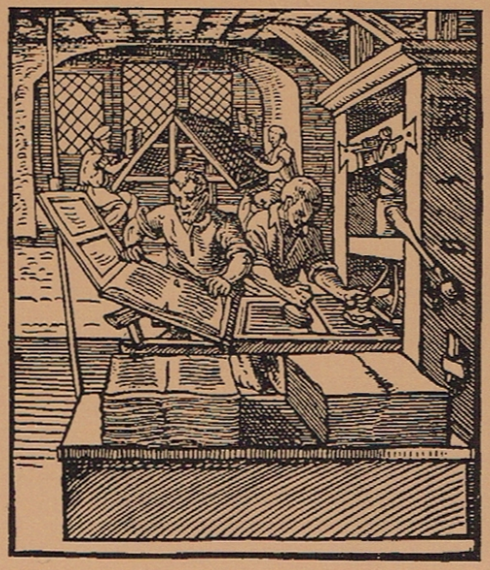
CHARLES WOOD BOOKSELLER · RARE BOOKS


PART I · PRINTING, THE GRAPHIC ARTS AND BOOK HISTORY





PART II · ARTS, CRAFTS AND TRADES

CATALOGUE 160





A MAJOR NEW WORK ON THE SUBJECT

TWYMAN, MICHAEL. *A History of Chromolithography, Printed Colour for all.* London: British Library; New Castle, Delaware: Oak Knoll Books, 2013 publication price: $130.00

A major and massive new work on the subject, this book traces the evolution of this hand-drawn color printing method from its beginnings in nineteenth century Germany to its spread from Europe to the United States and beyond. In addition to describing the printing process, Twyman gives particular attention to the movement of artists, printers, equipment, materials, products and ideas across national boundaries and contextualizes all this with respect to the development of the lithographic trade and its organization. With 850 color illustrations and an extensive index.

Lg 4to, cloth in d.j., 9 x 12 inches. 728 pp with 850 color illus.

RARE BOOKS

PART I:

PRINTING, THE GRAPHIC ARTS
AND BOOK HISTORY

PART II:

ARTS, CRAFTS & TRADES

Catalogue 160

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January 2014

PART I:
Printing, The Graphic Arts and Book History

1. ALKEN, HENRY. *The art and practice of etching; with directions for other methods of light and entertaining engraving.* London: S. & J. Fuller, 1849 $275.00

First edition. A good copy of this fragile book. The plates comprise 3 etchings, 2 soft-ground etchings and 4 aqua-tints with full descriptions of these processes. The first plate illustrates the tools and utensils of the etcher. Alken was best known as a sporting artist. Levis, p. 103. Bridson/Wakeman B17.

8vo, orig. cloth. 58+(6) pp. with 9 plates.

INK POWDER

2. AMERICAN INK COMPANY. *The Best Ink in the World! A cheap product discovered. A substitute for costly galls, and a writing fluid produced that challenges competition!* Manchester, N.H., Thomas W. Lane, Clerk for the Company, [1865] $275.00

"An accident revealed to a machinist in Manchester, N. H., a certain result which, by the aid of chemistry, has been used till the most beautiful Writing Fluid, - better than anything imported or home-made, flowing freer, writing easier, handsomer, as lasting as time, not injuring the pen a whit, has been produced. It is put up in the form of a small powder, stands all climates, good for years, and can be converted into elegant black Writing Fluid in THREE MINUTES!" Broadside which includes 13 testimonials. Not in OCLC.

Small broadside or large handbill (12 x 6 inches). Excellent condition.

PROGRESSIVE PROOFS

3. AMERICAN LITHOGRAPHIC CO. *[Chromolithographic progressive proof book for cigar box labels]*. New York, ca. 1900 $400.00

A unique book of 38 leaves showing progressive stages for color printed labels for 'Wisalia' cigars, most of the plates signed by the American Lithographic Co. Progressive proofs are 'proofs made in color printing as a guide to shade and registration. Each color is shown separately and imposed on the preceding one.' As was the custom, this proof book is bound in plain paper wrappers and stamped with a letter and number code for the job number (K7038). The initial plate shows the finished label, in this case with a number of pencil markings by the printer (reduce, change, out, etc - which indicates that it is not in fact finished). Some of the plates are rubber stamped "corrected stone"; others are stamped "see new impression." A good history of the American Lithographic Co. is given by Jay Last in *The Color Explosion*, pp 32-33. The present item will be most useful in teaching and showing the concept of chromolithography to students. These books are rare in the marketplace but mention should be made of an extraordinary collection of 500 of them offered by William Reese Co., in their Cat. 300 (2012) item 23.

Oblong 8vo (6 ½ x 10"), sewn in brown paper wraps. 38 leaves. Some of the leaves have pencil notations on them by the printer; rather than detract, these add interest and value.

IMPROVED STANOPE PRINTING PRESS

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

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

8vo, 4 pp.

RARE MANUAL ON COPPER PLATE ENGRAVING

5. BERTHIAU & BOITARD. *Nouveau manuel complet de l'Imprimeur en taille douce, ouvrage ornée de planches. Enrichi de notes et d'une appendice renfermant tous les nouveau procédés, les découvertes, methods et inventions nouvelles appliquées ou applicable a cet art, par plusieurs imprimeurs de la capitale.* Paris: Roret, N.d. [ca. 1827-37] $750.00

First (?) edition. As stated in the 'Avertissement' this work is 'entierement neuf.' I believe it is the first new manual on the subject since the publication in 1645 of the manual by Abraham Bosse (and it is a much rarer book). Includes chapters on presses, oil and its preparation, inks and inking, papers, tirage (the pulling of prints), treatment of plates, and finally a long alphabetical list of terms and definitions. The four folding plates illustrate presses and accessories and all the other requisites of the engraver's atelier. The first names of the authors are elusive, as is the date of the first edition. Bigmore & Wyman state 1837 but I think it is earlier. OCLC locates only two copies of this edition (which they give as undated which is correct) both in the V&A (London); no copies in American libraries. This is the first copy I have had

in 47 years.

24mo, recent cloth, morocco lettering piece.(iv)+320 pp with 4 fdg engr plates. The plates only have light old water stains but a good copy of a rare book.

ILLUSTRATED WITH 42 MOUNTED HELIOTYPES

6. BICKELL, DR. L. *Bookbindings from the Hessian Historical Exhibition illustrating the art of binding from the XVth to the XVIIIth centuries.* Leipzig: Karl W. Hiersemann, 1893 $1400.00

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

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

A TYPOGRAPHIC PECULIARITY

7. BISSELL, EDWIN CONE. *Genesis printed in colors, showing the original sources from which it is supposed to have been compiled. With an introduction by Edwin Cone Bissell.* Hartford, Conn: Belknap & Warfield, 1892 $500.00

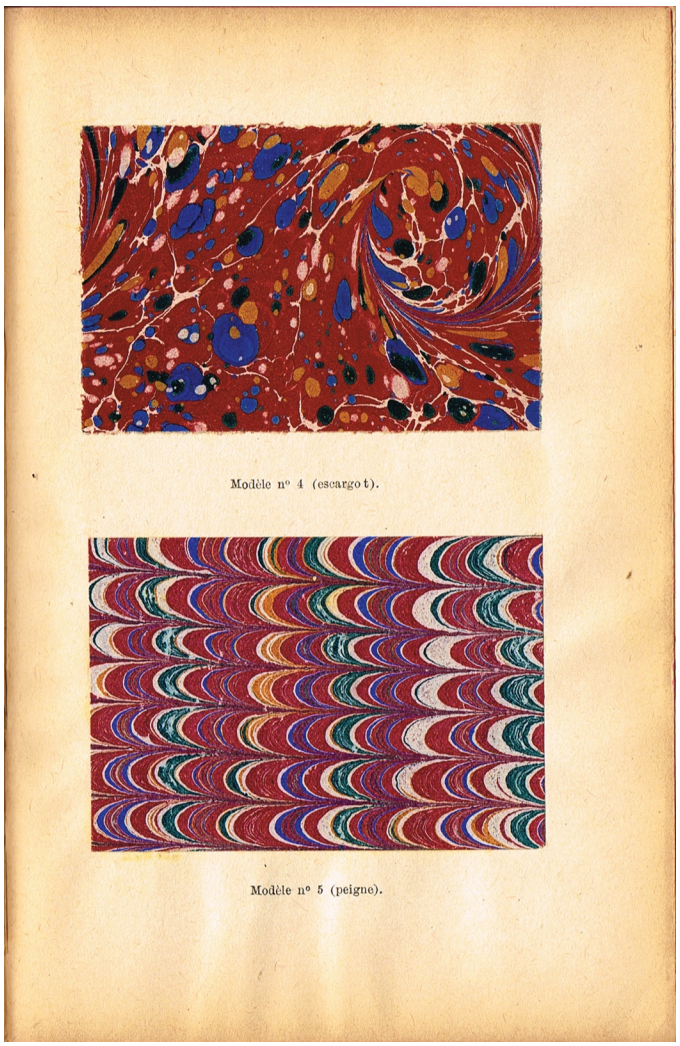
First edition, a good copy of this very unusual book. The text is printed in six colors: blue, black, green, lemon, orange and brown. The letterpress is well printed by the Case, Lockwood and Brainard Co. of Hartford. As explained in the title, each different color refers to a specific source. The page openings are very appealing as they often show three colors and in a few cases four colors of type. This is the sort of historical source material which has been discussed by Edward Tufte in his *Envisioning Information* (1990), especially in his chapter 5, 'Color and information' (though he makes no mention of this book). The author Bissell was a professor in the McCormick Theological Seminary, Chicago. This is an uncommon book; I have owned other copy in the past 46 years. Not in the book auction records 1975-present.

Large 8vo, orig. cloth, title in gilt on cover. xiv+(ii)+59 pp. With the printed errata slip present. With a private owner's bookplate and inscription of 1893.

"PARTICULARLY WELL DONE..." R. Wolfe WITH FIVE MOUNTED SAMPLES OF MARBLED PAPERS

8. BLANCHON, H. L. ALPH. *L'art et la pratique en reliure.* Paris: Bibliotheque des Professions, J. Hetzel editeur, N.d. [ca. 1898] $550.00

Presumed first edition. A rare book, there is no copy located in OCLC. But it was known to Richard Wolfe (*Marbled paper*) who wrote: "The Blanchon manual, which exists in two editions, is particularly well done from the standpoint of imparting practical information on how to marble. The instructions provided are ample and detailed, and there are mounted samples to illustrate what can be achieved." - p. 118. Wolfe has more to say on this book in a long footnote on page 220. He discusses the differences between the first and second editions and how to tell them apart. The present copy has five mounted samples of marbled papers on two sheets, signed as follows: "Modèles de la maison A. Scherf, 19, rue Saint-Severin, Paris." They are identified as Modele no. 1, no. 2, no. 3, no. 4 (escargot) and no. 5 (peigne). In his footnote on his page 220 Wolfe describes the samples in the 'Nouvelle' edition; they were made by a different marbler.



Item #8

Thus we can conclude that the publisher used more than one source for his samples of marbled papers for each of his two editions. Wolfe cites a copy in the Boston Public Library and I suspect he has a copy in his own personal collection.

8vo, old mottled paper covered boards, linen spine, red edges. orig. half black morocco. viii+166 pp with 78 text illus and 5 mounted paper samples on two leaves. The front endpaper and flyleaf of this copy have a long MS entry: "Couleurs pour faire la tranche." Also tipped on are 4 printed leaves (8pp) from another manual titled "Racinage & marbure des peaux." A good copy.

MECHANICAL REPRODUCTION OF PAINTINGS

9. BONINGER ET CIE. *Peinture mecanique des Citoyens Boninger & Cie.* [Paris: Imprimerie Porthmann, 1801] $750.00

Just what these "mechanical paintings" were is difficult to say, but they apparently did exist. For in a Note at the end they state: "On trouvera dans la manufacture de peinture mechanique des cit. Boninger et Cie, rue d'Orleans, no. 10, au Marais, une immensité de peintures de differens genres, qu'il a été impossible d'exposer dans le local peu spacieux occupé par eux au palais des arts."

Prior to the invention of photography there was much effort expended in an effort to learn how to reproduce pictures; there is contemporary literature on this subject and it would make a good research paper. See: Peter Galassi, *Before photography, painting and the invention of photography* (NY: MoMA, 1981). The present essay is rare; OCLC locates but two copies: BN and Yale.

Sm. 8vo, recent paper wraps. 16 pp. (Bound in is "Dissertation sur l'origine de l'imprimerie en Angleterre", 1775; 45 pp).

10. BONNARDOT, A. *Essai sur l'art de restaurer les estampes et des livres ou traité sur les meilleurs procédés pour blanchir, détacher, décolorier, réparer et conserver les estampes, livres et dessins. Second édition, refondue et augmentée.* Paris: Chez Castel, 1858 $500.00

Originally published in 1846 with only 80 pages; this edition has 352. It is followed by an "exposé des divers systemes de reproductions des anciennes estampes et des livres rares." The text is arranged in 13 chapters; all of these chapters deal with paper and prints. The final chapter, 14, pp. 227-266 deals with "Restauration de reliure provisoire des livres rares." This also appeared as a separate publication, enlarged to 70 pages, also issued in 1858, by the same publisher, Castel. This is said to be the first monograph on the restoration of old bindings; see Breslauer, *The uses of bookbinding literature*, pp. 11-12. Both parts of this work were one of the first attempts to apply practical experience and scientific knowledge in the restoration of such objects. Theoretical and practical insights are given on the discoloration of colored engravings and how to restore them and on the bleaching of engravings and paper. A lot of attention is given to the different kinds of stains and the ways to remove them. The author also discusses different kinds of paper restorations with and without the use of glue.

8vo, orig. printed wraps, untrimmed. viii+352 pp. Sewing coming loose but a good clean copy in high quality paper. In modern glassine wrapper.

18TH CENTURY BOOKBINDERS' MANUAL WITH 7 ENGRAVED PLATES

11. BOOKBINDING. *Anweisung zur Buchbinderkunst, darinnen alle Handarbeiten, die zur Dauer und Zierde eines Buches gereichen, moglichst beschrieben, nebst einem Unterricht Futterale und aus Pappe verschiedene Sachen zu verfertigen, solche zu lacquiren, in Messing und Kupfer zu lothen, die verfertigte Arbeit in Feuer zu versilbern und zu vergolden, mit gehorigen Kupfern, in zwei Teile verfasset.* Leipzig, bei Joh. Sam. Heinsii, Erben, 1762 $3500.00

First edition. The engraved vignette on the title page illustrates a sewing frame; other plates illustrate a screw press, a type holder, a geometric diagram for an ornamental cover design, etc. Rare; OCLC locates but four copies in American libraries: Grolier, Huntington, RIT & Juniata Coll. There was a second edition published in Leipzig in 1802. Pollard & Potter 25. Mejer, *Bib der Buchbinderei-Literatur*, 1593. Middleton, *The Binder's Art*, 6 (the frontispiece illustrates the title page with vignette). Provenance: Graham Pollard & Esther Potter.

8vo, old blue paper wraps, spine with matching old overlay. 2 parts in one volume. (16)+269; (3);4-128+(xvi) pp of index. With 5+2 engr plates. Laid into a card folder covered in decorated paper. Slight browning here and there but a very good copy of a rare book.

RARE LITHOGRAPHIC MANUAL

12. BREGEAUT, L. R. *Nouveau manuel complet de l'imprimeur lithographe. Nouvelle edition, tres augmentée, par M. Knecht...et M. Jules Desportes...Ouvrage ornée d'un atlas renfermant des figures colorées et autres.* Paris: Roret, 1850 $1000.00

Originally published Paris 1827 as *Manuel complet...*; the present work is a revised edition with a slightly changed title. Twyman, *Lithography*, p. 264 notes several earlier editions as well as the present one of 1850; he makes frequent references to or quotations from the text. Bigmore & Wyman I, p. 80, citing two editions. St. Bride Catalogue, p. 124 lists three editions including the present. The copy on offer here is accompanied by the 'Atlas' (it is the same height but half an inch deeper than the text volume). Of this edition OCLC locates 4 copies in American libraries.

2 vols. Text: 12mo, orig. printed wrappers, sewing loose (needs resewing). xxiv+399 (incorrectly numbered 401) + 71 page catalogue of Roret publications dated 1862. The accompanying 'atlas' of plates is also 12mo and in the orig. printed wraps but a little deeper than the text vol (it is untrimmed). It contains a printed t.p., list of plates, and 13 litho plates of which 2 are printed in full colors. Plate 7 only has an old dark spot about the size of a silver dollar. Both vols preserved in a folding-back box.

RARE TRADE CATALOGUE OF PATTERN LETTERS FOR FOUNDRYMEN & PATTERN MAKERS

13. BRIM, A[RTHUR] W[ATSON]. *Metallic pattern letters and figures for foundry men and pattern makers, manufactured by A. W. Brim,* Seneca Falls, New York. N.d. [ca. 1880-85] $425.00

An eight page trade catalogue of letters and numbers in Roman style, sharp gothic, round face gothic, fractionals, heavy block letters and figures, branding letters (reversed), gothic letters for artificial stone work, brick moulds, etc. This title is not in OCLC but that source does locate one copy of another item closely related to this and which helps explain it: "Reduced price list with full size illustrations of metallic pattern letters & figures: for foundrymen, machinists and patternmakers, to put inscriptions of names, dates of patent, etc. on patterns of castings. Greatest variety in the United States." No mention of this or any other related specimens in Saxe's *Type foundries of America and their cataogues*.

8vo, 8 pp, self wraps. Illus. throughout with specimen letters and numbers. Short clean tear in margin of last leaf (no loss), else a very good copy.



Item #12

RARE BOOK ON GOLD & OTHER STAMPING FOR BOOKBINDERS

14. BUBE, ADOLF. *Anleitung zur Erlernung der Pressvergolderei des Blind , Relief , Bronze und Farbendruckens und der Ledermosiak. Handbuch zur Selbsterlernung.* Leipzig: Selbstverlag des Verfassers, [1892] $550.00

First edition (as near as I can tell). The author was a master bookbinder ('buchbindermeister') in Leipzig. A well illustrated manual, including several images of these deeply-stamped high relief bindings found only in Europe around the turn of the century. Illustrates other binding covers and spines, several very heavy stamping presses, and the like. Ends up with 12 pages of fine ads of materials for bookbinders. OCLC locates a total of three copies, one in Germany, one in Denmark and one in USA (RIT, the Middleton Coll'n). Mejer 1664.

8vo, cont. full linen. (iv)+80+(xii) pp with t.p. vignette and 35 fine process illus. Excellent copy.

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

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

8vo, recent marbled boards. 31 pp.

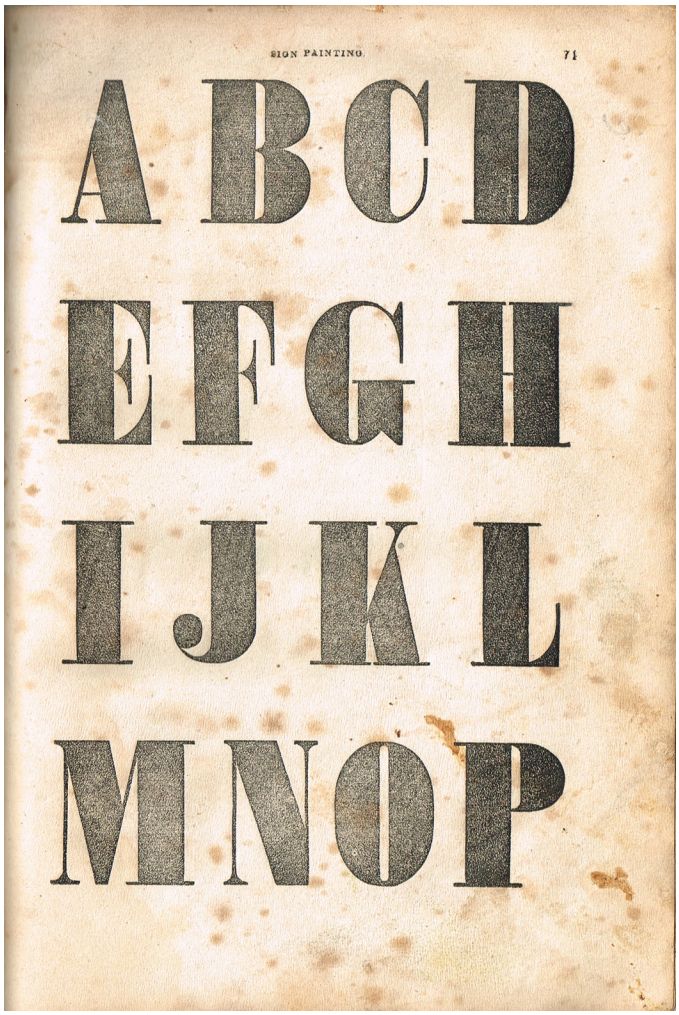
THE FIRST AMERICAN SIGN PAINTER'S MANUAL

16. CAMPBELL, ORSON. *Treatise on carriage, sign, and ornamental painting, containing directions for forming the principal colouring substances, composition of colours, varnishing, polishing, smalting, imitation painting, &c.* De Ruyter, NY: Russel R. Lewis, 1841 $1400.00

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

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

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



Item #16

RARE EARLY 19TH CENTURY LIBRARY CATALOGUE

17. CANADA. NIAGARA. *Catalogue of the Congregational Library of St. Andrew's Church, Niagara.* [Niagara: Gleaner Press, n.d. (ca. 1830)] $300.00

A rare catalogue, though there is a copy in the American Antiquarian Society. They have catalogued it as Canadian. Lists a total of 540 items by title arranged in no particular order: Evangelical Magazine; History of Scotland; the British reformers; Jewish Expositor; Encyclopedia Britannica; Italy and its inhabitants; Paley's natural history; Flowers of literature, etc. As one would expect, there is a predominance of religious literature. This library still exists *in situ*.

12mo, folded and stitched as issued. 16 pp. Nice copy.

"TOO COSTLY FOR GENERAL DISTRIBUTION"

18. CENTRAL TYPE FOUNDRY. *Price list of Type and Printing Material. Manufacturers of the Celebrated Copper Alloy Type and Dealers in every description of Type, Printers' Tools and Machinery.* St. Louis, Mo., July, 1890 $1000.00

Good copy of a very uncommon specimen. "In 1872 the success of the Boston Type Foundry under John K. Rogers suggested a selling and manufacturing office in St. Louis to expedite deliveries in the mid-western states. A limited amount of machinery was installed and James A. St. John was appointed resident manager and salesman to supervise the operation. Business boomed immediately..." - Annenberg, pp. 98-99 who goes on to tell the remarkable Horatio Alger-like story of this foundry. A side note in the margin gives a note on the present specimen: "The Central Type Foundry of St. Louis, having issued a new edition of their large specimen book, desire the names of any good offices who did not receive a copy of the last edition, published in March 1889. The books are too costly for general distribution, but it is the intention that every good office should have a Central Type Foundry book." Another side note states: "The Central Type Foundry has certainly the handsomest specimen book in this country..." Annenberg states that this was the first foundry to introduce typewriter type. He also states that Central was the first foundry to introduce new typefaces that were manufactured by the aid of engraving machinery, invented by Linn Boyd Benton. Annenberg, p. 99 locates 5 copies of this 1890 edition.

Lg. 4to (9 x 12"), orig. cloth, title in gilt on cover and spine (edges and head and tail of spine worn). 309 pp. Pages 304-309 are the index; the lower third of page 307/308 is torn away. Otherwise absolutely complete; no clips.

19. CORLIES, MACY & CO. *Samples of linen, safety tint, and other papers from CM&Co., stationers, printers, lithographers and blank book manufacturers.* New York City, n.d. [ca. 1880] $250.00

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

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



Item #20

SAMPLE BOOK OF CHROMOLITHOGRAPHIC CIGAR BOX LABELS

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

A nice booklet of 10 elegant chromolithographically printed cigar box labels. Cigar names included 'Ponies', 'Cuban pearls', 'Cricket', 'Puffs', etc. The quality of printing is very high and includes gold and silver inks. This firm is listed by Jay Last who states: "Cigar box labels. The Cornell Printing Co. was purchased by F. M. Howell in 1887 but continued under the Cornell name until 1900." - *The Color Explosion*, p. 177. Not in OCLC.

Oblong 8vo (6 x 8 ½"), orig. printed wrappers. With 10 chromolitho plates. Each plate gives the number and price for 100 "ins and outs" (inside and outside of the box). Very good copy.

LITHOGRAPHIC POWER PRESSES

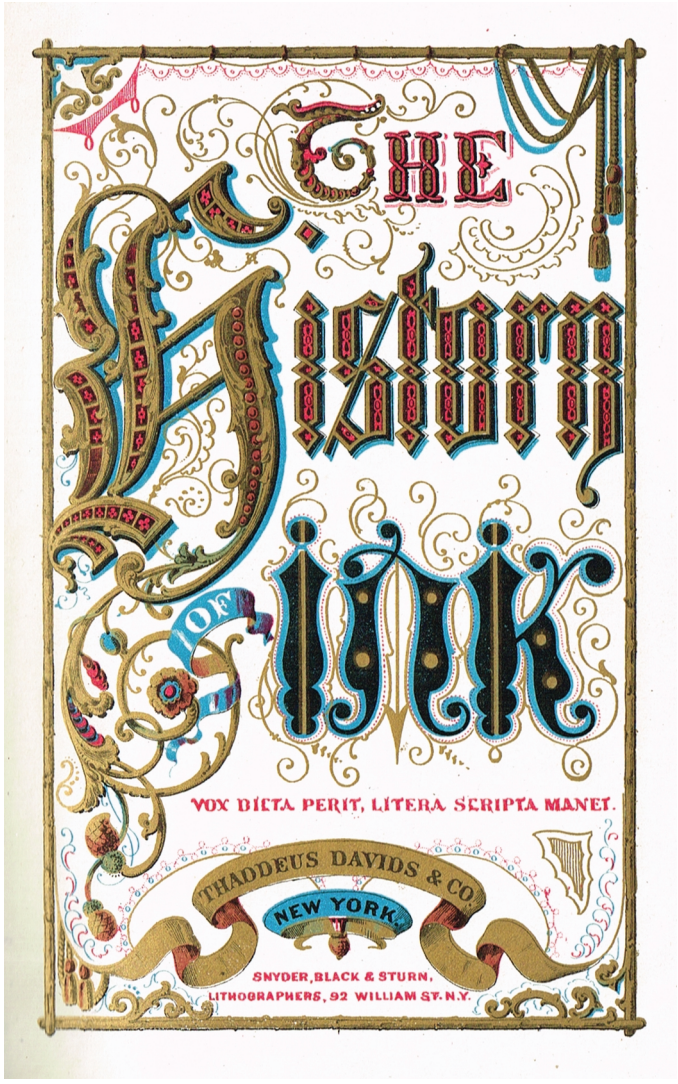
21. COTTERELL, C. B. & CO. *Manufacturers of printing presses. (Illustrated catalogue)*. New York & Chicago, [Lockwood Press, 74 Duane St., New York], N.d. [ca. 1885] $650.00

A fine trade catalogue well designed and printed with an especially notable cover, an example of so-called "artistic printing." "Lithographic machinery, running by power, has completely revolutionized this branch of press-work..." Illustrates and describes a stop cylinder press, two revolution press, four roller air spring press, etc. The Cottrell firm was important; James Moran in his *Printing presses* states: "In 1882 Koenig and Bauer produced a sheet fed rotary in Germany, and in America a number of manufacturers followed suit - Harris in 1897, the Scott *Flyer* of 1894, and particularly the inventions of Milton A. McKee, of the Cotterell Company, which made a speciality of this type of press." - p. 207. The manufactory was in Westerly, R. I. and is illustrated in a charming wood-engr perspective view on the rear cover (signed in the margin 'Kres Woodbury Sc, Worcester'). St. Bride Catalogue lists five Cottrell catalogues but not this one. OCLC locates one copy: San Jacinto Mus of History in Texas.

Tall 4to (12 x 9"), orig. printed wraps. 28 pp with 7 full-p wood-engr illus of presses and 10 smaller illus. Each page printed with a red surround. Excellent copy.

22. [COWIE, GEORGE]. *The bookbinder's manual: containing a full description of leather and vellum binding; also, directions for gilding of paper & book-edges: and numerous valuable receipts for sprinkling, colouring and marbling: together with a scale of bookbinders' charges; a list of all the book and vellum binders in London, &c. &c.* London: Cowie & Strange, 55 Paternoster Row, 1829 $2500.00

A very rare book; there is only one copy in America, in the Middleton Collection (RIT) with the following excellent note, which I quote: "This is the second edition of the fifth



Item #23

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

12mo, recent full calf, antique. vi+7-124+(ii) pp. Occas. light small spots of foxing here and there but a very good copy of a rare and desirable book.

A FINE COPY

23. DAVIDS, THADDEUS. *The history of ink, including its etymology, chemistry and bibliography*. New York: Thaddeus Davids & Co., [1860] $650.00

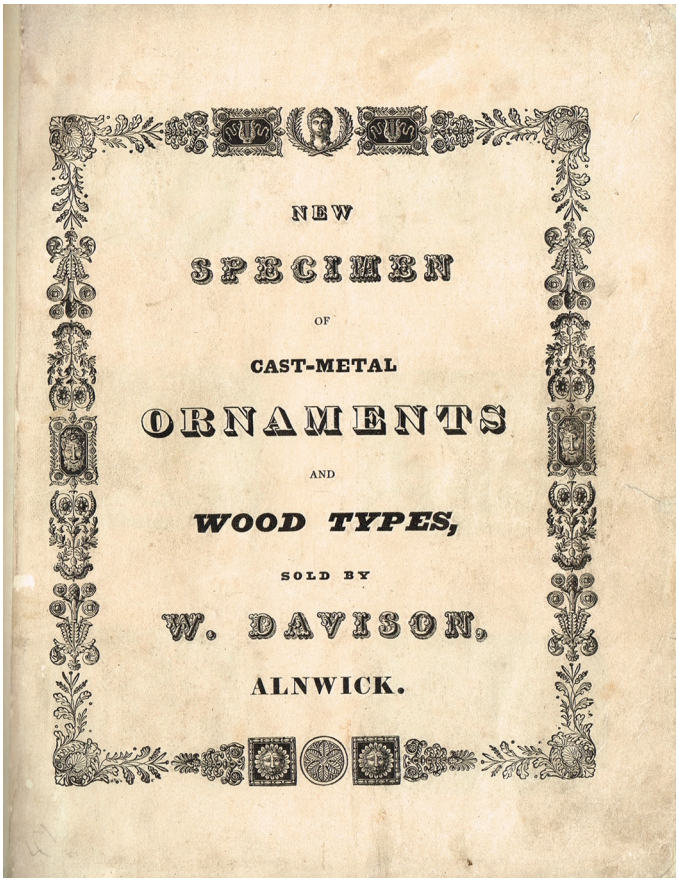
Fine bright copy of an appealing little book with handsome chromolitho title page. The plates illustrate facsimiles of various historical scripts; the one color plate (aside from the frontispiece) illustrates the picture writing of the ancient Mexicans. The book is in fact a trade catalogue; Davids was a manufacturer of inks. Romanie, *GATC*, p. 352: "the best ill. catalogue of inks located." Wiborg, *Printing inks, a history*, pp. 262-3: "the plates are exceedingly interesting." Davids was an important pioneer in the manufacture of ink; see Carvalho, *Forty centuries of ink*, pp. 209-10. Burke Printing Collection 1166 (this is in fact Jackson Burke's own copy with bookplate).

Small 8vo, orig. pebble-grained cloth, title blocked in gilt on cover, all edges red. Chromolitho dec. title page and 72+1+4 pp. with 16 plates numb 1-12; 1 unnumb in color and 3 litho ff showing "form of the word 'ink' in different languages." The color title page was printed by Snyder, Black & Sturn, Lithographers. Fine copy.

RARE TRADE CATALOGUE
RARE SPECIMEN OF CAST METAL ORNAMENTS
WITH MANY CUTS BY BEWICK

24. DAVISON, [WILLIAM]. *New specimen of cast metal ornaments and wood types sold by W. Davison, Alnwick*. [Alnwick, N.d. (ca. 1837)] $6000.00

A rare specimen book containing 1081 impressions of Bewick and Bewick-style wood-engravings and cast metal ornaments



Item #24

(but lacking specimens 1061-1079 as in all copies known). They include stock cuts, metal ornaments, wood letters, ornamental borders, etc., numbered and priced. Many of these cuts are said to have been made by Thomas Bewick - there is no doubt of that - but the exact question of who made what is very cloudy. The confusion is largely due to the enthusiasm of the Rev. Thomas Hugo, the bibliographer of Bewick (*The Bewick collector*, 1866). It is known that Davison purchased a number of blocks made by Bewick. The first fifty or so cuts illustrate literary works by Burns, Beattie, Blair, and Fergusson. After that they run the gamut - tea, tobacco, coats-of-arms, auction announcements, race horses, carriages, rustic head and tail pieces, floral cuts, farm animals, wild animals, birds, fish, insects, ships, illustrations for children's books, receipt forms. bill heads, etc. The final plate shows three lines of large decorated wood types (for poster letters). St. Bride Catalogue, p. 232 with note "Many cuts by Bewick". OCLC locates three copies in America (Harvard, Columbia, Yale) and one copy in Canada (UTMassey).

4to, orig marbled sides, calf spine, neatly rehinged, orig. highly gilt spine laid down. T.p. within a border made up of decorative cuts. With a total of 1081 impressions numbered 1-360; 372-1060; 1080-1100. The quality of the impressions varies, some are good and sharp, some muddy, some overly dark, all due to the inking and the wear (or lack thereof) on the blocks. 19th cent. bookplate of Edward Hunter.

RARE ITALIAN TREATISE ON LITHOGRAPHY

25. DOYEN, CAMILLO. *Trattato di Litografia. Storico, Teorico, Practico ed Economico. Opera corredata di trentatre tavole, cinque ritratti autentici e di un frontispizio in chromolitografia.* Torino: Francesco Casanova, 1877 $650.00

First edition. Michael Twyman, in writing of Engelmann's *Traité théorique et pratique de lithographie* (Mulhouse, 1835-40) states [it]..."was by far the longest and most comprehensive treatise on lithography yet to have appeared, running into over 450 pages of a quarto volume. It was the first of the exhaustive works on lithography, and in its emphasis on the commercial side of the process anticipates the treatises of Richmond, Doyen, Lorilleux and Lemercier in the last quarter of the nineteenth century." It is also the hardest to find in the present-day marketplace of these four works. Doyen's is a comprehensive text and is well illustrated both with specimen plates and images of presses, tools and implements used in the lithographic trade. Grolier Club, *Cat of an exhib...of artistic lithography*, p. 14. OCLC locates 6 copies in the USA: Getty, Yale, Newberry, BostAth, Harvard, and FreeLibPhila.

4to, orig. mottled paper sides, calf spine (small chip out of head of spine). xx+296 pp with chromolitho t.p., chromolitho frontisp., 3 mounted litho portraits, a specimen plate of a photolithograph and 33 litho plates of which 6 are a series of progressive proofs for a chromolitho and one is a two color prize certificate. Slightly browned throughout.



Item #25

BEAUTIFULLY PRESERVED DRIED WILD FLOWERS

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

Each flower is mounted with thin strips of paper on to a sheet 8 ½ x 4 ½". Each is identified in manuscript in Latin with the name of the location where it was found. Many, if not most, are from the Swiss Alps: Rigi, Grimsel, Rosenlau, etc. The whole group is preserved in a charming lift-top box covered with gold printed black glazed paper and titled on upper cover "Souvenir." The faded colors are especially beautiful. I found it in Paris. A wonderful reference on this subject is David Winter and Andrea DiNoto, *The Pressed Plant* (1999).

A KEY WORK IN THE 18TH CENTURY LITERATURE OF BOOKBINDING

27. DUDIN, [RENE MARTIN]. *L'art du relieur doreur de livres.* [Paris]: De l'imprimerie de L. F. de la Tour, 1772 $2500.00

Large untrimmed copy of the first edition. This was one volume of the series *Descriptions des Arts et Metiers* (Paris 1761-88). Bernard Middleton has written a good note: "Plans for a scientific description of all the manufacturing processes were first conceived late in the seventeenth century, and some progress was made with the drafting of essays and engraving of plates, but this was not maintained. Although this manual was not the first [bookbinding manual] to be illustrated, it was the first to have large detailed plates which could be helpful not only to those learning binding technique but also to those who planned to make standing- and other presses. The Bookbinding section was drafted by Jacques Jaugeon, and three plates were prepared by Louis Simonneau. Apparently the publication of the first volume of Diderot's *Encyclopédie* provided the stimulous for renewed activity, so Dudin, a layman, rewrote Jaugeon's essay, but depended heavily on the advice of the prominent Paris binder Jean-Charles Henri Le Monnier, who also arranged for him to watch books being bound. Three of Simonneau's plates were used, and these were supplemented with thirteen others by Nicolas Ransonnette." *Highlights from the Bernard C. Middleton Collection of books on Bookbinding* (2000), p. 22. Dudin's was an important work; there was a later augmented edition published in Paris in 1820 and modern translations into Italian (1964) and into English (1977). For another good note see Pollard & Potter, *Early Bookbinding Manuals*, no. 45.

Folio, (19 x 12 ½"), mid-nineteenth century calf spine, mottled paper sides. (ii)+iv+112 pp with 16 engr. plates. As noted above three plates were engraved by Simonneau in the late 17th century; those are plates 8, 10 and 11 (they are here and signed 'Simonneau 1694').

"JUSTLY FAMOUS FOR ITS BEAUTY..."

28. EARHART, JOHN F. *The color printer. A treatise on the use of colors in typographic printing.* Cincinnati: Earhart & Richardson, 1892 $1750.00

First and only edition, one of my favorite books in the whole range of 19th century color printing. "Justly famous for its beauty and utility...in marvelous plates often hinting of Art Nouveau, Earhart offered demonstrations of color-mixing, color-harmonies, and color printing in its various phases and recorded the actual proportions of inks used. Vignettes, letters, designs, and a whole variety of plates are rendered in most of the common color processes, and some of them are embossed." - Herbert, *Yale Lib. Gazette*, July 1974, p. 16. "[Earhart's] book, over which he laboured for more than four years, was intended "as a practical guide to all printers who desire to obtain the most artistic results in ornamental Colour Printing by the least amount of labour and expense"...The greater part of the colour plates (which required 625 formes and 1,625,000 impressions for their production in a small edition) are used to demonstrate tints of varying strength and their combination with other tints...all the plates, which included specimens of embossing, printing in gold, rainbow printing, map printing, impressions from emery paper and various woods, were meticulously printed." - Vivian Ridler, "Artistic printing: a search for principles," *Alphabet & Image*, 6. Wurmfeld, *Color documents*, 37. Birren Collection 213. The work was well known to printers in England and is one of the few American manuals included in Bridson/Wakeman (C117).

4to, orig. dec. cloth with splendid gilt diestamp on upper cover. 137 pp with 90 plates printed in color with 403 different examples of printing. Signed by the author. Old rubberstamp of the Govt. Prtg. Off. on blank front fly; else unmarked and internally clean and fresh. Edges of orig. binding a bit worn but a good copy.

A VERITABLE RAINBOW

29. EARHART, JOHN F. *The harmonizer.* Cincinnati: Earhart & Richardson, 1897 $1750.00

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

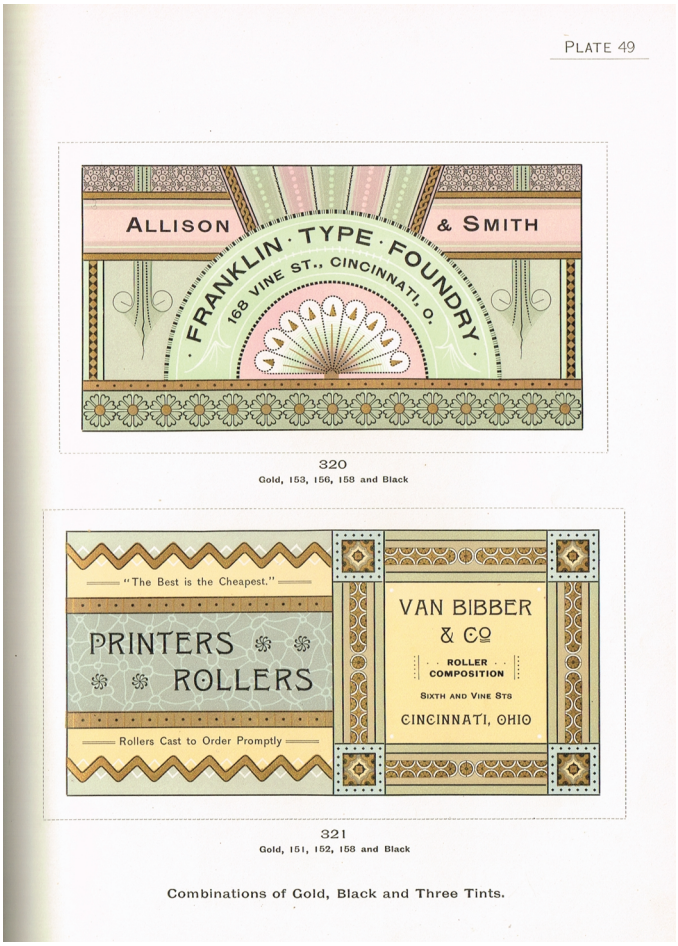
The work was printed with inks made by the Ault and Wiborg Co. of Cincinnati on four Colt's Armory presses. A work of great charm; the text uses wise saws from old chestnuts, e.g. Shakespeare, Johnson, Emerson, Dan'l Webster, Franklin, Cervantes, Bacon, Goethe, etc. Birren Collection 215. Not in the Burke Printing Collection. Not in Romaine. Not in McKinstry.

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

THE FIRST AMERICAN BOOK TO UTILIZE MEDAL ENGRAVING

30. ECKFELDT, JACOB R. & WILLIAM E. DU BOIS. *A manual of gold and silver coins of all nations struck within the past century...Illustrated by numerous engravings of coins, executed by the medal-ruling machine, and under the direction of Joseph Saxton, of the United States Mint.* Philadelphia: Published at the Assay Office, 1842 $800.00

First edition of a landmark book, as far as I can determine the first American book to use the technique of medal engraving. Indeed, Chapter VI is a 'Description of the plates' and states: "...this was a process *by machinery*; and of so great ingenuity,



Item #28

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

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

WONDERFUL VICTORIAN SAMPLE BOOK

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

Like so much ephemera from the nineteenth century, the appeal of this wonderful item is enhanced by its remarkable condition. It is untouched. It is a quarto sized blank book 7 ½ x 11 inches, titled on the cover in bold gilt lettering: ENVELOPES. It consists of 18 blank leaves bound on stubs which contain a total of 79 neatly mounted envelopes one on top of the other in receding sizes. The book opens on page one with six small square envelopes of which one is blank, one for the "Weekly Offering" and four are embossed change packets (for the definition see M. Rickards, *Encyc. of Ephemera*, p. 80). This is followed by 12 leaves containing 79 mounted envelopes in descending sizes and in both blue and white color (one page is more colorful and contains 5 envelopes in beige, gray, tan and light blue). Sizes range from 1 ¾ x 3 ¾" up to 9 x 12 inches. The next section of four leaves contains mourning cards and envelopes; there are five black-bordered envelopes and fifteen "In Memoriam" cards, all of them black bordered. Each item in the sample book is numbered by hand with the key or model number. There is no indication of the maker. To describe this object in words is difficult if not impossible; one must see the item itself.

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

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

32. 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 $7250.00

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



Item #31

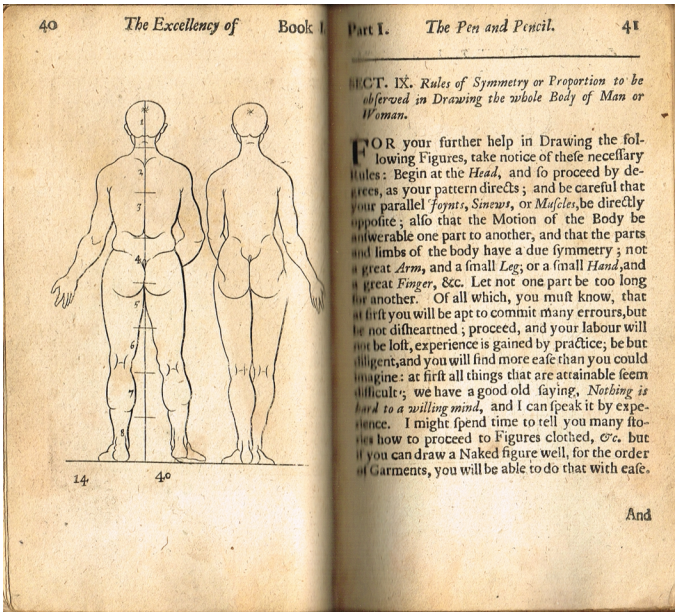
becomes difficult to distinguish plagiarism from tradition. Following that section is another on oil painting, including portrait painting from life and picture cleaning, and a final section contains instructions for washing prints and maps. The book certainly contains some original remarks..." - *Artists pigments 1600-1835*, p. 18. As noted above this edition is the first to contain the section on mezzotinting, and it belonged to the English artist Sir Francis Job [Frank] Short (1857-1945). This is a significant association as Short played an important role in the revival of the craft (see the good note in the Oxford Online DNB for his role in modern mezzotinting). The technique of mezzotint was first 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 dampstains. But a good copy with a desirable provenance.

FINE TYPE SPECIMEN WITH 16 LEAVES OF WOOD TYPES

33. FARMER, LITTLE & CO. *Specimen book of plain and ornamental printing types, borders, rules, cuts, etc., made by Farmer, Little & Co. (White's Foundry, established 1810)*. New York: Foundry & Warehouse, 63 and 65 Beekman St., 1867 $3250.00

An excellent copy of a rare specimen; OCLC locates just three copies. Annenberg gives the usual excellent note: "Aaron D. Farmer was born in Bolton, CT on Feb. 15, 1811...At the age of 15 he went to New York to search for employment and was fortunate to procure an apprenticeship in the type foundry of Elihu White who had started manufacturing type in 1810. He proved both inventive and industrious, devised many labor-saving devices, and was rapidly promoted to become charge of all operations, supervising the activities of over 200 men. Andrew Little went to work as a "breaker boy" when the plant was John T. White & Co., his duties being menial...Believing in the old general principle that there was always "more room at the top" he refused to remain stagnant in a routine duty. He studied all operations and was shortly transferred to be part of the sales department. He had found his niche. Being of an extremely gregarious and cooperative nature he made many friends and before long was in charge of all sales." - *Type founders of America*, pp. 133-4. The present specimen contains 289 leaves (49 more than called for by


40 The Excellency of Book I. Part I. The Pen and Pencil. 41

SECT. IX. *Rules of Symmetry or Proportion to be observed in Drawing the whole Body of Man or Woman.*

FOR your further help in Drawing the following Figures, take notice of these neceſſary Rules: Begin at the *Head*, and ſo proceed by degrees, as your pattern directs; and be careful that your parallel *Joynts*, *Sinews*, or *Muſcles*, be directly oppoſite; alſo that the Motion of the Body be anſwerable one part to another, and that the parts and limbs of the body have a due ſymmetry; not a great *Arm*, and a ſmall *Leg*; or a ſmall *Hand*, and a great *Finger*, &c. Let not one part be too long for another. Of all which, you muſt know, that at firſt you will be apt to commit many errours, but be not diſheartned; proceed, and your labour will not be loſt, experience is gained by practice; be but diligent, and you will find more eaſe than you could imagine: at firſt all things that are attainable ſeem difficult; we have a good old ſaying, *Nothing is hard to a willing mind*, and I can ſpeak it by experience. I might ſpend time to tell you many ſtories how to proceed to Figures clothed, *&c.* but if you can draw a Naked figure well, for the order of Garments, you will be able to do that with eaſe.

And

14 40

Item #32

Annenberg) and includes brass rules, dashes, circles and ovals, leads, electrotyped fonts, **16 ff of wood letter fonts,** borders, typographic flourishes, corners, initial letters, many pictorial cuts, etc. etc. Annenberg, p. 135 (copy with 240 leaves) and giving two locations: Columbia and HEH. OCLC adds MMA & Harvard.

Small folio, orig. gilt stamped cloth, edges of covers and hinges worn. Ornamental t.p. printed in 3 colors and gold; letterpress t.p. & 4 ff of prices and 289 leaves of specimens. Leaf 177 has a 1 x 4 inch hole with damage to one word; leaf 246 has one clip. 2 leaves are printed in two colors. Preserved in a cloth folding back box with morocco label.

RARE & EARLY INSIGHT INTO THE LONDON BOOKBINDERS' UNIONS AND THE EARLY HISTORY OF THE TRADE IN LONDON

34. FINISHERS' FRIENDLY ASSOCIATION. *The book finishers' friendly circular, conducted by a committee of the Finishers' Friendly Association*. London: Printed by the Working Printers' Association, 1845-51 $3500.00

A rare little work, of much value for the light it shines on the London bookbinders' unions, from their development in the late 18th century, chronicling the strikes and internal strifes of the binders unions as well as printing articles on the practical side of bookbinding. John Jaffray (1811-69) was the main editor of the *Circular* and it is believed he wrote much of it. Jaffray's fascination with the early bookbinders' unions led him to write to and obtain information from Mr. Hall who came to London in 1781 as a Journeyman Bookbinder. He belonged to the Society of Journeymen Bookbinders and helped organize the strike of 1786. His letters and those of William Faulkner who campaigned for the reduction of one hour in 1794, form the basis of the *Notices of the early history of the Journeymen Bookbinders' Trade Society*

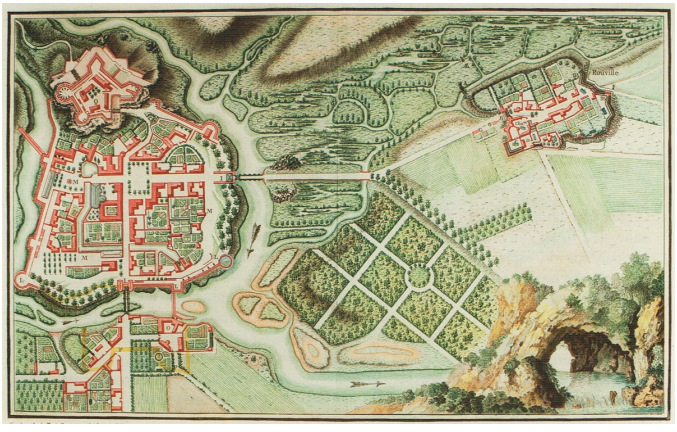
(all present here). In many cases the *Circular* provides the only printed record of events. No original copy of the *Notices* survives and the text in the *Circular* is the only source. Also present in this copy is the *Rules &c of the Finishers' Friendly Association* which was founded in 1844 (it is pages 1-8). Finally, at the end of this copy are "Illustrations of the styles of Finishing by the Finisher's Friendly Association" (16 pp., illus). Middleton (RIT) catalogue 21. OCLC locates 6 copies in America: Columbia, UGa, UKs, Newberry, Grolier, RIT. Provenance: Graham Pollard & Esther Potter.

12mo, orig. pebble grain cloth, title in gilt on spine. (8)+iv+166+(ii)+1-14 with 9 illus in the final part. Text contains parts I-XIX as called for. Excellent copy.

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

35. FOSSE, C. L. F. *Idées d'un militaire pour la disposition des Troupes confiées aux jeunes officiers...* Paris: Imprimerie de Franc. Amb Didot l'Ainé for Ambrose Jombert, 1783 $6500.00

First edition of a landmark book in the history of color printing. Louis Marin Bonnet (1743-1793) printed the plates in his own manner of crayon engraving (au maniere crayon), eleven plates plus a handsome dedicatory cartouche which is not found in all copies; copies without it have the text recomposed and raised up on the page to occupy the place of the vignette. Bonnet used several copper plates to print multiple colors, and it is this feature that distinguishes crayon engraving from the more common technique "a la poupée" in which portions of the plate are inked in different colors (as was used in vols II and III of Jacob Bigelow's *American Medical Botany*, Boston, 1820-21). Fossé's military work is the only book in which Bonnet employed his invention. Information on this book is hard to find in the reference literature; Burch, for instance, gives a good note on Bonnet but dwells on separate prints and omits mention of the present work (*Color printing*, 1910, pp. 84-5). Brunet calls it an "ouvrage estime" (II, 1354) and Furstenberg, in *Das Franzosische Buch im 18ten Jahrhundert und in der Empirezeit* (Weimar, 1929) states that Bonnet "was a master of the technique 'a plusiers crayons' and is the inventor of the pastel engraving technique of color printing as well as gold printing" (p. 121). Querard also calls it an "ouvrage estimé." Fossé was a military engineer who served with distinction during the Seven Year's War, and under Louis XVI. The plates show actual and fictional fortifications and military situations in stunning colors, as well as birds-eye views of landscape gardens, buildings and natural features. The range of colors is considerable; the plates are handsome, eminently suited for exhibition purposes. Benezet II, p. 5. NBG, Vol 17-18, col. 247-8. Thieme-Becker IV, 311. The present copy has a contemporary manuscript presentation inscription on the verso of the half-title.



Item #35

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

COLORS FOR RULING MACHINES

36. FOSTER, J. E. & SON. *Jefson American ruling colors.* Portland, Me., J. E. Foster & Son, N.d. [1920] $275.00

Ruling machines were one of the more arcane and least known aspects of 18th and 19th century printing. "An English patent granted on 15 June 1770 to John Tetlow pertaining to a machine for the ruling of music paper and paper for account books. Before this time all ruling had been done by hand." - Berry & Poole, *Annals of Printing*, p. 180. Until very recently there was an operating ruling machine in Boston in the Harcourt Bindery; they have now closed their doors. The margins of every page of this attractive catalogue have been ruled in multiple colors, and each page bears the legend "Ruled on Byron Weston Co's Linen Record, Substance no. 36." On the title page is the statement: Booklet Designed and Ruled by J. E. Foster & Son, Rulers of Paper over forty years." A credit line on the final page, however, states Southworth Printing Co., Portland, Me. (this would have been the predecessor to the Southworth-Anthoensen Press; now the Ascensius Press). Colors shown in this catalogue include violet purple, Eosine red (bluish), patent blue, C. C. Brown (Bismark), G3Green, etc. There are a total of twelve colors shown. The ruling machines used some form of pen for making the ruled lines; thus these colors were some form of ink. Rare; not in OCLC.

8vo, orig stiff printed boards, sewn with cord. (8) pp with 2 additional leaves laid in. Fine copy.

EARLY CHROMOLITHOGRAPHIC DEVOTIONAL BOOK

37. FRANCE. *Le Ciel. O homme, il est un Ciel, et ce Ciel des pour toi!* Paris: Debost ou S. C. de Marie, rue de Vaugirard, 1843 $1250.00

A very rare little French devotional book, distinguished for the high quality chromolithography of notably early date. The starting point for these little color-printed prayer books seems to have been L'Abbé Dassance, *Heures nouvelles, paroissien complet Latin-Francais à l'usage de Paris et de Rome* (Paris: L. Curmer, 1841). They usually had only a decorative title-page and perhaps one or two other plates in color. The present work is chromolithographically printed throughout with 37 full-page plates and 46 half-page plates. The quality of the printing is very high, most plates with gold and strong bold colors in good register. The frontispiece, which is an image of the Crucifixion, has the following legend: lower left, Gerard Seguin, invent; lower center: Pernel, imp; lower right: Butax and sc. The credit line to all the full-page plates is: Debost et des Mottes a Paris. I can find nothing on either the printer or the artist or the lithographer. The only reference to this work in OCLC is to a copy in the BL, and the note is unfinished and very cryptic (but it seems to be this same book). The present copy is in the original full black morocco binding, gilt, all edges gilt, with original metal clasp.

12mo, orig. full morocco. 81 leaves, each one with half-page or full-page chromolitho. Paper is matte finish coated stock. Scattered light foxing here and there but a very good copy.

SAMPLE BOOK OF BOOKBINDERS FABRICS

38. GANE BROTHERS & LANE INC. *Keratol. Distributed by Gane Brothers & Lane Inc.* St. Louis, Chicago, New York, N.d. [ca. 1940-50] $250.00

Keratol was a binding fabric treated with various finishes. "Keratol is the best material you can use for binding editions, textbooks, college annuals, catalogues, sales manuals, loose leaf and blank books, check books, diaries, library books, Bibles - in fact any book that should attract the attention of the consumer and retain its beautiful appearance during long, hard usage. It embodies all that is durable, has a rich foundation, and is readily adaptable to fine embossing or gold stamping." - from the title page. Fabric samples are identified on the reverse: Keratine, Tasco, Skiverette, Junior, Library B, MS Drill, Comet Sateen, etc. Founded in 1846 in Boston, the Gane Bros. & Lane firm is still going strong (now based in Elk Grove Village, Illinois). OCLC locates 10 of their catalogues but not this one.

Oblong 12mo, (4 x 7 ½"), bound in imitation leather (keratol?). About 60 leaves, each one identified (also color, grain, finish, width, and Gane Code).

COLOR PRINTERS SPECIMEN BOOK

39. GOODALL, G. A. (Color Printers). *Specimens of shoe labels published by...* Brockton, Mass., 1885-1890 $5500.00

A wonderful printer's specimen book, entirely in colors or on colored stock. There is one leaf of text ('Important to Manufacturers'). In addition to labels, Goodall printed 'placards'; the text leaf states: "We can furnish you with anything



Item #39

in this line from one color up to twelve and as a specimen of our color work we refer you to the cover of this book which was wholly executed by us." The specimen book consists of 86 leaves of color printed designs for shoe packages, six labels per leaf, printed on rectos only. They show a stunning variety of design and color; many are printed on colored glazed stock, many incorporating gold printing. The variation of design and typography is wonderful; many reflect the movement called 'Artistic Printing' (on this see John Southward, *Artistic Printing*, London, 1892; also G. Wakeman, *The literature of letterpress printing*, Oxford, 1896, no. 45). During the Civil War Brocton was America's largest producer of shoes. The Goodall specimen is very rare; not in Romaine, not in St. Bride, not in OCLC.

Oblong small folio (9 x 12"), orig. color printed stiff stock covers. 1 leaf of letterpress and 86 specimen leaves. Upper and lower corners of the rear cover (only) are broken off; front cover has a few edge tears (mended) but for this sort of book almost a fine copy. Very, very appealing, especially for enthusiasts of ephemera and color printing.

SPECIMENS OF 'ARTISTIC' PRINTING OCLC: NO COPIES IN AMERICA

40. HAILING, THOMAS. *Specimens of general printing by Thomas Hailing.* Cheltenham: "Oxford" Works, 1879 - [1882] $1750.00

Extremely rare and quite important sample books. Much has been written about Thomas Haling; he was one of a small handful of printers, both British and American, who were responsible for the movement called 'Artistic Printing.' In her *Nineteenth century ornamented typefaces* Nicolette Gray gives a long commentary on Hailing. In discussing the present *Specimens of printing* and comparing him to the American Oscar Harpel, she states: "Hailing's colour is more restrained, seldom more than two or three pale tones, and his favourite typefaces are also lighter. He uses panel display less,



Item #40

tending instead to divide his page into boxes made by rule, or to use sectional type. Both this device and the 'Japanese' ornament which he introduces were American inventions of the later seventies...Perhaps Hailing's most characteristic designs are his title-pages for the early numbers of the *British Printer*. Compared to typical English work of the seventies one sees that these are consciously designed. They mark the acknowledgement that jobbing typography can be an art, of which the essence is layout - the choice and disposition of types for a particular purpose." (pp. 149-50).

These two volumes contain a wide variety of printing styles and techniques, including commercial stationery, posters, advertising etc, many printed in colors (often with silver or gold) and on different colored papers. These came about after Thomas Hailing had forwarded several specimens of his work to the *Paper and printing trades journal*. After the editor had highly praised his work Hailing was inundated with requests for such specimens of his work. Hence these two volumes were produced to satisfy demand.

Bound into the back of each volume are numbers 1 - 5 and 6 - 10 (November 1877 - April 1881) of *Hailing's Circular*. The main objective of this publication was "the modest one of imparting to our patrons and more immediate neighbors in the district a little technical knowledge of the noble art of printing." Originally published gratuitously, it was, however, so highly appreciated that from the fifth number a charge was made. It then became a more purely technical serial which was beautifully printed with the display of type both ingenious and original. BL has both volumes. St. Bride Catalogue, p. 403 with both volumes. Not in OCLC.

2 vols, small folio (12 ½ x 10 ½"), earlier vol bound in publisher's green cloth, later vol bound in dark red cloth, both titled with elaborate gilt diestamps on covers. I. (4) ff including portrait of B. Franklin and t.p. in red, black, purple and gold; followed by 51 numbered specimens on 30 leaves followed by *Hailing's Circular*, nos. 1-6 for a total of 42 pages. II. (7) ff incl. port and color-printed t.p. followed by 1+32+1 numbered specimens on 28 leaves followed by *Hailing's Circular*, nos. 7-10, pages 43-92. Excellent clean copies.

A MARBLING RARITY

41. HALFER, JOSEF. *The progress of the marbling art from technical scientific principles. With a supplement on the decoration of book edges. Translated by Herman Dieck, Philadelphia.* Buffalo, New York: Louis H. Kinder, 1893 $2500.00

A nice copy. Originally published in German in Budapest in 1885, our copy is the first edition in English and the second edition to have marbled paper samples (the 1885 edition contained no samples; the 2nd German edition of 1891 had 35 samples). This copy has the "Preface to the second edition" on page 10. Halfer was a successful European marbler who had begun revolutionizing the process with the development of prepared colors. Easton gives the work extended notice: "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling." - *Marbling a history*, pp. 78-9. The best assessment of Halfer's work and importance is by R. Wolfe, *Marbled paper*, (1990), pp. 124-130. The mounted marbled specimens in this work are among the most brilliant and appealing of any similar work I have seen. The reason for the rarity of this work is known; though 1000 copies were printed all but 100 were destroyed in a fire (D. Hunter, "A bibliography of marbled paper," *Paper Trade Journal*, April 28, 1921, pp. 52-58). Mejer *Bibliographie der Buckbinderei Lit* lists two German and the French editions (nos. 1813, 14 and 15) but not this English edition.

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

A RARE AMERICAN DYEING MANUAL WITH 323 SAMPLES

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

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

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

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

43. HASPER, WILHELM. *Handbuch der Buchdruckerkunst. Nach eigener Erfahrung und unter Zuziehung der Werke von Brun, Fournier, Hansard, Johnson, Savage, Bodoni und Taubel herausgegeben und mit Zeichnungen begleitet.* Carlsruhe & Baden, 1835 $1950.00

First edition of this printing manual, which "has been for a long time, besides the so-called Andreasche Handbuch, the best German book on printing." - Bigmore & Wyman, I, 307. It is given a good note in Gaskell, Barber & Warrilow: "Hasper acknowledges his use of important manuals in German and other languages instancing Brun, Hansard, Bodoni, and Taubel. The preface declares that the success of an earlier work (presumably the *Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich*, published 1828) has prompted him to produce this *Handbuch* which contains new material, including descriptions of the Stanhope and Columbian presses. The usual sections on composition, format, and imposition are supplemented with **important information on colour printing** and a dissertation on stereotype." - *Journal of the Printing Hist. Socy* (nr. 4, 1968), p. 30, G19. The section on color printing is especially interesting (and very early for this sort of thing) as it gives 28 large samples of colored printing inks together with the recipes for their making (1. Dunkel-blau; 2. Feurig-blau; 3. Blau; 4. Himmel-blau; 5. Zinnober; 6. Orange; 7. Venetianisch-roth; 8. Carmin-roth; 9. Rosa; 10. Dunkel-grun...etc...). These colors and pigments were made from natural substances; this was decades before synthetic colors were developed. Other plates give examples of medal-rule ornament, printed in blue ink (p. 222); specimen of Congreve-plates (security and bank note printing; p. 272) and two further exemplars of this same techique, printed in two colors (p.275). OCLC locates 8 copies in American libraries.

8vo, later marbled sides, tan cloth spine, hand written spine label. viii+362 pp. with 2 wood-engr illus of presses printed in sepia; 9 text illus., 2 plates of music, 3 specimen plates of medal-rule engraving and Congreve printing and finally 28 large color-printed specimens of ink colors. Bookplate of G. Mori. Rather foxed throughout due to paper quality, but still a good copy of a rare and important book.

PATENT TYPE COMPOSING MACHINE

44. HATTERSLEY, ROBERT. *Hattersley's Type composing Machine. By Letters Patent.* Manchester: Jackson & Andrew, Printers, 1859 $600.00

"Hattersley (1829-89) born at Ripon and apprenticed as an engineer at Manchester, patented a type-composing machine which marked an advance on earlier machines of this class



Item #45

since it composed in short lines easily accessible to the compositor for justification. The operation of a keyboard pushed the desired type character from the bottom of its vertical channel and it was guided to an assembly point. The machine was perhaps the longest lived of all the type-composing machines made in Britain, for some were still in use up to the First World War." - Berry & Poole, *Annals of Printing*, 1857. See also *Printing and the Mind of Man* (Earls Court), 1963, no. 464. The present piece is an illustrated two-page flyer 'composed with Hattersley's Patent Type-composing Machine.' Not in OCLC.

Small folio (13 ¼ x 8 ½"). Bifolium, printed on rectos only with woodcut or metal cut illustration and one line-drawn illus.

INCUNABLE OF CHROMOLITHOGRAPHY

45. HESSEMER, F. M. *Arabische und Alt Italienische Bau Verzierungen. Gesammelt, gezeichnet, und mit erlauterndem Texte begleitet. Mit 120 in Farben gedruckten Tafeln.* Berlin: G. Geimer, 1842 $6000.00

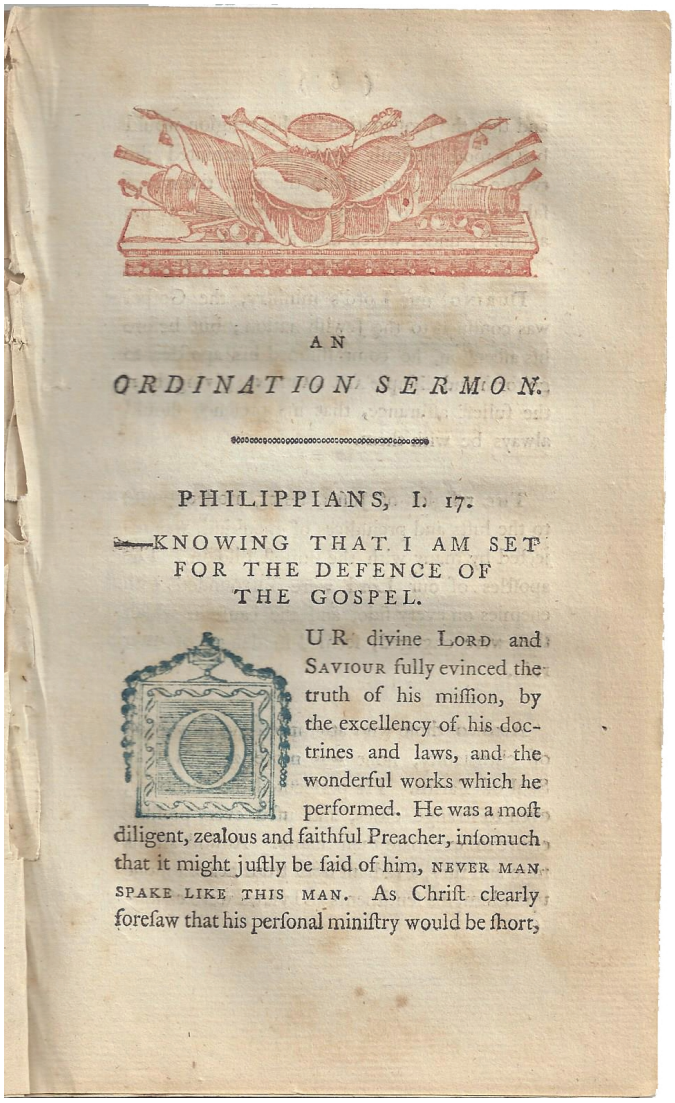
A stunning work, said to be the first scholarly European study of Islamic ornament in color, originally issued in parts between 1836 and 1841. There are 120 chromolithographic plates printed variously by Delius, W. Braun, Von Hildebrandt, Frenzel, and C. G. Herwig. Burch, in his *Colour printing and colour printers* (1910) mentions these printers and gives some interesting remarks on early chromolithography. He states that the earliest work was characterized by "plain, flat, solid tints, including black when necessary. Blended or superimposed colors from stone belongs to a later period." He praises Zahn's *Ornamente* (1828-59), which is precisely correct; it is still considered a landmark of early chromolithography. But of the present work, Hessemer, he states: "[it] contains 120 plates lithographed in colors by H. Delins [*sic*] but there is nothing remarkable about any of them, nor are they improved by being printed on thin paper, unmounted." (p. 179). I totally disagree with that statement (which, to be fair, was made 104 years ago); the plates to me have great beauty precisely because of their plain, flat, solid tints, and their primitive nature, which is a characteristic of the earliest chromolithography. The paper they are printed on varies, probably due to the fact that different printers were employed, and a few plates have light foxing in the margins. But most are clean and very appealing. Stuart Durant, in his *Ornament* (1986) devotes a paragraph to this book (pp. 141-2) but he does not disucss the quality or nature of the prints. Jay Last, in *The color explosion*, illustrates one of the color plates (p. 10, fig. 6). For a definitive analysis of this and other early chromolitho books we will have to wait for Michael Twyman's forthcoming history of chromolithography. This work is rare; OCLC locates but two copies in this country, Yale and Harvard.

Folio (17 ½ x 11 ½"), handsomely rebound in half dark green morocco, cloth sides, spine with raised bands and gilt lines. (vi)+(iv)+50 pp with litho t.p. and 120 chromolitho plates. About a dozen, at most, of the plates have foxing in the margins. Others clean. Two small circular library stamps on t.p. (both cancelled).

THE FIRST AMERICAN THREE COLOR PRINTING

46. HILLIARD, TIMOTHY. *A sermon delivered December 10, 1788, at the ordination of the Rev. John Andrews, to the care of the First Church and Society in Newburyport.* Newburyport: John Mycall, 1789 $1750.00

To the best of my knowledge, the earliest example of color printing in America. It has not gone unnoticed; Rollo Silver comments: "In contrast...there were occasional cheerful signs of the aesthetic: John Mycall of Newburyport, Massachusetts, tried to please the eye and dress up his work. As early as 1789 he used three colors to produce a pamphlet containing a red woodcut and blue initial on the first page of the text." - *The American printer 1787-1825*, p. 148. And this little pamphlet was also noted by Harold Hugo, "Three-color printing before 1789?", *PaGA*, V (1957), 16, where he



AN

ORDINATION SERMON.

PHILIPPIANS, I. 17.

—KNOWING THAT I AM SET FOR THE DEFENCE OF THE GOSPEL.

OUR divine LORD and SAVIOUR fully evinced the truth of his miſſion, by the excellency of his doctrines and laws, and the wonderful works which he performed. He was a moſt diligent, zealous and faithful Preacher, inſomuch that it might juſtly be ſaid of him, NEVER MAN SPAKE LIKE THIS MAN. As Chriſt clearly foreſaw that his perſonal miniſtry would be ſhort,

Item #46

comments: “the opening page of the text has a woodcut on it printed in red and the initial letter on the opening page is printed in blue. This seems like a very early date for three color printing in Massachusetts, and several people I have shown the pamphlet to are of the opinion that it is probably the first three color printing in America.” Evans 21888 with the notation: “Printed in three colors, black, red and blue.”

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

A RARE WORK ON COLOR THEORY WITH SPECTACULAR PLATES COLOR THEORY FOR PRINTERS

47. HOFFMANN, HEINRICH. *Systematische Farbenlehre. Fur die technic inbesondere fur den gebrauch in buchdruckereien.* Zwickau S.A.: Druck und Verlag von Forster & Borries, 1892 $1100.00

First edition, a rare work which is missing in most of the bibliographies and of which OCLC locates only four copies in America. The text addresses all aspects of color theory. The plates consist of 41 color-printed plates bound on stubs. They are more-or-less as follows: Plates 1-2 Farben System; pls 3-12 represent “Farben-Akkord” (Triade); pl 13 is a ‘trap’ to be used with pl 14 (Schein-Farben II); pls 15-21 deal with harmonies of colors and contrasts; pls 22-30 show the progressive proofs for a ‘Chromotypographischer Andruck’ (i.e. a chromo-lithograph); and plates 31-41 deal primarily with color printed ads. The author was a ‘buchdrucker.’ The color plates have the credit line “Farben von Berger & Wirth, Leipzig”; this was a printing firm known for very high quality work. The following American libraries hold copies: Cntr for Res Libr (Ill), MIT, U Minn., and Temple. Copies are cited in Ingerand, *Bib. de la couleur* 281; also in St. Bride Catalogue p. 441. Otherwise I can find no references to it.

4to (10 ¾ x 8") orig. cloth with title gilt-stamped on spine. 115+(v) pp and 41 color printed plates (not 40 for as called for on the title page). Faded old rubberstamp on t.p. A very good copy.

“THE MOST IMPORTANT WORK OF ITS KIND”

48. HULLMANDEL, C. *The art of drawing on stone, giving a full explanation of the various styles, of the different methods to be employed to ensure success, and of the modes of correcting, as well as of the several causes of failure.* London: Published by C. Hullmandel & by R. Ackermann, [1824] $1000.00

First edition, this was “the most important English treatise on lithography to be published in the first half of the nineteenth century. It was one of the few early treatises to appear in a large format (imperial octavo) and was, with the exception of the English edition of Senefelder’s work, the most expensively produced.” See Twyman, *Lithography*, p. 114 who gives the book a long (17 page) analysis. Bridson & Wakeman concur: “It is [Hullmandel’s] own 1824 manual on lithographic drawing that holds the first place amongst his



Item #47

writings and stands as the most important English treatise on lithography for many years, with further issues appearing in 1833 and 1835.” - *Printmaking & picture printing*, (p. 128 and D20). This is one of the few technical manuals included in the Univ of Delaware’s exhibition catalogue *Color printing in the nineteenth century* (1996), p. 12. Levis, pp. 169-70. Burke Printing Coll., no. 1025 (ed of 1824). Bigmore & Wyman, I, p. 349. The title page is illustrated in Twyman, *Lithography*, pl. 35.

Imperial 8vo, Recently bound in marbled sides, calf spine and corners. (ii)+viii+92 pp. with 19 litho plates (of which 2 on India paper, 2 printed in tint). Some copies had an additional [16] page introduction; it was never bound into this copy. Priced accordingly. Old marginal damp stain in lower outer margin of final 3 plates; not objectionable.

“THE MOST IMPORTANT WORK OF ITS KIND”

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

Originally published 1824 this was “the most important English treatise on lithography to be published in the first

half of the 19th century," and is given a full analysis by Twyman, *Lithography 1800-1850*, pp. 114-31. And Bridson & Wakeman state: "It is his own 1824 manual on lithographic drawing that holds the first place amongst his writings and stands as the most important English treatise on lithography for many years, with further issues appearing in 1833 and 1835." - *Printmaking and picture printing*, p. 128. Hullmandel himself states: "In this edition I have omitted the remarks on one or two modes of drawing that have been found by experience to be either useless of imperfect in themselves, also the illustrations of them, and other superfluous plates". This is one of the few technical manuals included in the UDel ex-cat *Color printing in the 19th century* (1996), p. 12. Levis, p. 170. Bigmore and Wyman, p. 349. Bridson-Wakeman D20.

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

A RARE MIDCENTURY PHILADELPHIA TYPE SPECIMEN

50. JOHNSON, L. & CO. *Specimens of printing types, plain and ornamental, borders, cuts, rules, dashes, etc. from the foundry of L. Johnson & Co.* Philadelphia: L. Johnson & Co., [1857] $6000.00

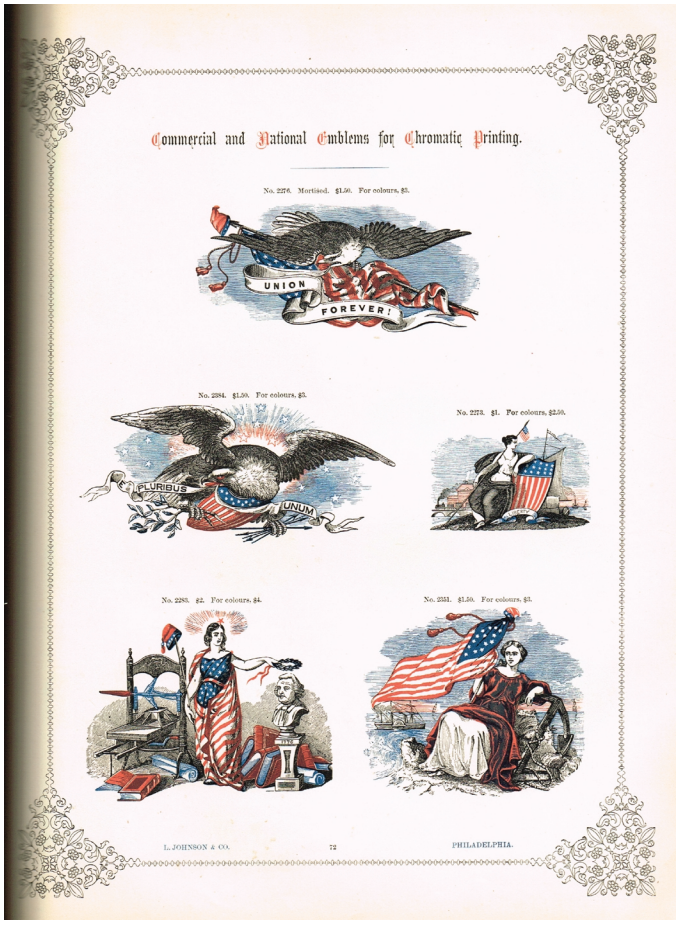
Very good copy of a splendid specimen of a major Philadelphia type foundry complete with color-printed title page and 234 leaves which include 8 leaves of chromatic specimens. Annenberg/Saxe state that this firm was the successor to Johnson & Smith (in business from 1833-1843) and that they in turn traced their origins back to Binny & Ronaldson, the first successful type founders in the United States. Lawrence Johnson (born in England in 1801) succeeded Johnson & Smith and ran the foundry as a very successful business until 1860, the year of his death. He believed in advertising and issued many specimen books, the present one being one of the firm's best. Annenberg/Saxe locate 3 copies of this 1857 issue with the leaf count ranging from 191-195 (presumably based on foliation rather than actual count). About half the volume is devoted to type and half to ornament. Types include scripts, Greek, condensed and extended faces, antique, runics, fancy types, German types, **wood types, four leaves of chromatic types, three leaves of chromatic borders, one leaf of chromatic national emblems,**...etc. etc. The ornaments include borders, corners, surrounds, flowers, lines, check ends, banking forms, check and bill blanks, ornamental initial letters, newspaper cuts, business cuts, etc. etc. A wonderful panoramic cross section of mid-century graphic American imagery. And a major artifact of American printing history. Romaine, *GATC*, p. 281. Bigmore & Wyman, I, p. 374 with an interesting note: "This (the 1859 Specimen) is a most imposing and elegant specimen book. Its production cost not far from $40,000, and the variety of printing types and typographical implements...is probably the greatest in the world."

Folio (13 x 10 ½"), recently bound with marbled sides, tan morocco spine and corners. Color printed t.p., preface leaf, 3 ff of misc. material and price list followed by leaves somewhat erratically numbered 1-194 (a total of 234 leaves most printed rectos only). A couple of minor tape repairs but a very good fresh copy.

PRESENTED BY THE DUKE OF DEVONSHIRE TO EARL GRANVILLE "AN ASTONISHING PRODUCTION FOR ITS PERIOD" Twyman

51. JONES, INIGO. *[Facsimile of a sketch book begun in Rome in 1614].* London: Privately printed for the sixth Duke of Devonshire by Edward Madeley of the Strand, 1831 $5000.00

Very nice copy with a presentation inscription - "Charles C. Granville Esq. is requested by the Duke of Devonshire to accept this attempted facsimile of Inigo Jones's Sketch Book". It is a rare and famous little book, one of one hundred copies, done in lithographic facsimile and bound in vellum, as was the 17th century original, now preserved in the library at Chatsworth. It is well covered in the literature; for instance Michael Twyman gives it a long notice: "Inigo Jones's sketch book consists of pen and ink studies of figures and drapery, made mainly from Renaissance works of art, with notes and



Item #50

observations about things he had seen. The facsimile had therefore to cope with two different kinds of work: drawings that were somewhat more difficult to reproduce than those of Durer for the Prayer of the Emperor Maximilian, and freely written notes...The lithographed facsimile of Jones's sketch book could hardly have done justice to the original, and a generation used to fine-screen photolithographic reproduction will almost certainly find it wanting. Nevertheless, it has to be seen as an astonishing production for its period." - *Early lithographed books*, pp. 207-8 and figs. 218, 219 and 220, 221 comparing the original and the facsimile. A nice touch is the inclusion of blank pages between drawn pages and at the end of the volume to match the make-up of the original sketchbook. In addition to the presentation inscription this copy carries the engraved bookplate of Earl Granville, K.G. Granville Leveson-Gower was a nephew of Devonshire. For further references see: *The complete architectural drawings of Inigo Jones*, Royal Academy, 1990, no. 99. John Martin, *Catalogue of privately printed books*, 1834, I, pp. 291-3. NUC locates only one copy (Lib of Congress). The *Sketchbook* has recently been re-issued in a fine facsimile by the Roxburghe Club and distributed through Maggs Bros.

8vo, recent full vellum antique style by Green Dragon Bindery. (134) pp of which (73) pp are blank. The lithography was by G. E. Madeley, 3 Wellington St., Strand (and is signed as such at the bottom of the title page, one of few such copies).

PRINTING PRESSES FOR BOYS "THE MAN WHO PUT THE SMALL JOBBER ON THE MAP - WILLIAM KELSEY"

52. KELSEY PRESS CO. *Printing presses and various printers' material manufactured by...* Meriden, Conn., n.d. [ca. 1885] $375.00

"William Kelsey (born 1851), of Connecticut, was fairly sure of his target - the amateur, and preferably the young amateur. He later produced larger presses, and his successors continued to do so, but he became famous as the man who made printing presses for boys...Kelsey named his press *The Excelsior*...he gradually developed it, until in 1875, a toggle action and automatic inking system of the rotating disk system was incorporated. The press was substantially the same as that which is still (1973) being sold by the Kelsey Company of Meriden Conn..." - J. Moran, *Printing presses*, pp. 241-2. The present catalogue illustrates and describes the Excelsior press, complete printing outfits, several pages of types, including wood types, borders, ornaments and rules, and also a wonderful variety of cuts for illustrating. OCLC locates two copies, NYHS and Ct. Hist Soc. Romaine p. 281 lists 6 different Kelsey press catalogues.

8vo, orig. printed wraps. 34 pp., profusely illus. A worn copy, edges of covers chipped, but quite complete.

VERY RARE PUBLISHED HERBARIUM NOT IN OCLC

53. [KNOWLTON, D. H.]. *Analytical herbarium. Designed for the use of Students and Private Collectors.* Farmington, Maine: D. H. Knowlton, Publisher, 1886 $500.00

Excellent copy of a rare book; not in OCLC. "The object of the 'Analytical Herbarium' is to simplify the analysis of flowers so far as possible, make a record of the analysis, and furnish along with it a neat and convenient herbarium for the preservation of the specimens analyzed. On the left-hand page, the flower is named and analyzed by the collector, while upon the right hand page, the flower, after having been pressed and dried is carefully mounted." This one is almost completely filled out with 47 leaves used (out of 50). As is always the case with dried flowers, some have become brittle and broken, but some of the best preserved are quite beautiful. There is quite a lot of reference literature on this subject; see, for example, D. Winter & A. DiNoto, *The Pressed Plant, the art of botanical specimens, nature prints and sun pictures*, (NY, 1999).

Lg 8vo (9 x 7"), in orig. binding of cloth sides, cloth spine in imitation of leather; title in gilt stamped on cover. (6) pp of prelims (t.p., Intro and index) and fifty openings, the verso with letterpress form to be filled in by hand; recto blank for mounting the pressed flowers. Inside front cover still retains a little envelope with the tapes to glue the flowers down.

A FAMOUS BOOK ON PAPERMAKING

54. KOOPS, MATTHIAS. *Historical account of the substances which have been used to describe events and to convey ideas, from the earliest date, to the invention of paper. Second edition.* London: Jaques & Co., 1801 $2000.00

First published in 1800, printed entirely on paper manufactured from straw. For this second edition of 1801, there were two variant issues; the first, 'printed on paper re-made from old printed and written paper,' and the second, (as in the copy on offer here) which was 'printed on paper manufactured solely from straw.' Both issues of the second edition have a final section printed on paper made from wood pulp; in this copy that is pages 259-273. Koops was given permission by the King to be the only distributor of paper made from alternative paper sources in hopes that he could help solve England's paper crisis; however the times were not right for this early attempt at recycling and Koops went bankrupt. The book describes ancient equivalents of paper, methods that had been tried over the ages to find paper which would withstand the attack of insects, data on French exports of paper into England and commentary on Koops's attempts to produce paper from sources other than rags. In this edition the frontispiece is printed on paper made from straw. These papers were manufactured at Koops' mill in Bermondsey, and are thus *the first commercially made, modern papers from a substance other than rags*. Schlosser, *Books on papermaking*, no. 21. Bigmore & Wyman, I, p. 399. D. Hunter, *Papermaking*, (1943), p. 346: "The greater part of the present day paper

industry is founded upon the pioneer work of Koops." The straw paper of the frontispiece is identifiable by its texture and deep yellow color. A famous and much desired book in the literature of papermaking. Bidwell, "Paper & papermaking: 100 sources," no. 78.

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

BOOKBINDER'S TRADE CATALOGUE

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

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

4to (11 ¼ x 9"), orig. gold embossed stiff wraps. 52 pp, profusely illus, both with halftones and line illus. Excellent copy.

SELF PUBLISHING FOR THE POORER CLASSES USING A LITHOGRAPHIC PRESS

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

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

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

LITHOGRAPHIC LABEL PRINTERS SAMPLE BOOK

57. LAWRENCE, J. F. *New Samples, gummed and cut labels, lithographic labels, prescription blanks, etc. 196 and 198 South Desplaines St.,* Chicago, Illinois. N.d. [ca. 1880] $750.00

The firm of J. F. Lawrence was established in Chicago in 1869. A handsome trade catalogue and specimen book of a



Item #57

Chicago lithographic job printer with several pages printed in red and black and one page of labels in black and red and gold. In all, they illustrate 140 examples of their work. On the inside of the front cover is an unusual ad: 'Willson's gummed letters and figures for numbering and labeling boxes, drawers, shelves, books, price marks, signs, bulletin boards, etc.' - they illustrate four sample letters and numbers. On the inside of the rear cover they give illustrations and a price list of labeled pill and powder boxes. On the rear cover 'The Lawrence Prescription File.' Not in OCLC but Romaine, *GATC*, p. 291 cites a similar example at the Huntington Library.

Large 4to (12 x 9 ½"), orig. printed wraps. (8)+(1) pp with illus on inside of front and rear covers. Stitched.

LITHOGRAPHIC INCUNABLE

58. LE BILLET. *Romance de Mademoiselle Marcelline Desb...mis en musique avec accompagnement de piano forte ou harpe par J. Mées professeur et maitre de chant (in) Journal Hebdomadaire composé de pieces de chant de tout genre...* Paris: chez August LeDuc...Rue de Richelieu no. 78 pres celle Feydeau, n.d. [ca. 1807-12] $1500.00

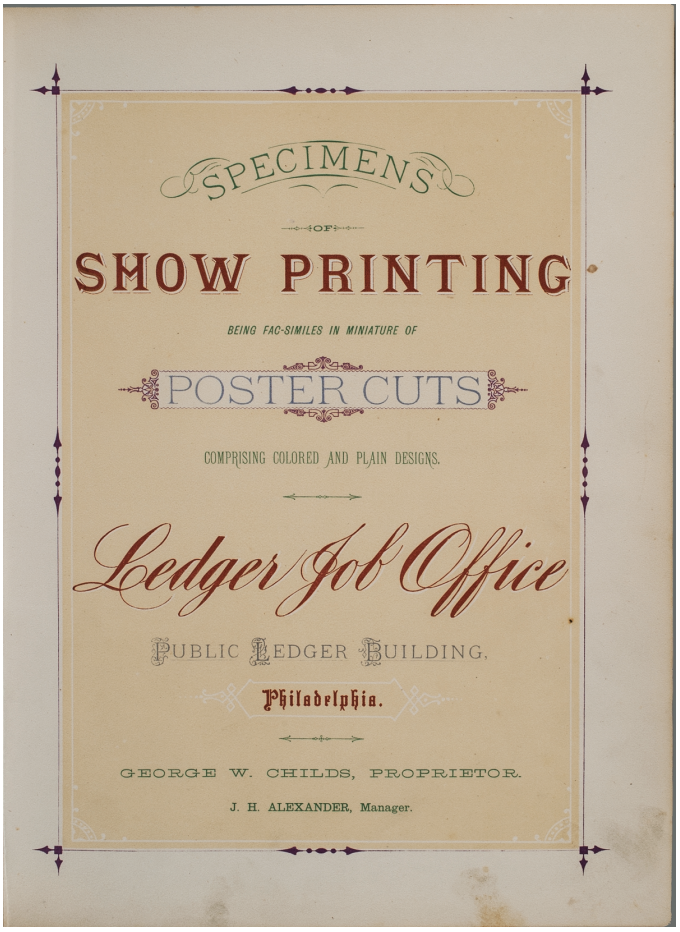
A very early example of lithography and equally early for lithographed music (and this subject has been the subject of an exhaustive study by the dean of lithographic historical studies, Michael Twyman). Writing of the H. Baron Collection, he states: "The collection contains surprisingly few works published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

Folio (14 x 10 ½"), large sheet untrimmed, folded to make 2 leaves (4 pp). Music occupies the 2 inside pages. Fine copy.

STOCK THEATRICAL POSTERS
FINE COPY OF A GREAT COLOR PRINTED TRADE CATALOGUE

59. LEDGER JOB OFFICE. *Specimens of show printing, being fac similes in miniature of poster cuts comprising colored and plain designs. Ledger Job Office, Public Ledger Building.* Philadelphia, George W. Childs, Proprietor; J. H. Alexander, Manager. Ledger Job Office, N.d. [1869] $15,000.00

Fine copy, absolutely complete with no clips, of a wonderful trade catalogue. Stock posters were "pictorial posters available from stock for overprinting with an advertiser's own wording; they had considerable vogue in the period 1870 to 1914" - Rickards (ed), *Encyc of Ephemera*, p. 314. The present work is of interest both to historians of nineteenth-century color printing as well as historians of the nineteenth century theatre and stage. The printing firm is included in Jay Last's *The Color Explosion*: "The Ledger Job Printing Office, the printing division of the *Philadelphia Public Ledger*, was a major producer of stock theatrical posters in the 1870s and 1880s. Records of its work survive in the form of several sample books put out by the firm. Most of the work was colored woodblock, although occasionally lithographed work was produced..." - p. 203. Catalogues like this were notoriously subject to being clipped by customers; this one is perfect. Perhaps that is due to a comment in the explanatory note: "We would most earnestly request that no person shall tear or cut the book in order to send us samples of what they may need. It has cost us much money and labor to produce it and, and we trust those into whose hands it may fall will appreciate its value." (You were supposed to order by the number of the cut). Plays and theatrical productions in this volume include many old standards: Robinson Crusoe, Punch and Judy, Cinderella, Woman in White, Jane Eyre, Rip Van



Item #59

Winkle, as well as many productions which are unheard of today (at least to me). But a theatre historian would find them of interest. OCLC locates four copies (CA State Lib, Akron-Summit Co. Pub. Lib., Lake Erie Coll and Milwau. Co Fed. Liby System). The work itself is undated; the date of 1869 is provided by the OCLC record. This copy has one mark of provenance, a faded contemporary rubber stamp: 'H. E. Manchester, Fall River, Mass.' Very rare in the marketplace.

4to, orig. orig. pebble grain cloth sides, black roan spine, hinges rubbed, front hinge partially cracked. T.p. in color, 10 pp of prelims, followed by 171 ff of 2 color or multicolor posters (color woodblock prints); followed by 16 final plates, 'poster cuts for printing in one color only.' Fine copy.

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

First edition. "Comprenant l'historique, la synonymie, les properties physiques et chimiques, la preparation, les varietes, les falsifications, l'action toxique et l'emploi des couleurs, anciennes et nouvelles." The book was intended both for artists and for those in the color making industry. It is thoroughly indexed. Bolton, I, p. 611.

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

UNIQUE MANUSCRIPT OF AN IMAGINARY TYPE SPECIMEN

61. LEJEUNE, A. A. *Recueil de divers caractères d'imprimerie, vignettes et ornements etc. le tout dessiné, écrit et imité a la plume.* Paris, de la main de A. A. Lejeune, Professeur des Langues Francaise et Latine, d'Ecriture et de Calculs, Rue de l'Odeon No. 35, faub. S. Germain, 1814 $6000.00

A most curious object, a unique volume created by a calligrapher in the form of a type specimen. It is a fanciful conceit as well as a relatively accurate imitation of a 'real' type specimen. But it is clearly made up from his imagination; despite what the title says there are no vignettes or ornaments. In addition to the title there are twenty leaves all of letter characters only. They begin with large sizes, three or four words to a page, and then descend in size, all the way down, on the 20th leaf, to miniscule, legible only with a magnifier. For the smaller letter sizes the quotes, or more likely bits of prose made by Lejeune, seem to be full of irony. Each one has a title: Amour conjugal, Critique, Equivoque, Cacophonie, chasteté, etc. I believe this will repay study, both to find out who the author was and to figure out the meaning (if any) of the pieces of text. It has been suggested that the types bear a resemblance to those of Gillé, who worked in Paris around the same time.

The 20 leaf 'type' specimen is only part of a larger volume. The first 66 leaves, without a title page, are exercises in calligraphy by the same hand. At the end is a separate 11 leaf work with a proper MS title: "Recueil de romances, chansons et couplets; paroles de A.A. Lejeune, musique de divers auteurs avec accompagnement de paino et de guitare." One of the songs is called "Ma Conversion, ou l'Amant..." The words are stated to be written by Lejeune and the music by P. Gaveau. This must be Pierre Gaveau (Beziers 1761 - Paris 1825), singer and composer. This could provide a clue to the identity of Lejeune.

Small folio (12 ½ x 9"), cont. black calf spine and corners, dark green paper sides. 97 leaves of thick paper. Leaves written on rectos only for the writing exercises and the 'type specimen'; the musical part at the end written on both rectos and versos. Excellent condition.

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

62. LE NORMAND, SEB[ASTIAN]. *Manuel du fabricant d'étoffes imprimées et du fabricant de papiers peints...avec un grand nombre de figures.* Paris: Roret, 1830 $500.00

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

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

A FAMOUS BINDERS MANUAL

63. LE NORMAND, SEB [ASTIAN]. *Manuel du relieur, dans toutes ses parties; précédes des arts de assembleur, de la plieuse, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir...deuxième édition, revue, corrigée et considérablement augmentée.* Paris: Roret, 1831 $600.00

Originally published 1827, this was one of the most popular bookbinding manuals of 19th century France and appeared in numerous editions, as late as 1923. It was translated into Spanish, Dutch and German. It is listed as no. 53 in Pollard and Potter's *Early bookbinding manuals* with the note: "LeNormand (1757-1839) taught physics, chemistry and technology. He was one of the editors of Roret's *Dictionnaire technologique* and edited the manual on bookbinding. An enthusiastic amateur bookbinder, he acknowledges the teach-

ing of Berthe ainé, a Paris binder. He also made use of Mairet's *Essai sur la reliure*, 1824." But Richard Wolfe had the following to say: "I have compared the marbling texts in these two works and have not found any great evidence that points to Mairet as LeNormand's source, although both works cover the same ground and adhere to a similar general arrangement." - *Marbled paper*, p. 117. Mejer 1913.

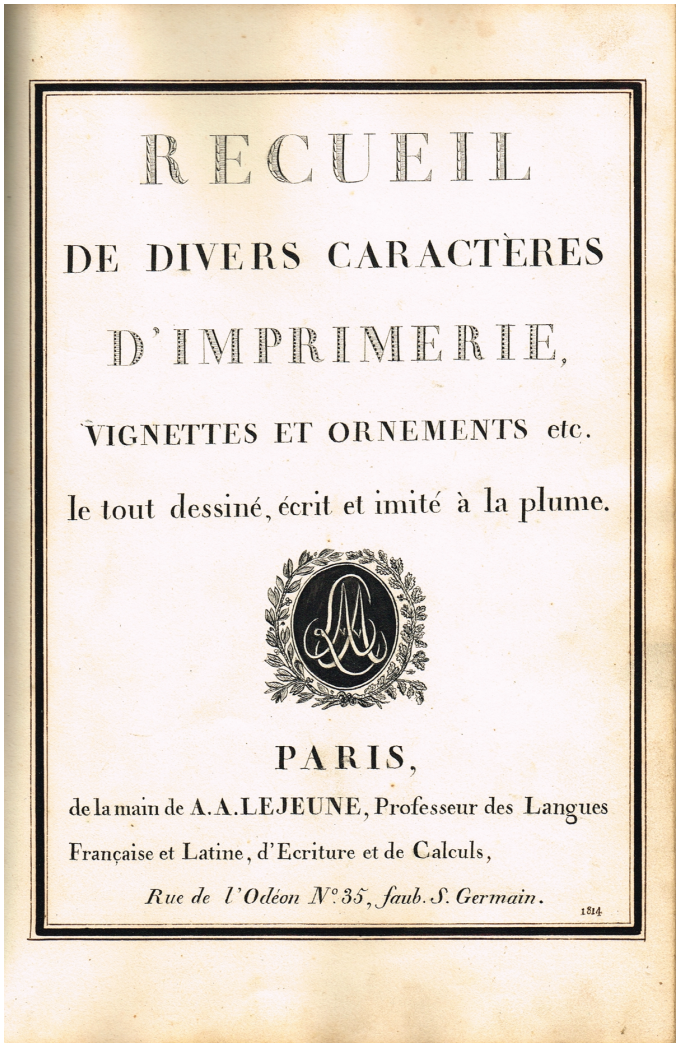
12mo, contemp. sheep, gilt spine with two dark red lettering peices. (vi)+viii+286 pp with 3 fdg. engr plates.

A LATER, AND VERY RARE, EDITION

64. LE NORMAND, SEB [ASTIAN]. *Nouveau manuel complet du Relieur en tous genres...nouvelle edition entierement refondue et considerablement augmentée par M. Maigne.* Paris: Roret, 1890 $400.00

Originally published 1827; see notes to item above. This is a very rare edition; OCLC locates just one copy in America (UC Santa Barbara). This edition has one more plate than the earlier edition. These plates are totally different from those in the earlier edition and reflect the changes in binding technology and machinery in the intervening sixty years.

12mo, modern half calf; orig. printed wrappers bound in. (iv)+428 pp with four fdg litho plates and several full-page text illus of binders stamps. 36 pp catalogue of Roret publications at end.


RECUEIL

DE DIVERS CARACTÈRES

D'IMPRIMERIE,

VIGNETTES ET ORNEMENTS etc.

le tout dessiné, écrit et imité à la plume.

PARIS,

de la main de A.A.LEJEUNE, Professeur des Langues Française et Latine, d'Ecriture et de Calculs,

Rue de l'Odéon N°. 35, faub. S. Germain.

1814

Item #61

OCLC LOCATES ONLY ONE COPY

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

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

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

A RAINBOW OF COLORS

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

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

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

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

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

First and only edition. The author was a noted collector; the preface was written by Albert Philibert, president of the Association Francaise des Artistes Lithographes. This is a very extensive and complete technical manual with the following sections in part I: I. Le dessin sur pierre; II. La gravure sur pierre (appelé aussi: Lithographie en creux); III. La lithographie et la couleur; IV. L'Impression; and V. Applications particuliers de la lithographie. The following sections are in part II: I. Les debuts, les incunables; II. La Periode Romantique; and III. La seconde moitie du XIXe siecle. Extensively indexed. OCLC locates 8 copies in American libraries but very scarce in the marketplace.

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

"OUVRIERS RELIEURS" THE COPY OF ZAEHNSDORF COMPANY

68. LONDON. INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués a l'Exposition universelle de Londres en 1862 publié aux frais de la Société des Ouvriers Relierus de Paris.* Paris: se trouve chez les Délégués, 1863 $600.00

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

8vo, orig, boards, morocco spine. 36 pp. Bookplate of Zaehnsdorf Co.

COLORED INKS FOR TRICHROMATIC PRINTING

69. LORILLEUX & BOLTON LTD. *Primary Inks.* [London], 31-34 Cursitor Street, N.d. [ca. 1900] $400.00

A fine specimen consisting of 42 plates of primary colors together with a series of progressive proofs of an artist's picture. "We are making a specialty of inks suitable for simultaneous color printing (Tandem-Miehle, Lambert and Huber machines) and shall be glad to answer any enquiries concerning these." The introductory remarks go on to mention other Lorilleux products: 'Waxovana' - the most economical reducer for primary work; 'Overgloss preparation' - with an extra printing this gives the effect of a varnished print... etc. Much new information of Lorilleux is now available in Michael Twyman's *A history of chromolithography* (2103); he states Lorilleux & Co was founded in Paris in 1818; it forged a special connection with lithography through two late 19th century manuals on the process (Lorilleux, *Traité de lithographe* (Paris, 1889) and a decade later appears to have financed Lemercier's *La Lithographe francaise de 1796 à 1896* (Paris, 1898). Lorilleux ink specimens are very rare; none in OCLC and none in Bridson & Wakeman, *Printmaking and picture printing*, pp. 39-40, a good list of printing ink trade catalogues (but not including any by Lorilleux).

Small folio (12 x 11"), orig stiff wraps sewn with a cord, title in embossed gold ink on cover. 3 ff (6 pp) and 42 color plates printed on coated paper. Small chips to lower corners of front cover; very small and faded 'Withdrawn' stamp on cover; no other lib marks. Very good copy.

70. LORING, ROSAMOND B. *Marbled papers. An address delivered before the members of the Club of Odd Volumes, November 16, 1932.* Boston: COV, 1933 $950.00

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

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

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

71. MAIRET, F. *Notice sur la lithographie, deuxième édition edition suivi d'un essai sur la reluire et le blanchiment des livres et gravures.* Chatillon-sur-Seine: C. Cornillac, Imprimeur-Libraire, 1824 $1250.00

Originally published January 1818. Mairet was described by Peignot as a 'marchand papetier, relieur distingué' who was responsible for setting up the second lithographic press at Dijon. Twyman points out Mairet was therefore the first professional lithographic printer to write a book about the

process. Peignot states that Mairet's book was a tremendous success as soon as it was published. "The treatise is divided into three parts; the first deals with the theory of lithography; the second with the preparation of the materials and with the various ways of drawing on stone, and the third with the methods of printing and the presses used. Mairet describes three ways of making lithographs - using crayon, ink, or a method he calls 'dessin à la pointe' and he explains in particular some of the precautions to be taken when working. There is no mention anywhere of using the stone as a substitute for copper by engraving into it with the burin and printing it intaglio. By omitting this method, which has been described in all the earlier accounts of lithography, Mairet's treatise is considerably simplified and the basic principles of the process are more clearly seen...Mairet's book seems to have had an immediate success. In the following year it was translated into German, and a second French edition was published in 1824." - Twyman, *Lithography*, pp. 93-4. This edition was the first to include the *Essai sur reliure* which is also an important work in its own right; Pollard & Potter, *Early bookbinding manuals*, 52.

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

SPECTACULAR SPECIMEN OF PRINTERS' INKS

72. MANDER BROS. *Price list of Printing Inks manufactured by Mander Brothers, (also manufacturers of varnishes and fine colours), Wolverhampton, England.* London Depot, Noel Street, Oxford Street, N.d. [ca. 1910] $575.00

To fan through this book is a psychedelic color experience. It is an elaborately produced trade catalogue for lithographic, letterpress and poster inks. There are 36 pages of text and 96 plates, the latter as follows: plate 1, color process halftone; plate 2, three-colour inks; plates 3-9, poster inks; plate 10, jobbing black; plates 11-18, various other blacks; plates 19-94, coloured inks; plate 95, copyable printing inks and plate 96, metallic inks (gold, silver, copper). The text describes additional ink products for the printer. For much of the nineteenth and twentieth centuries, ending with its sale in 2000 Mander Bros was the leading manufacturer of inks in Britain and among the largest producers in the world. From the time of its founding in 1778 the firm was the largest employer in Wolverhampton. The firm's catalogues, however, are surprisingly scarce; OCLC locates only three copies of this "Price List" (Columbia, UDel and a copy in Japan). St. Bride Cat lists 7 Mander specimens between 1891 and 1914 (but not the present example).

Large oblong 8vo, orig. color printed boards, cloth spine. Frontisp (spec. of red-brown Doubletone ink), 36 pp and 96 plates. Fine copy.

UNIQUE COLLECTION OF MARBLED PAPERS

73. MARBLED PAPERS. *A collection of 158 different samples of marbled papers of uniform size in mylar sleeves, in a custom made box.* Late 18th - early 20th century $1000.00

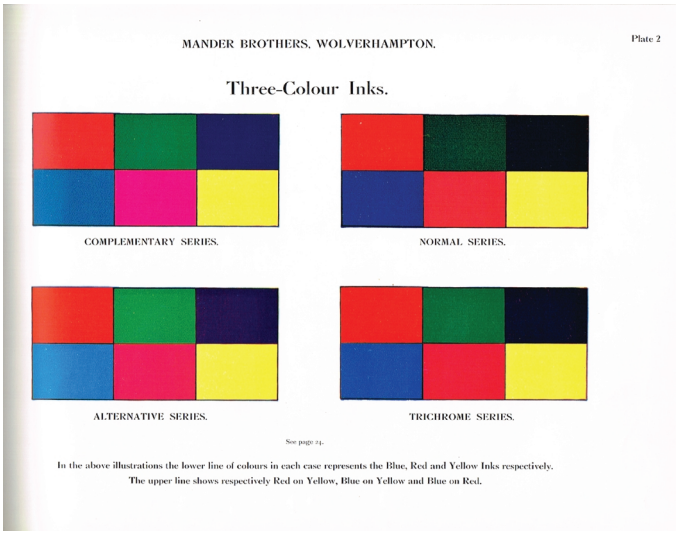
A fine collection of marbled papers said to have been put together over many years by a Maine bookbinder. They appear to be mostly flyleaves from books. The 158 papers display a great variety of styles, colors and patterns. With Richard Wolfe's standard reference book *Marbled Paper* (Univ of Pa. Press, 1990) at hand, one could, with patience, identify just about every pattern here. The specimens are in excellent condition and are preserved in archival mylar sleeves, all of which are enclosed in a beautifully made folding back box. There appear to be a few papers from the 18th century, a dozen or so from the early 20th and the majority from the nineteenth century. A collection like this might come along every decade or so. They are in lovely condition.

158 sheets (6 x 8 inches). In individual mylar sleeves. Folding box is coarse weave cream linen with gilt stamped title label on marbled leather. Dimensions of box: 9 ½ x 7 x 4 inches.

RARE CHICAGO TYPE SPECIMEN AND TRADE CATALOGUE

74. MARDER, LUSE & CO. FOUNDRY. *Chicago Type Foundry. Price list and printer's purchasing guide showing specimens of printing type manufactured by ML&C Foundry.* Chicago, 139-141 Monroe St., 1890 $750.00

Marder, Luce & Co. goes back to 1855. An excellent history of the firm is given in Annenberg, *Type foundries of America and their catalogues*, pp. 189-196. This firm has a special place of importance in the effort to standardize type sizes. "The Great Chicago Fire of Oct. 8, 1871, prompted Nelson Crocker Hawks to persuade Marder, Luce to standardize their type sizes on the scale of a pica being practically one sixth of an inch, and the pica then to be divided into twelve equal


MANDER BROTHERS, WOLVERHAMPTON. Plate 2

Three-Colour Inks.

COMPLEMENTARY SERIES. NORMAL SERIES.

ALTERNATIVE SERIES. TRICHROME SERIES.

See page 24.

In the above illustrations the lower line of colours in each case represents the Blue, Red and Yellow Inks respectively. The upper line shows respectively Red on Yellow, Blue on Yellow and Blue on Red.

Item #72

parts, or points. At the same time all the former names of type sizes, such as nonpareil, brevier, long primer, were to be discarded and the terms 6, 8 and 10 point etc. were to be the replacement. This uniform method of measuring type is now in use in all American type foundries, and was quickly adopted by foundries in other English speaking countries." - Annenberg. The verso of the t.p. of the present work states this fact. Pages 1-178 of the present work offer everything required by a printer; pages 179-537 are the type specimen itself. Marder, Luce issued specimens between 1855 and 1895; Annenberg lists them all. Romaine pp. 282-3 lists 19 ML specimens including the present one.

8vo, orig. printed paper covered boards, all edges red. 544 pp., profusely illus. Includes ornamental cuts, borders, emblems and poster types. Small chip in head of spine; outer hinges worn but absolutely complete.

THE FIRST AMERCAN BOOK WITH CHROMOLITHOGRAPHS

75. MATTSON, MORRIS. *The American vegetable practice, or a new and improved guide to health, designed for the use of families.* Boston: Daniel L. Hale, 1841 $2250.00

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

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

"RELIURES ARTISTIQUES"

76. MEUNIER, CHARLES. *Catalogue des Livres Modernes ornés de Reliures Artistiques Exécutés par Charles Meunier et Provenant de sa Bibliotheque Particulière.* [Chartres: Imprimerie Durand], Paris: Henri LeClerc, 1908 $300.00

Introduction by Jules de Marthold. This was in fact an auction catalogue; the sale was held at Drouot 21 Nov. 1908. Meunier was very much an artist of his times, and his work does not appeal to present-day taste. He made many emblematic and pictorial bindings, some of which had deeply modelled leather covers with inset enamel or ivory plaques. The present catalogue is a selection of 32 bindings from his own



Item #75

private collection, reproduced in razor sharp heliogravure (plates are signed Hélio Fortier et Marotte). An uncommon book; OCLC locates just three copies in American libraries (Morgan, SUNY Buffalo; SMU).

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

"NATURAL ILLUSTRATION" 56 LEAVES OF ACTUAL DRIED MOUNTED PLANT SPECIMENS

77. MILNE, JOHN & SONS. *The British Farmer's Plant Portfolio. Specimens of the Principal British Grasses, Forage Plants and Weeds with full descriptions. Third edition*. London: Simpkin, Marshall, etc., 1896 $2000.00

A very nice copy of a rare example of "natural illustration." It is a folio, containing eleven forage plants, seventeen grasses, and twenty-eight various weeds, dried, pressed and mounted on heavy leaves with original thin strips of white paper and printed captions. The work is rare; OCLC locates but one copy in America (Nat'l Agri. Lib) and five copies in libraries in the UK. There are no copies located of the purported first or second editions. A good commentary on these books is found in G. Wakeman's *Victorian Book Illustration, the Technical Revolution*, pp. 64-67. It was immensely labor intensive to gather all the specimens, the editions always were very small and "the results rarely justified the effort, since the plants were difficult to fix securely into the books, were often fragile, and prevented the book from closing properly even when they were guarded in." On the positive side, those books which have survived well are often quite beautiful. See also A. DiNoto & D. Winter, *The Pressed Plant* who state: "The shock of the real upon opening such a book is profound, especially as the specimens are not only in perfect condition but in most cases flowering and with their subtle natural colorations...Page after page of the slender, pressed reedlike grasses inspire awe and even reverence, not only for the care it must have taken to accomplish such a project but for the sheer beauty of the plants."

Folio (16 ½ x 11"), title stamped in gilt on cover, orig calf spine, neat repair to the foot. T.p. and xi pp and 56 leaves bound on stubs each containing a dried and mounted plant or grass. Generally in excellent condition.

78. MONROCQ, LEON, (Imprimeur). *Manuel pratique de lithographie sur zinc. Troisième édition, revue et augmentée.* Paris: Monrocq Freres; E. Bernard & Cie., 1891 $250.00

First published 1885. Luis Nadeau gives a good note on this subject: "Lithography from zinc plates rather than stones. The idea of substituting light weight plates for stones was known for at least half a century before high quality industrial production was achieved by Monrocq who, by the time he was successful in 1875, had spent five years improving the process. Advantages of using zinc over stone as of 1880 were as follows: 80% saving in terms of production cost, 98% less weight, 95% savings in terms of storage volume." - *Encyc of printing, photographic, and photomechanical processes*, II, p. 478. This is a rare little book; OCLC locates but two copies in this country (LC and Smithsonian). This copy belonged to Gavin Bridson and has his bookplate.

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

FIRST PRACTICAL TYPE FOR THE BLIND

79. MOON, WILLIAM. *Light for the blind: a history of the origin and success of Moon's system of reading (embossed in various languages) for the blind.* London: Longmans & Co., 1873 $750.00

First edition. "Moon was the first to invent an alphabet which could be easily read on the finger tips when printed in embossed types. Previous experimenters had used either the ordinary alphabet or arbitrary systems adapted from stenographic characters. Moon simplified the outlines of the ordinary alphabet and found that blind persons could learn these outlines readily. The success of his system is proved by its retention to-day side by side with the more general Braille system, the aged and those with insensitive finger-tips finding it simpler to learn than Braille." - *Cat of an exhib of printing at the Fitzwilliam Museum* (1940), no. 575. See also PMM 292. This first edition has a mounted albumen photograph of the author (himself blind), taken by W. & A. H. Fry of Brighton.

8vo, orig. blue cloth, a.e.g. xii+176+viii pp. with photographic portrait of the author, embossed plate of "Dr. Moon's Alphabet for the Blind." Binder's ticket of G. Holloway, Brighton. Fine copy.

CHEMICAL PRINTING IN RELIEF

80. MOTTEROZ. *Essai sur les Gravures Chimiques en relief.* Paris: Gauthier Villars, 1871 $250.00

First edition. The author is described on the title page as "Ouvrier imprimeur typographe." A general essay on all types of chemical printing. Chapters: 1. Une des conditions de l'imprimerie moderne; 2. Débuts des gravures chimiques; 3. Gravures chimiques industrielles; 4. Nouvel emploi des gravures chimiques in relief; 5. Considérations générales sur la photogravure en relief; 6. Photogravure par le bitume de Judée; 7. Photogravure par la gélatine; 8. Dispositions communes au bitume et la gelatine; 9. Avantage d'un dessin spécial pour toutes les gravures chimiques. This is essentially a photographic manual; not in Roosens/Salu. OCLC locates 12 copies in American libraries but it is rare in the trade; this is the first copy I have ever seen.

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

PRINTED ON PAPER MANUFACTURED AT THE AUTHOR'S MILL

81. OLMER, GEORGES. *Du papier mécanique de ses apprets dan les diverses impressions.* Paris: Edouard Rouveyre, 1882 $250.00

First and only edition, a fine copy. A practical guide to the manufacture of machine made paper which contains details of the use of straw, wood pulp and alfa grass as raw materials for papermaking and recipes for coloring paper. Printed on a high quality white wove paper manufactured at the author's mill. St. Bride Catalogue p. 667.

8vo, orig. printed wrappers, untrimmed, a fine copy. 86+(ii) pp with 2 fdg. tables.

82. PARIS. ECOLE DES BEAUX ARTS. *Exposition générale de la lithographie au bénéfice de l'oeuvre L'Union Francaise pour le Sauvetage de l'Enfance.* Paris: Typographie Georges Chamerot, 1891 $250.00

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

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

83. (PARIS: 1834). *Notice de Livres Rares & Precieux imprimés sur papier de Chine.* Paris: Warée Ainé, Libraire, Rignoux, Imprimeur-Fondeur, 1836 $675.00

A very rare catalogue of 20 fine books shown at the Paris Industrial Exhibition of 1834. "Tous les livres décrits dans cette notice (les nos. 4 & 5 exceptés) ayant été admis a l'Exposition des produits de l'industrie francaise de 1834..." The books were classics of French literature, all but two printed on papier de chine, and almost all stated to be *unique*. At the end of his brief introduction M. Warée states: "Espérons donc que des amateurs, amis sincere des arts, orneront leurs cabinets de ces beautés typographiques, et que nous n'eprouverons point le regret des les voir quitter la France." A permanent part of the French culture of the book, even to this day, is the veneration of fine and unique copies - this slight insight shows that it has always been so. Very rare; OCLC locates no copies in America or in France; just one copy at the University of Cambridge (UK).

12mo, stitched as issued in orig. pink printed wraps. (vi) pp of prelims + 20 ff of book descriptions, each set in letterpress within an engraved border.

"PAPIERS DE COULEURS & DE FANTAISIE"

84. PARIS. EXPOSITION UNIVERSELLE DE 1867. *Rapports des Délégations Ouvrières. Papiers de couleurs et de fantaisie.* Paris: Librairie A. Morel, 1867 SOLD

The *Rapports des Délégations des Ouvrières* was published in three volumes. There were 99 different delegations of trades and occupations and each individual report was available separately paginated in printed fasicules, as is the case here. They are all rare; the present title is not in OCLC. The sectional titles are as follows: Etude sur l'Exposition des produits de papiers de couleurs et de fantaisie; produits chemiques et papiers bruts; produits chimiques; papiers de pate (the above for the countries of France, Austria, Belgium, Prussia, Sweden, England & Switzerland). Then follows: Statistique historique des ouvrieres en papier de couleurs et de fantaisie. Situation morale et physique des ouvrieres en papiers des couleurs et de fantaisie. De l'état actuel des ateliers. De l'emploi des couleurs dangereusus. And finally: Voeux et besoins. Signed in print by the delegatesJean Vuillennot, Pierre Jeallot, and Roch Barbare. Printed in Tours by Imprimerie Mame.

Folio (36 x 27 mm), orig. blue printed wrappers. 13 pp. Wrappers are wrinkled with traces of one or two old water spots.

'PAPETIERS'

85. PARIS. EXPOSITION UNIVERSELLE DE 1867. *Rapports des Délégations Ouvrières. Papetiers.* Paris: A. Morel, (Tours: Imprimerie Mame), [1867] SOLD

The report of the committee delegated to inspect and report on the exhibition of papetiers (paper-manufacturers). The committee consisted of Messrs. Barbat, Barbou, Berloquin, Bossenot, Grosjean (ouvriers papetiers). There were exhibits of paper from England, Austria, Belgium, Italy, Norway, Prussia and Russia. There were many exhibitors from France and eighteen from Paris, all of whom are listed and most commented on. The report ends with several long paragraphs of 'considerations professionelles.'

Folio (14 ¾ x 11"), in orig. printed wrappers. 4 pp. Fine copy.

REPORT ON PRINTING AT THE 1867 PARIS EXPO

86. PARIS. EXPOSITION UNIVERSELLE DE 1867. *Rapports des Delegations Ouvrières. Typographes.* Paris: A. Morel, [1867] $350.00

These reports are especially interesting as they were written by workers for workers, as well as for others ("Publication de la Commission d'Encouragement pour les Etudes des Ouvriers"). This one is signed in print by Felix Baissiere who was a proofreader (Correcteur a l'imprimerie Gras de Montpellier). The present report discusses the various aspects of the printing house, and shows in fine wood-engravings the interior of the composing room at Mame, a machine

typographique 'grande dimension' made by Alauzet of Paris; a typo-lithographique press made by Marinoni, type case made by Boildieu of Paris and a furnace for casting matrices for newspapers. Very well printed by Imprimerie Mame of Tours. Bigmore & Wyman I, p. 208.

Folio, orig. printed wrappers. 9 pp with 5 fine wood-engravings. Small piece about 1 inch by ½ inch chewed away by a rodent from lower inner blank margin.

CANADIAN MADE BOOKBINDERS' TOOLS

87. PATTERSON & HEWARD. *Catalogue of bookbinders' rolls, handtools, press stamps, brass rule and book cover stamps.* Manufactured by Patterson & Heward, Metal Engravers, Toronto, Ontario [Canada], n.d., [ca. 1900] $400.00

A rare catalogue; OCLC locates but one copy (in the State Library of Victoria [Australia], of all places!). The reader is advised "not to cut out the illustrations as it only defaces the book and does not make the order any easier understood"; this copy is not clipped. Contains ten pages of filet and edge rolls, gilding rolls, blank rolls, hand stamps, stamps and ornaments, and brass rules. Also the price list for same.

8vo, orig. glazed red paper wraps, title embossed in silver. 16 pp with about 350 illus. Pages a bit dusty with a few light pencil checks but a very good copy of a rare catalogue.

RARE EXAMPLE OF EARLY AMERICAN RELIEF COLOR PRINTING

88. PETERS, G. S. (Printer and publisher). *Die Geschichte der Kinder im Walde. Mit vierlen bunten Bildern geziert.* Harrisburg, Pa.: G. S. Peters, n.d. [ca. 1830s] $750.00

A charming and rare Pennsylvania German juvenile, of special interest for the color printing. Kirke Bryan (see below) calls Peters the first American color printer (that is debatable, but he was an early practitioner in the field). The present work contains eight bold woodcut illustrations of the 'Children in the Forest' printed first in black and then overprinted in blue, green, red and yellow. The register is crude at best and the sequential printing is quite obvious. Peters did a series of these little children's books as well as other relief color printing but all his work is rare in the marketplace. He is not mentioned in *American Imprints* and the present title is not in OCLC. Peters is included in Jay Last's *The Color Explosion* with the following note: "Gustave Peters (1793-1847) was born in Germany and began to work in Pennsylvania in the mid 1820s. He was a very early color printer, producing a large number of small books for children with crude relief woodblock color-printed illustrations, using green, yellow, blue and red colors in general. His books, many with biblical themes, were printed in both German and English editions." See Kirke Bryan, *The First American Color Printer* (Norristown, Pa). There is one copy of the present title in ABPC, Swann Galleries, 1983.

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

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

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

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

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

'AN EXCELLENTLY PRINTED WORK' Lawrence Wroth

90. PIETAS *et Gratulatio Collegii Cantabrigiensis Apud Novanglos.* Bostoni, Massachusettensium: Typis J. Green & J. Russell, 1761 $1350.00

First edition. One of a handful of typographically distinguished colonial American books. It is given a long notice by Lawrence Wroth: "J. Green and J. Russell, printers of Boston, were able to set a poem of several stanzas in Greek type in their *Pietas et Gratulatio*, an excellently printed work, showing, I believe, the first extensive use of Greek letter by a colonial press...It should also be said that the Greek types employed in the *Pietas et Gratulatio*, a poem addressed by Harvard men of letters to George III on his accession, were

not the property of Messrs Green and Russell, the printers, but of the College, to which these and a font of Hebrew characters had been presented in 1726 by Thomas Hollis, of London, a persistent patron of the institution at Cambridge. This was the first and only use of the Greek font, which was destroyed when the College Library was burned in 1764." - *The colonial printer*, p. 95 and p. 11. See also J. Blumenthal, *The printed book in America*, p. 10 and p. 11. Evans 8877 with a long and interesting note: "Typographically this is the handsomest specimen of the printer's art produced in the American colonies."

4to, recent full calf, dark red lettering piece, raised bands, very well and appropriately bound. xiv+(ii)+106 pp with errata slip pasted on final leaf (107). Laid into this copy is a 3 page note and bibliographical description prepared by Roger Stoddard.

FIVE MODELS IN ONE VOLUME WITH COLOR-PRINTED FOLDING FLAPS ALL IN PERFECT CONDITION

91. POHL, H. *Modellband zu Wilke "Die Elektrizitat" (title on upper cover of binding)*. Leipzig: Otto Spamer, N.d. [ca. 1900] $550.00

The author's title was "Oberingenieur." The volume contains five models: three of a dynamo, an electric locomotive and section through same. There are three separate title pages: (1) 'Zerlegbares Modell einer Gleichstrom-Dynamomaschine'...(2) 'Zerleg bares Modell eines Drehstrom-Motors'... and (3) 'Zerlegbares Modell einer Elektrischen Vollbahn-Lokomotive'... The first was manufactured by Lahmeyer & Co. in Frankfurt, the second by Allgemeinen Elektrizitats-Gesellschaft in Berlin and the third by Ganz & Co. in Budapest. These model books with pasted-on flaps which lift up to reveal layer-under-layer are intriguing and very difficult to find in perfect condition. Children found them fascinating and inevitably damaged them if they could get their hands on them. They are rare; OCLC locates three copies in America: Burndy, MIT, UCLA.

Oblong small folio (10 x 13 ½"). Title (as transcribed above) in gilt on upper cover. (12) pp of text (incl 3 title pages), one three-color litho plate and five models with color printed flaps (4 on two stiff-card leaves, one on each side) and the fifth mounted on inside rear pastedown. A fine copy with all the models quite complete.

"THE FIRST AND VERY COMPREHENSIVE MANUAL BY A PRACTICING BOOKBINDER IS PREDIGER..." - B. H. BRESUALER

92. PREDIGER, CHRISTOPH ERNST. *Der in aller heut zu Tag ublichen Arbeit wohl anweisende accurate Buchbinder und Futtermacher welcher lehret...* Franckfurt & Leipzig, 1741-1753 $9000.00

First edition; this is a key work in the history of early bookbinding manuals. "The publication of workshop manuals proper started in Germany and they were very detailed.



Item #92

Prediger (1741-1753) ran to four volumes (covering box-making as well, a normal German practice), and Bucking, who published a highly practical little book, complained that Prediger was too verbose. But he was at pains to describe French, English and Italian methods as well as German, and took much trouble, despite the language difficulty, in consulting foreign binders." - Pollard & Potter, p. viii. Pollard and Potter list this as their no 22, with the following note: "Vol I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials, the time taken over the various processes and the cost of different styles of binding. The other three volumes deal with more specialized work such as the binding of school books, and there is inevitably a good deal of repetition. Vol III has an appendix on apprenticeship regulations."

B. H. Breslauer in his *The Uses of Bookbinding Literature* p. 10 makes the statement in our header and he also points out that there was a complete facsimile edition published in Zurich 1976-78. Richard Wolfe in his *Marbled Paper* gives a good commentary on this book and states almost as an aside that "Prediger's manual is also remarkable as the first exhaustive and technical work on bookbinding and slipcase making to appear anywhere in the world." (p. 30). The collation of this work is complicated, and copies vary; Pollard & Potter's entry no. 22 is a good starting point. But it is clear that complete sets must have 4 frontispieces and a total of 65 plates. Very rare; OCLC locates but two copies in America: Morgan, Huntington. This copy is complete with all 65 plates as called for but it lacks two leaves of text in vol IV. Priced with this in mind. Provenance: Graham Pollard & Esther Potter.

4 vols in one. Thick 8vo, cont. paste paper boards. I. (xxx)+250+(xx)+(i) pp. with engr frontisp & 18 engr. plates. II. (xxx)+266+(vi) pp. with engr frontisp & 18 engr. plates. III. (xxii)+301+(iii)+(viii) pp with engr frontisp & 11 engr. plates. IV. (xxx)+270+(viii) pp with engr frontisp & 18 engr. plates. Lacks two leaves of text, pp. 14½ and 14¾. Else an excellent copy.

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

Volume I only. As stated in the note above Pollard & Potter state: "Vol I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials, the time taken over the various processes and the cost of the different styles of binding." My sense is that this is the single most valuable of the four volumes from the point of view of information imparted. Also, since the complete work was published over a 12 year period, complete four vol sets are very rare and odd vols are more likely found in the market-place. See notes to the complete work above. Provenance: Graham Pollard & Esther Potter.

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

LITHOGRAPHIC FACSIMILES OF DOCUMENTS

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

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

2 vols. Text: 8vo, orig. blue paper wraps, untrimmed. iv+66 pp. Sewing loose but quite complete. Plates: small folio (12 x 9 ½"), 17 sheets. Scattered old water stains on a few plates; others quite clean. Both parts preserved in a stiff card portfolio with ties.

"A KEY WORK OF LITHOGRAPHIC LITERATURE"

95. [RAUCOURT DE CHARLEVILLE, (Antoine)]. *A manual of lithography, or memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges. Translated from the French by C. Hullmandel.* London: Rodwell & Martin, 1820 $1550.00

Originally published in Paris in 1819, this first English edition appeared one year later. This was the second major manual of lithography in English. "Whilst Senefelder described all the technicalities of lithography it was Hullmandel who was to prove the greatest influence in establishing the process as a successful illustration medium in England. A skilled lithographic printer and a tireless worker in the improvement of both the artistic and presswork components of the process, his writings occupy a key place in the English lithographic literature. In 1820 he translated Raucourt de Charleville's useful manual." - Bridson & Wakeman, p. 128 and D14. Bigmore & Wyman II, p. 240. Twyman, *Lithography*, pp. 110-114 and 269 giving a good discussion of the work. The two lithographic plates illustrate presses and other appliances. This first English edition is harder to find than the first French.

8vo, recent marbled sides, calf spine and corners. xix+138+2 pp with 2 fdg. litho plates. Occas old spots in the outer blank margins; untrimmed.

'THE MOST IMPORTANT TEXT BOOK OF THIS HALF-CENTURY'

96. RICHMOND, W. D. *The grammar of lithography. A practical guide for the artist and printer in commercial and artistic lithography & chromolithography, zincography, photo-lithography, and lithographic machine printing. Second edition.* London: Wyman & Sons, 1880 $250.00

First edition published 1878. "Undoubtedly the most important textbook of this half-century was Richmond's *Grammar* which found its first readership amongst the subscribers to a lithographic trade periodical and, after republication in book form, remained in print virtually unaltered as the standard "trade" manual for the next 30 years. Richmond acknowledged the help of four luminaries of the old school, Louis Haghe, Michael Hanhart, William Simpson and Harry Sandars (i.e. W. J. Stannard), and they no doubt helped him to achieve a balanced coverage of traditional and modern workshop approaches as well as enhancing the work's authority." -Bridson/Wakeman p. 129 and D67. Bigmore & Wyman: "Up to the date of the publication of the first edition of this work there had been no hand-book in the English language of the art of lithography that was of any practical use except the English translation of the work of Senefelder himself and the translation by Hullmandel, of the work of M. Raucourt." (II, pp. 256-7).

8vo, orig. cloth. xvi+254+(xii) pp. with 10 text illus. Old. lib. blind stamp on t.p. but a good copy.

A UNIQUE COPY WITH 10 IDENTIFIED SAMPLES OF LITHOGRAPHIC PAPERS

97. RICHMOND, W. D. *The grammar of lithography... Second edition*. London: Wyman & Sons, 1880 $1000.00
Another copy of the item above but this is a very special and unique copy. It contains ten examples of varying sizes of litho-transfer papers each carrying MS notes on their type, and occasionally purpose, and manufacturer or supplier tipped onto the recto and verso of half-title. They are as follows: 1. Benjn Winstone & Son, smooth transfer paper; 2. Husnik's photo-litho transfer paper; 3. Plate to stone transfer paper; 4. Lorn Bahnson & Co., 5. Winstons's chalk; 6. Unstretchable transfer paper for colour work; 7. Transparent transfer paper, Winston; 8. India retransfer; 9. Lorn's transfer paper for chalk work; 10. Lorn's stone to stone. This copy must have been made up by a working lithographic printer, or perhaps a paper supplier. It will be of the greatest use to scholars who study late 19th century lithography. For further commentary see notes to item above.

8vo, orig. cloth, neatly respined, orig. backstrip preserved and laid down. Collates same as the copy above, but with 10 tipped-in paper samples. Excellent copy.

SAMPLE BOOK OF GLASSINE AND GREASEPROOF PAPERS

98. RIEGEL PAPER CORPORATION. *Riegel's Glassine. The world's largest glassine mill...* Riegel Paper Corp., 342 Madison Ave., New York, N.Y., N.d. [ca. 1940] $400.00
A wonderful sample book in perfect condition. Contains a total of 33 large (5½ x 3½") identified samples in four categories, with explanatory text: Riegels's Embossed Glassine (7 samples); Riegel's Colored Glassine (8 samples); Riegel's Glassine, Plain (7 samples) and Grease-Proof, Waxed Papers and Specialties (11 samples). For a history of the company see the online book: Riegel Paper Corporation, *Fifty years of paper making; a brief history of the origin, development and present status of the Warren Manufacturing Company, 1873-1923, privately parinted on the occasion of the fiftieth anniversary of the organization of the company* (Boston, 1923). Neither the present work nor the company history are located on OCLC.

8vo, orig. wraps (printed on Riegel's Leatherset, inside pages Riegel's Tufwite); 4 leaves (8 pp) with 1 halftone and 1 map. Very fine copy.

WITH 8 SPECUMENS OF MARBLED PAPERS

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

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

'ONE OF THE FINEST CHROMOLITHOGRAPH FOLIOS OF THE SIXTIES'

100. RUSSELL, [WILLIAM HOWARD] & DUDLEY, [R.]. *The wedding at Windsor: a memorial of the marriage of H.R.H. Albert Edward Prince of Wales and H.R.H. Alexandra Princess of Denmark, the various events and the bridal gifts.* London: Bradbury & Evans for Day & Son, [1864] $1950.00
A famous color plate book. "The marriage of the Prince of Wales was celebrated by the publication of *The Wedding at Windsor*, one of the finest chromolithograph folios of the sixties. It consisted of a detailed text by W. H. Russell, *The Times*'s war correspondent, and forty-three plates drawn by, or under the superintendence of, Robert Dudley, chromolithographed by Day & Son. Some of the plates of the wedding presents attain perhaps the highest point of faithful representation yet achieved by chromolithography in England; but the illustrations of the arrival of the Royal Yacht at the Nore, and off Gravesend, and the processions and ceremonies in London, are more fun." - McLean, *VBD*, p. 132. Friedman 184. Lipperheide 5e 17. Vinet 762. IPEX 80, *British Coloured Books*, 134.

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

LITHOGRAPHIC FACSIMILES OF MEDIAEVAL DRAWINGS

101. SCHLICTEGROLL, NATHANIEL VON. *Talhofer. Ein Beytrag zur Literatur der gerichtlichen Zweykaempfe im Mittlealter*. Munchen: im Verlag der lithographischen Kunstanstalt bey der Feyertags-Schule, 1817 $1400.00
An interesting book utilizing the new process of lithography to reproduce six plates of mediaeval drawings illustrating

legal forms of duelling in the middle ages. The publisher's prospectus (which is laid in, copies both in French and German) announces the purpose of the work: to draw attention to 'an extraordinary and remarkable literary monument from the Middle Ages', in the Ducal Library of Gotha, which illustrates in 268 drawings the various modes of legal combat in the middle ages. The six lithographic plates contained here, according to the publisher, provide a preview of a projected reproduction of the entire work, to be published by subscription in 4 livraisons, utilizing the new technology of lithography. This would appear to have been all published. Plate 5 here is of special interest: it reproduces a drawing showing combat between a man and a woman. In it, the man fights from a waist-deep hole with a short sword, while the woman swings a mace overhead with her right arm and protects her breasts with her left. Senefelder, who invented lithography, and wrote the first treatise on it, was a close friend of Friedrich von Schlictegroll, director of the Royal Academy of Arts at Munich. In fact, Friedrich von Schlictegroll wrote the preface to it. The question is - what was the relationship between our Nathaniel and Friedrich? Perhaps they were brothers. At the least, it is reasonable to assume that Senefelder and Nathaniel knew one another as they were both from Munich. OCLC locates 9 copies in the USA. For Talhofer, see Thimm, *Bib. of Duelling*, p. 259. *Alois Senefelder 1771-1834* (Temple Univ Ex Cat, 1792) no. 48.

Oblong folio (11 ½ x 17"), orig. gray paper wraps. Litho t.p.+(ii)+iv+36 pp of letterpress and 6 full-p. litho plates. Very good clean copy.

THE STIPPLE PROCESS OF LITHOGRAPHY

102. SCHUMACHER & ETTLINGER. *Schumacher & Ettlinger Lithographic Art Establishment. [Calendar for 1880].* 32 & 34 Bleeker St. & 311 Mott St., New York, 1880 $500.00

Fine copy of a large (10 x 7 ½") chromolithographed calendar for the year 1880. Schumacher & Ettlinger are well known thanks to Jay Last, who writes "The quality of the work they produced at the inception of their partnership indicates that they had had significant training and experience in German or New York companies before going into business on their own...The firm was a technological innovator, developing stipple processes for use in commercial color lithography. With stippling, colored images could be built up by sequentially printing arrays of small primary color dots. In concept as well as the appearance of the final product, this was a predecessor of the photographic halftone process." - *The Color Explosion*, p. 140. Last discusses the stipple technique in more detail on his pages 277-278. Calendars were a favorite subject for printers and lithographers to use as advertisements for their own skills. The image on the present calendar is of young lady with a straw hat and parasol picking roses. The background as well as the double line border is printed in gold.

Stiff card 10 x 7 ½". Credit line across the bottom reads: Copyright secured by Schumacher & Ettlinger 32 Bleeker St. N.Y.

'THE GERMAN STUBBS' IN EARLY LITHOGRAPHY

103. SCHWAB, KONRAD LUDWIG. *Anatomische Abbildungen des Pferdekorpers. Fur bildende Kunstler und Freunde des Pferdes. Zweyte verbesserte und vermehrte Auflage.* Munchen: Im Verlag der Lithographischen Kunst-Anstalt, 1820 $1500.00

Fine copy in the original wrappers of this rare and early lithographic book, originally published 1813. The author was a professor at the Central Veterinar-Schule in Munich. The lithographs were made by Franz Hanfstaengl. They are skillful drawings of the skeleton and musculature of the horse, three of the skeleton (lateral, anterior, and posterior) and three of the musculature (ditto). They clearly owe a debt to Stubbs, *The anatomy of the horse* (1766) and indeed the author gives a bibliography of seven previous works on the subject, from 1618 to 1803, and does include Stubbs. See Nissen, *Die Zoologische Buch Illustration*, 3776. Dussler, *Die Inkinabulen der deutschen Lithographie* (1925), S.63. Winkler 293.8-24. NUC locates only one copy of the first edition and one copy ofthis second edition (both DLC).

Oblong folio (15 ½ x 20"). Orig. printed wrappers. Title page, (6) pp of letterpress and 6 litho plates, loose as issued in printed chemise (i.e. wrappers but not stitched).

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

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

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

RARE TRADE CATALOGUE OF BOOKBINDERS' ROLLS & STAMPS

105. SLADE, HIPP & MELOY, INC. *Specimen sheets. Bookbinders rolls and stamps.* Chicago, Ill., N.d. [ca. 1900] $400.00

A very rare catalogue; OCLC locates just one copy (Newberry). The above is the wrapper title; title page itself reads: "Importers and manufacturers of and dealers in every description of bookbinders' and paper-box makers' stock tools and machinery." The specimen sheets show: gilding rolls and pallets; blank rolls; fillet rolls and lines; hand stamps; and corner and center stamps. The final leaf is the printed price list. This copy is bound in buckram-covered boards along with a miscellany of 19th century specimen leaves, both chromolithographic and black and white.

Folio (15 x 11"), bound in full red buckram. Cover wrapper and 15 printed leaves. Excellent condition.

FIRST AMERICAN LITHOGRAPHICALLY ILLUSTRATED BOOK

106. SMITH, JAMES EDWARD. *A grammar of botany, illustrative of artificial, as well as natural classification, with an explanation of Jussieu's system, to which is added, a reduction of all the genera contained in the catalogue of North American plants, to the natural families of the French professor of the late HENRY MUHLENBERG, D. D.* New York: James V. Seaman, 1822 $1150.00

First American edition. "The first American book illustrated with plates prepared by pure lithography..."-R. Wolfe, *American medical botany*, p. 54. The publisher was justifiably proud of this and stated in his "Notice" - "The publisher feels a becoming gratification in informing the readers of the work that the beautiful and appropriate drawings, which so highly embellish it, are specimens of American Lithography. They are from the pencil of Mr. Stansbury, and were executed at the Lithographic Press of Barnet and Doolittle of this city." Despite the fact that *American Imprints* 10296 locates 39 copies the book is rare in commerce. This is only the second copy I have had in 46 years. There are only four copies in the book auction records 1975 to present. Peters, *America on stone*, pp. 88-90. See also: C. B. Wood III, "Prints and scientific illustration in America," *Prints in and of America*, (1970), pp. 161-191.

8vo, original full calf, dark red lettering piece. xvi+pp. 17-284 with 21 litho plates. Scattered foxing as usual but a good copy.

PAPER MADE FROM RAW VEGETABLE SUBSTANCES

107. SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE. *Transactions of the Society...with the premiums offered in the year 1788. Vol. VI.* London: Printed by T. Wilkins, 1788 $350.00

Inspired by the famous book on new materials for papermaking by Jacob Christian Schaffer of Regensburg (1765-1771), the Society offered a premium for paper made from vegetable substances. This premium, a silver medal, was won by Mr Thomas Greaves of Mill Bank near Warrington for a paper made from the bark of 'Withins.' (Withins was some sort of woody plant also used for basketmaking). Greaves submitted eight quires of this paper; the text states "it may be made at about one half the expense of other paper that is produced from rags or ropes." The text explains how it was made. The section of the text on paper (pp. 159-170) also includes a discussion of copper-plate papers. Dard Hunter, in his *Papermaking the history and technique of an ancient craft* (1943), gives an extended notice to the paper of Thomas Greaves (pp. 248, 251, 341).

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

SAMPLE BOOK OF FRENCH MARBLED PAPER

108. STEVENS NELSON PAPER CORPORATION. *Samples. The Stevens Nelson Paper Corporation. French Marbled paper. [Sample book].* 109 E. 31st Street, New York, N.d. (ca. 1930-50s) $400.00

An attractive small sample book of 21 examples of French marbled papers. The maker of the papers is not identified but R. Wolfe in his *Marbled Papers* states: "The firm [Putois of Paris] has been long-lived, for in the 1950s the Stevens-Nelson Paper Corporation of New York was importing marbled papers still made by this house." (p. 115 & note 4). The papers in the present sample book appear (to my untrained eye) to be both pseudo-marbled and genuinely hand-marbled. It will take an expert to sort them out. Each sample has the pattern or stock number stamped on the reverse.

12mo (3 ½ x 5"), 21 samples plus a printed and typewritten cover sheet, stapled together. Excellent condition.

RARE SPECIMEN OF ANCIENT EGYPTIAN TYPES

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

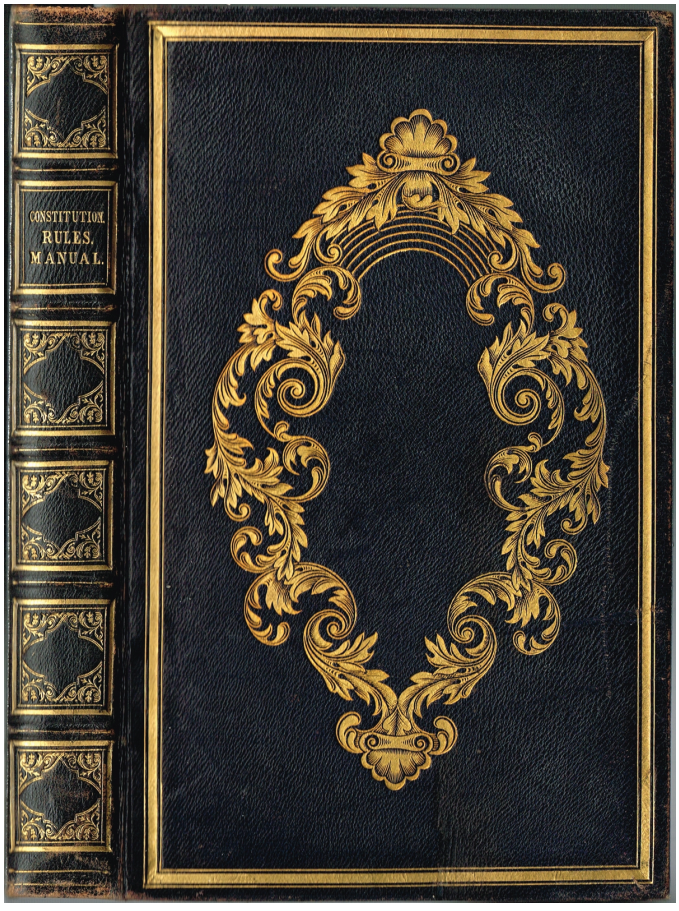
These types are in effect hieroglypics. They are divided into twenty classes: Images of the sky, the earth, and the gods; of man, animals, vegetables, buildings, fournitures of temples and houses, instruments of agriculture, instruments of writing, etc. They were taken from writing on papyrus from different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

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

A HANDSOME PHILADELPHIA BINDING TICKETED BY GASKILL

110. UNITED STATES. CONSTITUTION. *Constitution of the United States of America: Rules of the House of Representatives, joint rules of the two houses and rules of the Senate, with Jefferson's Manual. Printed by Order of the House of Representatives.* Washington: Thomas Allen, Printer to the House, 1837 $1500.00

A very handsome copy in full black gilt decorated roan (?) with the ticket of GASKILL, Binder, no. 42 S. 5th St., Philad. The front and rear covers are decorated with handsome deeply-stamped gilt cartouches. The spine is decorated with six panels within raised bands; each panel is decorated with rectangles within which are elaborate corner floral stamps. Front and rear covers have inner gilt dentelles and orig. pink glazed endpapers and flyleaves. Benjamin Gaskill of Philadelphia is perhaps best known for his embossed bindings, a technique originally developed in England. Gaskill worked as a binder between 1809 and 1855; his son Benjamin Jr became the engraver of binders' tools and plaques. For more on the Gaskills see Edwin Wolf 2nd in *The annual report of the Library Company of Philadelphia for the year 1977* (1978) pp. 22-27. Two examples of Gaskills embossed bindings are shown in the Maser Collection catalogue, nos. 43a and 43b. *American Imprints* 48244 locating 3 copies.



Item #110

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

111. WILLETT, RALPH. *A memoir on the origin of printing, in a letter addressed to John Topham, Esq.* Newcastle: Printed by and for S. Hodgson, 1820 $650.00

Second edition. Originally published as an essay in *Archaeologica* in 1817. It was then, in 1818, privately printed as a separate piece by Sarah Hodgson in 32 (or 42) copies and privately distributed to members of the Newcastle upon Tyne Typographical Society. That edition having been quickly exhausted, the present [second] edition was printed in 150 copies (figure supplied by Will Laywood). It was edited by T. Hodgson. Bigmore & Wyman II, p. 85 with a slightly confused note. Ralph Willett (1719-95) was a famous English book collector, perhaps best known for his purpose built library at Merly, of which he issued a folio illustrated description in 1785. See DeRicci, *English collectors of books & Mss*, p. 88.

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

WITH 36 LEAVES OF PAPER SAMPLES

112. WINCKLER, OTTO. *Der Papierkenner. Ein Handbuch und Rathgeber fur Papier Kaufer und Verkaufer, Technische Lehranstalten etc.* Leipzig: Th. Grieben's Verlag, 1887 $750.00

Fine copy, first and only edition. A rare work, OCLC locates only two copies (NYPL in this country and V&A in the UK). A comprehensive and well illustrated work on paper and its manufacture. The 36 leaves of paper samples include different colored papers, papers made from straw, cotton, rags, wool, etc., as well as Japan papers, fine bookpapers, papers for copperplate printing, filter papers, copying papers, packing papers, a coated paper for chromolithos, etc. The composition of each paper is given and most of the samples illustrate printing presses or other printing equipment. (Sort of a trade catalogue within a trade catalogue). The manufacturers of the papers are given; also of the printing equipment. They differ, but were mostly from Leipzig. Not in St. Bride Catalogue. Not in John Bidwell's "Paper and Papermaking: 100 sources." Nor in any of the other reference books at hand.

8vo, orig. gilt-stamped suede (?), all edges red. viii+280 pp and 91 wood-engr. illus in the text and 36 leaves of identified paper samples. Fine copy.

RARE PRINTERS SPECIMEN BOOK OF CIGAR BOX LABELS

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

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

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

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

114. WOOLNOUGH, C[HARLES] W[INGHAM]. *The whole art of marbling as applied to paper book edges etc. containing a full description of the nature and properties of the materials used, the method of preparing them, and of executing every kind of marbling in use at the the present time, with numerous illustrations and examples.* London: George Bell & Sons, 1881 $2150.00

A unique copy, with 13 extra sheets of marbled paper laid in together with a letter to a previous owner, Frank Broomhead, from the noted binder and historian Bernard Middleton. Originally published 1853, with the title *The art of marbling*, the present edition has been slightly enlarged, incorporating a few more patterns that had been introduced in the intervening years. Richard Wolfe calls this "the most remarkable contribution to the literature up to that time, and it remains, together with a handful of other manuals, an essential work." (*Marbled paper*, p. 79). The actual samples of marbled papers were executed expressly for this work under the immediate supervision of the author, and most of them by his own hand. The plates show the effects of gall and water, progressive stages of Spanish, Italian and nonpareil. Papers include Italian four vein, lace pattern, curl, zebra, West-End, old Dutch, British, shell marble, Stormont, Gloster, etc. Appleton, *A typographical tally*, p. 86. Mejer 2057. Easton, p. 178. St. Bride Catalogue, p. 986.

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

LITHOGRAPHIC INCUNABLE OCLC: NO COPY IN AMERICAN LIBRARIES

115. ZELLER, J. G. *Das alteren Lukas Mullers gennant Cranach Handzeichnungen. Ein Nachtrag zu Albrecht Durers christlich mythologischen Handzeichnungen.* Munich: Im dem Zellerischen Kunst Magazin, 1818 $2000.00



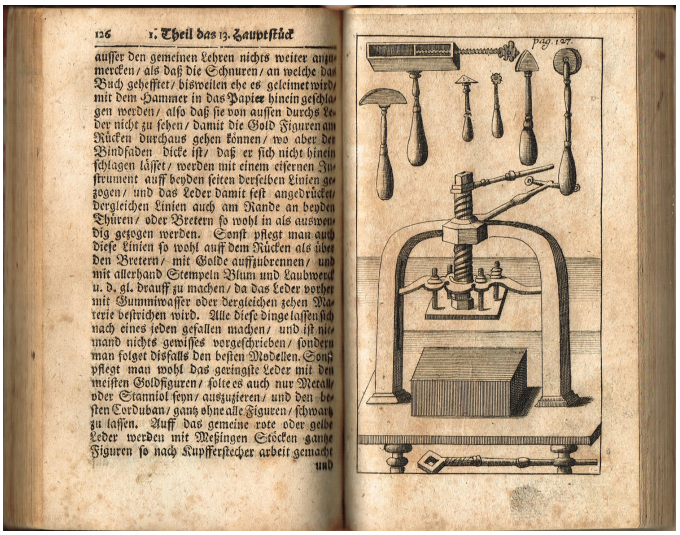
Item #114

"The proposal in the preface of the 1808 Durer to publish the Lucas Cranach drawings in the Prayer Book was not carried out until J. G. Zeller issued his in 1818. Zeller with von Mannlich had purchased Senefelder's lithographic shop in 1810 leaving it in 1815. He is recorded as leaving his collection of lithographic incunabula to the lithographic historian Ferchl. The format [in the present work] is the same as the earlier Durers with a portrait of the artist, a preface, and a sample page of text (prayer de Sancta Barbara). The eight Cranach drawings are attractively reproduced (without text) and plate 6 is printed in both red and green." - Temple Univ, ex-cat *Aloys Senefelder 1771-1834* (1972) no. 46. The sample page of text is printed in gothic letter in red and black with the historiated initial in green and gold. OCLC locates a total of two copies, both at the V&A in London, but there is at least one copy in America as the book was included in the Temple catalogue.

Folio (16 x 11 ½"), orig. boards, printed paper label on upper cover, spine worn. Litho t.p., (6) pp of letterpress; litho portrait of Cranach, litho leaf reproducing a page of the gothic text and 8 lithographs (one in two colors) reproducing the marginal drawings. Except for normal wear on the corners of boards and spine a fine copy.

THE FIRST PRINTED TECHNICAL MANUAL ON BOOKBINDING

116. ZEIDLER, JOHANN GOTTFRIED. *Buchbinder Philosophie oder Einleitung in die Buchbinder Kunst, darinnen die selbe aus dem Buch de Natur und eigener Erfahrung Philosophisch abgehandelt wird, mit sonderbahren Anmerckungen Zweyer Wohlerfahrner Buchbinder und jugehorigen Kupffern.* Hall im Magdeburgschen: Zufinden in Rengerischer Buchandlung, 1708 $7500.00


126 1. Theil das 13. Hauptstück

äusser den gemeinen Lehren nichts weiter anzumercken/ als daß die Schnuren/ an welche das Buch geheffter/ bisweilen ehe es geleimet wird/ mit dem Hammer in das Papier hinein geschlagen werden/ also daß sie von aussen durchs leder nicht zu sehen/ damit die Gold Figuren am Rücken durchaus gehen können/ wo aber der Bindfaden dicke ist/ daß er sich nicht hinein schlagen lässet/ werden mit einem eisernen Instrument auff beyden seiten derselben Linien gezogen/ und das Leder damit fest angedrücket/ dergleichen Linien auch am Rande an beyden Thüren/ oder Bretern so wohl in als auswendig gezogen werden. Sonst pflegt man auch diese Linien so wohl auff dem Rücken als über den Bretern/ mit Golde auffzubrennen/ und mit allerhand Stempeln Blum und Laubwerck u. d. gl. drauff zu machen/ da das Leder vorher mit Gummiwasser oder dergleichen zehen Materie bestrichen wird. Alle diese dinge lassen sich nach eines jeden gefallen machen/ und ist niemand nichts gewisses vorgeschrieben/ sondern man folget dißfalls den besten Modellen. Sonst pflegt man wohl das geringste Leder mit den meisten Goldfiguren/ solte es auch nur Metall/ oder Stanniol seyn/ auszuzieren/ und den besten Corduban/ gantz ohne alle Figuren/ schwartz zu lassen. Auff das gemeine rote oder gelbe Leder werden mit Meßingen Stöcken gantze Figuren so nach Kupfferstecher arbeit gemacht und

Item #116

First edition of a rare and notable book; this is the first printed technical manual on bookbinding. It includes the first illustration of a type-holder for lettering. Other engraved plates show a screw-press, sewing frame, and finishing tools. In addition, there are 16 wood-cut illustrations within the text, which include the imposition of sheets. Pollard and Potter 16. Middleton, *Highlights*, no. 1; in regard to the type-holder he states that "it was not used in England, I believe, before about 1780." Middleton, *The Binder's Art*, no. 1. Mejer 2061. OCLC locates only four copies in American libraries: Grolier, Morgan, NYPL and RIT. Provenance: Graham Pollard & Esther Potter.

8vo, cont. calf, neatly rehinged. (xii)+190; 56+(10) pp with engr frontisp and 4 engr plates. Title printed in red and black. Lightly and uniformly browned as usual due to the paper quality.

PART II:
Arts, Crafts and Trades

FIRST APPEARANCE OF VASARI IN ENGLISH

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

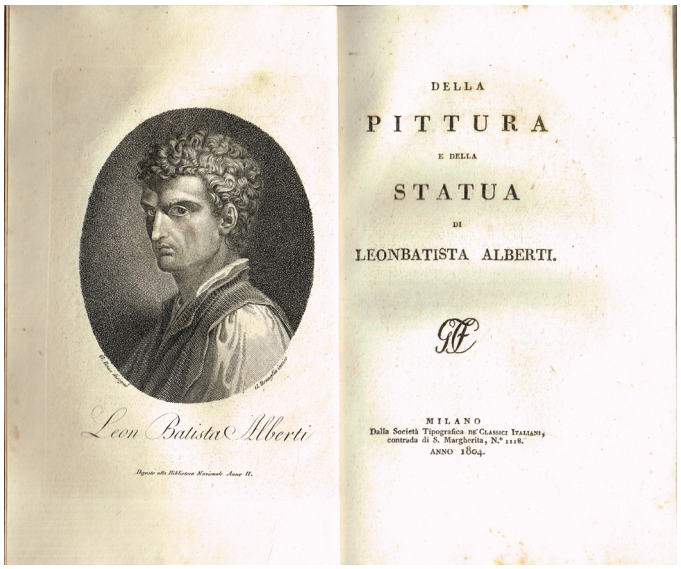
First edition, of particular note as the first appearance of any part of Vasari in English (the lives of Cimabue, Ghiotto, Lionardo, Andrea del Sarto, Raphael, Giorgione, Michael Angelo, Giulio Romano, Perino del Vaga, Titian and Donato, a sculptor [all spellings *sic*]). The preface contains brief remarks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

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

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

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

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



Item #118

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

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

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

120. ANONYMOUS. *The school of arts improv'd; or, companion for the ingenious...compiled from various authors.* Gainsborough: Printed by John Mozley, 1776 $850.00

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

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

121. ARCLAIS DE MONTAMY [DIDIER DE]. *Traité des couleurs pour la peinture en émail et sur la porcelaine.* Paris: G. Cavalier, 1765. $295.00

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, old full calf, gilt spine, dark red lettering piece; chip in head of spine; hinges cracked; all edges red. lii+287 pp.

THE BASIC HISTORY OF THE LANCASHIRE COTTON INDUSTRY

122. BAINES, EDWARD JR. *History of the cotton manufacture in Great Britain: with a notice of its early history in the east, and in all the quarters of the globe.* London: H. Fisher, R. Fisher, & P. Jackson, [1835] $375.00

First edition. The standard work, scarce and important. "The basic history of the Lancashire cotton industry with a tremendous amount of statistical data collected contemporaneously with the events described and the writing of the book. Also contains firsthand descriptions of the great inventions of the beginning of the industrial revolution, those for spinning and weaving." - Ron, *Bibliotheca Tinctoria*, no. 61. Baines still remains the authoritative source on the history of the cotton industry (see Singer, *History of technology*, IV, p. 249). Ferguson, *Bib of the hist of technology*, p. 274. Kress C.3905.

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

COUNTERFEIT COINS & MEDALS

123. [BEAUVAIS, (Guillaume)]. *An essay on the means of distinguishing antique, from counterfeit, coins and medals. Translated from the French of M. Beauvais; with notes and illustrations by John Trotter Brockett, F.A.S.* Newcastle: Printed by S. Hudson, Union-Street, for E. Charnley, 1819 $375.00

The Beauvais treatise was first published in Paris in 1739; it was considered the "best that has been written on the subject"...it was presented to the English reader "at a time when ancient Coins and Medals are so eagerly sought after in this country." Chapters: Medals of modern fabrication, mostly known by the name of Paduan; medals cast upon such as are of modern coining; medals cast in moulds taken from the antique; antique medals retouched, and altered in the heads and figures; medals struck with the hammer, and such as are encasted or soldered; medals that have cracks and countermarks; medals that are plated, and such as are incuse or miscoined; cast medals that are ancient, and medallions composed of different kinds of copper; medals that have been invented by false coiners, never existing in the antique, and such as have been very seldom counterfeited; and conclusion. The wonderful woodcut vignette on the title page was cut by Bewick or one of his pupils (according to the note in OCLC, which locates 10 copies in American libraries).

Small 8vo, modern wraps made from old paper; untrimmed copy. 94 pp. with handsome engr. title with large wood-engr vignette.

124. BECK, S. WILLIAM. *The draper's dictionary. A manual of textile fabrics: their history and applications.* London: the Warehouseman & Draper's Journal, n.d. [1886] $250.00

First edition in book form; originally published in bits and pieces in *The Warehouseman and Draper's Trade Journal*. "Despite its limitation in the number of words included, William Beck's *Draper's dictionary* (1882) is invaluable for its references to the use made of materials over long periods of time. Editors of the *Oxford English Dictionary* relied extensively on Beck's work." - Florence Montgomery, *Textiles in America*, p. 380. A very uncommon book; I have had one other copy in the past 46 years.

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

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

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

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

"VAT" FOR 18TH CENTURY FRENCH FURNITURE?

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

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

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

SIX COPIES OF "THE SCHOOL OF MINIATURE" OFFERED AS ONE LOT

127. [BOUTET, CLAUDE]. *Ecole de la mignature, dans laquelle on peut aisément apprendre à peindre sans maitre. Avec le secret de faire les plus belles couleurs; l'or bruni & l'or en coquille. Nouvelle edition, augmentée.* Lyon: Francois du Chesne, 1679 [offered with five other later editions]

Price for the lot: $1850.00

Originally published in Paris in 1672, this was without doubt the most popular and widely used manual of miniature painting in 18th century Europe. In addition to the edition listed above, the following are also included in this lot: 1752 edition in English; 1759 edition in French published in Brussels; 1766 edition in French; 1771 edition in Italian; and 1784 edition in Swedish. See Bridson & White, *Plant, animal and anatomical illustration in art and science*; they give the most complete list of editions I have found, 25 editions between 1672 and 1817.

6 volumes, all 12mo. All in orig. bindings except for the Italian edition which is stitched but not bound. Collations (1) Lyon, 1679: xii+164+(ii) pp with 1 wood-engr. illus. (2) London, 1752: (xii)+150+vi pp with engr frontisp & 1 engr plate; (3) Brussels, 1759: (vi)+283+(xiii) pp with 1 wood-cut illus; (4) Paris, 1766: (xiv)+175+1 pp with 1 wood-engr illus; (5) Venice, 1771: 142 pp with 1 wood-cut illus. and (6) Stockholm, 1784: 116 pp with 1 wood-engr text illus.

INCLUDES A LIST OF ALL THE MASTER FOUNDERS, BRAZIERS AND COPPERSMITHS IN THE METROPOLIS

128. (BRASS FOUNDING). *The brass founders', braziers', and coppersmith's manual; containing a scientific description of brass founding in all its several branches; valuable receipts for lackering; the rules and regulations of the Trade Society...and a complete list of all the master founders, braziers, and coppersmiths in the metropolis and its environs.* London: Cowie & Strange, 1829 $500.00

First edition, rare (OCLC locates a total of two copies, one in NYPL, the other in Canada). Text discusses and gives directions for casting in sand (making the moulds), melting, casting, cleaning and finishing, burnishing, chasing, lackering, statues, busts, basso relievos, &., the core, the shell, casting, colossal statues, bronze, bronze casting, bell founding, moulding, casting, and theory of the sound of bells. Also includes "Rules and Orders of the Brass Founders, Braziers and Coppersmiths' Armour Association." Perhaps the most valuable part of the book is the Alphabetical List of Master Brass Founders, Founders - Cock, Braziers, Brass Manufacturers, Brass Turners, Bronzists, Bell Founders, Coppersmiths, Copper Founders, Copper Merchants, Shell-lac Manufacturer, Zinc Manufacturers, Brass Reader and Brass Finishers. This directory should be of much use to collectors and curators of metals.

12mo, orig. marbled boards, calf spine. (vi)+79 pp plus 11 pp. of publishers ads.

UNCOMMON COURTESY BOOK

129. BRATHWAITE, R[ICHARD]. *Some rules and orders for the government of the house of an Earle set down by...* London: Printed for Richard Triphook, 1821 $350.00

"There is scarcely any subject more interesting than that which relates to the manners and customs of our ancestors, and this document is one of the very few which has been handed down concerning the domestic management of the houses of persons of high rank, which in the succeeding reign underwent an almost total change." Concerns all the domestic offices: the gentleman ushers, the preacher or chaplaine, the gentleman of the horse, the secretary, the gentleman waiters, the office of the clarke of the kitchen, the marshall of the hall, the groomes of the bedd chamber, the yeoman and groome of the pantry, etc. This is apparently the first printed edition; "the MS from which it has been printed was purchased at the sale of a portion of the library of the late Mr. Ruding, in April 1821." Newberry Library Courtesy Books 217.

8vo, recent cloth, morocco lettering piece. (iv)+50 pp with engr port of the author on india paper mounted on t.p.

WITH FIFTY MOUNTED SAMPLES OF COLORED FABRICS

130. BRITISH COLOUR COUNCIL. *British traditional colours. Souvenir in connection with the Coronation of His Majesty King George VI and Her Majesty Queen Elizabeth issued by the B.C.C.* [London], 1937 $350.00

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

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

A STANDARD 18TH CENTURY BOOK ON CHINESE VARNISH

131. [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 concernment la Peinture, la Dorure, la Gravure, à l'eau-forte, &c.* Paris: La Veuve Laurent, 1733 $675.00

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*." 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.

PAINTING WITH HOT WAX

132. CARPENTIER, PAUL. *Notes sur la peinture a la cire cautérisée ou procédé encaustique d'apres les laborieuses recherches de Paillot de Montabert.* Paris: Librairie Renouard, 1875 $275.00

Waxes have always played an important part in the materials of the artist. See R. Mayer, *The artist's handbook of materials and techniques* (1941), who states: "Most researches on ancient wax painting were done in the middle or late nineteenth century when the subject was apparently of greater interest to painters than it is today." That was 1941. Today there is much interest in the historical processes used by artists. The present work is thorough and well illustrated and looks as if it was a manual for contemporary painters as well as an historical treatise. OCLC locates seven copies in American libraries.

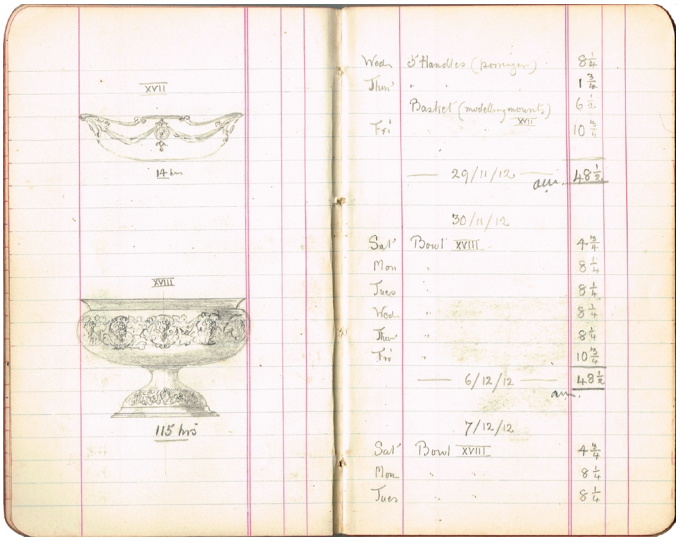
Tall 8vo, orig. printed wrappers in modern wax paper wraps. 39 pp with 7 litho plates. The final plate is a "Plan et disposition de la boite aux couleurs" obviously intended for modern artists.

CELLINI ON THE TECHNIQUES OF GOLDSMITHING

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

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

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



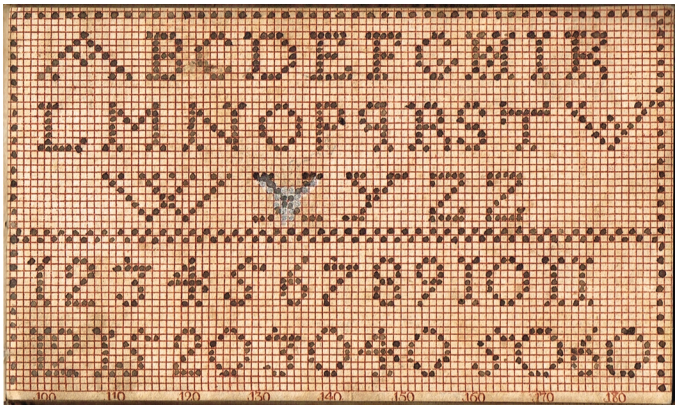
Item #134

SILVERSMITH'S DETAILED NOTEBOOK WITH FINE ORIGINAL SKETCHES

134. COOPER, W. H. *A pocket notebook kept by W. H. Cooper, a silversmith, working in London*, 1912-1915 $1000.00

A fine clearly legible very neat notebook with 55 numbered sketches of the pieces he was making with a notation of the hours each piece took. The sketches are on versos. On the rectos he keeps a daily record, noting the items and the number of hours he has worked on each of them, including time spent on drawings, with a weekly total. The silver-work is clearly of a very high standard, and includes mirrors, tureens, vases, bowls, urns, tea-pots, salvers, snake handles, trophies, etc. The quality of the sketches is very high and gives the work some aesthetic appeal, in addition to its value as documentation. He notes a Royal Visit from 3-7 p.m. on Tuesday 19th April 1913. On the inside of the rear cover he notes an address for the artists' suppliers Lechertier Barbe, 95 Jermyn St., London, S.W. A very rare survival.

12mo (6 ¼ x 4"). 125 pages (excluding blanks) with 55 numbered sketches. Excellent condition.



Item #135

MANUSCRIPT PATTERN BOOK FOR CROSS STITCH

135. (CROSS STITCH PATTERN BOOK). *Manuscript pattern book for cross stitch work.* N.p., N.d., [late 18th cent] $700.00

Charming pocket-sized pattern book consisting of 12 pre-printed leaves in a rectangular grid pattern. Cross-stitch is one of the oldest forms of embroidery and can be found all over the world. Many folk museums show examples of clothing decorated with cross-stitch, especially from continental Europe and Asia. In the UK and the United States cross-stitch was widely used by girls to make samplers. The present pattern book turned up in London but it is probably of European origin. It opens with an alphabet and a series of Arabic numbers; the remainder are repeat patterns, patterns for borders and symmetrical geometric designs. All the leaves are filled. Of special note is the decorative paper it is bound in; it is a floral pattern and printed in slight relief. It is a beautiful paper.

Oblong 12mo (4 x 6 ¼"), bound as described above. 12 leaves (24 pp) each printed with a grid pattern in bistre ink. In excellent condition.

A VERY EARLY HANDBOOK FOR THE CLEANING OF PICTURES

136. DEON, [SIMON] HORSIN. *De la conservation et de la restoration 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

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

A classic work in the literature of art history. Originally published in 1668 as a poem in Latin (*De Arte Graphica*) of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris in 1668. In that French translation as well as in the second edition of 1673 and the present [third] edition the French text is set so it faces the Latin original on the facing page. "Piles's translation was not a literal one. As he writes in the preface, his close friendship with the author allowed him to work freely with a knowledge of Du Fresnoy's intentions, making corrections as he wished. Although Piles's work was challenged because of his approach, it became the authoritative version for his own and later generations." - Collins & Land, *Early books on art*, no. 37. The Le Clerc bound at the end consists of an engraved title page and 30 engraved plates of muscular male nudes, some draped, some set in landscapes. These were presumably put there to serve as models for artists to copy. Berlin Catalogue 4619 lists the second edition of the Du Fresnoy with the Le Clerc bound in.

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

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

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

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

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

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

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

140. [DUNCAN, JOHN]. *Hints to the bearers of walking sticks and umbrellas. Third edition, corrected and enlarged.* London: J. Murray, 1809 $400.00

Originally published 1808. A most curious book written partly in jest, partly serious, about the perils of walking sticks and umbrellas. Illustrated with six charming engravings (the fencer, the twirler, the arguer, the unicorn, etc.). It is signed with the pseudonym 'Solomon Upright.' Hiler, p. 432. Laid in are several newspaper clippings about umbrellas.

8vo, orig. cloth, hinges a bit frayed. 32 pp with 6 engr. plates. A few ink spots on the frontispiece.

VERY RARE WEAVERS HAND & PATTERN BOOK

141. EKENMARK, J[OHANN] E[RIK]. *Afhandling om drallers och dubbla golfmattors tillverkning, med begagnande af harnesk-rustning.* Stockholm: Kongl. Ordens-Boktryckeriet, 1828 $1250.00

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



Item #141

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

142. EVELYN, JOHN. *Sculptura; or, the history and art of chalcography, and engraving in copper...the second edition containing some corrections and additions.* London: Printed for J. Murray (Successor to Mr. Sandby), 1769 $600.00

Originally published in 1662, this book contained the first mention in English of the art of engraving in mezzotint. The corrections and additions in this edition are "taken from the margin of the author's own printed copy." See Levis, *Bib. of Engraving*...14, 30 and 115. Our copy is the second issue of the second edition; the first issue appeared in 1755. Bridson/Wakeman B5. This copy contains the folding mezzotint in nice condition; it is often missing. The catalogue *The Philip Hofer Bequest* (Houghton Library, Harvard), no. 34, gives a good note. Keynes 34.

8vo, orig. full polished calf, dark red lettering piece. (iv)+xxxvi+140 pp. with frontisp portrait of John Evelyn, 1 engr. plate, 1 fdg. mezzotint by Houston after Prince Rupert. Front hinge slightly cracked but a nice copy.

DEDICATED TO THOMAS JEFFERSON

143. EWELL, THOMAS. *Plain discourses on the laws or properties of matter: containing the elements or principles of modern chemistry; with more particular details of those practical parts of the science most interesting to mankind and connected with domestic affairs. Addressed to all American promoters of useful knowledge.* New-York: Brisban & Brannan, 1806 $975.00

First and only edition, a fine untrimmed copy in the original boards, of this most useful original American work, dedicated to Thomas Jefferson. See Sowerby I, 833, for a long note and correspondence between Ewell and Jefferson in regard to the book. The extensive material on practical applications of chemistry, in non- technical language, make the work especially valuable for historians of technology and conservation (e.g. glass, alum, stone ware, bricks, lime, chalk, plaster of Paris, morter (*sic*); gilding, silvering, plating,

copper, iron, steel, tin, looking glasses, oils, wines, beer, alcohol, etc.). Pages 171-174 discuss silex and glass. Shaw-Shoemaker 10377. Bolton, p. 432. Rink 658.

8vo, orig. orange paper boards, green paper spine (spine cracked but sewing strong). 469+iii pp. with 2 engr. plates. Last few leaves browned but an excellent copy.

PAINTING WITH WAX

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

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

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

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

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

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

INCLUDES SECTION ON "MANUFACTURES OF GLASS"

146. FRIENDS OF DOMESTIC INDUSTRY. *Address of the Friends of Domestic Industry, assembled in convention, at New-York, October 26, 1831, to the people of the United States. Published by order of the convention.* Baltimore, Nov. 10, 1831 $275.00

The Friends of Domestic Industry favored protective tariffs to support and encourage American manufactures. The "Report on Manufactures of Glass" occupies pages 121-128 and is full of valuable information. For example, there were 21 furnaces for the manufacture of flint glass, and they give the locations; the report is full of industrial facts and figures, capital, annual value of flint glass manufactured, wages paid, numbers of men and boys employed, annual consumption of the most important materials used in the manufacture (pearl ash, sand, coal, wood, saltpetre, fire clay, iron, brass, tin &c used for timmings)...etc. Also gives information on the mfg of cut-glass; also window-glass. Includes information on the history of glass mfg in the US. Ditto for glass which was imported from England, France and Germany. Some of the passages are fascinating: "The Committee are aware that there exists in the U.S. several manufactories of green bottles, demijohns, and apothecaries' ware and shop furniture but they have not been able to procure detailed statements of their extent, except from the large establishment of Dyott, at Kensington near Philadelphia...The Committee have not been informed of more than one manufactory of black glass bottles, carboys and demijohns; this is near Boston... Gives statistics and locations of manufactories of crown window-glass. Lists 23 manufactories of cylinder-window glass. "On the whole it seems quite reasonable to believe that the value of the glass manufactured in the US is $3,000,000..." Hard to summarize; one must read the whole report, including the figures. Following the glass report is a one page report on the "Manufacture of Cabinet Ware." American Imprints 7163 with different collation.

8vo, later cloth. 44+197+1 pp. Untrimmed and mostly unopened. Scattered light foxing.

147. 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.

NO COPY IN AMERICA

148. G., A. [GARNIER, ATHANASE]. *L'appréciateur du mobilier, ou le moyen de savoir faire l'estimation et la verification du mobilier le plus étendu, et de former des devis pour toute espece d'ameublement.* Paris: Chez l'auteur & chez Chaumerot, 1821 $1850.00

First edition of a very rare French appraiser's manual for furniture and decorative accessories. Garnier, an "ex-verificateur au garde-meuble de la couronne," gives information on the value of furnishings, on the properties of various woods used in the making of furniture, on the identification and nomenclature of all sorts of fabrics used in decoration, on the types of rugs used in apartments, on passementerie (lace), upholstery fabric, types of gilding, bronzing, etc. Detailed prices are given for virtually every type of object, fixture or furnishing necessary for decorating a French home or apartment. The tables are arranged in room-by-room sequence. A long section of general observations are given for all manner of forms, e.g. armoires, baignoires, banquettes, bergeres, bidets, billiards, bonheur du jour, buffets, bureaus a cylindres, bureaux, canapes, candelarbres...etc. etc. Wallpapers for dining rooms, bedrooms and salons are identified and described. A work of great value for the student of French interiors of the early 19th century. The work is rare; WORLDCAT/OCLC locates but one copy (in Germany); no copy in this country. I have owned one other copy (of the 2nd ed., 1822) in the page 46 years.

8vo, orig. paper covered boards, calf spine, gilt. xv+(1)+347 pp. Author's signature on t.p. A very good copy of a very rare book.

JAPAN PAINTING

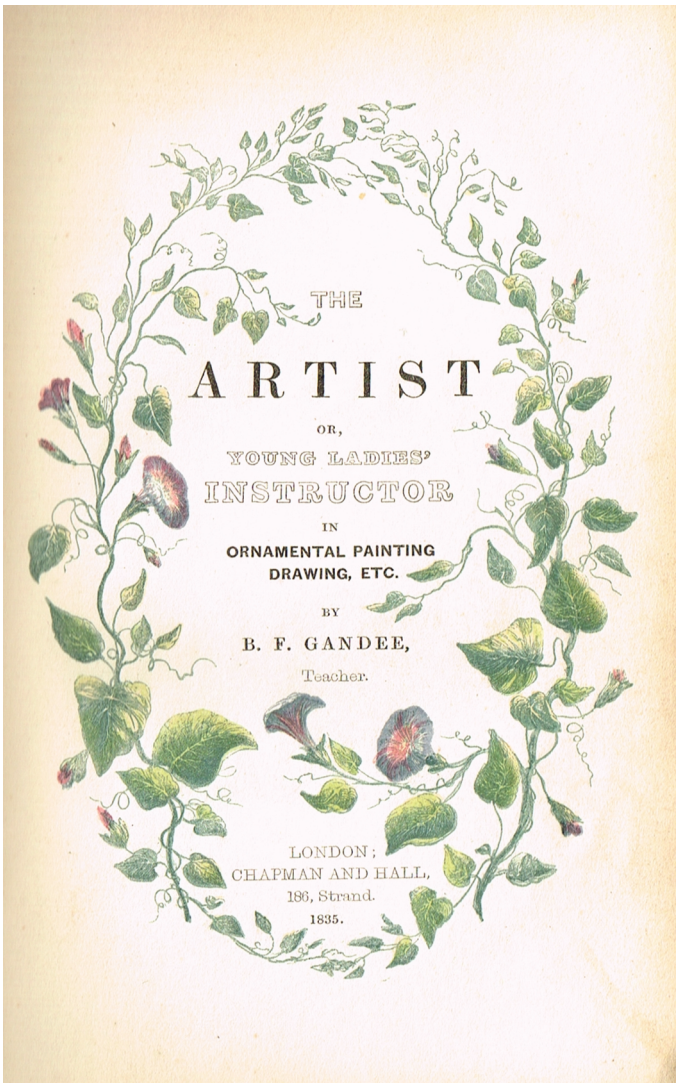
149. GANDEE, B. F. *The artist, or young ladies' instructor in ornamental painting, drawing, &c. consisting of lessons in Grecian painting, Japan painting, oriental tinting, mezzotinting, transferring, inlaying and manufacturing ornamented articles for fancy chairs.* London: Chapman & Hall, 1835 $375.00

First edition, a very nice copy. Of special interest here for the long and informative chapter on Japanning. Particularly important also for its early George Baxter colour print, and noted by Ruari McLean as "a charming little book with a floral border to the title page printed in colours, and, as frontispiece, a Baxter reproduction of a painting by Gainsborough printed (as it is stated proudly in the book's Preface) from no less than 12 wood blocks" - *Vict. book design*, p. 38, wherein is also reproduced the decorative title page. The frontispiece is reproduced in C. T. C. Lewis, *George Baxter*, no. 7. It is also included in Joan Friedman's *Color printing in England*, no 45: "[The frontispiece] represents Baxter's designs using coloured wood blocks immediately before the introduction of an engraved key plate into his prints. The exactitude of his work is remarkable...Baxter may be seen as showing off the superiority of his own skills over Savage's by choosing a Gainsborough oil painting for imitation in a small scale print". Abbey, *Life*, 126.

Small 8vo, orig gilt dec. 19th century cloth, a.e.g. vii+253+(3) pp. with coloured t.p., frontisp. and 16 litho plates and scattered wood-engr. text illus. A very nice copy.

150. GORE, GEORGE; MARCUS SPARLING & JOHN SCOFFERN. *The circle of the sciences...Practical chemistry... Photographic art...and the chemistry of artificial illumination.* London: Houlston & Stoneman, 1856 $375.00

First edition. The photographic section (pages 101-304) was written by Sparling and is important; it was published separately by its author under the title *Theory and practice of the photographic art; including its chemistry and optics*, initially in 1856. The volume offered here is listed as Gernsheim, *Incunabula*, 770. Marcus Sparling was the assistant to Roger Fenton in taking the Crimean photographs. His book is a thorough treatise and discusses optics and cameras; also the processes of Talbot, Sir W. J. Newton, Mr. Llewellyn, Gustave Le Gray (wax-paper process), Dr. Diamond, Mr. Stewart, Mr. Teasdale, M. Geoffroy, and Lespinault. And much on chemistry and processing. This work was originally



Item #149

part of "Orr's Circle of the Sciences." We offer here both volumes I & II (vol I is titled *Practical Chemistry*). Vol II as listed above. The Sparling work saw a second edition in 1859, revised by James Martin. Roosens/Salu 4238. Epstean catalogue, addenda under "S. "The final section on "The chemistry of artificial illumination" (pp. 429-552 with 60 illus) is also important.

2 vols. 8vo, cont. marbled sides, calf spines. I. viii+528 pp with numerous wood-engr illus. II. xvi+574 pp. The photographic section contains 123 text illus; the section on illumination has 60 text illus. Very good set.

CHINESE VARNISH

151. GUIDOTTI, [ANGELO MARIA] ALBERTO. *Metodo facile per formare qualunque sia sorta di vernici della cina, e del giappone praticato in Francia ed in Inghilterra.* Rimino: Presso Giacomo Marsoner, 1784 $775.00

Originally published in Bologna in 1764. Title continues: "Secondo gli sperimenti di accreditati Professori che ad un modo facile ridducono l'arte di sciogliere la gomma copale tanto in addietro senza profitto ricercata oltre a che innumerabili, ed utilissimi secreti tutti approvati dalie piu dotte Academie d'Europa parte alle Belle Arti appartenenti, e parte anche risguardanti l'uso di tenere netti i denti con polveri salutari e balsami inservienti a diversi malattie." OCLC locates a total of six copies in USA. UCBA, I, p. 749. Cicognara 139.

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

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

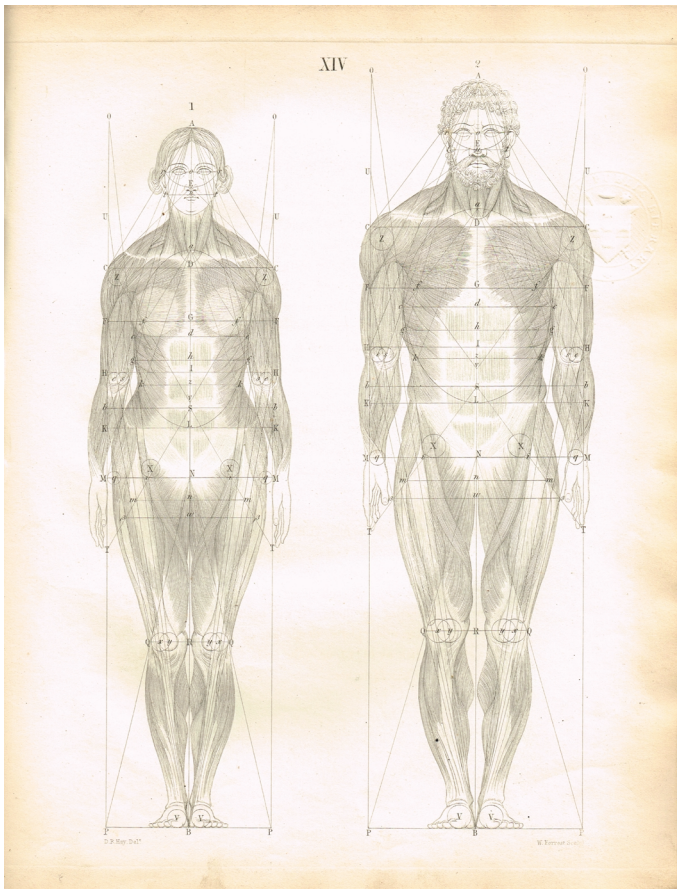
Originally published London, 1778, this was a popular 18th and early 19th century handbook on dyeing wool. The first American edition appeared in Philadelphia in 1810; all editions are scarce. Lawrie 285. Hindle, p. 81. Shaw 28688. Rink 1850. Edelstein 3106. *Bibliotheca Tinctoria* 0495. This is a very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

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

"A SCIENTIFIC AESTHETIC FOR THE MACHINE AGE"

153. HAY, D[AVID] R[AMSAY]. *The geometric beauty of the human figure defined to which is prefixed a system of aesthetic proportion applicable to architecture and the other formative arts.* Edinburgh & London: William Blackwood & Sons, 1851 $550.00

First edition, one of this prolific author's most uncommon books. It has been given an excellent note by Stuart Durant:



Item #153

"Hay's system of proportion is based upon the harmonic ratios of the diatomic scale. He relates this, in turn, to the human figure...Because the ear was so susceptible to variations of time interval, Hay thought the eye was able to perceive like mathematical relationships which would bring a similar aesthetic pleasure - "the eye is capable of appreciating the exact subdivision of spaces, just as the ear is capable of appreciating the exact subdivision of time." Hay believed, quoting Isaac Newton, in the "simplicity of the macrocosm." Like so many of his contemporaries he anticipated the coming of the scientific millennium which would supply simple universal laws. Hay's writings amount to the earliest attempt by any authority to create a scientific aesthetic for the machine age..." Though OCLC locates 11 copies in American libraries, this work is rare in the marketplace. Not in the Book Auction Records. This the first copy I have handled in 46 years.

Small folio, orig. cloth, gilt embossed monogramme of Hay on cover.(xiv)+(ii)+68 pp with 16 full-p. engr. plates and one final line illus on the final page. Old bookplate of the City of York Public Library; barely noticeable blindstamps on margins of plates. Slight wear to extremities of hinges but a good copy.

THE RARE FIRST EDITION

154. HAYTER, CHARLES. *An introduction to perspective, adapted to the capacities of youth...to which is added, a compendium of genuine instruction in the art of drawing and painting.* London: Printed for the author, 1813 $300.00

The rare first edition. "It seems to have been generally accepted that learning perspective, though necessary, was a bore. Charles Hayter, with this in mind, sugared the pill in his *Introduction to perspective* by presenting it as 'a series of familiar dialogues between the author's children, George, Anne, Eliza and John' carefully adapted for the 'Instruction of Females and suited equally to the Simplicity of Youth and to Mental Maturity." - Bicknell & Munro, *Drawing masters and their manuals 1800-1860*, no. 40 (exhibiting the third edition of 1820). Vagnetti FIb15. This is the first copy I have ever had or even seen of the first edition. It is rare in libraries as well; the NUC locates but one copy (Detroit Inst of Arts). Unlocated in OCLC.

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

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

Originally published 1813. Our fifth edition is the first to contain the section on colour; it occupies pages 188-219 and adds four new plates. Hayter was an important theorist and writer on the subject of color. Vagnetti FIb15. Of this edition, NUC locates but one copy (NN).

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

EARLY AND RARE MANUALS FOR TAILORING

156. HEARN. *[Manuals of Tailoring & Cutting]. Six parts with varying titles bound together.* London, 1818-ca. 1825 $1200.00

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

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

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

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

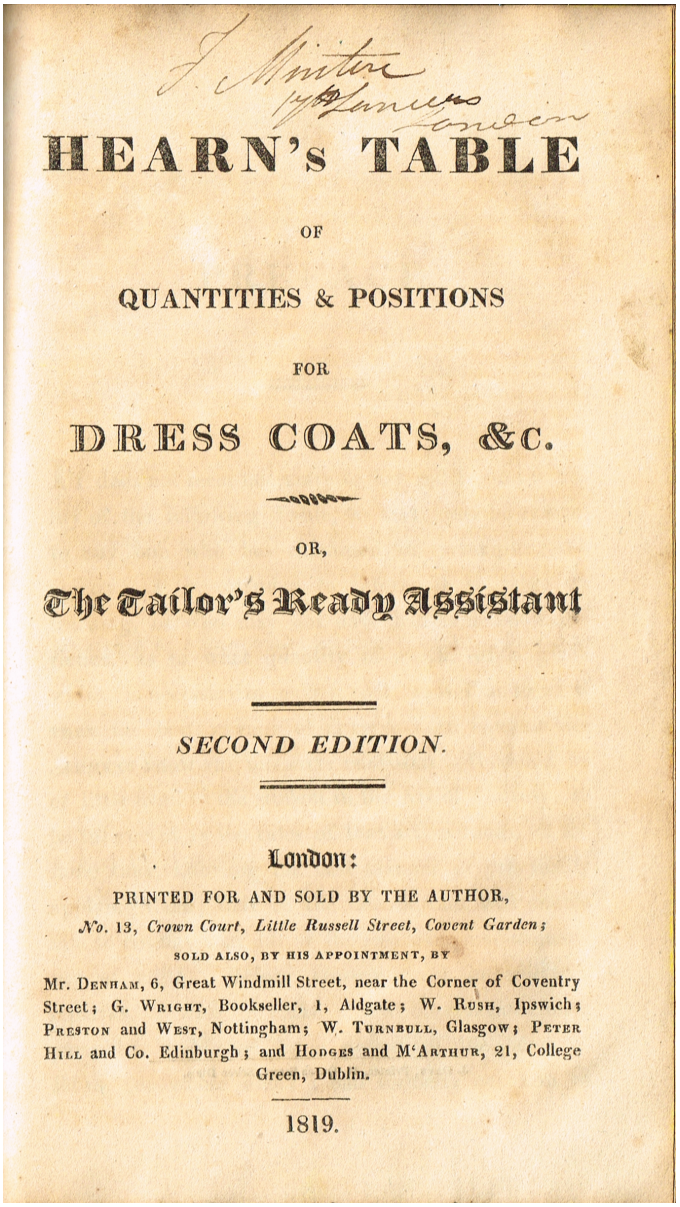
4. *Hearn's Art of Cutting Waistcoats and Gaiters...Part the Sixth*. London: the author, 1818. 28 pp with 2 engr plates.

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

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

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

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



HEARN's TABLE

OF

QUANTITIES & POSITIONS

FOR

DRESS COATS, &c.

OR,

The Tailor's Ready Assistant

SECOND EDITION.

London:

PRINTED FOR AND SOLD BY THE AUTHOR,

No. 13, Crown Court, Little Russell Street, Covent Garden;

SOLD ALSO, BY HIS APPOINTMENT, BY

Mr. Denham, 6, Great Windmill Street, near the Corner of Coventry Street; G. Wright, Bookseller, 1, Aldgate; W. Rush, Ipswich; Preston and West, Nottingham; W. Turnbull, Glasgow; Peter Hill and Co. Edinburgh; and Hodges and M'Arthur, 21, College Green, Dublin.

1819.

Item #156

ONE OF EDELSTEIN'S 'THIRTEEN KEYS' "THE BEST TREATISE WE POSSESS ON THIS SUBJECT"

157. HELLOT, [JEAN]. *L'art de la teinture des laines, et d'etoffes de laine, en grand et petit teint. Avec une instruction sur les Debouillus.* Paris: La Veuve Pissot a.o., 1750 $900.00
Fine copy of the first edition of the first systematic treatise on wool dyeing, and one of the most important works in the history of dyeing. It is no. 3 in Sidney Edelstein's "Thirteen Keys", with the following comment: "Hellot published a methodical description of the processes which are practiced in the dyeing of wool, which forms still the best treatise we possess on this subject" (this is actually Edelstein's quotation from Berthollet, 1824) - *Historical notes on the wet processing industry*, N.Y., l972, p. 84. It had many other editions: French: Paris, 1786; Italian: Verona, 1791; German: Althenburg, 1765; English: Part I of *The art of dyeing wool, silk and cotton*, London, 1789. Lawrie 303. Bolton, I, P. 521. Brunello, *The art of dyeing*, (1973), p. 228. Partington, III, 67-68. Edelstein Collection 3117. Neu 1879 and 1880 citing later a later French edition of 1786 and the English edition of 1789.

12mo, orig. calf, gilt, fine copy. (xxiv)+631 pp. (numbered 1-575;596-631 as is correct). [318 ff].

158. HELLOT, [J. P.], [J.] MACQUER & M. LE PILEUR. *The art of dying wool, silk and cotton. Translated from the French.* London: R. Baldwin, 1789 $700.00
First English edition. Part I of this work was originally published in Paris, 1750 (see item above). The Macquer was originally published in Paris, 1763; the Le Pileur also in Paris, 1776. The engraved plates plates illustrating the inside of a dye house and the various implements used in the practice of dyeing have been often reproduced. Ron 510. Lawrie 304. Bolton, I, p. 521. Widely held in libraries (OCLC locates 15 copies in USA) but scarce in the marketplace.

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

EARLY USE OF THE TERM "CONSERVATION"

159. HOLYOAKE, MANFRED. *The conservation of pictures.* London: Dalton & Lucy, 1870 $450.00
First edition, a special copy inscribed "To Jno. White Esq with M Holyoake's kind regards." Reviewed by Ruhemann/Plesters: "One of the most interesting features of this small book is the use of the term 'conservation' rather than 'restoration' in its title. Serious consideration is given to the question of environment, e. g. the importance of proper atmospheric conditions, the damaging effects of damp, sunlight, or of hanging pictures over a fireplace or exposed to lamp or candle smoke...&c.&c. Protection, as distinct from restoration, of pictures is emphasized throughout....&c &c." *The cleaning of paintings*, p. 392. OCLC locates eight copies in American libraries. It is not common in commerce; this is only the second copy I have had in 46 years.

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



Item #160

EARLY COLOR PRINTING

160. HOWARD, FRANK. *Colour, as a means of art, being an adaptation of the experiences of professors to the practice of amateurs.* London: Joseph Thomas, 1838 $350.00
First edition, a decent copy of a book usually found in wretched condition. "One of the more unusual early exercises in color lithography was *Colour as a means of art*; [it] had color illustrations printed in lithography; a description of the process was included in the text. But inks appropriate for printing on top of each other were not employed, and the resulting prints, while admirable attempts at tonal treatment, are muddled and opaque". - Friedman, *Color Printing in England*, no. 137. The plates in this copy are in fact not muddled and opaque; they are very colorful. They are often said to be Hullmandel's first lithographs printed in three or four colours, but this has been questioned (see *Printing Historical Society*, no. 17, Gascoigne). Gascoigne suggests that there is only one printed color with all the rest added by hand. That does indeed appear to be the case in this present copy. Most of the plates, in fact, look like watercolors. See also G. Wakeman, *Victorian book illustration, the technical revolution*, p. 40. Faber Birren Collection 340 (D).

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

161. HOWARD, FRANK. *Imitative art; or the means of representing the pictorial appearances, as governed by aerial and linear perspective: being a manual of details for the amateur sketcher and the man of business with a chapter on finish.* London: Darton & Clark, n.d. [ca. 1840] $225.00

A very uncommon perspective manual. "The following pages will be found to afford the means of describing to Mechanics any given form, which they may be required to make; and thus to render Drawing an assistant to Words, as a means of communicating ideas." Not in Vagnetti. UCBA, I, 877. This would appear to be the first and only edition. OCLC locates 10 copies in USA.

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

162. (JOINER & CABINETMAKER). *The guide to trade. The joiner and cabinet maker.* London: [Printed by A. Sweeting for] Charles Knight & Co., 1839 $375.00

A rare little work, not in OCLC. This copy is bound in recent boards and I bought it that way; I suspect it is part of a larger work published by Charles Knight possibly called "The Guide to Trade" but I cannot locate any work of this title. It is separately paginated. It is arranged more or less along the lines of a 'book of trades', the main character a boy called Thomas. Chapters include: Thomas makes a packing box; Thomas makes a school-box for Master John; Thomas begins to receive wages; Thomas makes a chest of drawers; Thomas makes a mahogany chest of drawers and finally self-improvement. Because of the extensive detail, given in narrative form, of the cabinet-maker's tools and ways of using them, this work will be much value to the student of historic furniture making.

12mo, recent boards. 115 pp. with 10 wood-engr illus on 2 full-p. plates.

THE COMMERCE IN PICTURES, WITH PRICES

163. JOULLAIN, C. F. *Réflections sur la peinture et la gravure, accompagnées d'un courte dissertation sur la commerce de la curiosité, et les ventes en général; ouvrage utile aux amateurs, aux artistes et aux marchands.* Metz: Claude Lamort; Paris: Demonville, Musier, 1786 $1750.00

First and only edition, very nice copy. The first half of the book is devoted to explanatory sections on painting and engraving; the remaidner is devoted to commerce in pictures and picture sales ('ventes', i.e. auctions). The final section, pp. 155-228 is a listing of prices ("variation de prix, concernant les tableaux extrait du Repertoire que je publiai in 1783"). They are arranged in schools, i.e. Italy, Low Countries, France. Also gives a list of the principal catalogues of sales of different sorts published in Paris from 1741 to 1780. Finally it gives a list of prints of the several schools with the prices realized. I can find no refrences to M. Joullain but Reitlinger, in his *The economics of taste* (NY, 1963) gives three pages on early art sales and auctions (pp. 37-40). This work is fairly widely held in libraries (OCLC locates 10 copies in America) but there are no copies in the book auction records and the book is rare in commerce.

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

WITH 135 MOUNTED SPECIMENS OF FABRICS & PAPERS ALL IDENTIFIED AS TO MAKER

164. THE JOURNAL *of Design and Manufactures. Vols I-IV.* London: Chapman & Hall, 1849-51 $5000.00

Vols I through IV (of six). This set contains all the samples called for (132); the six volumes call for 214. This is one of the most valuable of all 19th century publications in the English language for the documentation of textiles and papers. A sampling of the fabrics: chintz, flannel, Swiss printed cottons, calico for bookbinding, block printed mousselaine de laine, jacquard harness robe, chintz furniture, muslin, English brilliante, embossed satin, cachmere, balzarine, moultan muslin, etc. **All of these are fully documented as to manufacturer, printer, etc.** Thus they can be considered as trade catalogues, adverts or samples. Paper samples include Cheap English paper-hangings, imported French paper-hangings, block printed English paper hangings, several varieties of flock and gold paper hangings, special drawing papers for children, wall paper borders (imitation mouldings), an English paper in imitation of Pollard oak, a diaper paper hanging designed by A. Pugin manufactured solely for Crace & Son, machined bedroom paper-hangings, etc. etc. As with the fabric samples all of the paper samples are fully documented as to manufacturer, printer, importer, etc. A tremendously valuable resource for the curator and historian.

This work grew out of the Crystal Palace Exhibition. "It was a periodical published by Henry Cole [and] includes critical articles on the many poorly designed, machine-made objects exhibited. Cole, an industrial designer, teacher, and organizer of the fair, championed good design and regularly cited bad and good examples in *The Journal*. His detailed descriptions and editorial comments provide a comprehensive view of the style and technology exhibited at the fair." - S. Van Dyk, *Rare books*, (2001), p. 45.

4 vols. 8vo, modern half red sheep, marbled sides, gilt stamped black lettering pieces. I. xii+200 pp; II. xii+216 pp; III. viii+192 pp and IV. vi+186 pp. With a total of 135 mounted or bound-in samples of fabrics and wallpapers. An excellent set.

A GEMSTONE & JEWELLRY RARITY

165. JULIA DE FONTENELLE, [JEAN SEBASTIEN EUGENE]. *Manuel complet du bijoutier, du joaillier, de l'orfevre, du graveur sur Métaux et du changeur...ouvrage orné d'un grand nombre de figures.* Paris: Roret, 1832 $675.00

First edition, rare. Included in Sinkankas (the present edition was "not seen" but he gives a good note for the second edition

of 1855): "The three parts treat gemstones, jewelry metals, and a glossary of terms concerning metals. The gemological part consists of general remarks, a large section on the diamond, and smaller sections on other gemstones, including their descriptions, alternative names, prices, cutting styles, methods of cutting, and manufacture of imitations...Pearls, imitation pearls, and organic gemstones are also described, and a most interesting detailed description of lapidary apparatus and accessories, with abrasive and polishing agents appears on pages 163-78." - *Gemology an annotated bibliography*, 3289-3290. Sinkankas also notes a new revised edition of 1884. The seven folding plates illustrate patterns for cutting gemstones, tools of the trade for cutting and polishing, furnaces for working metals, moulds for casting flatware and all kinds of small hand tools, **and three wonderful plates of patterns** for personal jewelry and ornaments, many silver forms (candlesticks, chalices, lamps, pitchers, cruet sets, urns, etc) and finally a plate of medals for learned and fraternal societies.

This copy has a good provenance; it belonged to and was signed by that omnivorous book collector from Salem, Francis Peabody. Very rare; listed on OCLC but only as "Internet Resource Computer File" or "Microform." No actual copies are located.

2 vols. 12mo, orig. printed wraps, untrimmed. (iv)+432 (last leaf with marginal tear, affects a few words); (iv)+512 pp with 7 large accordion-fdg engr plates. Scattered light foxing but a fresh untrimmed copy in original state.

INCLUDES A PLATE OF FURNITURE MADE OF GLASS (!)

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

First edition. Though the literature of glass making goes back a long way before 1829, this must still be considered as the state of the art as of the date of publication. In addition to the usual technical aspects of the manufacture of glass, the present work includes material and illustrations on the making of decorative objects of glass and crystal: candlesticks, butterplates, candy dish, a large cut-glass urn, a gueridon, **a dressing table, a chair and a footstool**. Such early furniture made of glass, though very rare, does exist. OCLC locates 9 copies of this first edition in American libraries, but the work is rare in the marketplace. This is the first copy I have had in 46 years and there are no copies in the book auction records 1975-present. Fine untrimmed copy in the original wrappers. Duncan 4322: ("manual for the makers of glazes, crystal, precious stones, colored glasses, artificial eyes, etc.") Julia de Fontenelle (1790-1842) was a famous chemist and pharmacist, and prolific writer of technical manuals.

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

"THE FOUNTAINHEAD OF OUR KNOWLEDGE"

167. JULIEN, STANISLAS. *Histoire et fabrication de la porcelain Chinoise. Ouvrage traduit du Chinois. Accompagné de notes et d'additions par M. Alphonse Salvetat. Et augmenté d'un Memoire sur la porcelaine du Japon, traduit du Japonais par J. Hoffmann.* Paris: Mallet-Bachelier, 1856 $450.00

Though it is primarily on Chinese porcelains, it includes also a section on Japanese porcelains. It is a very important work: "This book is the fountain-head of our knowledge on Chinese porcelain and its manufacture. It is a translation of a work much valued in China, where it is considered as the best treatise which has ever been written, and as an undeniable authority on the subject..." - Of particular appeal are the fine series of 14 line-drawn plates which illustrate the steps in the manufacture of Chinese porcelain. Solon, *Ceramic Literature*, p. 232.

8vo, modern dark red cloth, black morocco spine lettering piece. (viii)+cxxiii+320 pp with 14 litho plates and folding map. Half-title leaf is browned.

THE FIRST "PORTABLE" DICTIONARY OF ART

168. LACOMBE, [JACQUES]. *Dictionnaire portatif des beaux arts, ou abregé de ce qui concerne l'architecture, la sculpture, la peinture, la gravure, la poesie, & la musique. Nouvelle édition.* Paris: Herissant & Estienne, 1759 $375.00

First published 1752. There were later editions in 1753, 1755, 1759, and 1766. An accurate and reliable guide to the arts, being a biographical dictionary and a dictionary of terms. Lewine, p. 271, cites the first edition and states that Lacombe was a lawyer. Arntzen/Rainwater E21 calling this the first "portable" dictionary of art. Chamberlin 189. OCLC locates 6 copies in this country.

8vo, decorated paper sides, polished calf spine, gilt. viii+686+(ii)+19 pp. A nice copy.

169. LANDRIN, M. H. *Manuel du coutelier, ou traité théoretique et pratique de l'art de faire tous les ouvrages de coutellerie.* Paris: Roret, 1835 $375.00

First edition. An early and well illustrated work on the subject of making cutlery. The preface gives a bibliographical and historical summary of earlier works on the subject; there were very few and they were mostly on surgical instruments. The present work is mostly oriented toward household knives and scissors. NUC locates five copies; OCLC locates only four.

12mo, recent boards, untrimmed copy. Orig. printed wraps bound in. xii+431+36 pp. with 3 fdg. engr. plates.

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

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

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

MANUAL FOR CLOCK & WATCHMAKERS

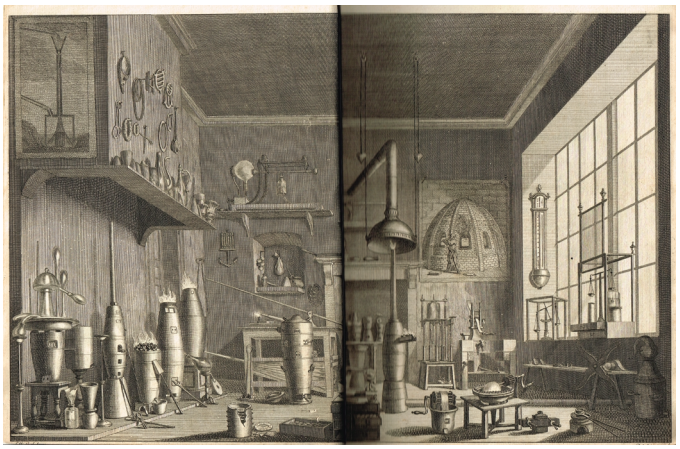
171. LE NORMAND, [LOUIS] SEB. *Manuel de l'horloger, ou guide des ouvriers qui s'occupent de la construction des machines propres a measurer le temps.* Paris: Roret, 1830 $225.00

Appears to be the first edition. Le Normand was "Professeur de Technologie et des sciences physio-chemiques appliquées aux arts, l'un des Collaborateurs du Dictionnaiare technologique et de l'Encylcopedie moderne, Membre de plusieurs Sociétés savantes nationales et étrangers." Not in Baillie; not in Bromley. NUC locates two copies (Lib. of Congress and NYPL). Not, as far as I can find, in WORLDCAT/OCLC.

12mo, old half calf, gilt spine, chip in top of spine; hinges cracked but holding. xii+336 pp with 6 fdg engr. plates.

172. LEWIS, W(ILLIAM). *Commercium Philosophico Technicum; or the philosophical commerce of arts: designed as an attempt to improve arts, trades, and manufactures.* London: H. Baldwin for the author, 1763-[65] $1400.00

First edition, the major work by this prolific and influential chemist, pharmacist and chemical technologist. "Certainly Lewis's most ambitious work was the *Commercium Philosophico-Technicum*, which appeared in sections over the period 1763-1765. He divided the book into seven topics that by no means form a complete survey of chemical technology of this period. The topics included such diverse holdings as the chemistry of gold, vitrification, expansion and contraction of bodies with change in temperature, blowing air into furnaces by the force of falling water, methods of producing the color black, with a summation of Lewis' studies on platinum. While these topics differed widely in their immediate applicability to technology, as a group they demonstrated forcefully the possibility of relating chemical knowledge to a wide variety of industrial problems." - DSB. The work as a whole is central to the interests of the historian of conservation; much of the text is devoted to working with gold and gold leaf, glass and enamel (cited in Duncan 7871); all of Section VI deals with the history of colors; also inks, also platina, etc. Other subjects in the index include bistre, black dyes & stains, cement, crayons, enamel (colors), gold, madder, marble, paints, paper, papier mache, silver, varnishes verdigris, vitriol green...etc. Included in Dard Hunter's *The literature of papermaking*, p. 33. The fine double-page engraved frontispiece shows the interior of a chemical laboratory. Duveen 355. Cole 822. Neu 2364. Partington, II, 762-4 reproducing the frontispiece. Duncan, *Bib of glass*, 7871.



Item #172

4to, recent tan cloth sides, calf spine, dark red morocco lettering piece. xviii+(x)+646+(14) pp with double-p. frontisp and 5 engr. plates. An excellent copy.

173. The LONDON *Cabinet Makers' union book of prices. By a Committee of Masters and Journeymen.* London: Printed by Richard F. Benbow for the Committee and sold at the meeting house of the West-End Cabinet Makers' Society, 1866 $900.00

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

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

WITH EXTENSIVE SECTION ON COLORING & BLEACHING

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

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

Thick 8vo, nicely rebound with old marbled sides, calf spine. vi+30+v0xxxii+646 pp with fdg. color aquatint frontisp. and 21 plates. Scattered light foxing but a good copy.

VERY RARE MANUAL FOR CABINETMAKERS & JOINERS

175. MAGNIER, PELSERF. *Manuel du constructeur, ou nouveau traité théoretique et pratique d'architecture, de menuiserie, d'ébenisterie, etc. accompagné de quarante-trois planches en taille-douce. Deuxieme édition.* Paris: Carilian Jeune; Lyon: Edmond Vidal, 1844 $600.00

A rare book; I cannot locate any other copy (not in OCLC nor any of the usual references). Originally published some years earlier under the title *L'ami des arts*. The fine folding plates include a good series of furniture designs: tall case clocks, pedestals, sabre-leg sideboard, chest-of-drawers (commode), classical sleigh bed, secretaire, table (gueridon), sofa (canapé); also a group of musical instruments: concertina, accordion, parlor organ and piano; and finally a good group of plates for the household joiner: the classical orders, moulding profiles, joinery of door panels, patterns for windows, doors and shop fronts; altarpieces and pulpits, circular stairs, parquet floor patterns, etc.

8vo, orig. paper wraps, large untrimmed copy. (ii)+xiv-15-220+(ii) pp with 43 fdg engr plates. Orig. plain paper wraps detached but present; an excellent largely unopened copy.

THE USE OF TAR AS A BUILDING CEMENT

176. [MAILLE, J(ean)]. *Exposition des propriétés du spalme, considéré comme courroi, pour la conservation des batimens de mer; comme enduit, pour celle des bois d'oeuvres & des corps en général; comme mastic, pour la jonction des marbres, des pierres, & des metaux: avec la maniere de l'employer sous ces trois rapports.* Paris: Le Breton, 1763 $550.00

First edition of a detailed description and history of this mastic compound (essentially tar) invented by the author in 1720 and used in ship building, harbor defences and in the building trade. Quite scarce; OCLC locates but two copies in America (U of Del. & U of Minnesota).

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

WITH THE FRENCH & ENGLISH CHROMATIC SCALES IN COLOR

177. MERIMEE. J. F. L. *The art of painting in oil and in fresco.* London: Whittaker & Co., 1839 $375.00

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. xliv+371 pp. with 2 hand-col. plates (the English chromatic scale of M. Harris and the French chromatic scale of Merimee).

LARGE PAPER COPY

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

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

devotion to the restorer. Fairly widely held in libraries but very scarce in the marketplace.

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

WITH 48 EXAMPLES OF SCUMBLING & COLOR GLAZING

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

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

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

A MODEL BOOK FOR GRAIN PAINTING

180. MONROCQ, FR. *Peintre en Décors. Bois. Paris: Monrocq Fr. Edit. Imp.* 3 rue Suger, Paris, N.d. [ca. 1900] $450.00

Fine copy of a rare and very appealing pattern book for painters and grainers to copy. There is a printed title page but no text (it was issued this way). There are eight chromolithographic plates, titled as follows: Cedre de virginie, Vieux chène, Encina, Erable gris, Bois de Rose, Sapin du Nord, Acajou moire, and Chene rouvre des Vosges. The cover of the booklet has a small number "2" in the lower right corner; this is because this volume was the second in a series (I believe the first in the series was 'Marbres'). Not in OCLC.

Oblong 4to (7 ½ x 11 ½"), orig. color printed wraps in black, white, red and yellow. Fine copy.

PAINTING WITH WAX

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

Originally published in Paris, 1755, as *Memoire sur la peinture à l'encaustique.* The Compte 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



Item #180

France in the mid 18th century. They hoped to find a method of painting which did not discolor, flake or deteriorate in any way. This English edition contains Muntz's own improvements on this method along with his observations on painting with crayons. Whilst attempting to resolve the problem of fixing colors within the wax, and of allowing the artist to more easily to retouch areas of his painting, he was unable to correct the basic flaw in the technique. This was that the various concoctions of wax, turpentine, eggs, and other ingredients, failed to provide sufficient adhesion both between the individual layers of paint, and the paint and the canvas. See James Ayers, *The artists' craft* which gives a detailed account of this work and of Muntz's technique. Massing, *Painting materials & techniques*, no. 21.

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

AUTHOR'S PRESENTATION COPY

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

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

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

WITH 55 MOUNTED SAMPLES OF DYED FABRICS

183. NAPIER, JAMES. *A manual of dyeing for general use. With numerous samples of dyed cloth and silk. Second edition, revised and enlarged.* London & Glasgow: Richard Griffith & Co., 1858 $500.00

Originally published 1855. A rare dyer's manual giving 233 receipts for the dying of cotton, silk, wool and mixed fabrics. Fifty-five of the receipts are accompanied by a sample of cloth or silk showing the color achievable. The preface gives an interesting comment on photography: "Again, since photography has become so popular an art, the amateur is often annoyed with dark stains upon his shirt, caused by the silver solution. These are generally removed by washing in a solution of Cyanide of Potassium. But this substance is a deadly poison, and to give it into the hands of a servant to work with is reprehensible. For the removal of these stains I would recommend Receipt no. 55. It is effective, easily performed, cheap and without danger." The dyes in these recipes are made from natural substances (not chemicals): lime-water, copperas, peachwood, logwood, fustic, sumach, annotta, safflower, etc. COPAC locates copies of this second edition at the V&A and National Library of Scotland; OCLC adds a copy at the Danish National Library.

Small 8vo, orig. cloth, title in gilt on cover. viii+88 pp. with 55 mounted dyed samples. Slight chips on head and tail of spine.

184. NOSBAN, M. *Nouveau manuel du menuisier, de l'ébéniste et du layetier. Nouvelle édition, revue, corrigée, et considérablement augmentée.* Paris: Roret, 1839 $400.00

Originally published 1827, this was a long popular work and was still in print as late as the 1870s. The author was a "menuisier-ébéniste"; he covers "tous les détails utiles sur la nature des bois indigenes et exotiques; la maniere de les préparer, des les teindre...l'art de faire la menuiserie fixe, la menuiserie mobile et toute espece de meubles, de les polir et vernir; d'executer le placage et la marqueterie..." The text is amazingly thorough; for example, the section on exotic woods discusses 62 varieties. The 14 folding plates are equally impressive; they illustrate all kinds of tools, moulding profiles, joints, stairs, jalousies (i.e. venetian blinds); all kinds of furniture forms (beds, chiffoniers, night tables, dressing stands, cheval mirrors, chairs, etc); interior panelling details, shop front exteriors and interiors, more and varied furniture forms, etc. etc. Except for a tiny torn corner on one plate, this is a fine untrimmed copy in the original wrappers. All editions are rare in libraries; of this one OCLC locates only two copies (U. St. Thomas; Ath of Phila).

2 vols, 12mo, orig. printed wraps. 302+36 pp; 328 pp with 14 fdg engr. plates. Excellent copy.

18TH CENTURY AMERICAN BOOK OF SECRETS

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

A good complete copy of a rare book - no copy has appeared at auction since before 1940. Rink 154 locates five copies and most of these surely got into their libraries at an early date. The book consists of secrets which "have resulted from repeated experiments made by the first artists in England, France, Italy and Germany and which open an extensive field for the exercise of American ingenuity and improvement." Chapters are as follows: engraving; metals; composition of varnishes; of mastics, cements, sealing-wax; of the art of glass-manufactory; concerning colors and painting; the art of gilding; the art of dying wood, bones, etc., the art of casting in moulds; making curious and useful sorts of ink; wine; vinegars; liquors and essential oils; confectionary; snuff; taking out spots and stains, etc. JCB Library, *The colonial scene*, p. 63. AAS, *A society's chief joys*, 210: "the earliest of its kind at AAS; it is one of four copies." Drepperd, *American drawing books*, p. 4 (the second entry). Lincoln-Lowenstein 15 (pp. 264-351 relate to cookery). Evans 29242.

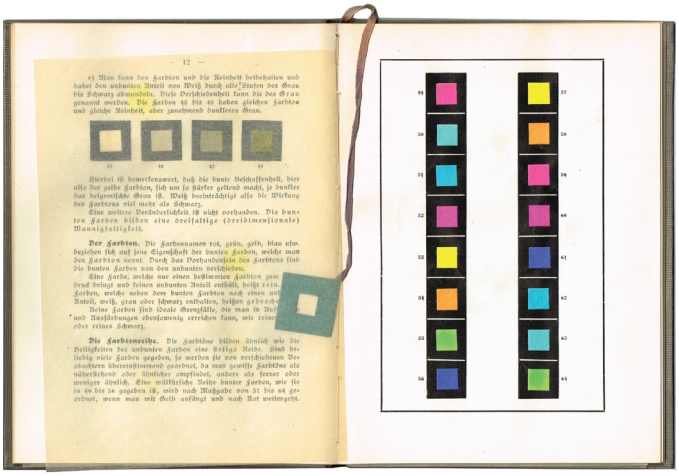
12mo, recent full calf, original crimson lettering piece reused. xxxvi+377 pp. Final leaf with an old paper repair (partial loss of one word, the word "price".) Scattered light browning and foxing as usual but a good copy.

RARE WORK ON COLOR THEORY

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

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

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



Item #187

WITH 238 MOUNTED COLOR CHIPS

187. OSTWALD, WILHELM. Die *Farbenfibel. Mit 8 Zeichnungen und 192 farben*. Leipzig: Unesma, 1917 $400.00

Originally published 1916, this was a long popular, influential and controversial system of color. An eminent scientist, Ostwald won the Nobel prize in 1909 for his earlier work in chemisty. From 1906, however, he devoted himself to the study of color, particularly the problem of color standardization. He produced a color system with the form a squat double cone. He is noted especially for his establishment of precise rules for a scale of greys, whereby harmony of color could be obtained by manipulating the light and dark content. His approach was entirely that of the scientist, however, and he was criticized and even rejected in artistic circles. But his system was taught in the Bauhaus; it was widely taught in schools in Great Britain and was influential in the United States. Much has been written about Ostwald; see esp. the D.S.B., Supplement I, pp. 464-5. All editions of the *Farbenfibel* are illustrated with hand mounted color samples; though there were many editions the number of copies of each was limited and all are today very scarce. Birren Collection 499 (edition of 1930).

8vo, orig. cloth. viii+45+(iii) pp. with 192 mounted color samples arranged in various figures and 10 text diagrams. Fine copy with all the orig. glassine dust sheets and the original ribbon page marker. The original publisher's reply postcard is still laid in.

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

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

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

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

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

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

A RARE AMERICAN BOOK OF "SECRETS"

190. 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 very rare book, I have had one other copy in the past 46 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).

WITH 23 MOUNTED FABRIC SAMPLES

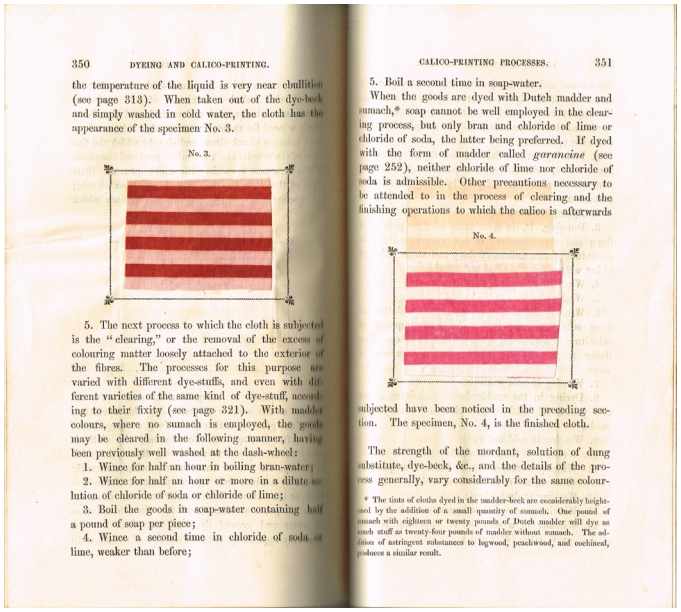
191. PARNELL, EDWARD ANDREW (ed). *Applied chemistry; in manufactures, arts and domestic economy.* London: Taylor & Walton, 1844 $375.00

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

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

"THE MOST USEFUL FOR THE HISTORY OF PIGMENTS"

192. 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 inlarged, especially in the Art of Blazonry, by a very good hand.* London: Printed by E. Tylor for Richard Thrale, 1661 $1400.00


350 DYEING AND CALICO-PRINTING.

the temperature of the liquid is very near ebullition (see page 313). When taken out of the dye-beck and simply washed in cold water, the cloth has the appearance of the specimen No. 3.

No. 3.

5. The next process to which the cloth is subjected is the "clearing," or the removal of the excess of colouring matter loosely attached to the exterior of the fibres. The processes for this purpose are varied with different dye-stuffs, and even with different varieties of the same kind of dye-stuff, according to their fixity (see page 321). With madder colours, where no sumach is employed, the goods may be cleared in the following manner, having been previously well washed at the dash-wheel:

1. Wince for half an hour in boiling bran-water;
2. Wince for half an hour or more in a dilute solution of chloride of soda or chloride of lime;
3. Boil the goods in soap-water containing half a pound of soap per piece;
4. Wince a second time in chloride of soda or lime, weaker than before;

CALICO-PRINTING PROCESSES. 351

5. Boil a second time in soap-water.

When the goods are dyed with Dutch madder and sumach,* soap cannot be well employed in the clearing process, but only bran and chloride of lime or chloride of soda, the latter being preferred. If dyed with the form of madder called *garancine* (see page 252), neither chloride of lime nor chloride of soda is admissible. Other precautions necessary to be attended to in the process of clearing and the finishing operations to which the calico is afterwards

No. 4.

subjected have been noticed in the preceding section. The specimen, No. 4, is the finished cloth.

The strength of the mordant, solution of dung substitute, dye-beck, &c., and the details of the process generally, vary considerably for the same colour-

* The tints of cloths dyed in the madder-beck are considerably heightened by the addition of a small quantity of sumach. One pound of sumach with eighteen or twenty pounds of Dutch madder will dye as much stuff as twenty-four pounds of madder without sumach. The addition of astringent substances to logwood, peachwood, and cochineal, produces a similar result.

Item #191

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 woodcut text illus. The pagination in part I is erratic but the text is complete.

193. PERKINS, E. E. *A treatise on haberdashery and hosiery; including the Manchester, Scotch, silk, linen, and woollen departments. Eighth edition.* London: William Tegg & Co., 1853 $275.00

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

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

194. PETHERICK, HORACE. *The repairing and restoration of violins. Illustrated by the author.* London: the Strad; New York: Charles Scribners' Sons, 1903 $250.00

First edition, fine copy. This was volume no. 12 in the series "The Strad" Library, all the volumes of which were devoted to the violin. "All the repairings referred to, have, with the accompanying annoyances and pleasures, been gone through by myself, and therefore the present little work may be taken as the result of personal experience..." Petherick was distinguished; he was a member of the music jury of several international exhibitions as well as an expert in Law Courts.

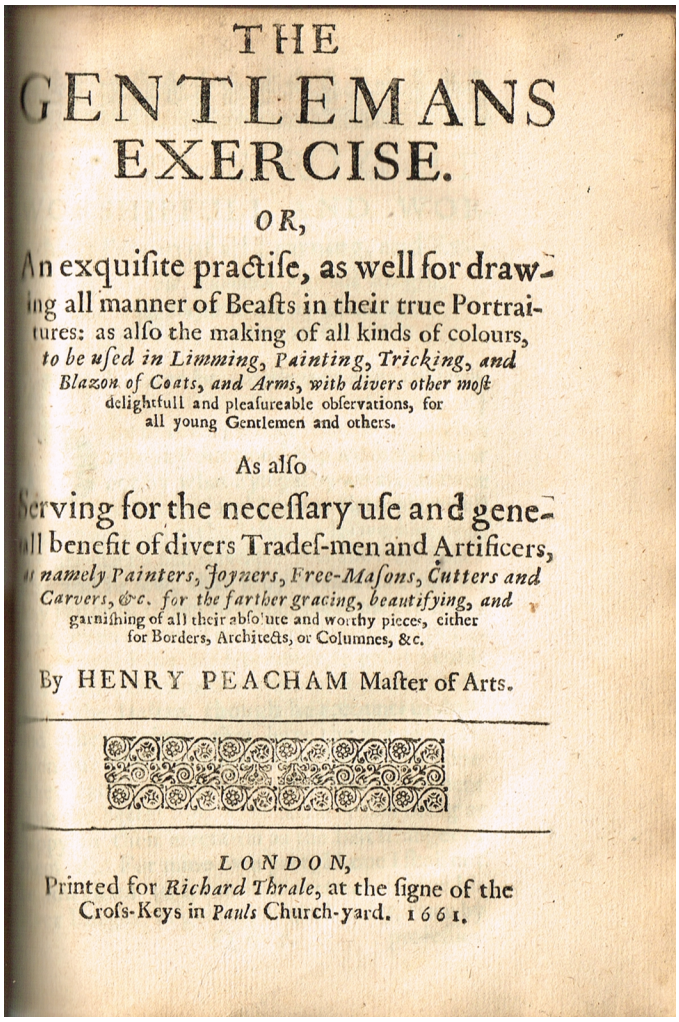
12mo, orig. red cloth, lettered in gold. (viii)+199+(xii) pp with author's portrait and 38 illustrations.

"A VIOLENT CONTROVERSY ENSUED..."

195. PETTENKOFER, MAX VON. *Uber Olfarbe und Conservirung der Gemalde Gallerien durch das Regenerations-Verfahren*. Braunschweig: F. Vieweg & Sohn, 1870 $400.00

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

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


THE
GENTLEMANS
EXERCISE.
OR,
An exquiſite practiſe, as well for drawing all manner of Beaſts in their true Portraitures: as alſo the making of all kinds of colours, *to be uſed in Limming, Painting, Tricking, and Blazon of Coats, and Arms, with divers other moſt* delightfull and pleaſureable obſervations, for all young Gentlemen and others.
As alſo
Serving for the neceſſary uſe and generall benefit of divers Tradeſ-men and Artificers, *as namely Painters, Joyners, Free-Maſons, Cutters and Carvers, &c. for the farther gracing, beautifying, and* garniſhing of all their abſolute and worthy pieces, either for Borders, Architects, or Columnes, &c.
By HENRY PEACHAM Maſter of Arts.
LONDON,
Printed for *Richard Thrale*, at the ſigne of the Croſs-Keys in *Pauls* Church-yard. 1661.

Item #192

196. PETTENKOFER, MAX VON. *Uber olfarbe und conservirung der Gemalde Gallerien durch das Regenerations-Verfahren. Zweite Auflage*. Braunschweig: F. Vieweg & Sohn, 1902 $200.00

Though this copy is styled second edition (auflage) rather than second printing (abdruck) I can find no differences between them. This edition has been reset in larger type and runs to 183 pp.

8vo, orig. printed wrappers. (viii)+183 pp. Sewing loose; some pp loose in binding but absolutely complete. About one inch of base of spine chipped away.

"A NEW TYPE OF LITERATURE ABOUT ART"

197. PILES, [ROGER DE]. *Abregé de la vie des peintres, avec des réflections sur leurs ouvrages, et un traité du peintre parfait; de la connaissance des desseins, de l'utilité des estampes. Second edition, revue & corrigée par l'auteur*. Paris: Jacques Estienne, 1715 $550.00

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

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

PILES'S 'LIVES OF THE PAINTERS' IN DUTCH

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

See notes to the second French edition, above. "In the preface to the *Abregé* Piles explains that he has no pretence of adding any new information to the history of art, because so many other writers have written such extensive works. Forsaking the lengthy treatments of Vasari or Felibien, Piles's approach is selective. He seeks to give a general account of the most famous, estimable and perfect painters. The question of how the author has made his selections - and how the reader may form his own judgements on art - is dealt with in the first book, preceding the *Abregé* proper, in an introductory essay. The *Abregé* follows, dividing painters into six schools and discussing only the most important painters in each school." - Collins & Land, *Early books on art*, 19. Not by any means common; OCLC locates 3 copies in this country (NYStatelib; UCLA, MichState).

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

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

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

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

200. PORTER, ARTHUR L. *The chemistry of the arts; being a practical display of the arts and manufactures which depends on chemical principles. On the basis of Gray's* Operative Chemist, *adapted to the United States, with treatises on calico printing, bleaching, and other large additions.* Philadephia: Carey & Lea, 1830 $500.00

First edition; a very scarce book and a goldmine of information on the arts, crafts and trades. Especially valuable because of its "adaptation to the United States." The American editor, who was a professor of chemistry at the University of Vermont, has omitted much of the theoretical matter in the original and replaced it by other matter, set apart in [*brackets*]. His purpose has been to "increase the practical value of the volume to the American manufacturer and operative chemist." Thoroughly indexed; a few topics picked at random include ageing printed goods [i.e. cloth]; American grates for burning anthracite coals; American fireplaces for burning wood; American double fireplace; aqua fortis; bottles; bottle glass; colors of all sorts; cake glue; candle light; cast steel; case hardened iron; bricks; tiles and coarse pottery; flint glass; gas light; glass; Greek gilding; gilding by powdered tin; Japan work; lamp light; oil of turpentine; pewter; plaster of Paris, etc. etc. American Imprints 3137. Edelstein 3405. Ron 853 ("the sections on dipping and blue resist are especially noteworthy"). Rink 739. Bolton p. 748.

2 vols. 8vo, orig. full sheep, black lettering pieces. 803+1 pp. with 70 engr plates (numb. 1-67+3 *bis* plates, 21*, 25* and 26*). Scattered foxing as usual. Front hinge to vol II cracked but a very good absolutely complete set.

201. PUGIN, A. W. *Gothic furniture in the style of the 15th century.* London: Ackermann & Co., 1835 $385.00

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

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

202. PUGIN, AUGUSTUS W. N. *Pugin's gothic furniture.* London: R. Ackermann, n.d. [ca. 1850] $375.00

Originally published ca. 1828 by Ackermann, this is a lithographic reprint. The Pugin plates were originally published in Ackermann's *Repository*; they were later (ca 1828) published as a separate book. The book is important. "This publication is now convincingly held to represent the work of A. W. N. Pugin, though for long it was assumed to be his father's. Pugin was later very critical of this early work, referring to the "enormities in the furniture" which he designed for Windsor Castle because he had failed to grasp the true meaning of Gothic." - Joy, *Pict Dict of Brit 19th cent furniture design*, p. xxvi. M. Belcher in her recent bibliography of A.W.N. Pugin ascribes the work to the elder Pugin but notes the controversy over its authorship (A.1.1). The designs are historically important, and the book in any edition, is very hard to find. Abbey, *Life*, 51 (first edition).

4to, orig. publisher's green cloth. Engr. t.p. and 26 plates.

203. The REPOSITORY *of arts and sciences; or cabinet of useful knowledge...in the various branches of arts, manufactures and chemistry.* Edinburgh: Published by Peter Brown, 1838 $250.00

First (?) edition. Categories listed on the title: angling, bird catching, blacking making, brewing, British wines, cementing, distilling, drawing, dyeing, fire-works, gilding, ink-making, japanning, painting, perfuming, staining, sympathetic writing, varnishing, vermin killing, etc. the whole comprising several hundred valuable receipts, curious experiments, etc. An uncommon book; it is not in WORLDCAT/OCLC.

12mo, recent cloth spine marbled sides, untrimmed. xix+20-214 pp. Pagination erratic due to a transposed signature but quite complete.

A MAJOR CONTRIBUTION TO ENGLISH ART LITERATURE

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

First edition of the collected works. In the first essay, 'The theory of painting,' first published in 1715, "Richardson divides the art of painting into seven parts: invention, expression, composition, drawing, coloring, handling, and grace and greatness. He defines and discusses each of these components of painting in relation to, for the most part, the art of the past, particularly to the art of Michelangelo, Raphael, and the seventeenth century Bolognese masters. Beyond question Richardson's writings on art are the most important English contribution to art literature before the publication of Sir Joshua Reynold's *Discourses.*" - Collins & Land, *Early books on art*, no. 39-40. The second two works in this collected volume, 'The art of criticism' and 'the science of a connoisseur' were first published in London, 1719. All three works were translated into French and published in Amsterdam in 1728. Schlosser 674. UCBA, II, 1734.

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

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

205. SALMON, [PIERRE AUGUSTE]. *Art du potier d'étain. Première et second partie.* Paris: Chez Moutard, 1788 $2000.00

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

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

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

RARE GOLD & SILVERSMITH'S MANUAL

206. SCHULTZE, HEINRICH. *Der Gold und Silberarbeiter nach seinen praktischen Verrichtungen. Ein vollstandiges handbuch dieser Kunst...Dritte ganz umgearbeitete und verbesserte Auflage.* Weimar: Druct, Lithographie und Verlag von Bernhard Friedr. Voigt, 1836 $1250.00

A rare book; I cannot determine the date of the first edition. OCLC locates but one copy of one edition, the fourth, which is held in NYPL. The present copy is the third, enlarged and corrected edition of this scarce and valuable gold and silversmith's handbook which describes the techniques used in the early part of the nineteenth century. The numerous tables, both full-page and folding deal with purity marks, with currency and the relative cost of materials. Five lithographic plates at the rear illustrate contemporary forms: tea and coffee urns, covered tureens, footed chalices, coffee pot, pitcher, cake dish, cake slices, candlesticks, a creamer; jewellery including buckles, brooches, pins, ornaments, necklaces, earrings, letter opener, candle snuffers, sugar tongs, bell, bracelets, etc. The plates are signed Jul. Willing, del. W. Engelmann, *Bibliotheca mechanico-technologia*, 325.

12mo, orig. linen covered boards with leather label. xiv+337 pp. with 7 tables, 6 of which are on 3 fdg. sheets and 7 litho plates. Scattered light foxing here and there but a good copy.

"A CLASSIC HANDBOOK" Ruhemann

207. SECCO SUARDO, GIOVANNI. *Il restauratore dei dipinti. Terza edizione con una introduzione allo studio del restauro di Gaetano Previati ed alcume 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). -



Item #206

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.

208. SECRETS *concernans les arts et métiers. Nouvelle édition, revue, corrigée & considérablement augmentée.* Bruxelles: Par la Compagnie, 1747 $600.00

Nice copy of an uncommon work; rare with both volumes together as issued. All of volume II consists of *Le teinturier parfait*. Volume I deals with the following: gravure, metaux, vernis, mastics, cimens, cire d'Espagne; la verre et les pierres precieux; les couleurs & la peinture; dorer; pour colorer le bois, les os, l'yvoire; pour mouler; des encres; le vin; le vinaigre; des liqueurs & des essences; pour les confitures, les syrops, gelees, pates, &c., pour le table; pour les taches; pour enricher les ouvrages de fonte, de sculpture and plusieurs secrets curieux. There were a number of editions of this work; it was first published, presumably, in 1716 for which see Edelstein 3510. Edelstein 3511 cites the present edition; they give a later edition of 1801. The *Teinturier parfait*, listed under this title as a separate work, is given as Lawrie 715 and dated 1726, in two volumes. Neu 3750 also cites the 2 vol edition of 1726. Edelstein 3577 also gives the same edition - all listed as anonymous.

Widely held in libraries (OCLC locates 19 copies in USA) but uncommon in trade. Massing 36 attributes this work to Delormois & Jean de la Riviere, citing a Brussels edition of 1755 (but she apparently did not see the copy, and got her information from Magis Cat 76, Paris, 1988).

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

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

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

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

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

Originally published about 1825, this work went through four editions in just over a decade. It was a long popular work and was reprinted in America in the first year of publication, 1825. An excellent essay on this work and its origins by R. D. Mussey appears in *The first American furniture finisher's manual* (Dover, 1987). Mussey points out that the real authorship has been lost in the mists of time. He cites the publication of 14 known editions and seventy-plus pirated texts. He states that "it is fair to attach great significance to this text." The long title is synoptical of the contents. NUC locates two copies only of a fifth edition of 1830; this is the only edition in English they locate. They also locate four German editions (as late as 1920) and one Spanish edition of 1925. OCLC locates one copy of this 1837 edition (Smithsonian).

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

THE COPY OF A WORKING CABINETMAKER

211. SMITH, GEORGE. *Smith's cabinet maker's and upholsterer's guide...* London, 1826 $1000.00

A puzzling copy. It contains no text, and 150 of 151 plates. Many of the plates, almost all of them, have the sharply impressed name "HARRIS CARMARTHEN" on them; this was certainly an early owner and probably a cabinetmaker (though he is not listed in Beard & Gilbert, "Dict of English Furniture Makers 1660-1840."). It contains at least two plates which have been added from other sources as well as four inserted plates from a printed furniture trade catalogue of ca. 1860. Almost all of the black and white lithographed plates have a rough sandy feel to the surface, as if they had been washed. Also, they are early states, and in fact some are different images from those in the later editions. Finally, there are 10 modern photographic 4 x 5 inch color prints laid in; the dealer from whom I bought it said this copy belonged to Laura Ashley. I have no idea if this is true or not. But it's an interesting copy, worthy of some research.

4to, old calf, neatly resewn and rebacked. T.p. and 150 plates with 4 additional smaller leaves bound in. Each plate with old dust sheet.

THE ART OF PAINTING IN OYL

212. SMITH, JOHN. *The art of painting in oyl. Wherin is included each particular circumstance relating to the best and most approved rules for preparing, mixing, and working of oyl colours...in which is also laid down all the several circumstances required in painting of sun-dials, printed pictures, shash-windows, &c. in oyl-colours. The fifth impression, with some alterations, and many matters added, which are not to be found in the former editions.* London: A. Bettesworth and E. Syman, 1723 $1100.00

Originally published 1676. Given a long notice by Rosamond Harley, who states "in regard to the part on oil painting, it should be noted that John Smith was a clock-maker, and, consequently, a large part of his book is concerned with the painting of sun-dials and other outdoor objects. This point has to be kept in mind when considering his discussion of colours, as his procedure is likely to have differed from that of a portrait painter, for example. An interesting feature of the book is that, not only does the author write from his own experience, but in his references to the *Philosophical Transactions* of the Royal Society and Lemery's *System of Chymistry* he reflects an awareness of scientific writings of the seventeenth century. Most of the recipes and manufacturing instructions are quoted from such sources, a fact which is acknowledged in the text." - *Artists pigments c1600-1835*, p. 19 and ff. See also Ruhemann/Plesters p. 377 which states that the work contains "somewhat horrifying" instructions for the cleaning of pictures. UCBA, II, p. 1899 citing the present edition of 1723 as well as several others. OCLC locates only 4 copies in USA (Yale, Amherst, Ohio St, ColWmsbg).

12mo, orig. sheep, dark red lettering piece, hinges cracked but a nice completely original copy. (viii)+108+(iv) pp. 18th century engraved heraldic bookplate of 'T. Barber, Norfolciensis.'

THE BOOK WHICH GAVE ITS NAME TO THE PROCESS: 'JAPANNING'

213. STALKER, JOHN, & GEORGE PARKER. *A treatise of Japaning and Varnishing, being a compleat discovery of those arts...together with above an hundred distinct patterns for Japan-work, in imitation of the Indians, for tables, stands, frames, cabinets, boxes, etc.* Oxford: the authors, 1688 $30,000.00

A fine clean copy in the original binding of this famous, rare, and remarkable book. "It was meant to be used by both professional craftsmen and elite 'young ladies' seeking a pastime. The book was created to provide a less expensive alternative to the rare and expensive lacquered items then being brought back to Europe by travellers to the far East, which were in great demand. It offers basic technical advice on varnishing methods, gilding, decorative graining, and the preparation of pigments. Twenty-four engravings depict chinoiserie-style patterns of buildings, figures, plants, and birds; many of these patterns were inspired by Johann Nieuhof's 1665 guide to China..." - S. Van Dyk, *Rare Books Cooper Hewitt* (2001), p. 68 and illus. This was the first *chinoiserie* pattern book to be published in England. It is also included in Hofer's *Baroque Book Illustration*, pl. 17, who states "an early reflection of the eastern influences which entered European decorative arts during this period." Ward-Jackson, *English furniture designs*, gives a good note stating that this "same book was issued twice again in the year of publication with different title-pages. Apart from a few minor alterations, the titles read as before, but in the one case the order in which the names are given is reversed and in the other John Stalker is mentioned as the sole author..."; he also states that the illustrations on gilding were the clearest and most complete since Cennino Cennini's handbook, published in the fifteenth century. The reason for the book's

rarity is that it was literally "used to pieces"; in Chapter XIV the author advises his readers to "take the designs out of this book", prepare the versos with whiting, and use the prepared plates to transfer the designs to the box or table to be decorated. PROVENANCE: Sir Henry Somerville Boynton (1844-1899) with his bookplate; Arthur Standard Vernay (1877-1960) with his bookplate. Wing S 5187B. As well as serving as patterns, the book is a work of art it its own right.

Folio, orig. full blind-stamped mottled calf. (x)+84 pp with 24 etched plates. A fine copy with rich dark impressions of the etched plates.

214. STANDAGE, H. C. *The artist's manual of pigments. Third edition, revised.* London: Crosby Lockwood & Son. 1896 $250.00

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



Item #213

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

215. STOKES, J. *The complete cabinet maker, and upholsterer's guide. Fourth edition.* London: Dean & Munday, [1838] $285.00

Originally published 1829 with 16 plates; all editions are now scarce. The text of the present edition is unchanged from the first edition; the plates of drawing exercises and cabinet ornaments are retained but the 10 plates of furniture forms are omitted. It is essentially a practical manual on cabinet making and the associated processes (staining, lackering, gilding, varnishing). This edition is complete with 5 engraved plates even though they are numbered 2-6 (as is always the case). Abbey *Life*, 75, cites the first edition. See *The first American furniture finisher's manual* (Dover, 1987) which includes a highly useful essay on these books by Robert Mussey, who states that much of the Stokes manual is based on a similar work by G. A. Siddons but that the real authorship of both is lost in the mists of time. OCLC locates 2 copies in USA of the edition of 1838; none of the present edition.

Small 8vo, orig. embossed cloth, gilt spine. 167 pp. with 5 engr. plates. Inner hinges tender; small chip in upper rear hinge.

25 ACTUAL MOUNTED WOOD SLICES

216. SYKYTA, WENZEL, Ingenieur. *Das Holz, dessen Benennungen, Eigenschaften, Krankheiten und Fehler. Ein Leitfaden zum leichten Erkennen einzelner Holzarten und eines schadhaften Holzes fur Eisenbahn, Gruben, Forst, Holz, und Civiltechniker sowie Bau- und Zimmermeister.* Prag: H. Dominicus, 1882 $450.00

An extraordinary collection of microscopically thin wood samples from 25 different European trees. It was intended for technical students and workers in wood; accompanying each mounted wood slice is an outline drawing of the appropriate tree leaf. The text discusses the physical appearance, properties and other aspects of each timber; the 30 final plates illustrate tools for working with woods, both hand tools and power tools. Very rare and of obvious importance for students of historic cabinet woods as well as for microanalysis. OCLC locates two copies in America: Harvard (Arnold Arboretum) and NY Bot Liby. This is a fragile book and a fragile copy; most of the samples have cracked but all are there and none have missing pieces.

Sm. 8vo, orig. printed cloth. viii+154 pp. with 57 plates with 220 figures and 25 natural wood samples ("naturliche Holzquerschnitte"). Front inner hinge is holding by a thread and t.p. is brittle but is all present.

WITH 108 HAND-PAINTED HAND-MOUNTED COLOR SAMPLES

217. SYME, PATRICK. *Werner's nomenclature of colours, with additions, arranged so as to render it highly useful to the arts and sciences, particularly zoology, botany, chemistry, mineralogy, and morbid anatomy.* Edinburgh: William Blackwood a.o., 1814 $1500.00

First edition, a fine copy. An important book in the literature of nomenclature and colour standards, given a good note by Robert Herbert: Syme's work was "a variation of the earlier system of A. G. Werner (1750-1817), the Polish/German mineralogist, extending it from 79 hues (based on actual minerals) to 108. The Werner-Syme nomenclature, less abstract than Harris' was more suitable to artists, amateurs, horticulturalists, and natural scientists, who could record colour notes in nature by reference to a numbered system favoring analogies with natural forms and substances ("64. Lemon Yellow. Large wasp or hornet. Shrubby Goldilock. Yellow orpiment"). - "A color bibliography," *Yale Library Gazette*, July 1974. Birren Coll. of books on colour, no. 648(c) listed erroneously under Werner. Mr. Birren elsewhere calls this "an early pioneer work in its field." - *Color order systems and standards*, 3d ed., 1988, p. 1.

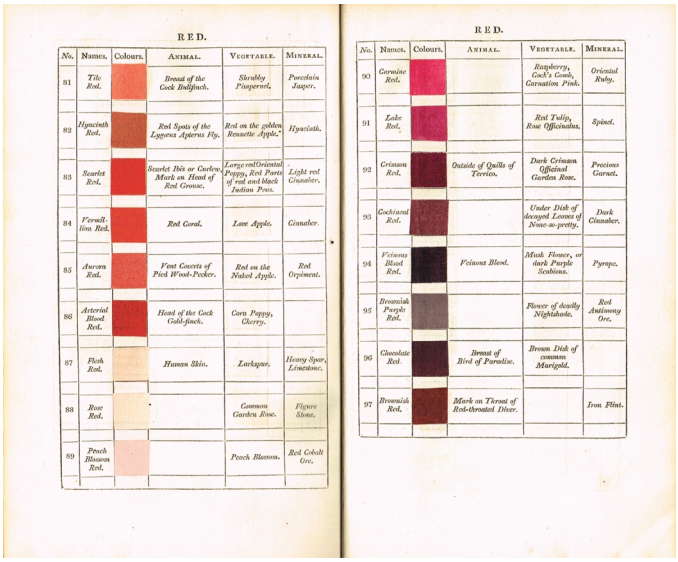
8vo, recent green linen sides, calf spine with gilt lines & lettering piece; nicely bound. (iv)+47 pp. with 108 hand-painted colour samples mounted on 13 plates. Orig. marbled endpapers and flyleaves retained. Nice clean unfoxed copy.

AN EXACT REPRINT OF THE EDITION OF 1719

218. TAYLOR, BROOK. *New principles of linear perspective: or the art of designing on a plane, the representations of all sorts of objects in a more general and simple method, than has been hitherto done. The fourth edition, revised.* London: J. Taylor, 1811 $650.00

A nice untrimmed copy in the original boards. "The great scarcity, and high price of *Dr. Brook Taylor's Principles of Perspective* induced the publisher to have the plates engraved, and the text carefully examined and corrected for this edition; which is an exact reprint of that of 1719; the corrections of the errata excepted, and the two additional demonstrations, by Colson, which he added to the edition of 1749...To this volume are added a portrait of the author, and a memoir of his life, extracted from documents printed (but not published) by his grandson, Sir. W. Young." - Advertisement. OCLC locates 6 copies, all in USA.

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



Item #217

FIRST EDITION OF THE STANDARD WORK ON VARNISHES

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

First edition, a fine untrimmed copy printed on thick 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)+xlviii+326+1; (iv)+352+1 pp. with 5 engr plates (3 fdg). Old lib. rubber-stamp erased from front fly, else a fine set.

220. 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 $250.00

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

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

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

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

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

222. VIBERT, J. G. *The science of painting. A translation from the eighth edition, revised by the author*. London: Percy Young, 1892 $200.00

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

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

A CLASSIC WORK

223. VICAT, L. J. *A practical and scientific treatise on calcareous mortars and cements, artificial and natural, containing directions for ascertaining the qualities of the different ingredients, for preparing them for use, and for combining them together in the most advantageous manner...translated with the addition of explanatory notes, embracing remarks upon the results of various new experiments by J. T. Smith*. London: John Weale, 1837 $750.00

Originally published in Paris in 1818, this is a famous, indeed a classic, book. Kirby & Laurson: "The French engineer-experimenter Louis Joseph Vicat, whose systematic and exhaustive research, begun in 1811, covered many years, and placed him easily at the head of the authorities on the subject. Like Smeaton, Vicat was impelled at first by a pressing practical construction problem; with him it was that presented by the necessity for suitable foundations for a bridge he was building over the torrential Dordogne River at Souillac, Lot, France. Vicat's first conclusions, which are classic, were published in 1818. He continued his studies, observations, and publications almost until his death, in 1861, working mostly on French materials." - *Early Years of Modern Civil Engineering*, p. 263. The present first English edition has been given the usual good note by Julia Elton: "Smith's translation of Vicat is only the second work in English on mortar and cement (the first being Higgins) and made widely available this major body of information. But it is also very much Smith's work, for he has supplemented Vicat's text with a series of lengthy additions and footnotes, in some cases making scientific terms more intelligible but more often expanding the original in the light of his own experiments and observations. A vital tool for anyone attempting to untangle the complicated history of this fascinating subject." Cat. 6:261.

8vo, recent marbled sides, brown calf spine, nicely bound. xii+302 pp. with 3 engr. plates. Old small rubberstamp on t.p. and two stamps on verso; but a clean fresh copy.

224. WARREN, HENRY. *Hints upon tints, with strokes upon copper and canvass.* London: J. F. Setchel, 1833 $500.00

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

as the text are a spoof. OCLC locates seven copies in American libraries.

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

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

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

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

226. "A WORKING UPHOLSTERER." *Practical upholstery by a working upholsterer. With original designs & illustrations explanatory of the text.* London: Wyman & Sons, 1883 $250.00

First edition. A very useful and well illustrated work with chapters on tools and materials, upholstering a chair, plain seats, drawing room furniture, bedroom furniture, bed draperies, bed hangings, carpet planning, and cutting of blinds. Especially valuable for the illustrations which include some patterns. Not mentioned in E. Cooke (ed)., *Upholstery in America and Europe* (1987). OCLC locates five copies in USA (including one in the U Delaware "Sandbox" whatever that is).

12mo, orig. cloth. viii+68+12 pp. with 28 text illus. Good copy.

227. 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 $300.00

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.

Small 8vo, orig. cloth, viii+148 pp. with 7 fdg. litho plates. Faded old 19th cent lib. stamp on t.p. Small chips in head and tail of spine.



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