a fine, clean and fresh copy of this rare book. Its fascinating story has been told by Sidney Edelstein. Of all the colors made from natural dyestuffs, green was the most elusive. It was finally discovered that it could be made from plants grown in China and by the mid-1850s quantities of this green dyestuff, known as Lo-Kao, were being imported into Holland, England and France. But by 1860 the end was in sight for in that year the first aniline green had been discovered. "After that, Lo-Kao never had a chance. It quickly disappeared into obscurity only to be thought of today as an exciting story in the history of dyeing." - S. Edelstein, "Lo-Kao, the story of Chinese Green," (in) *Historical notes on the wet processing*



Item #158

industry, NY, 1972, pp. 63-66. The beautiful green color achieved with this dye is recorded for posterity in four large mounted fabric samples. I have owned one other copy, in 1967. Lawrie 610. Edelstein Catalogue 3455. Ron 896.

8vo, orig. printed wrappers, fine untrimmed copy in glassine. 208 pp with 2 folding plates and 5 mounted dyed textile samples.

"A CLASSIC HANDBOOK" - Ruhemann

159. SECCO-SUARDO, GIOVANNI. *Il restauratore dei dipinti. Terza edizione con una introduzione allo studio del restauro di Gaetano Prevati ed alcune considerazioni sul restauro moderno del Prof. L. de Jasienski*. Milan: Hoepli, 1918 \$375.00

Part I was originally published in Milan, 1866. Part II was completed 1873 and published posthumously in 1894, with an introduction by the author's son. Both parts as a third edition, Milan, 1918, considerably re-edited. Ruhemann/Plesters has this to say: "A classic handbook dealing with all aspects of restoration in great detail. Much of the material remains still valid, but much has been made obsolete by later developments...In his favour, he criticizes: curators who are more interested in the labels under their pictures than in making detailed examinations or technical researches on them, 'paintings made to look too new with excess of shiny varnish'; retouchings in oil, since they will go on darkening (he recommends water-color or tempera for retouching). - *The cleaning of paintings*, pp. 390-91. This edition is very rare; OCLC locates only one copy (BL); no copies in USA.

Small 8vo, orig. cloth, fine copy. xvi+574+54 pp.

"LE TEINTURIER PARFAIT"

160. SECRETS *concernant les arts et métiers. Nouvelle édition, revue, corrigée et considérablement augmentée*. Avignon: Chaillot, 1810 \$400.00

Originally published about 1716 (for which see Ron, *Bib. Tinctoria*), 960. Ron also gives some information as to the origin of the second volume, which is the "Teinturier Parfait." "Somewhere along the line," he states, "it acquired a second volume, which is a reprint of the text of the *Tenturier Parfait* (orig. pub. Paris 1671), which in itself is a reprint of the *Instruction Generale* (also Paris, 1671)." This was clearly a text which had a long life.

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

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

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

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

FIRST EDITION OF THE STANDARD WORK ON VARNISHES FINE UNTRIMMED COPY

162. TINGRY, P[IERRE] F[RANCOIS]. *Traité théorique et pratique sur l'art de faire et d'appliquer les vernis; sur les différens genres de peinture par impression et en décoration, ainsi que sur les couleurs simples et composées*. Geneve: G. J. Manget, 1803 \$800.00

First edition, a fine untrimmed copy printed on high quality laid paper. "It is a comprehensive treatise on the preparation of varnishes, paints and colors. The author gives descriptions and results of his many experiments." (Cole, 1287, note). It is given a longish analysis in Ruhemann/Plesters: "Older and inadvisable methods [of restoration]...for example flooding of the picture surface first with alcohol, then with water...Caution is advised in the use of alkalis. An innovation in this book is that of cleaning tests to be made in corners of the painting. White of egg is mentioned for a temporary varnish, while the recipe for 'Varnish no. IV. For valuable paintings' consists of mastic in turpentine, with minor additions of frankincense and camphor (the latter presumably as a plasticizer)." - *The cleaning of paintings*, pp. 381-2. Tingry (1743-1821) was a professor of chemistry and natural history at Geneva where he published numerous papers in those fields. There was an English translation published in 1804. Poggendorff II, 1110. Both editions are rare.

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

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

First edition. According to Brooke Hindle, Andrew Ure was "the first British enthusiast of mechanisation to have

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

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

REMARKABLY FINE COPY
GRAIN PAINTER'S MANUAL WITH FABULOUS
PLATES

164. VAN DER BURG, A. R. & P. *School of painting for the imitation of woods and marbles as taught by...Directors of the Rotterdam Painting Institution. Fourth edition.* London: Virtue & Co., 1903 \$1000.00

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

Folio, orig. cloth-backed pictorial boards. (ii)+48 pp with 36 lithographed plates (23 in chromolithography). In amazingly fine condition; clearly never read or used.

NOXIOUS PAINTS AND AROMATIC PAINTS

165. VANHERMAN, T. H. *Every man his own house-painter and colourman. The whole forming a complete system for the amelioration of the noxious quality of common paint, a number of invaluable inventions, discoveries and improvements, acquired by half a century's practical experience; and a variety of other particulars that relate to house-painting in general.* London: I. F. Setchel, 1829 \$800.00

First edition, a rare book. The text is arranged in seven parts: Impenetrable or anti-corrosive paint; aromatic

paint; preparation; graining woods and marbles; oils in general; varnishes and varnishing; and house paints. "Vanhereman, who described himself on the title page of the 1829 edition as an artist and house-painter seems to have been an interesting figure, and his main concern was 'amelioration of the noxious quality of common paint'. He therefore described two new types of paint, 'Impenetrable or Anti-Corrosive', for exterior use, and 'Aromatic' for interiors, but he gave besides a great deal of other useful and accurate information on a host of practical matters." - Ian Bristow, *Interior House-painting Colours and Technology 1615-1840* (1996), p. 209. OCLC locates six copies in American libraries.

8vo, orig. boards, neatly respined, with new paper label; new endpapers and flyleaves. xxiv+111 pp. Nice copy.

166. VIBERT, J. G. *The science of painting. A translation from the eighth edition, revised by the author by Percy Young. Retranslated and revised from the fifteenth edition, 1915.* London: Percy Young, 1915 \$275.00

Originally published in Paris in 1891. The first English edition was London, 1892. It is noted and quoted at length by Martin Kemp in his final discussion of art versus science (*The science of art*, p. 338). Vibert discusses the process of painting at different periods, light and colours, laws of colouring, with the scientists, colouring substances, oils, grinding of colours, re-touching varnish, painting varnish, picture varnish, canvas, panels and their sizings, pastes, outline and execution of a picture in oils, the preservation and restoration of pictures, wall painting, etc. Not noted in Ruhemann/Plesters.

8vo, orig. full vellum by the publisher. 198+(ii) pp. Fine copy.

167. [VIEIL, PIERRE LE]. *Essai sur la peinture en mosaïque. Ensemble un dissertation sur la Pierre spéculaire des Anciens, par le meme.* Paris: chez Vente, 1768 \$650.00
First edition, a very nice copy. Le Vieil wrote also on the subject of glass painting for which see Duncan 14145. This must be among the earliest separate publications on the subject of mosaics. It is also quite uncommon; it is not listed in the very extensive bibliography of E. W. Anthony, *A history of mosaics* (Boston, 1935). Massing 100: "This short treatise was destined to be part of [her item] 99, but the author decided to publish it separately. It covers the origins of mosaïque paintings, their different kinds and uses, as well as their restoration." OCLC locates 10 copies in America. This copy has the old ownership

stamp of "CHENEVARD ARCH" on title page. Andre Chenevard (1787-1883) was a French architect, and founder member of the *Société academique* of Lyon.

12mo, orig. full calf, dark red lettering piece with gilt spine. Orig. marbled paper endpapers and flyleaves. x+169+(iii) pp.

168. WATIN, M. *L'art du peintre, doreur, vernisseur... nouvelle edition, revue, corrigé & considérablement augmentée*. Liege: D. de Boubiers, 1778 \$350.00

Originally published 1753, this was a long popular work and stayed in print into the 1820s. In the preface Watin discloses his intention to tell all about the arts of painting, gilding and varnishing. He finds it astonishing that in such enlightened times, the workshops still claimed so many secrets. Watin promises no errors in the procedures he relates having taken brush in hand to test them for himself. Watin himself was a *peinture d'impression*, painting carriages, furniture, ironwork, etc. He refuses, however, to divulge his own secret of how to make an odorless varnish and an excellent mordant for gilding (since he claims he has a large family to nourish). Watin sold his varnish and other artists' materials from his shop at the Carré de la Porte Saint-Martin in Paris (a 4-page price list is included at the end of the book) and claims his clients extended through France to all the countries of Europe. The three chapters about materials, colors and procedures are followed by various *reflections, supplements* and *articles* and end with a dictionary of technical terms. - Massing, "Painting materials and techniques, towards a bibliography, no. 153. This copy is slightly browned throughout.

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

A PSYCHEDELIC RAINBOW

169. WEBER, F. CO. *Weber Artist water color in pans, tubes and jars: "the colors the old masters would have used."* [Large color card]. Philadelphia, n.d. [ca. 1920] \$400.00
Fine copy of spectacular large (18 1/2 x 11") broadside with 90 mounted color chips, each named and each marked for dependably, permanency and stability. "A successor company to Janentzky & Weber Manufacturers, Inc., was established in 1853, and has been known for quality and innovation throughout its history, for example in the late 19th and early 20th centuries - the golden years of the prestigious Worlds' Fairs - F. Weber & Co. frequently won gold medals for its fine quality products." Further history



Item #169

can be found in Wikipedia. OCLC locates one copy: Huntington (formerly Burndy).

Folio (16 x 11 inches), formerly folded into three sections. A fine copy.

THE COPY OF JAMES B. FRANCIS

170. WRIGHT, WILLIAM H. *A brief practical treatise on mortars: with an account of the processes employed at the Public Works in Boston harbor*. Boston: William D. Ticknor & Co., 1845 \$500.00

First edition, a very uncommon book. The author was a lieutenant in the U. S. Corps of Engineers; the book was written based on his experiences working on Fort Warren in Boston harbor. The fine folding plates, which were

drawn by Lieut. H. L. Eustis, include views of bridge piers, flare kilns, a Yorkshire kiln, a cement kiln at Sheerness Dock Yard, a furnace for calcining clay, stone-cutters tools, a plan and section of the smaller mortar mill at Fort Warren, a mortar cart, etc.

This copy has a notable provenance; it was signed on the front fly "J. B. Francis" - this was James B. Francis (1815-1892). A noted civil engineer, he did independent research on the strength of materials and on the flow of water. There is much reference literature on him; as a starting point see the *DAB*.

Small 8vo, orig. cloth, viii+148 pp. with 7 fdg. litho plates. Ex-lib., old bookplate and embossed stamp; small chips in head of spine; front hinge cracked. Still, a good clean and crisp copy.

PART III

19TH CENTURY PHOTOGRAPHIC TECHNICAL LITERATURE

171. BARRESWIL, [C. L.] & [L. A.] DAVANNE. *Chimie photographique, contenant les éléments de chimie expliqués par des exemples empruntés à la photographie; les procédés de photographie sur glace (collodion humide, sec ou albumine), sur papiers, sur plaques; la manière de préparer soi-même, d'essayer, d'employer tous les reactifs et d'utiliser les résidues, etc. Quatrième édition, revue, augmentée, et ornée de figures dans le texte.* Paris: Gauthier-Villars, 1864 \$300.00
Originally published 1854, this was a standard and important work for at least a decade. Davanne (1824-1912) was a chemist, teacher, author and photographer; he worked out an early photolithographic process in 1854. The present work is notable especially for its information on the wet collodion process; see Eder, *History of photography*, p. 361-2. Roosens/Salu 1835. Epstein 402. Boni, p. 402.

8vo, orig. marbled boards, rebaked with tan calf spine. xx+580 pp. with 71 text illus. 19th century rubberstamp on verso of t.p.

IMPROVEMENTS IN PHOTOGRAPHS ON PAPER

172. BLANQUART-EVRARD, L.D. *Traité de photographie sur papier, avec une introduction par George Ville.* Paris: Roret, 1851 \$1950.00
First edition, fine copy, of an important book. "Prior to 1851 the primary method of making negatives was by the calotype technique introduced by Talbot a decade before.

Positives from these paper negatives were printed onto salted papers, a combination of chloride and silver brushed onto paper in alternative steps. In 1850 Louis Desiré Blanquart-Evrard introduced the technique of adding the chloride of egg albumen, thus producing prints with a smoother finish and higher resolution. When the collodion-on-glass negative process was announced a year later, the two techniques found perfect complement, establishing a universally accepted photographic procedure for the next thirty years.

Blanquart-Evrard's 1851 treatise was most likely printed just prior to Archer's article on the collodion process published in *The Chemist* of the same year. The text features both the calotype and albumen-on-glass negative methods as the primary matrix for his celebrated albumen printing technique. A lesser-known variant of the calotype was the albumen paper negative which is also described in full in this rare text." - Mark Osterman in *Imagining Paradise*, p. 165. See also Isabel Jammes, *Blanquart-Evrard et les origines de l'édition photographique française*, (1981). See also Eder pp. 327-8. See also Gernsheim, *History*, pp. 187-189. Roosens/Salu 925. Epstein 579.

8vo, orig. half-morocco, gilt stamped spine lettering piece. (iv)+199 pp.

173. COLSON, R. (ed.) *Mémoires originaux de créateurs de la photographie. Nicéphore Niepce, Daguerre, Bayard, Talbot, Niepce de Saint-Victor, Poitevin.* Paris: Care & Naud, 1898 \$275.00

First edition, fine copy. "Interestingly written, but limited to a very small group of the inventors of photography, is the work of R. Colson, *Mémoires originaux...* In this work only the biographies and experiments of Joseph Nicéphore Niepce, Daguerre, Bayard, Talbot, Niepce de St. Victor, and Poitevin are dealt with in considerable detail, and no mention is made of other inventors." - Eder, *History of photography*, p. vii. Roosens/Salu 9889 noting that this was reprinted in New York 1n 1979.

8vo, orig. cloth, fine copy. 186+40 pp.

174. DAWSON, GEORGE. *A manual of photography, founded on Hardwich's photographic chemistry. Eighth edition.* London: J. & A. Churchill, New Burlington Street, 1873 \$250.00

Though it is clearly stated on the title page that this book is "by" George Dawson, it is in fact the eighth edition of T. F. Hardwich's *Manual of photographic chemistry*, and is listed as such in the NUC. Hardwich's *Manual* was first

published 1855; editions one through seven all were titled the *Manual of photographic chemistry*, but in this edition the title is changed. Johnson D230. Roosens/Salu 6423. Very nice copy.

8vo, orig. cloth. xvi+276+12 pp with wood-engr. illus.

***"THESE DISCLOSURES HAVE
GREAT HISTORICAL VALUE"***

175. DUCOS DU HAURON, ALCIDE. *La triplice photographique des couleurs et l'imprimerie, systeme de photochromographie* Louis Ducos du Hauron. Paris: Gauthier-Villars et Fils, 1897 \$750.00

First edition. An important work in the early history of color photography. Louis and Alcide Ducos du Hauron (1837-1920; 18?-?) were brothers. Louis Ducos du Hauron published an outline, in general terms, and without giving away his secrets, of his new color process as early as 1869. At the same time, he presented a written and illustrated statement to the Paris Academy of Sciences, but the Academy did not include this statement in its reports. It was not until 1897, in the present work, that this historically important document was published. In that year, his brother Alcide published *La triplice photographique...*, in which he outlined two general procedures for the preparation of screens. These disclosures have great historical value since they predate all other patents that disclose the formation of screens. The first method stated that it would be possible to rule the lines mechanically, using an obvious procedure. The second method is one which has been patented and repatented a countless number of times, not only in the exact form outlined by Ducos du Hauron, but with all possible variations. This early method was recognized as worthy of attention and further elaborated by employing thin films by the so-called 'tri-pack process' by the English Colour Snapshot Co. Ltd., and used for additive color projection. (Eder). See also Friedman, *Hist of color photog.*, pp 135 ff. Roosens/Salu 3358. Not in Epstein.

8vo, decorated paper sides, dark brown polished calf spine with raised bands, a very good copy. vi+488 pp.

AN EARLY DAGUERREOTYPE MANUAL

176. GAUDIN, M[ARC] A[NTOINE] AUGUSTIN]. *Traité pratique de photographie exposé complet des procédés relatifs au daguerreotype*. Paris: J. J. Dubochet et Cie, 1844 \$2250.00

First edition, fine untrimmed copy in the original wrappers. This work saw a second edition in 1845 and an Italian translation in 1845. Gaudin was an optical instrument maker and a pioneer daguerreotypist. Gernsheim states: "With still smaller and therefore faster cameras than those of Lerebours, and accelerating with bromide vapour, Marc Antoine Gaudin was able to take some instantaneous street views in 1/10 of a second showing people and traffic, provided they were not moving too rapidly. He showed a distant view of the Pont Neuf with traffic to the Academie des Sciences in October 1841...Gaudin seems to have been the earliest to attempt portraits of little children, in 1843, and realizing that this demanded a psychological approach as well as an instantaneous process, he invented the stock phrase used by photographers of children all over the world to this day: 'Now look into the box and watch the dicky-bird!'" (*History*, p. 118). The present work is a general manual of daguerreotype photography as it existed in 1844. Roosens/Salu 2855. Epstein, 1942 Addenda under G.

8vo, orig. printed wrappers, untrimmed. (iv)+iv+248 pp.

177. GROLL, ANDREAS. *Photographie oder Lichtbilder auf Glas*. [Wien], 1850 \$550.00

Rare separately paginated offprint with its own title page from the *Sitzungsberichte der mathem-naturw Classe der kaiserl Akademie der Wissenschaften*, November 1850 and possibly the first report in German of albumen-on-glass negatives. In 1847 Niepce de St. Victor introduced the first practical method of making photographic negatives on glass, so-called albumen negatives. The process, to use a film of sensitized albumen on glass, was used for a few years only, replaced by collodion negatives, which were introduced by F. Scott Archer in 1851. Heidtmann 4624. Not in OCLC.

8vo, printed self wraps. 5+1 pp. Excellent copy.

***PIONEER WORK FOR THE PHOTOCHEMICAL
BASIS OF PHOTOGRAPHY***

178. HOFFMANN, FRIEDRICH. *Observationum Physico-Chemicarum Selectiorum Libri III*. Halle: Rengeriana, 1736 \$400.00

First published 1722. The present is the second edition. An important collection of chemistry experiments by "one of the most distinguished physicians of the 17th-18th century " (Ferguson) who also made numerous important contributions to the field of chemistry. The present work

includes an experiment in which the darkening of silver salts due to light is first described which in turn laid the ground work for the photochemical basis for photography (see Partington IV, p. 713). A much longer and more interesting account of Hoffmann's contributions is given in Eder, *History of photography*, pp. 67-68.

4to, contemp. speckled boards. (xxviii)+342+(xxii) pp. Title printed in red and black. Light browning and scattered light foxing to text.

PHOTOZINCOGRAPHIC FACSIMILE

179. [JAMES, COL. SIR HENRY]. *Domesday Book or the Great Survey of England...Facsimile of the part relating to Wiltshire. Photo-zincographed by Her Majesty's command at the Ordnance Survey Office, Southampton, Col Sir Henry James, Director*, 1862 \$300.00

Nice copy of a fragile book. Lithography was the first of the major printing processes to be used successfully with photography, and the first application of this was in the copying of old documents (photozincography). The first facsimile of the Domesday Book to be published was that of Cornwall in 1861. The present work is the second. All of this is well documented by M. Twyman in his *Early Lithographed Books*, pp. 243-50. See also Gernsheim, *History of Photography*, p. 547. The comments in the introduction to the present work by Col. James are also of much historical interest, especially as they relate to photozincography.

Folio, orig. cloth, title in gilt on cover. (vi) pp of introduction and 21 pp of photozincographed text; all printed in black and red. Hinges tender.

"THE BEST GENERAL TREATISE..."

180. LEREBOURS, N[OEL] P. *Traité de photographie derniers perfectionnements apportés au Daguerreotype (quatrième édition)*. Juin, 1843. Paris: N. P.-Lerebours, [1843] \$2500.00

This would appear to be a revision of Gaudin & Lerebours *Derniere perfectionnement apportés au daguerreotype* of 1841. The preface states: "Notre troisième édition, tirée en Mai dernière à 1800 exemplaires, étant entièrement épuisée depuis deux mois, nous nous sommes déterminés à faire paraître ce nouvel ouvrage." An English translation appeared in 1843, called by Gernsheim "the best general treatise until the publication of Hunt's manual in 1851" (Incunabula 665). Lerebours was a very important figure not only as an author, but also as a publisher and maker of optical and photographic instruments. He was the publisher of the *Excursions*

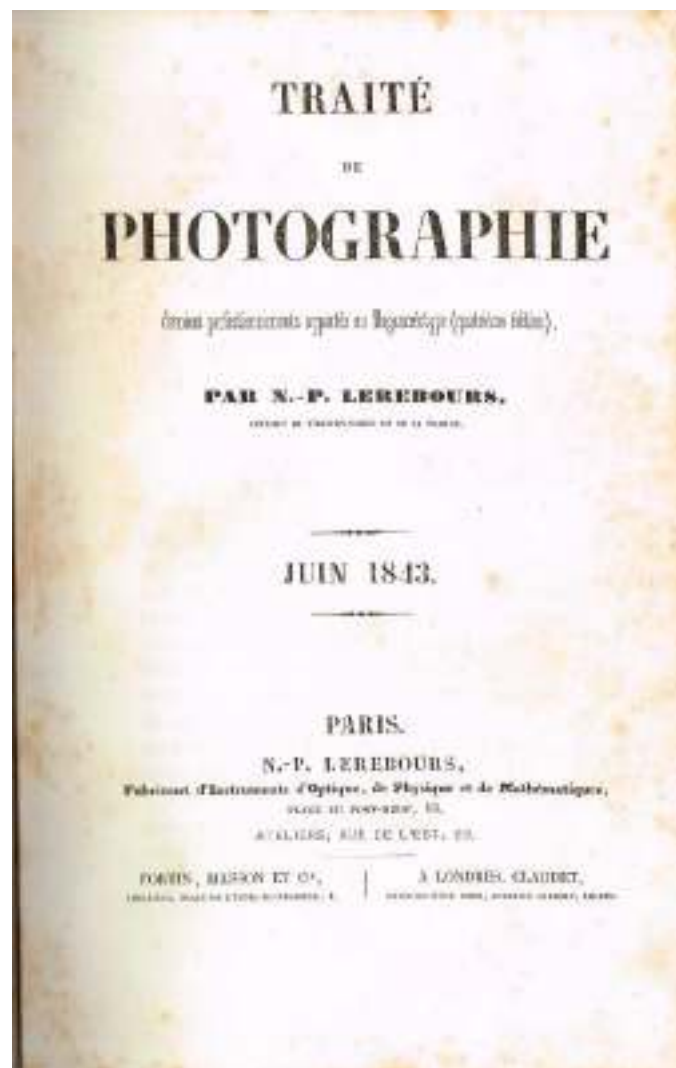
Daguerriennes which is advertised at the back of the present work. Some of his instruments can today be seen at the Musée des Arts & Metiers in Paris. The final sixteen pages of the present work advertise his daguerreotype cameras and lenses, a Stanhope microscope, and the 'Excursions Daguerriennes.' Epstean 574. Roosens/Salu 2842. Boni, p. 69.

Tall 8vo, contemp. marbled sides, black morocco spine, gilt. (iv)+203+16 pp with 1 fdg engr plate. Scattered foxing but a very nice copy.

181. LIEBERT, ALPHONSE. *La Photographie en Amerique. Traité complet de photographie pratique contenant les découvertes les plus récentes par A. Liébert. Deuxième édition*. Paris, 1874 \$800.00

See notes to the next item (which is the third edition).

8vo, half brown morocco, spine with four raised bands and gilt-lettered title piece. 536 pp. With three leaves of plates containing 7 mounted albumen prints (all portraits). The first is a portrait of the author facing the title page. Nice copy.



Item #180

**"HE REMAINS AN INTRIGUING FIGURE FOR
FURTHER STUDY"**

182. LIEBERT, A[LPHONSE]. *La Photographie en Amerique. Traité complet de photographie pratique. Troisième édition*. Paris: the author, 1878 \$1000.00
Originally published in Paris, 1864. A four-part photograph by Liebert of Nevada City, California is illustrated in Marni Sandweiss's *Photography in Nineteenth Century America*, p. 112 (Fig III-12). She further states: "Liebert worked in America from 1851 to 1863, mainly in Nevada City. He then returned to Paris and wrote a popular technical text, *La Photographie en Amerique* (1864), that went through three editions. The text reveals little about Liebert's experiences in America, and he remains an intriguing figure for further study." (p. 128). This work is also notable for its 15 mounted specimen plates: 12 mounted carbon prints (portraits to show various effects created by lighting); two photoglyphies (Woodburytypes) showing the effects of retouching and a plate 'Impression aus encre-grasse' reproducing a painting. And a photogravure frontispiece, portrait of the author. Roosens/Salu 6546.

Thick 8vo, recent half polished calf. x+679 pp with 16 specimen plates and 78 wood-engr illus.

THE DRY COLLODION PROCESS

183. LONG, CHARLES A. *The dry collodion process. Second edition*. London: Published by Bland & Long, Opticians, and Photographic Instrument Makers to Her Majesty, 1857 \$700.00
Originally published June 20, 1857; this second edition was published September 24th 1857. The author states in his Preface: "The process is simple, clean, and expeditious; and the resulting Negatives possess the exquisite softness of Albumen, the brilliancy of the wet Collodion and the fine artistic texture of the Paper process." Comments such as this, on the aesthetic qualities of prints, are few and far between in early technical manuals. Gernsheim, *Incunabula*, 789 noting also a third edition of 1858. OCLC locates five copies in USA: IMP/GEH, Yale, Harvard, Princeton and Columbia. Loosely laid into this copy is a printed slip: "Directions for Exposing, Developing and Fixing."

8vo, orig. printed boards, cloth spine. 34 pp. Pages 28-34 are a catalogue of this firm's photographic products.

FIRST ENGLISH EDITION OF A CLASSIC

184. MAREY, E. J. *Movement. Translated by Eric Pritchard*. London: William Heinemann, 1895 \$650.00
First edition in English. "A comprehensive and well-illustrated summary of chronophotography in all its applications is given in Marey's *Le Mouvement*, Paris, 1894, of which an English translation was published in London the following year. This work ranks as a classic in physiological science and has been somewhat loosely acclaimed as the first book on cinematography." - Gernsheim, *History of Photography*, p. 442.

8vo, orig. publisher's cloth, untrimmed. 323 pp with 204 wood-engr illus. Nice copy.

"MACEDONIO MELLONI'S PASSIONATE REPORT..."

185. MELLONI, MACEDONIO. *Relazione intorno al Dagherrotipo letta alla R. Accademia Dell Scienze nella tornata del di 12 novembre 1839* (in) *Atti della Reale Accademia delle Scienze...Vol V, Parte 1*. Napoli: Nella Stamperia Reale, 1843 \$600.00

"The daguerreotype process captured the imagination of the [Italian] artistic and scientific world, and raised a far-reaching debate on its characteristics and potential. The bourgeois élite - culturally speaking, the most vital and committed protagonists of the Italian Risorgimento - were the ones to pick up on the significance of photography as a new, extraordinary means of communicating and learning. It is sufficient to mention Macedonio Melloni's passionate report: *Relazione intorno al dagherrotipo, letta alla Reggia Academia dell Scienze di Napoli nella tornata dell 12 Novembre 1839*. This physicist and patriot went into exile in Paris after the tumult of 1831. His report was one of the most important scientific announcements published in Italy in the early days of photography..." - the entry for "Italy" by Silvia Paoli in Hannavy (ed), *Encyc of 19th cent photography*, I, p. 753. It is followed in the present volume by a second paper by Melloni: "Esperienze sull'azion chimica dello spettro solare, e loro relativamente all dagherrotipia" (4 Feb. 1840). All printings of this important paper are rare.

4to, orig. blue paper wrappers (edges repaired). (iv)+460+(ii)+46 pp. The general title page to the volume has been damaged and repaired but both papers by Melloni are fine. The 1839 Melloni paper occupies pp. 27-55; the second 1840 paper, pages 57-75. Large untrimmed copy.

"PHOTOMICROGRAPHS OF EXEMPLARY EXACTITUDE" - Ann Thomas

186. MOITESSIER, A. *La photographie appliquée au recherches micrographiques*. Paris: J.-B. Ballière et Fils, 1866 \$975.00

First edition, a fine copy, of the first French work on photomicrography with actual mounted photographic plates. According to Roosens/Salu the chronology of these books is as follows: the first was English, *Olley's micro-photographic reflecting process*, [1856] with six albumen prints (with a later edition 1861, also with photographs); the second was German: J. Gerlach, *Die Photographie... mikroskopischer*, Leipzig, 1864 with 4 plates. The third was the present work, and it is notable for the three quite beautiful albumen prints of photomicrographs. Ann Thomas discusses this subject in her essay "The search for pattern" and states that Moitessier (1833-89) "produced

photomicrographs of exemplary exactitude." (*Beauty of another order, photography in science*, p. 230, note 48). See also B. M. Belin, *L'évolution de la technique photomicrographique* (Paris, 1938, pp. 34-54); Belin states Moitessier obtained brilliant results with his methods and that his work marks the beginning of the decisive phase in the development of photomicrographic techniques. The photographs in this copy are quite beautiful, especially that of the 'Helix costata' (a snail shell). Smeltzer, *Four centuries of graphic design for science*, p. 13. Epstein 1046. Roosens/Salu 8386.

8vo, cont. half green morocco, paper sides, spine with gilt stamps, a fine copy. (iv)+334+(ii) pp with 3 mounted albumen prints (92 x 140 mm). Good rich prints.

187. [NIEPCE, JOSEPH-NICEPHORE]. *Commemoration du centenaire de la mort de Joseph-Nicéphore Niépce, inventeur de la photographie...Manifestations organisées à Chalons-sur-Saone en Juin 1933 par la Municipalité, avec la collaboration des Groupements de la Photographie et de la Cinématographie*. Paris: Société Française de Photographie, [1933] \$200.00

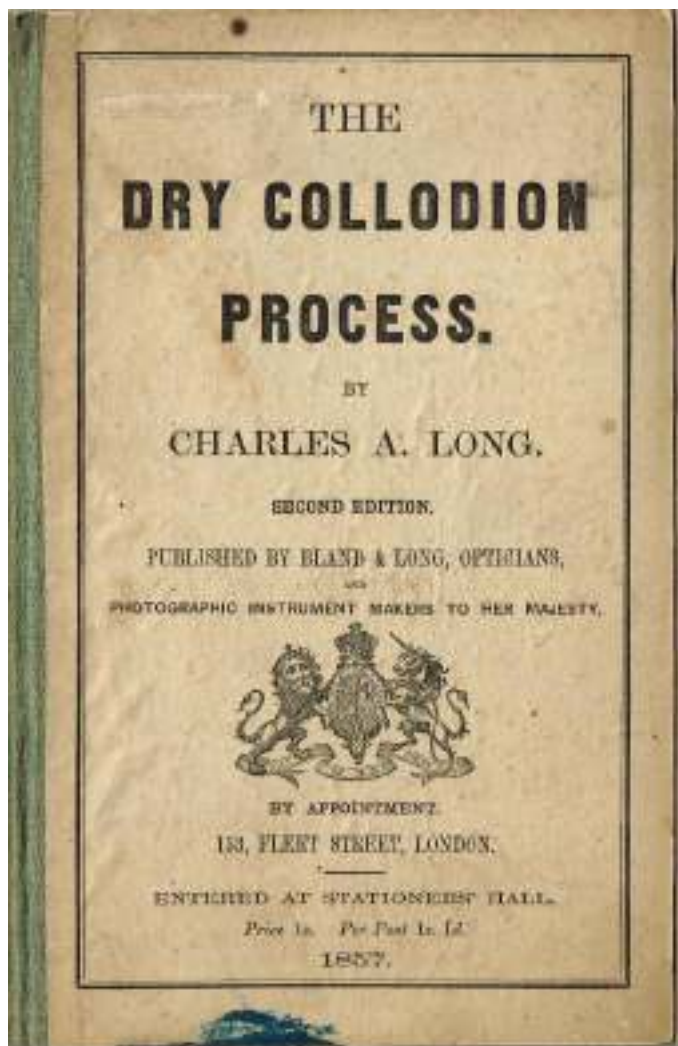
The program and documentation of this historic event; describes the celebration, the exposition photographique, illustrates several early Niepce photographs and heliographs (including Cardinal d'Amboise), etc. Epstein 559. Boni, p. 176, "includes interesting discourse by Georges Poitonné on the life and work of Niépce." Roosens/Salu 7464. A very good account of Niepce and his importance is given by Gernsheim, *History*, pp. 55-64. OCLC locates seven copies in USA.

8vo, orig. printed wrappers. (ii)+78 pp. with 22 halftones. Very good copy.

188. PHIPSON, T. L. *Le Préparateur-photographe ou Traité de chimie à l'usage des photographes et des fabricants de produits photographiques*. Paris: Leiber, 1864 \$400.00
- First and only edition. Roosens/Salu 1818 in the section "Photographic Chemicals." OCLC locates numerous electronic copies in USA but no hard copies.

12mo, old half calf, spine with gilt stamped lettering piece. 287 pp., illustrated.

189. PRICE, LAKE. *A manual of photographic manipulation treating of the practice of the art and its various applications to nature*. London: John Churchill, 1858 \$650.00
- First edition of an important book, one of the earliest works to discuss the aesthetics of photography.



Item #183

Gernsheim states "[this] manual filled a void in photographic literature - until then purely scientific and technical - being the first in which the student could obtain anything approaching an equal amount of instruction on the aesthetic side of his hobby or profession." (*History*, p. 245). Lake Price was a water color painter who made "artistic" photographs from several negatives; Gernsheim gives an interesting account of him. Epstean 732 with the second edition only. Gernsheim, *Incunabula*, 807. Roosens/Salu 6383.

8vo, recent cloth, leather lettering piece, nicely bound. x+256+4 pp with 58 wood-engr. illus. A good copy.

190. PRITCHARD, H. BADEN. *About photography and photographers. A series of essays for the studio and study. To which are added European rambles with a camera.* New York: Scoville Manufacturing Co., 1883 \$375.00
First edition. A fascinating and important work looking at photography in a wider context through a series of 49 essays, a sampling of which are the first camera photograph, status of the photographer, publication of photographs, pupil to a photographer, with the camera on the continent, ownership of the negative, business tact, photolithography, national photographic portrait gallery, photographic museum, photographic societies, etc. etc. Roosens and Salu 6422.

8vo, original cloth, bevelled edges, title in gilt on cover, excellent copy. iv+220 pp with scattered text illus.

X-RAY PHOTOGRAPHY

191. SANTINI, E. N. *La photographie a travers les corps opaques par les rayons electriques, cathodiques et de Rontgen avec une étude sur les images photofulgurales.* Paris: Ch. Mendel, [1896] \$200.00

The presumed first edition (date is taken from the last leaf of adverts). 1896 was the first year of popularization of the new kind of penetrating rays discovered by Professor Roentgen at the end of 1895. Of particular interest in the context of picture conservation; to quote Ruhemann, "X-rays are the best known and most spectacular of the technical aids in picture examination." Ruhemann states that Roentgen himself or friends of his examined paintings with X-rays soon after their discovery in 1896. Epstean Collection 1075. Not in Roosens/Salu (they do list of number of titles on radiography, starting in 1896, but not Santini). The present work includes two fine full-page halftones of negative and positive X-ray photographs.

8vo, old cloth. (vi)+102+(ii) pp with wood-engr. author's portrait, and 17 illus. of which 14 wood-engrs. and 2 full-p. halftones. Ex-lib., 2 old rubber stamps on t.p. and priced accordingly.

192. SMEE, M. & E. DE VALICOURT. *Nouveau manuel complet de galvanoplastie ...suivi d'un traite de daguerreotypie contenant tous les perfectionnements apportés a cet art, depuis son origine jusqu'a ce jour d'apres M. Lerebours, Gaudin, Ch. Chevalier, Buron, etc. Ouvrage publie par E. DE VALICOURT.* Paris: Roret, 1843 \$650.00

First edition of this very early manual of photography, the exact authorship of which is difficult to determine. The daguerreotype manual "contenant tous les perfectionnements qui ont été publiés relativement a cet art depuis sa decouverte; la description et l'usage des nouveaux appareils; et des notes detaillées sur l'emploi des substances acceleratrices, sur les produits daguerriens et sur les papiers photogeniques - par un amateur." While de Valicourt is listed on the title as "publisher" he would seem to have served as editor, the real authors being Lerebours, Gaudin, Chevalier, Buron, etc. The two folding plates illustrate a daguerreotype camera by Chevalier and lenses and other accessories by Gaudin, Lerebours, and Buron. The section on the daguerreotype is extensive, pp. 317-453 with 2 folding plates. This first edition is rare. Subsequent editions of the Smeë (after 1845) dropped the daguerreotype section. Epstean Collection, Accessions 1938-41 under "Smeë." Eder, *History of Photography*, p. 314 gives a few notes on Gaudin and Lerebours. Roosens/Salu 4189. In this copy the two folding plates are present but they are rather browned and one has some insect damage along the blank outer margin; priced accordingly.

12mo, orig. half calf with gilt title on spine. (iv)+444 pp with occas. wood-engr. text illus and 2 fdg. engr plates (see condition statement above).

193. SMEE, M. & E. DE VALICOURT. *Nouveau manuel complet de galvanoplastie...suivi d'un traité de daguerreotypie...Nouvelle édition entièrement refondue et mise au courant de toutes les decouvertes nouvelles.* Paris: Roret, 1845 \$500.00

This is the second edition of the work above. But it is the last edition to include the section on the daguerreotype. See notes to item above.

12mo, orig. marbled sides, polished roan spine, gilt. x+554 pp with 2 fdg engr plates. Slightest foxing but a very good copy.

**SECOND EDITION OF THE FIRST AMERICAN
BOUND BOOK ON PHOTOGRAPHY**

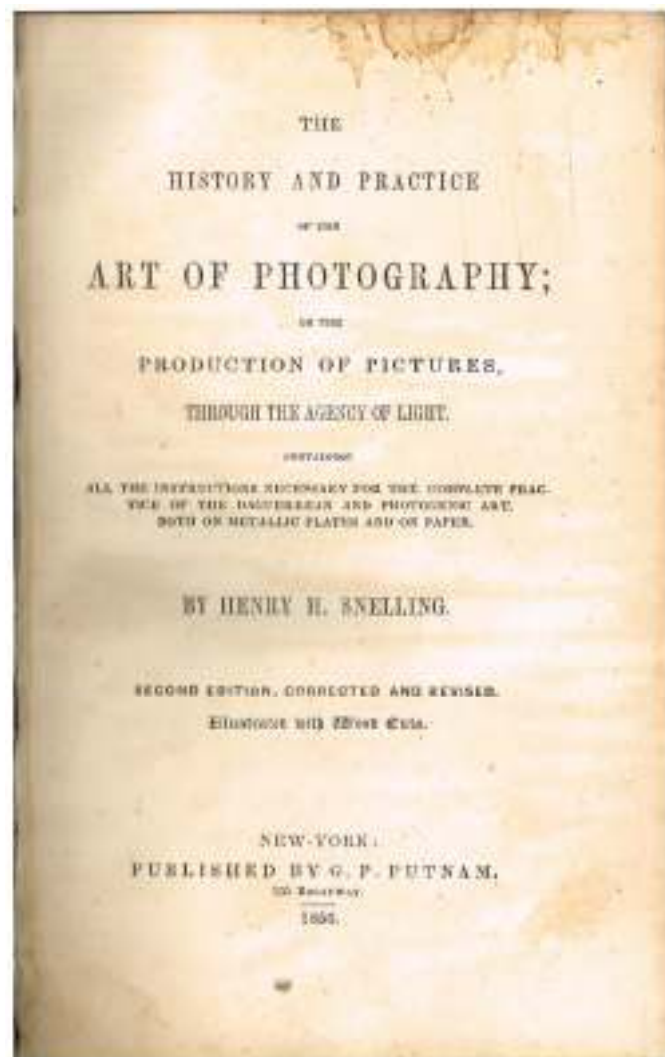
194. SNELLING, HENRY H. *The history and practice of the art of photography; or the production of pictures through the agency of light, containing all the instructions necessary for the complete practice of the Daguerrean and photogenic art, both on metallic plates and on paper. Second edition, corrected and revised.* New York: G. P. Putnam, 1850 \$4250.00

Originally published one year earlier, 1849, this was the first original American book on photography. This very rare book was reprinted by Morgan & Morgan in 1970 with an informative introduction by Beaumont Newhall. The work was characterized by Snelling himself as "the first bound book on photography issued from the press in this country." It had a rapid sale and passed through four editions of 1000 copies each (*Anthony's photographic bulletin*, Vol 19, July 28, 1888, p. 435; reference taken from Welling, *Photography in America*, p. 69). The emphasis of the book is on the daguerreotype process, but it also gives detailed instructions on the paper negative process and an interesting chapter on the early history of photography. GEH, *Imagining Paradise*: "Snelling's work was the first of its kind published in America and was in some ways similar in spirit to Robert Hunt's *Treatise* of 1841." (p. 164). All editions are rare; the last copy in the auction records came up in 1973, the 1849 edition, defective and with a broken binding and made \$400. Epstein 698 (4th ed. of 1853). Roosens/Sahu 4904A. E. Zuehlke, *Bibliotheca photographica* (Leipzig, 1860), p. 21. The present second edition contains a new and illustrated chapter on "Position" (i.e. posing).

8vo, orig. cloth, gilt blocked image of a camera on cover (spine lettering faded). xii+187+viii pp with 35 wood-engr illus. There is a four-page insert tipped in following p. 187 (paginated 141-144); it is an appendix on Lunar Photography by John Roach, Optician. There is a slight pale old stain in the lower blank margin of the last few dozen pages; minor old chemical stain to the upper blank margin of tp. Neat old repair to the base of spine. But a very good copy of a really rare book.

**ILLUSTRATED FROM PHOTOGRAPHS
BY MUYBRIDGE**

195. STILLMAN, J. D. *The horse in motion, as shown by instantaneous photography. With a study on animal mechanics, founded on anatomy and the revelations of the camera. In which is demonstrated the theory of quadrupedal locomotion. Executed and published under the auspices of Leland Stanford.* Boston: James R. Osgood and Company, 1882 \$500.00



Item #194

First edition. This was the official account of the famous investigation of animal movement made by Leland Stanford and Eadweard Muybridge. Very much against his wishes, Muybridge's photographs were reproduced as line drawing silhouettes (with the exception of five heliotypes) but they still challenged all preconceived notions of animal movement, arousing the anger and ridicule of many artists who did not want to recognize the truth when they saw it. The book was entirely based on Muybridge's photographs but his name was left off the title page. For a full and fascinating account of this important book and its bitter aftermath see R. Haas, *Muybridge: Man in motion*, pp. 135-144. See also *Eadweard Muybridge: the Stanford years, 1872-1882*, 1972. Boni, *Photog. Literature*, p. 175. Gernsheim, *History*, p. 437. Newhall N733. Roosens/Sahu 7235.

Small folio, orig. gilt dec. green cloth, very neatly rebaked with exactly matching green cloth spine, orig. dec. spine laid down. Tag. 127 pp.

with 5 full-p. heliotype plates after photos by Muybridge, 9 chromolithographs of equine anatomy and 46 litho plates in outline. The cover is beautifully decorated with the title and four jumping horses in gilt blocking. Orig. end papers and flyleaves preserved. A good copy expertly rebacked.

196. THORNTHWAITE, W. H. *A guide to photography, containing simple and concise directions for obtaining views, portraits, etc. by the action of light on prepared surfaces of paper, glass and metal, including the calotype, daguerreotype, and the improved processes with collodion, albumen, and waxed paper. [Fifth edition].* London: Horne, Thornthwaite & Wood, 1852 \$600.00

Originally published 1845. This edition has bound at the rear a separately paginated and illustrated 20 page "Catalogue of photographic apparatus and chemical preparations manufactured and sold by Horne, Thornthwaite and Wood." Gernsheim, *Incunabula*, 676. Johnson T623. Epstein 702 citing a ninth edition. Roosens/Salu 6364 citing editions as late as the 17th (1860). All editions are rare.

8vo, orig. printed cloth, title on upper cover. (iv)+92+20+(iv) pp with 47+33 illus. Nice copy.

197. VAN MONCKHOVEN, [DESIRE]. *Traité général de photographie. Septieme édition. Avec planches et figures intercalées dans le texte.* Paris: G. Masson, 1880 \$375.00
Originally published in 1856, this was a standard and long popular work, here offered in its seventh edition. "Dr. Désiré Charles Emanuel van Monckhoven (1834-1882) was one of the most versatile and zealous representatives of scientific and applied photography in the latter half of the last century. He came from the Flemish race and spoke German fluently, although his daily conversation was carried on in French. He studied chemistry, did not engage in a business or profession, lived at Ghent, and devoted himself early in life to photographic studies. In his eighteenth year he published his *Traite general de photographie*, of which seven editions were published and

which was translated into French, German, Italian, and Russian." - Eder, *Hist. of photog.*, p. 428. Epstein 38 (7th edition). Roosens/Salu 4239.

8vo, old half black morocco, spine with gilt lines. viii+pp. 5-431 with 182 text illus and 3 mounted plates *hors texte* (two prints from different negatives ('epreuve heliotype d'après un cliché au gélatino-bromure d'argent') and a carbon print ('epreuve au charbon')).

PHOTOGLYPTIE (i.e. WOODBURYTYPE) INCLUDES THE ONLY KNOWN "STANNOTYPE"

198. VIDAL, M LEON. *Traite pratique de photoglyptie.* Paris: Gauthier-Villars, 1881 \$500.00

First edition. Photoglyptie is the French word for Woodburytype. "This important process can probably be classified as the most photographic of the photo-mechanical processes. Referred to by many as "the most beautiful photographic reproduction process ever invented," it is basically a mechanical method of producing carbon prints. The result of the researches of Walter Bentley Woodbury, the process was introduced to the industry as PHOTOGLYPTY or WOODBURYTYPE around 1865." - Nadeau, *Encyclopedia...*, II, p. 469.

The authority on photomechanical processes, David Hanson, comments: "The [present] work contains two Woodburytypes from studio portraits. The first, made using a hydraulic press, is by Lemer cier. The second print is referred to in the 1898 Royal Photographic Society catalogue as a "STANNOTYPE" made by Woodbury. This treatise, by one of the most famous practitioners of the Woodburytype, is an important contribution to the literature. However, even more important is the example of the Stan notype method that Woodbury printed for this book. At this point, it is the only definitive stan notype that has been found." - *David A. Hanson Collection of the History of Photomechanical Printing*, p. 72.

12mo, orig. mottled paper sides, morocco spine, very nice copy. (xiv)+247 pp with two mounted Woodburytype plates and 27 txt illus.