CATALOGUE 159

CHARLES WOOD BOOKSELLER

NEWLY ACQUIRED RARE BOOKS AND MANUSCRIPTS

CATALOGUE 159

NEWLY ACQUIRED RARE BOOKS & MANUSCRIPTS

CHARLES WOOD
BOOKSELLER

P.O. Box 382369 · Cambridge, MA 02238
T: 617-868-1711 · F: 617-868-2960
charles@cbwoodbooks.com

PARTIAL SUBJECT INDEX

AMERICAN IMPRINTS & MANUSCRIPTS: 2, 4, 8, 9, 16, 22, 30, 32, 36, 37, 38, 45, 46, 50, 51, 55, 60, 70, 71, 77, 80, 91, 94, 95, 99, 102.
ARCHITECTURE: 25, 29, 32, 33, 34, 46, 48, 49, 54, 55, 62, 63, 69, 70, 79, 80, 81, 97, 100, 101, 102
ART DECO: 27
ARTISTS MANUALS: 18, 21
BOOKBINDING (MANUALS): 5, 6, 7, 14, 17, 24, 28, 75. 76, 103
BOOKBINDING (SPECIMEN): 94
CABINET MAKING & FURNITURE: 39, 52, 82, 89
CABINET WOODS: 13
COOKERY: 10
CUTTING & TAILORING: 4
ENGINEERING: 64, 65, 74
EPHEMERA: 2, 16
FAIRS & EXPOSITIONS: 53, 62, 66, 67
GARDEN DESIGN: 44, 71, 78
GLASS: 41
INTERIOR DESIGN: 1, 11, 51, 82, 92, 96
LITHOGRAPHY (EARLY): 1
LITHOGRAPHY (TECHNICAL MANUALS): 3, 20, 50, 84
MANUSCRIPTS: 9, 19, 32, 46, 47
NATURE PRINTS: 58
NEEDLEWORK PATTERNS: 19
ORIGINAL DRAWINGS: 32, 46, 91
PAPER: 59, 72, 87, 98
PHOTOGRAPHY: 12, 29, 49, 81, 90
PORCELAIN: 61
PRICE BOOKS: 6, 42
PRINTING, (AMATEUR): 2
PRINTING, (COLOR): 26, 30, 36, 45, 85, 86
PRINTING FOR THE BLIND: 37, 57
PRINTING MANUALS: 95
SAMPLE BOOKS: 16, 31, 72, 99
SILVERSMITHING: 43, 67, 88
STEAM BOATS: 77
STUCCO WORK PATTERNS: 15
TATTOOING: 91
TEXTILE MANUFACTURE: 60
TOOLS: 68
TRADE CATALOGUES: 8, 13, 28, 30, 35, 45, 51, 60, 61, 68, 77, 88, 92, 99
TYPE SPECIMENS: 22, 23, 38, 47
VIEW BOOKS: 56
WEAVING: 40

NEO-CLASSICAL ORNAMENT AS SHOWN IN EARLY BRITISH LITHOGRAPHY

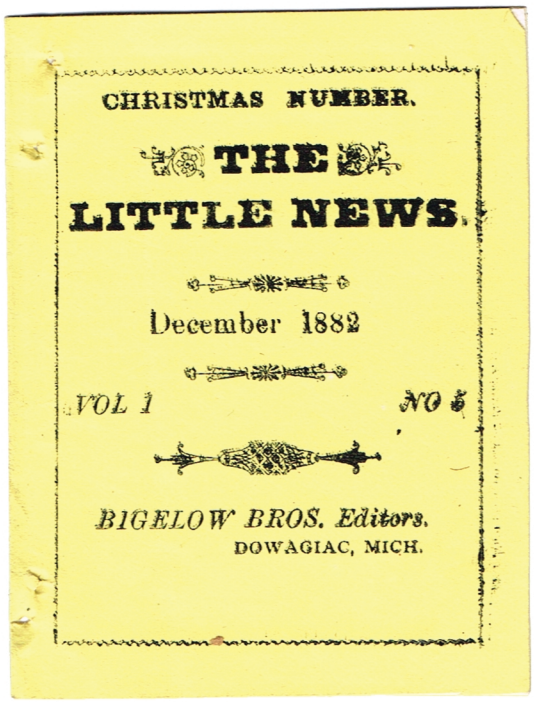
1. ACKERMANN, R. *A selection of ornaments in forty pages for the use of sculptors, painters, carvers, modellers, chasers, embossers, etc. printed at R. Ackermann's Lithographic Press and published November 1st 1817 at his Repository of Arts, 101 Strand, London. [Parts I, II, III]*. London, 1817-1819 $2500.00

First editions. Rare and important as one of the first lithographic books printed in England. The first publication of Ackermann's Lithographic Press was the *Designs of the Prayer Book* (1 Sept 1817). This was the second and is considerably rarer. It appeared in three volumes: (1) 1 Nov. 1817; (2) 1 June 1818; (3) 1 Jan 1819 (in the present copy all three vols are bound together). Noted in Twyman, *Lithography*, p. 39, footnote 1. See also Ford, *Ackermann*, p. 63 and p. 220. The ornaments, as one would expect, are in the neo-classical style, and range from anthemions, egg and dart, medallions, masks, rosettes, etc; they also include furniture, vases, objects, etc. Apart from its interest and importance as an incunable of lithography, it is important as a source for the decorative arts historian. Not in Abbey. Not in Twyman's *Early lithographed books*.

3 vols in one. Small folio, orig. pebble grained cloth sides, neatly rebacked about fifty years ago (by Green Dragon Bindery). I. T.p. and 40 plates; II. 40 plates (of which pl 1 is the t.p.); and III. 40 plates (again pl 1 is the t.p.). Good clean copies.

AMATEUR JOURNALS PRINTED BY TEENAGE BOYS A DELIGHTFUL FOOTNOTE TO 19TH CENTURY AMERICAN PRINTING HISTORY

2. AMATEUR PRINTING. *A collection of 137 issues of 108 different amateur newspapers,* American (plus 2 from Nova Scotia), 1877-1884 $2500.00


CHRISTMAS NUMBER.

THE

LITTLE NEWS.

December 1882

VOL 1 NO 6

BIGELOW BROS. Editors.

DOWAGIAC, MICH.

One of the most interesting aspects of nineteenth century printing history. Maurice Rickards gives some good comments: "The teenage journal had its greatest vogue in America in the period 1870 to 1900, when large numbers of titles appeared, some of them lasting a few years, others disappearing after only a few issues. America's vogue for the printed amateur journal began in 1867 with the introduction of a 'home' printing press, specifically designed for use by teenagers. Amateur publications appeared in thousands across the country, in some areas preceeding the commercial press." Rickards also calls these newspapers "primitive" printing. He writes: "Much of the appeal of primitive printing lies in its neglect - for reasons of haste, *force-majeur*, or naivety - of ordinary printing disciplines. It presents an often engagingly robust dismissal of the rules, sometimes with overtones of drama, sometimes merely in cheerful non-compliance." - *Encyc. of Ephemera*, p. 16, 255. This remark is right on; these little papers are greatly enjoyable precisely because the printing is so bad. These are a timely subject; a year or so ago (Dec. 2011) Professor Laura Langer Cohen gave a talk entitled "Inventing Teenage Print Culture: the Post-bellum Amateur Press" at the American Antiquarian Society.

The contents of the present group of newspapers, from all across America (and two from Canada), are a reflection of their young publisher's tastes, running heavily to adventure fiction, word puzzles and problems, topical articles, news of local cultural events, ads for local firms, ads soliciting work for amateur

presses, and information on the printers and papers themselves. Detailed list of titles, cities of publication and dates on request. Sold as a collection only.

137 issues. They range in size from 3 x 2" up to 11 x 8". Condition is good though some have stab holes in the left margin where they were once stitched together.

DRAWING INSTRUMENT FOR LITHOGRAPHIC REPRODUCTION

3. AURACHER VON AURACH, JOSEPH. *Ausfurliche Anweisung zu einem ganz neuen und einfachen Antigraphen (Gegen- oder Verkehrtzeichner) um selben sowohl zur Verfertignug durch Mechaniker und Kunstler, als auch zum Gebrauch der Zeichner anwendbar zu machen, nebst der Beschreibung in bestimmten Angaben der Masse dieses...Instrument, selbst anzugeben und verfertigen zu lassen*. In einem Hefte...Vienna: Carl Gerold, 1820 $1500.00

Only edition of this rare and early description of a drawing instrument invented by the author and specifically designed for lithographic reproduction of an original. The drawing instrument enabled the artist or artisan to create a mirror image of the original directly onto the lithographic stone. The text explains its application, use and construction. In appearance, it somewhat resembles a pantograph.

Auracher von Aurach was a high ranking officer in the Austrian army. The two fine lithographic plates show the drawing instrument and various technical close-ups; they were drawn by the author and lithographed by his son, Ludwig. RLIN and OCLC locate only the Harvard copy; KVK locates only 3 copies in German libraries; not in the British Library.

8vo, orig. blue wraps, stitched as issued, untrimmed and unopened, fine copy. 24 pp with 2 large fdg litho plates (235 x 325 mm).

COMPLETE WITH NINE ADJUSTABLE PATTERNS AND DRAFTING TOOLS

4. BAUGHMAN, MR. & MRS. J. S. *Baughman's adjustable tailor system. Patented Feb. 25, 1890.* Burlington, Iowa: Commercial Printing Co., 1895 **WITH** "*Baughman's Adjustable Tailor System" (9 pieces)*, 1895 $950.00

A survival of the greatest rarity. But generically these tailoring systems with patterns are not unknown. Claudia Kidwell, in *Cutting a fashionable fit* (Smithsonian, 1979) illustrates and explains several of them. The patterns were usually made of stiff cardboard with dimensions and directions printed on them (as are the present ones). The ones here were for ladies dresses; the pamphlet gives directions for back and side forms, to cut the long French back, the Polonaise, double breast, to shape darts, the French Dart, the Worth Dart, sleeves, skirts, etc. This set has survived in a brown manilla envelope with the inscription: "When Anna Johnson Perrine was a dressmaker before she married, these were the patterns whe used." Also a very rare Iowa imprint, not in OCLC.



Pamplet: 8vo, orig. printed wrappers (hinges very tender). 28 pp with numerous illus and patterns. Back cover illustrates and advertises "Baughman's Glove-Fitting Garment Cutter, Improved, No. 1." Patterns: various odd shapes and sizes, most with two or more moving parts, held together with heavy brass grommets. Inherently fragile, this set is in perfect condition with no missing parts. An amazing survival.

18TH CENTURY BOOKBINDERS' MANUAL WITH 7 ENGRAVED PLATES

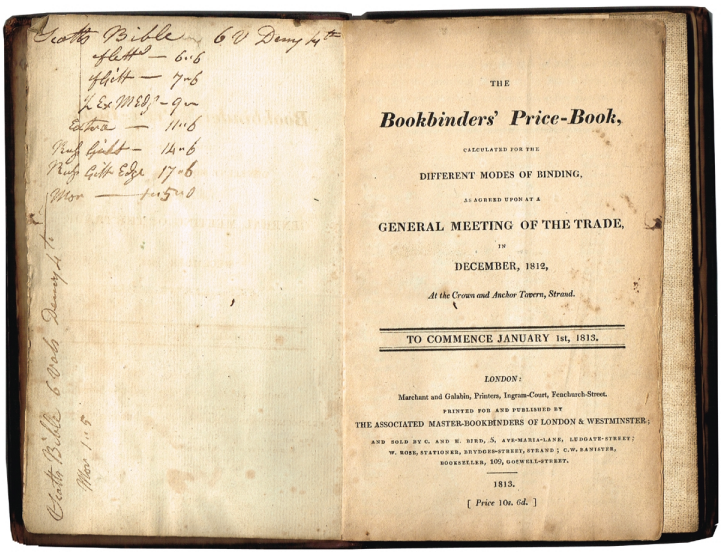
5. BOOKBINDING. *Anweisung zur Buchbinderkunst, darinnen alle Handarbeiten, die zur Dauer und Zierde eines Buches gereichen, moglichst beschrieben, nebst einem Unterricht Futterale und aus Pappe verschiedene Sachen zu verfertigen, solche zu lacquiren, in Messing und Kupfer zu lothen, die verfertigte 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.

THE EARLIEST BOOK BINDERS' PRICE BOOK TO SURVIVE

6. BOOKBINDING. *The Bookbinders' Price Book, calculated for the different modes of binding, as agreed upon at a general meeting of the trade, in Dec. 1812, at the Crown and Anchor Tavern, Strand. To Commence January 1, 1813.* London: Marchant & Galabin, Printers; Printed for and Published by the Associated Master-Bookbinders of London and Westminster; and sold by C. & H. Bird a.o., 1813 $5500.00


THE

Bookbinders' Price-Book,

CALCULATED FOR THE

DIFFERENT MODES OF BINDING,

AS AGREED UPON AT A

GENERAL MEETING OF THE TRADE,

IN

DECEMBER, 1812,

At the Crown and Anchor Tavern, Strand.

TO COMMENCE JANUARY 1st, 1813.

LONDON:

Marchant and Galabin, Printers, Ingram-Court, Fenchurch-Street.

PRINTED FOR AND PUBLISHED BY

THE ASSOCIATED MASTER-BOOKBINDERS OF LONDON & WESTMINSTER;

AND SOLD BY C. AND H. BIRD, 5, AVE-MARIA-LANE, LUDGATE-STREET;

W. ROSE, STATIONER, BEVERIDGE-STREET, STRAND; C.W. RANSTEN,

BOOKSELLER, 109, QUEEN-ST.-STREET.

1813.

[*Price 10s. 6d.*]

According to Bernard Middleton and Pollard & Potter, no original printed copies of bookbinders' price lists earlier that the present one are known to survive. The present item is no. 10 in Middleton's *Highlights*: "From early in the seventeenth century, London bookbinders regularly agreed on a scale of charges for trade binding. Starting in 1619, three others were printed in 1646, 1669, and 1695. Later ones were issued in 1744, 1760, 1807 and in 1808, followed by the 1813 one shown here. No original copies of the 1794, 1807 and 1808 Price Lists are known, but a full-size line block facsimile of the 1808 List exists in a private collection. A price list for piece work was published by the Master Bookbinders of London and Westminster in 1824. All the foregoing were printed as broadsides, except for the 1813 list which is in book form." (No. 10). Pollard and Potter 118. The present copy belonged to and was used by a master binder; tipped in is a double-page MS sheet with calculations and explaining how to make a profit off apprentices. Other MS notes list prices for various bindings. The text leaves are folding and backed on linen; some columns have been highlighted in watercolor wash for legibility. In addition to prices for bindings from 32mo to atlas folio, there are also prices for school books, bibles, reviews, magazines, newspapers, new music, gilding and backing paper and cards, etc. Finally, the book lists the names of 158 binders. Rare; OCLC locate 5 copies in America: Grolier, RIT, Newberry, BostAth and U of Minn. Provenance: Graham Pollard & Esther Potter.

8vo, orig. calf. (vi)+48+(6) ff of pasted-on addenda. A couple of leaves loose in binding but absolutely complete.

THE FIRST ENGLISH BOOK ON BOOKBINDING
A COPY WHICH BELONGED TO A WORKING BOOKBINDER
WITH MUCH ADDITIONAL MANUSCRIPT MATTER AT THE END

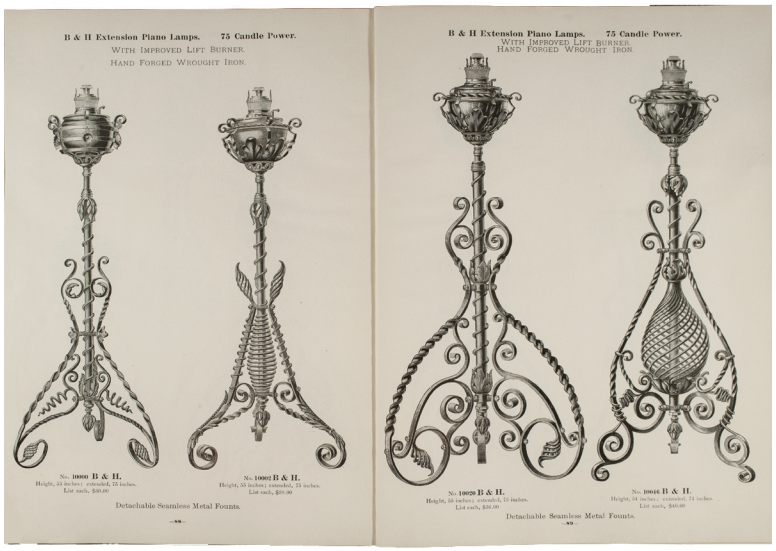
7. BOOKBINDING. *The whole art of bookbinding, containing valuable recipes for sprinkling, marbling (sic), colouring, etc.* Oswestry: Printed and sold, for the author, by N. Minshall, 1811 $5000.00

First edition of the first English book on bookbinding, and an elusive rarity. The anonymous work has received considerable attention from historians of bookbinding; Pollard and Potter give three possibilities for the author (Nathaniel Minshall, the printer of the work; Henry Parry, holder of the copyright and probable author of *The art of bookbinding*, 1818; and W. Price of Oswestry who is recorded as being in business in Shropshire from c. 1804 to 1831). They further state: "The first English book devoted wholly to bookbinding. It is very much a working bookbinder's notebook put in order for publication and owes little to the encyclopedias. Forwarding is dealt with very briefly; the most detailed sections are those on preparing colours for sprinkling book edges and on the various methods of sprinkling and marbling the leather covers. There is a helpful section on gold tooling and a chapter on stationery binding, including gilding and marbling edges." - *Early bookbinding manuals*, no. 89. Mejer 1598. Middleton, *The binder's art*, no. 12. This copy has an added allure in that it bears the contemporary printed bookplate of 'Alex Turnbull, Bookbinder, Dundee' (not listed in Ramsden). It also contains 12 leaves at the end of MS recipes for marbled paper; these have been added by hand at the end of the printed list of contents. Provenance: Graham Pollard & Esther Potter.

12mo, full cont. polished red calf (perhaps bound by Turnbull?). Small old burn mark at head of spine & corner of upper cover. 60 pp complete with the halftitle. In addition to the 12 leaves of MS marling receipts at the rear, there are also 20 leaves (40 pp) of MS history of Turnbull's life written by himself. There can be very few such autobiographies of early 19th century binders.

SUPERB TRADE CATALOGUE BY BRADLEY & HUBBARD
"SYNONIMOUS WITH HIGH QUALITY AND ARTISTIC MERIT"

8. BRADLEY & HUBBARD MFG. CO. *Illustrations and prices of the B & H lamps, piano, banquet and table, manufactured by Bradley & Hubbard Manufacturing Co.* New York, Boston & Chicago, 1892-93 $2000.00



Fine copy of a rare trade catalogue; OCLC loctates just one copy of a slightly earlier issue, 1891 (The Henry Ford). Though it is not explicitly stated, the company and manufactory was located in Meriden, CT. The contents are just as the title states: piano, banquet and table lamps. They were oil lamps and had a unique feature - the lift burner; they could be lighted without removing the chimney or shade. Bradley and Hubbard was a well known and distinguished firm. They were a major manufacturing company of metalwork founded in Meriden, CT in 1852 and dissolved in 1940. A good brief history of the company is found on the web, written by Richard E. Stamm of the Smithsonian Institution. He states: "By the 1890s the Bradley & Hubbard name was synonimous with high quality and artistic merit..." They were noted

especially for the patents they held in the area of lamps and chandeliers. Romaine, *GATC*, lists three Bradley & Hubbard catalogues of lamps and lighting fixtures from the 1870s and 1880s, but not this one. In addition to its obvious value for the historian of lighting, the present catalogue will be useful for the student of Victorian design - it can be summed up in one word: excess.

Small, folio (12 ½ x 10"), orig. glazed printed wrappes, cloth spine. (vi)+97 pp with about 500 fine large electrotypes of wood-engravings. Fine copy.

MS RECORDS OF A SERIOUS MID 19TH CENTURY PHILADELPHIA BOOK COLLECTOR

9. BUCKLEY, EDWARD S. *Manuscript list and accounts of purchases for the library of Edward S. Buckley.* Philadelphia, 1848-55 $2750.00

A wonderful manuscript account book detailing the formation of a gentleman's library in mid-19th century Philadelphia. The collector, Edward Swift Buckley (1827-1911), was an ironmaster, trustee of the Episcopal Academy, and a director of the Philadelphia Savings Fund. His book purchases included classics of English and American literature, historical works in English and French, and other contemporary and antiquarian works. Many of his books were bound for him by the well-known Philadelphia binders Pawson & Nicholson; others by Riviere, of London. Others bound by Hayday. Buckley had a special interest in bindings; in a copy of a letter to Wm. Straker, one of his booksellers in London, he states: "Whenever you have any binding done for me, you will much oblige me by having the binder's name inserted in each volume." In his orders he often asked for large paper copies, though in one case asking for a copy of Strutts's *Sports and pastimes* (1810) he specifically stated "**NOT** large paper." Also recorded are expenses for the construction of bookcases as the collection grew. Over the span of the seven years here recorded some 800 volumes were purchased at a cost of over $3000. Interspersed through the lists of books purchased are copies of letters to London booksellers William Straker and John Pennington; they are full of interest. All together a fascinating account of a mid 19th century gentleman bibliophile, well deserving of further study.

4to, orig. marbled sides, roan spine and corners. Pages througout are ruled as for an account book. 88 pages are taken up with Buckley's entries. Handwriting is easily legible. Excellent condition.

THE FIRST CELEBRATORY CHEF

10. CAREME, ANTONIN. *Le cuisinier parisien ou l'art de la cuisine francaise au dix-neuvième siècle. Deuxième édition, revue, corrigée et augmentée.* Paris, chez l'auteur, 1828 $1650.00

The first edition was published earlier in 1828 (according to Vicaire). This is a desirable copy in the original binding and inscribed "hommage affectieux de l'auteur." It is also signed (as were presumably all copies) on the advert page, by the author. Careme was recently given a biography, *Cooking for kings, the life of Antonin Careme* by Ian Kelly. Mr Kelly is also an actor, and in the spring of 2004 he performed in a one-man show off Broadway were he acted out the various roles of Careme, who cooked for Napoleon, the Romanovs, the Rothschilds, George IV, and others of similar stature. The plates, which are well-drawn and very detailed, were engraved by L. Normand, Hibon and Thierry, all names well known in the field of architecture. Indeed Careme often made architectural fantasies of pastry and cake decoration. Vicaire 146.

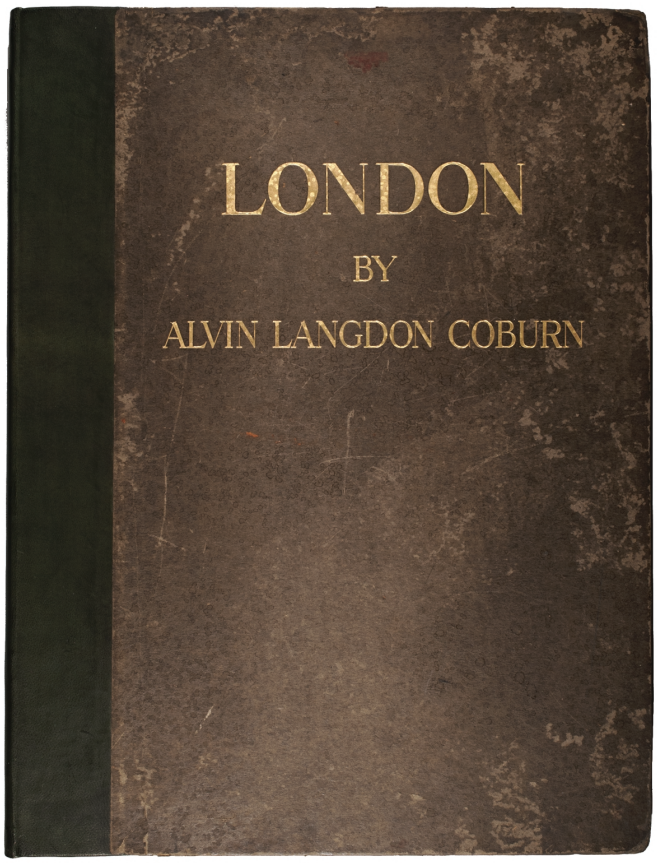
8vo, orig. marbled paper sides, calf spine, gilt (front hinge tender). 42 pp with 25 plates (of which 24 folding); plate 1 is the engraved title. Nice copy.

TWO TRADE CATALOGUES OF AN EARLY PARISIAN INTERIOR DESIGNER

11. CHENAVARD, M. *Recueil des dessins de Tapis, Tapisseries et autres objects d'ameublement executé dans la Manufacture de M. M. Chenevard.* [Paris, (Leconte) ca. 1830-1835] (**BOUND WITH**) *Album de l'ornemaniste. Recueil composé de fragmens d'Ornemens dans tous les genres et dans tous les styles publié par Emile Leconte.* Paris: Emile Leconte, 1836 $3000.00

Nice copies in the original half red roan binding. Claude-Aimé Chenavard was one of the most prominent of French designers between the 1820s and 1840s. His firm won gold medals at the Paris industrial exhibitions of 1819, 1820 and 1823. As well as schemes for complete interiors in Egyptian, Chinese or Turkish styles, there are illustrations of specific pieces of furniture and of furnishings for named clients. The designs were principally for objects made in the workshop of Chenavard's brother Henri, but they also include a design carried out at the Manufacture Royale de Sevres where Chenavard was a consulting designer. This is clearly a trade catalogue and as such a very early example of its kind in France. Viaux, *Bib. du Meuble* no. 1849-50 cites two later works by Chenevard *UCBA* I, p. 278 cites two editions of the Chenavard. OCLC locates 8 copies in America but the work is rare in the marketplace. The subtitle to the second work is as follows: "Cet ouvrage, gravé sur les croquis et sous la direction de M. Ainé Chenevard, fait suite au *Nouveau Recueil de Decorations interieurs*, du meme auteur." It does not, however, usually appear bound with the earlier work. It is in fact, much rarer; OCLC locates just one copy in America, Columbia.

2 vols in one. Folio, cont. dark red textured cloth sides, red roan spine. I. engr. t.p. with added aquatint (counted as plate 1) and 42 engr plates. II. printed t.p., engr. t.p. (counted as plate 1) and 72 engr plates and 2 ff of letterpress ("Table explicatif des planches). Light rubbing to the hinges but a very nice copy of a rare book.



ONE OF COBURN'S MOST ICONIC BOOKS

12. COBURN, ALVIN LANGDON. *London, with an introduction by Hilaire Belloc.* London: Duckworth & Co.; New York: Brentano's, 1909 $12,500.00

First edition, a fine copy. Much has been written about Coburn's books of photogravures. *Imagining Paradise* gives a better commentary than most: "From 1906 to 1909 Coburn learned photogravure two nights a week at Bolt Court Technical School. He etched and electroplated the printing plates, ground the inks, and pulled exploratory proofs on various grades of paper before handing them over to a printer. On May 21, 1909 he moved to "Thameside," a four story house close to Hammersmith Bridge, and installed two copperplate photogravure presses. From June he employed an experienced printer who made between 200 and 250 gravures a day, and from August a boy to assemble the pages. *London* was published on October 14, 1909, after four months' work. Each 8 ½ x 6 ½ inch gravure, printed in a variety of muted inks to suit the subject matter, was produced with an etched tone border to give the appearance



of a separate mount, then mounted on 16x12 inch light brown paper pages. Coburn chose the page and end papers, the design, the typeface, and produced image-only maquettes for this and all his books. *London* initially sold for 25s./$6.90 as opposed to 15 guineas and upward for one of Coburn's gum platinum prints. The *Manchester Guardian* gave *London* the accolade of being "the first attempt to publish a book of photos on their own merit as works of art." - *I.P.*, pp. 224-5 with six illus. *The Photobook*, I., p. 74. *101 Books*, pp. 38-39.

Folio, (16 ½ x 12 ½"), orig. boldly gilt stamped boards, beautifully respined in dark green morocco by the Green Dragon Bindery. 21 pp of letterpress and 20 top-mounted photogravures. A fine copy.

BOXED SET OF 60 LABELLED VENEER SAMPLES OF FINE CABINET WOODS

13. CONSTANTINE, ALBERT & SONS. *"The World's Fine Woods."* New York City, ca. 1936 $1150.00

Fine complete set in the original box with all the printed labels. The firm was founded by Thomas Constantine in New York City in 1812; in 1818 Thomas was commissioned by the Vice President of the United States to make the desks and chairs for the new Senate building in Washington. The company is still in business; according to their website those desks are still in use. The label on the box states: "This group of Cabinet woods were selected as being in the greatest favor, as well as containing the broadest general interest." Each sample bears a printed label on orange glazed paper; "Whenever it was known the Latin or botanical classification has been given under the more common and commercially used name. Also the approximate average weight of the different species per cubic foot is shown..." I have no idea if other sets exist; I expect they do in museums or botanical libraries, but they surely must be rare as hen's teeth in the present-day marketplace.



Oblong stiff card box (9 ½ x 4 ½ x 3 ½") with printed paper label on top. Box contains 60 samples as described above. A clean, complete set in fine condition.

14. [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 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.

AN EXTREMELY RARE PATTERN BOOK OF STUCCO'D ROCOCO CEILING DESIGNS

15. CRUNDEN, JOHN. *Forty eight designs of grand corners for stucco'd ceilings and nineteen beautiful designs for rich centres in the ornamental and gothic taste...neatly engraved on 12 copper-plates.* [London: Printed for Henry Webley Bookseller in Holborn near Chancery Lane, 1765] $6750.00



First and only edition, extremely rare (Not in OCLC; Harris & Savage locate only one copy, BL). I quote here their note: "Title from publisher's advertisements. Inscribed on pl. 1 'Printed for Henry Webley Bookseller in Holborn near Chancery Lane 1765. J. Crunden, Invt. Delint. & Sculpt.' The four corners of each plate are different, hence 48 designs; and seven of the twelve 'rich centres' include alternatives, hence 19 designs. The work is included in a Henry Webley catalogue dated 27 Nov. 1767 inserted in the BL copy of Crunden's *Convenient and Ornamental Architecture* (1767) where it is said that 'the author hath had the Pleasure to see most of them [his ceiling designs] executed in many of the present new buildings." - Harris *BABW* 167. As noted above only one copy (BL) is located; no copies in American libraries.

Oblong small folio (13 ½ x 10 ½"), bound in 19th century flexible cloth, with title in large gilt letters stamped on upper cover. 12 engr plates signed by J. Crunden. First and last plates with scattered light foxing but a very good copy of a very rare book.

EPHEMERA JUST DOESN'T GET BETTER THAN THIS!

16. DENNISON MANUFACTURING CO. *Dennison's embossed gummed labels. (Sample book).* Framingham, Mass., N.d. [ca. 1900] $950.00

Dennison Manufacturing Co. was founded was founded in 1844 in Framingham, MA as a jewelry and watch box manufacturing company by Aaron Lufkin Dennison. The company manufactured paper tags, crepe paper, gummed paper labels, sealing wax, toys, books and games. The company merged with Avery International Corp. in 1990 and was moved to Pasadena, CA. The present item is so compelling (to me, at least) that it is almost magical. It is a sample book of 12 stiff card leaves with a total of 281 mounted and numbered embossed gummed labels (mounted on both sides of the leaves). The most amazing thing is the condition - it is perfect! Fresh, bright colors and shiny gilt, just as the day they were printed and mounted. The embossing is deep and sharp, the gilt and bronze inks are still sparkly. This was obviously never touched by anyone, not to mention little children, who would have torn it to bits. Sample books of all sorts, that is books issued by manufacturers showing *actual* samples of the products on offer, are all appealing. This is one of the best I have ever seen. Oddly, Maurice Rickards's *Encyclopedia of Ephemera* does not include an entry for them. Not in OCLC.



Oblong 8vo (8 x 11"), orig. full roan covers, with title deeply stamped in gilt on upper cover. The binding is actually a miniature loose-leaf note book with 12 leaves, with dust sheets in between. Numbering of labels is done by hand in tiny precise figures.

A KEY WORK IN THE 18TH CENTURY LITERATURE OF BOOKBINDING

17. 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 stimulus 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').

HOW TO PAINT LIKE THE ITALIANS

18. ELSUM, JOHN. *The art of painting after the Italian manner. With practical observations on the principal colours. And directions how to know a good picture*. London: Printed for D. Browne...C. King...and S. Clark, 1704 $1600.00

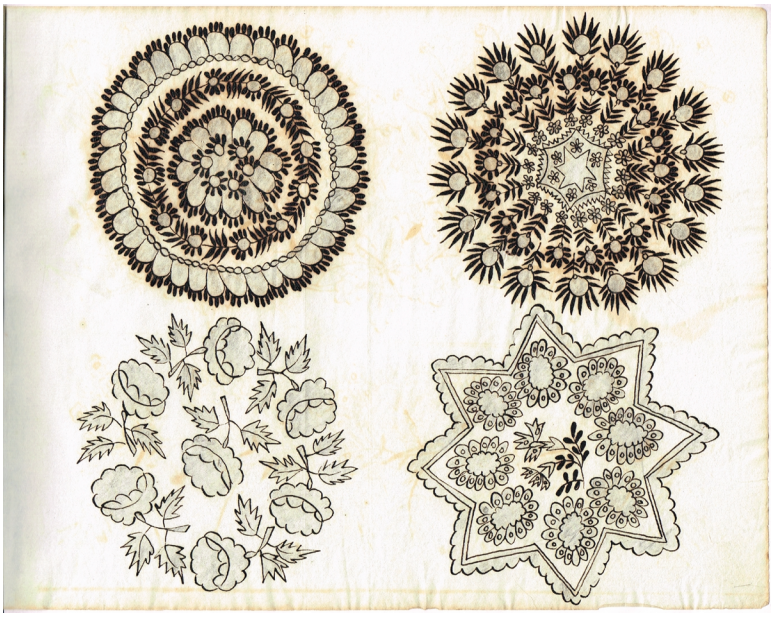
First published in 1703; the present copy is the second issue. The book has been discussed by Rosamond Harley: "References to Italian authorities appear with growing frequency in English books of the late seventeenth century. Both Alexander Browne and Marshall Smith drew on Fialetti for parts of their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

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

ORIGINAL DESIGNS FOR EMBROIDERY OR NEEDLEWORK

19. EMBROIDERY PATTERNS. *Manuscript pattern book of embroidery or needlework designs. The name "Ramsay Macdonald" is inscribed in several places.* U.K., 1825 $1250.00

An oblong quarto blank book with 41 leaves of pen-and-ink drawings, some heightened with ink wash, others with graphite. Loosely laid inside the front cover are 11 more drawings of various sizes and shapes including one which is a long narrow band of a repeat floral pattern which has been partially embroidered on a loosely woven piece of muslin in yarns of pink, purple, yellow, pale green, dark green and red, laid over the top of the drawing. This is of much interest as it shows how these patterns were used. The long narrow band could have been for the decoration of a skirt hem. The name "Ramsay Macdonald" is puzzling as it is a male name, but on a loose piece of paper there is another name inscribed, "Elizabeth Ramsay." So perhaps Ramsay Macdonald was a double-barreled last name. Finally, one of the loosely laid-in pieces is a single-sheet printed pattern of the same period with the printed legend: "Martin au Palais de Justice No. 4 a Paris." A few cryptic words ('corner of an apron', 'body of a frock', 'breast') suggest that these designs were for the decoration of clothing (rather than bed hangings or other forms of embroidery or

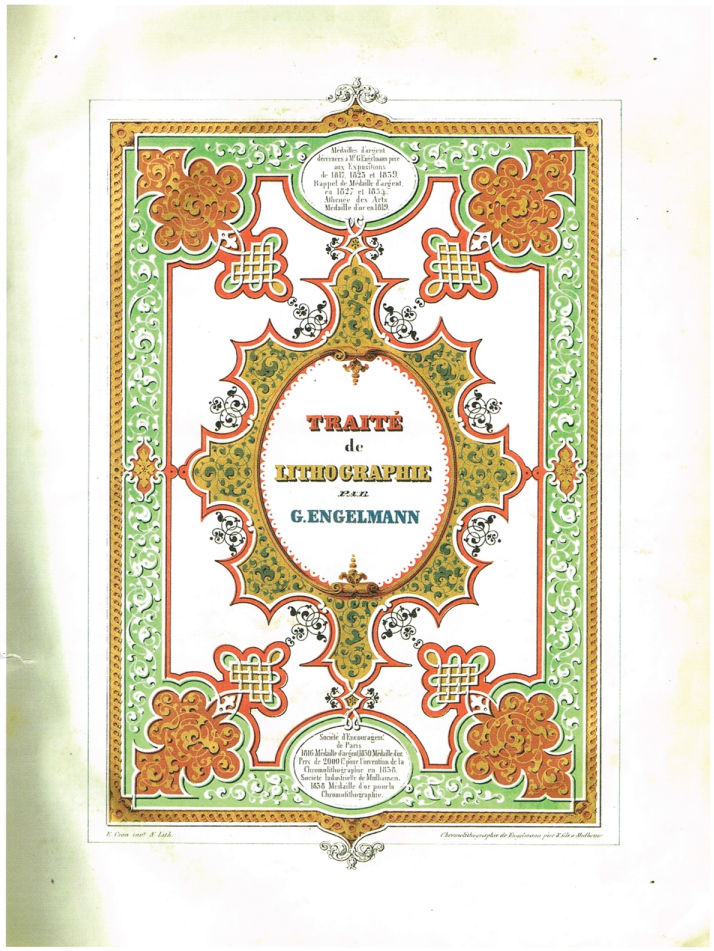


crewel work). The auctioneers Bonhams of Knightsbridge, London, 13 Nov. 2012, sold a similar pattern book; it made £600 hammer plus buyer's premium (about $1200). It was illustrated on the cover of the catalogue.

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

A FUNDAMENTAL WORK IN THE EARLY LITERATURE OF LITHOGRAPHY AND CHROMOLITHOGRAPHY

20. ENGELMANN, G[ODEFROY]. *Traite théoretique et pratique de lithographie*. [Mulhouse, (1835-1840)] $5400.00



First edition of one of the most important technical manuals in the literature of lithography and a very scarce book. The present work is essentially a technical treatise on the processes of lithography; he discusses acids and chemicals, papers, printing presses, printing tools, preparation of the stones, etc. But this work is perhaps most frequently cited in discussions of the history of chromo-lithography. "It is to Godefroy that we owe the practical realization of the idea, originally mooted by Senefelder, of Chromolithography. Many attempts had been previously made to print in colors by means of lithography but without success. The Société d'Encouragement, in 1828, offered a prize of 2000 francs for an impression in colors and kept the prize open for several years. In December 1836 G. Engelmann solved the problem, and in January 1837 he took out a patent for ten years. The Société in 1838 awarded him the prize..." (Bigmore & Wyman, p. 200). Engelmann himself came up with the name 'chromolithography.' He devotes only one page of his *Traité* to the subject (page 48) but the decorative title page, printed in colors and gold is a splendid exemplar of his process.

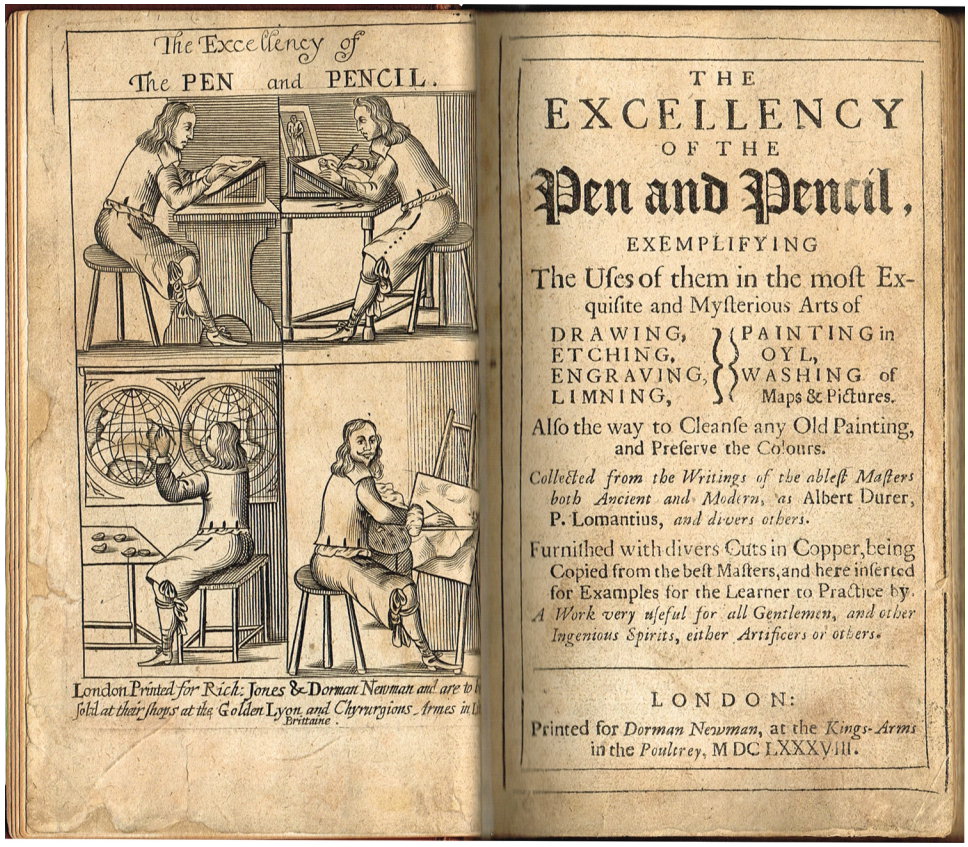
Michael Twyman, in his *Lithography 1800-1850*, devotes much attention to Englemann; for his discussion of Engelmann and chromolithography see his p. 160. For a book of this importance there are not many copies in this country; OCLC locates eleven copies in American libraries. This is the first copy I have ever had (in forty-six years).

4to, orig. litho printed boards, neatly respined in calf, decorated in gilt. Litho portrait of the author by Tavernier (on India paper); beautiful decorative chromo-litho t.p., x+467 pp with 50 litho plates (many fdg. and 1 printed in blue). Scattered light foxing here and there, but an excellent copy.

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

21. 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 $8750.00

Originally published 1668, this is the second edition. It is the most comprehensive seventeenth century English artists' manual, and this edition has an added section on mezzotinting with a plate of the tools. R. D. Harley read the book carefully; she states: "the section on miniature painting seems reminiscent of Hillard and Norgate, but as everyone seems to have recommended the use of abortive parchment and the necessity for three sittings with the sitter placed in a north light, it becomes difficult to distinguish plagiarism from tradition. Following that section is another on oil painting, including portrait painting from life and picture cleaning, and a final section contains instructions for washing prints and maps. The book certainly contains some original remarks..." - *Artists pigments 1600-1835*, p. 18. As noted above this edition is the first to contain the section on mezzotinting, and it belonged to the English artist Sir Francis Job [Frank] Short (1857-1945). This is a significant association as Short played an important role in the revival of the craft (see the good note in the Oxford Online DNB for his role in modern mezzotinting). The technique of mezzotint was first 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.



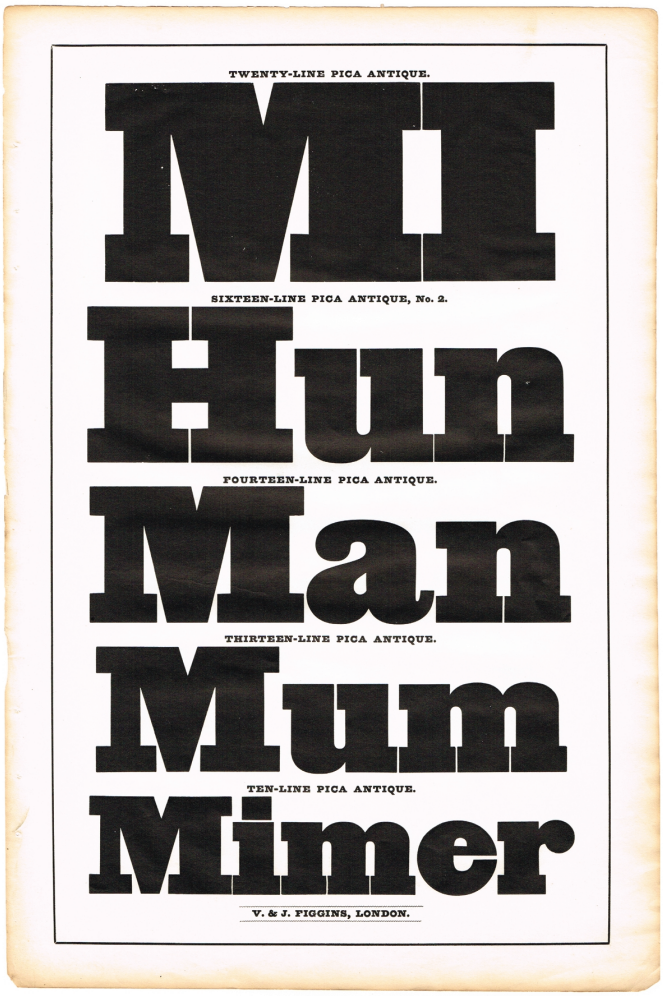
Small 8vo, full calf of ca. 1900 bound in the arts & crafts manner. Engr. frontisp; (xiv)+ pp. 1-48,45-61,78-91,76-123 with 18 engravings in the text. Fdg architectural plate at p. 18. With the etched book plate of F.S. signed in the plate 'C. M. Pott, fecit 1903' (Pott was an assistant of Short). Expert 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

22. 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 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 FIGGINS SPECIMEN
OCLC LOCATES ONE COPY IN AMERICA

23.FIGGINS, V. & J. *Epitome of specimens by V. & J. Figgins,* 17 & 18 West St., Smithfield, London, 1847 $3600.00

One of the most notable specimens from this major firm. The earliest Figgins specimens were printed in 1792-3, but they were really only pamphlets. By the 1820s and thirties they were issuing specimens in the form of books. Of the present work, Bigmore and Wyman state: "The Quarto Specimen Book [of the early 1840s] was supplemented in 1847 by the *Epitome of Specimens*, which contains a selection of antiques, blacks, and jobbing types, with flowers, borders and ornaments, the book and news founts being shown in small paragraphs..." (B & W, p. 218). It includes many leaves of wood types, some very large, and many leaves of polytyped ornament. This copy is still in the original printed boards and advertises on the rear cover: "Presses, printing ink, furniture, brass rule, all kinds of printing materials of the best quality, printing offices completely furnished." OCLC locates two copies in the V&A and one copy

in America, Newberry. St. Bride Catalogue, p. 325. This copy is disbound and has a few clips; priced accordingly.

Folio (16 ½ x 10 ½"), orig. green printed boards. T.p. and 70 leaves of specimens. Disbound; edges of some leaves brittle. Small clips on the following leaves: 55, 58, 59, 60, 65 and 70. Preserved in a custom made lift top box.

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

24. 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.

FIRST EDITION OF A CLASSIC

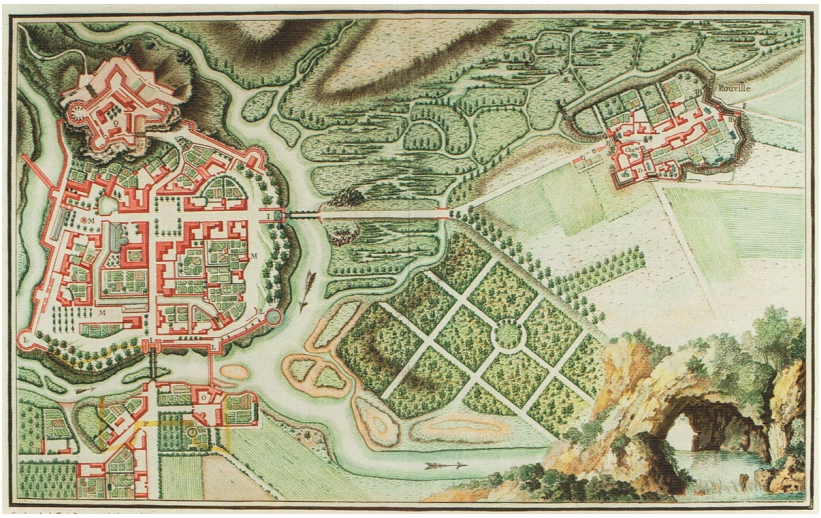
25. FLETCHER, BANISTER & BANISTER F. FLETCHER. *A history of architecture for the student, craftsman, and amateur, being a comparative view of the historical styles from the earliest period*. London: B. T. Batsford, 1896 $1000.00

A good copy of the seldom-seen first edition of a much used and long popular work. "Among the most widely used reference books on architectural history, *A history of architecture on the comparative method* has appeared in at least 19 editions and has been translated into many languages since its original publication in 1896. Written in collaboration with his father (with whom he also practiced architecture), this comparatively modest first edition consists of some 300 pages and 115 plates. The 1987 edition consists of 1621 pages and 1524 plates...Central to the development of architectural history as a discipline and still quite useful, Fletcher's *History* also serves as a monument to one of the last of the great nineteenth architectural historians." - *Avery's Choice* 273. David Watkin algo gives the book a long and interesting discussion (*The rise of architectural history*, p. 86-7).

8vo, orig. cloth, t.e.g. xv+313 pp with 115 plates, mostly collotypes, and other illustrations in the text. Inner front hinge reinforced but a fine copy.

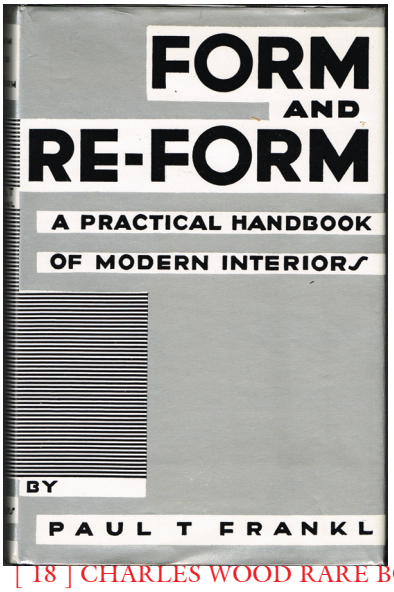
A LANDMARK IN COLOR PRINTING
A PREFERRED COPY CONTAINING THE COLOR-PRINTED VIGNETTE

26. 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.

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."



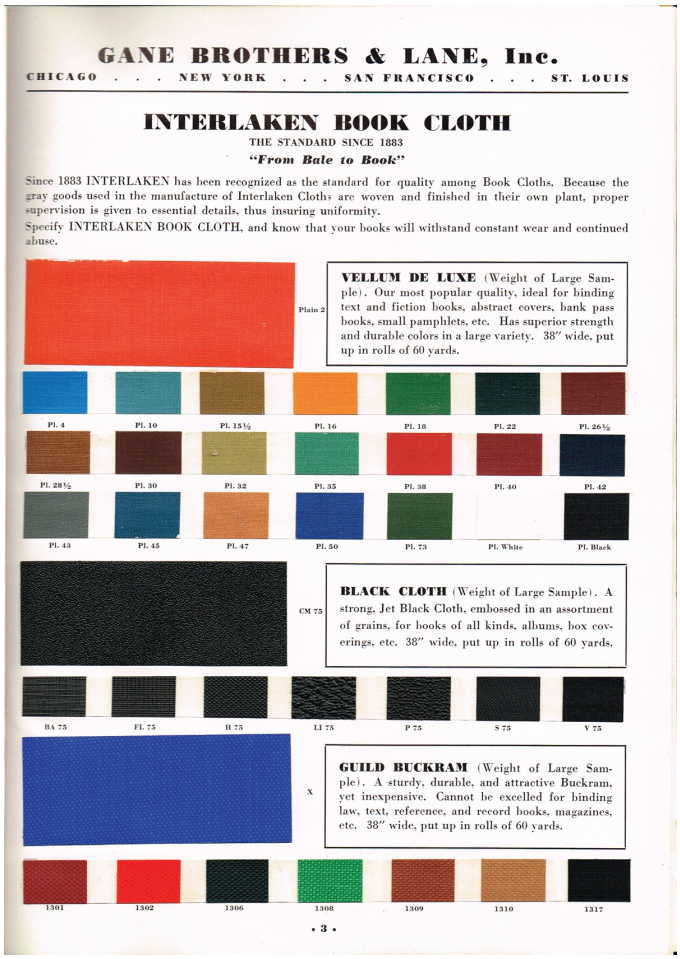
IN THE ORIGINAL DUST JACKET!

27. FRANKL, PAUL T. *Form and re form. A practical handbook of modern interiors.* New York: Harper & Bros., 1930 $1150.00

First and only edition. A very nice copy in the original black, white and silver dust jacket (this in very fine condition), undoubtedly designed by Frankl as was the black and gold cloth binding also. Very rare in this state. The text is important and the illustrations of interiors and furnishings are wonderful: Archipenko, Djo-Bourgeois, Raol Dufy, Frankl, Josef Hoffman, Raymond Hood, G. Lachaise, Lescaze, Neutra, H. V. Poor, Roux-Spitz, F. L. Wright and many others. In addition to its importance as a valuable

source of information, the book is a fine Art Deco art object in its own right. This copy could sit inside a glass case in a museum exhibit on Art Deco.

8vo, orig. gold printed cloth in orig. d. j. as described above. xiii+203 pp. with 109 fine illus. With a modern bookplate, 'Grace Doan.'



GANE BROTHERS & LANE, Inc.

CHICAGO . . . NEW YORK . . . SAN FRANCISCO . . . ST. LOUIS

INTERLAKEN BOOK CLOTH

THE STANDARD SINCE 1883

"From Bale to Book"

Since 1883 INTERLAKEN has been recognized as the standard for quality among Book Cloths. Because the gray goods used in the manufacture of Interlaken Cloths are woven and finished in their own plant, proper supervision is given to essential details, thus insuring uniformity.

Specify INTERLAKEN BOOK CLOTH, and know that your books will withstand constant wear and continued abuse.

Pl. 2 **VELLUM DE LUXE** (Weight of Large Sample). Our most popular quality, ideal for binding text and fiction books, abstract covers, bank pass books, small pamphlets, etc. Has superior strength and durable colors in a large variety. 38" wide, put up in rolls of 60 yards.

Pl. 4 Pl. 10 Pl. 15½ Pl. 16 Pl. 18 Pl. 22 Pl. 26½

Pl. 28½ Pl. 30 Pl. 32 Pl. 35 Pl. 38 Pl. 40 Pl. 42

Pl. 43 Pl. 45 Pl. 47 Pl. 50 Pl. 73 Pl. White Pl. Black

CM 75 **BLACK CLOTH** (Weight of Large Sample). A strong, Jet Black Cloth, embossed in an assortment of grains, for books of all kinds, albums, box coverings, etc. 38" wide, put up in rolls of 60 yards.

BA 75 FL 75 H 75 LI 75 P 75 S 75 V 75

X **GUILD BUCKRAM** (Weight of Large Sample). A sturdy, durable, and attractive Buckram, yet inexpensive. Cannot be excelled for binding law, text, reference, and record books, magazines, etc. 38" wide, put up in rolls of 60 yards.

1301 1302 1306 1308 1309 1310 1317

• 3 •

WITH 203 MOUNTED SAMPLES SUPERB TRADE CATALOGUE OF BOOKBINDERS' SUPPLIES

28. GANE BROTHERS & LANE, INC. *Bookbinders' Supplies catalogue. Catalog no. 92.* Chicago, New York, St. Louis, San Francisco, N.d. [ca. late 1930s] $1250.00

Fine copy, absolutely complete. With one exception, this is the best trade catalogue of bookbinders' supplies I have ever had or ever seen. Founded in 1846, the company is still going strong. Illustrated with mounted samples of bookbinders' cloths (Keratine, Skiverette, Library cloth, Vellum de luxe, Black cloth, Guild buckram, Dyed vellum Arco cloth, Linen vellum Arco cloth, Art buckram, Bindery buckram, natural linen woven cloth); gummed binder cloths, imitation recasing leather, gummed hollands, transparent gummed paper, waxed paper, mending tissue, margin paper, end sheet papers, lithographed end sheets, canvas, super, blocking flannel, paste cloths, sewing threads, twines, tapes, headbands; twenty-two samples of genuine leathers: suede sheep, pin morocco grained skivers, morocco and cowhide; and three samples of real gold leaf in small envelopes in a pocket on the inside rear cover. A six-page mimeographed price list dated 1938 is bound in at the end. OCLC locates several Gane trade catalogues but not this one. In perfect condition with nothing missing, nothing removed. A miracle of survival.

4to (11 ½ x 9"), in imitation leather wrappers (Lexide, processed by Payne-Jones Inc) and held together with 3 fasteners (made by Duo-Tang). (2)+30+(vi) pp with 203 mounted samples and numerous halftones of binding machinery.

THE COMPLETE SERIES OF 115 PHOTOGRAPHS FOR GARNIER'S MONOGRAPH ON THE PARIS OPERA



29. GARNIER, CHARLES. *Le Nouvel Opéra de Paris. [The complete series of 115 photographs in the four original portfolios].* Paris: Librairie Générale de l'Architecture & des Travaux Publics, Ducher & Cie., 1876 $45,000.00

These photographs were published as part of Garnier's monograph on the Paris Opera; it consisted in all of two quarto vols of text, two folio vols of plates both in black and white and in color and the four portfolios of photo-

graphs, which we offer here. The photographs were made by Edouard Durandelle and were divided into four sections: *Bronzes* (15 plates); *Sculpture ornementale* (45 plates); *Statues décoratifs, groupes, et bas reliefs* (35 plates) and *Peintures décoratifs, etc* (20 plates). These show interior and exterior works of art and architectural sculpture, mostly taken of models or unfinished, uninstalled works, with the exception of the bronzes which are shown uninstalled but in finished state. These photographs have been the subject of an extensive scholarly essay by Martin Bressani and Peter Sealy. They point out that many of the photographs of the ornamental sculpture depict original plaster specimens that served as models for the army of sculptors carving the building. "These prototypes, made by leading sculptors, under the immediate supervision of Garnier, were usually destroyed after construction. The photographs thus have the power to reveal a hidden process of invention in the form of pieces of fragile plaster. Very early, Garnier had recognized photography's potential to 'conserve memory' (conserver le souvenir), as he wrote in a construction report of January 1866. He remarked in the same document that 'if we wish to make a monograph of the Opéra, the photographic documents [produced during construction] will greatly facilitate it.' He specially emphasized the usefulness of recording the plaster models. Garnier thus conceived photography as a means of gathering traces and retrieving a process, rather than simply a medium for passively reproducing a building." - *Art and the Early Photographic Album* (2011), p. 210.

The atlas, which was sold in parts as each volume was completed, turned out to be an expensive enterprise and few complete sets were ever assembled. The Paris Opéra photographs by Durandelle reside among the most important architectural documentary projects of the nineteenth century. Following in the footsteps of earlier photographers such as Edouard Baldus and his documentation of the construction of the new Louvre (1855-57) Durandelle employed the superb rendering quality of large glass plate collodion negatives and printed on gold-toned albumen paper to produce photographs that are rigorous in composition and rich in technical detail. Seen through the eyes of modern viewers, these photographs are not just historical documents but are valued as works of art both abstract and surreal in their expressive qualities. *Truthful Lens* 70.

4 portfolios in publisher's red cloth, (25 ½ x 19"), each with gilt-stamped title, ties replaced. Each with letterpress half-title and title page and 15+45+35+20 gold-toned albumen prints each mounted on stiff card. Prints range in size from 14 ½ x 11" on down. Each with litho printed caption. Occas. spots of light foxing on a few of the mounts but in general a fine set.







COLOR PRINTERS SPECIMEN BOOK

30. GOODALL, G. A. (Color Printers). *Specimens of shoe labels published by...*Brocton, 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 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.

WITH ABOUT 250 MOUNTED AND IDENTIFIED BOTANICAL SPECIMENS



31. GOURDON, J[EAN] & C[HARLES] FOURCADE. *Principes de botanique comprenant l'anatomie, l'organographie et la physiologie végétables avec une planche lithographiée et un atlas naturel composé de seize planches renferment environ 250 échantillons-types fournis par des plantes diverses.* Toulouse: L. Hebrail, 1875 $2000.00

Only edition. A notable production and a miracle of survival, illustrating plant physiology with nearly 250 dried and mounted specimens of leaves, flowers, roots, seeds, woody cross sections, etc. The preface argues for the superiority of this method over conventional plates, which lack "la couleur, la forme vraie, le relief, qui sels peuvent frapper les yeux et laisser dans la mémoire une impression juste et durable." Gourdon was a medical doctor and professor of botany; Fourcade was a veterinarian and naturalist. Considering the amount of work involved in producing this volume, the edition must have

been very small. OCLC locates three copies, all in USA (Brooklyn Botanic Gdns, UMass, & Lloyd Lib in Ohio). This is a good example of 'natural illustration;' for a good note on this process see G. Wakeman, *Victorian book illustration, the technical revolution* (1973), pp 64-67.

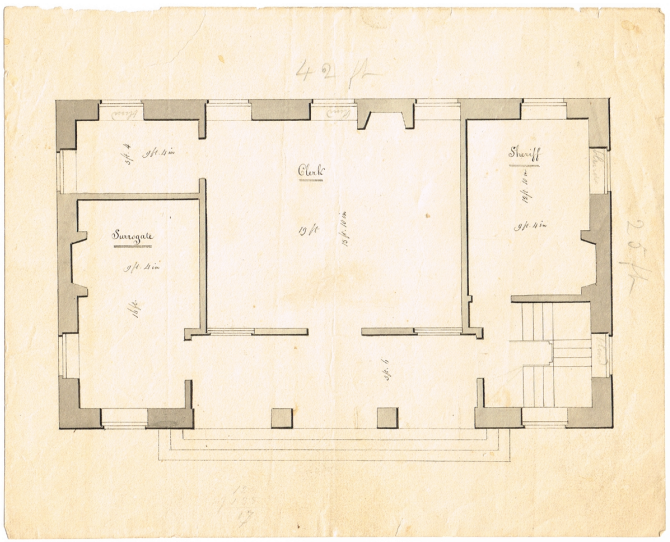
Folio (14 ½ x 11"), orig. publisher's gilt stamped red cloth. vii+52 pp with 17 plates; the first is a lithograph, the remaining 16 with mounted and identified dried specimens, 15 to a page. A very few specimens missing, else a very good sound copy.

ORIGINAL ARCHITECTURAL DRAWINGS NEW YORK CITY CA. 1840



32. HADDEN & GEDNEY, Carpenters. *Original architectural drawings for a courthouse. N.p. N.d.* [New York, ca. 1840] $1250.00

Three sheets giving two plans and two elevations for a public building (presumably a court house - three of the rooms are designated on the plan as 'clerk', 'sheriff' and 'surrogate'). There are two facades and it is difficult to tell which is the front and which is the back; one is marked by three segmental arches with a recessed porch behind; the other also has a recessed porch but has a more formal (and more up-to-date) frontispiece in the Greek Revival style, with two pilasters on either side and two square columns in the center, flanking the door. Also the roof cornice of this facade has a long low rectangular panel centered over the entryway. These motifs are close to those shown in American builder's pattern books of the 1830s and 40s. One of the drawings is signed in ink "Hadden & Gedney." Longworth's *American Almanac for 1837*, Doggett's *New York City Directory* for 1842-3, and Trow's *New York City Directory for 1856* all list Hadden & Gedney, Carpenters, at 135 Laurens Street in New York City. The quality of the drawings is quite high; whoever made these was a very good draftsman. Talbot Hamlin in his *Greek Revival Architecture in America* (1944) referred repeatedly to these people as "builder-architects."



Three sheets. 1. 17 ¾ x 13 ½ inches. Watermark is a sailing ship. 2. 8 x 10 inches, watermark "D. & Co." 3. Same size as no. 2, same watermark. The drawings are finely done in pen-and-ink with ink wash; one of them has the roof touched off in pale blue watercolor. A very charming set of drawings.

A NEW WAY TO DRAW THE ORDERS

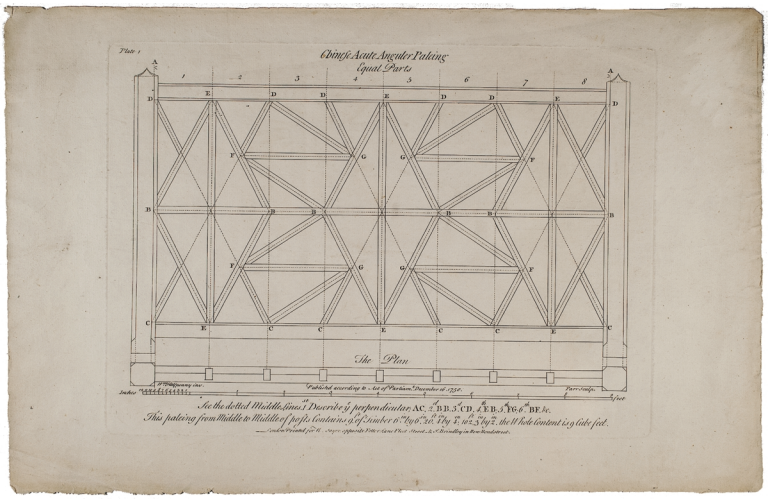
33. HALFPENNY, WILLIAM. *Magnum in parvo: or the marrow of architecture. Shewing how to draw a column with its base, capital, entablature, and pedestal.* London: John Wilcox and Tho. Heath, 1728 $2950.00

First and only edition. This book describes two inventions for drawing the orders. "One is an apparently

arbitrary conversion of Palladio's modular proportions into equal parts...the other is a drawing board instrument consisting of a protractor with a movable segment and a pair of rotating disks marked respectively with the heights and projections of the parts of the orders..." (Harris, p. 219). Harris, *BABW*, 291. Wiebenson III-A-23 with the wrong date and publisher (Bowles, 1727). This was apparently one of the few Halfpenny titles which did not find its way to the American colonies (not in Park List; not in Schimmelman). Berlin Catalogue 2269. The engraved title page is particularly handsome. OCLC locates four copies in American libraries.

4to, orig. boards, neatly rebacked with calf spine, old style; untrimmed. (ii)+19+(1) pp. with 15 engr. fdg. plates. Upper outer corner of blank margins with light old damp stain; not objectionable. Pl. 1 with scattered foxing. Early owner's name, W: Darra, inscribed in corner of t.p.

A RARITY BY WILLIAM HALFPENNY



34. HALFPENNY, WILLIAM. *Twenty new designs of Chinese lattice and other works, for stair cases, gates, palings, hatches, &c. on six folio copper-plates, with full instructions annex'd to the several divisions, scantlings, &c. thereby making the whole easy to workmen of every capacity. Published according to Act of Parliament, December 16, 1750.* London: Printed for R. Sayer opposite Fetter Lane, Fleet Street & J. Brindley in New Bond Street, [1750] $5000.00

First and only edition. A very rare work, issued in six oblong folio sheets and never stitched. Harris & Savage 321: "This suite of six plates inscribed 'W. Halfpenny Invt. Parr Sculp' seems to have been published without a title page. The title given above is from a Brindley and Sayer advertisement in *Andrea Palladio's First Book of Architecture* (1751) by Halfpenny. The BL copy is bound with *Chinese and Gothic Architecture Properly Ornamented* (1752)." Harris locates only two copie: British Library and Avery Library. Not in OCLC.

Oblong folio (11 ½ x 18"), six engr. sheets, unbound and never stitched. A few creases. Preserved in a folding cloth case, black morocco spine label. Bookplate of John Harris.



"SURPASSES IN EVERY RESPECT ANYTHING OF THE KIND YET PRODUCED"

35. HAMPTON & SONS. *Designs for furniture and decorations for complete house furnishing. Illustrated with fifty collotype reproductions of artistic interiors, in various styles, specially designed for this work; upwards of 2000 halftone blocks of furniture photographed from stock, and many coloured illustrations, of carpets, curtains, linens, blinds, china and glass, etc.* London, Pall Mall East

& Cockspur Street. [Enfield: Printed by bound by the Graphotone Company, collotype printers], 1893
$1350.00

This was an old and prominent company, founded in 1830. The long title pretty much sums up the contents of this catalogue. They were proud of this production and state in the preface: "The substitution of high-class reproductions of the latest designs for the hackneyed woodcuts of commonplace articles usually found in trade catalogues is an innovation which will, without doubt, be fully appreciated by all who may have occasion to refer to the book." This catalogue was singled out for comment by Gail Winkler: "Hampton & Sons 1893 catalogue gives room-by-room furnishing budgets which range from £250 to furnish an eight room house to £2000 for a twenty room house. All aspects of household furnishings are covered, with thirty pages on window curtains, bed, drapery, portieres, and household linens, including napkins and table covers." - *Capricious Fancy, draping and curtaining the historic interior 1800-1930*, p. xxv. OCLC locates four copies of this edition, all in USA: NYPL, Gr. Rap. PL, Princeton, and Ath of Phil. McKinstry, *Trade Cats at Winterthur* lists two Hampton catalogues (870, 871) but not this one.

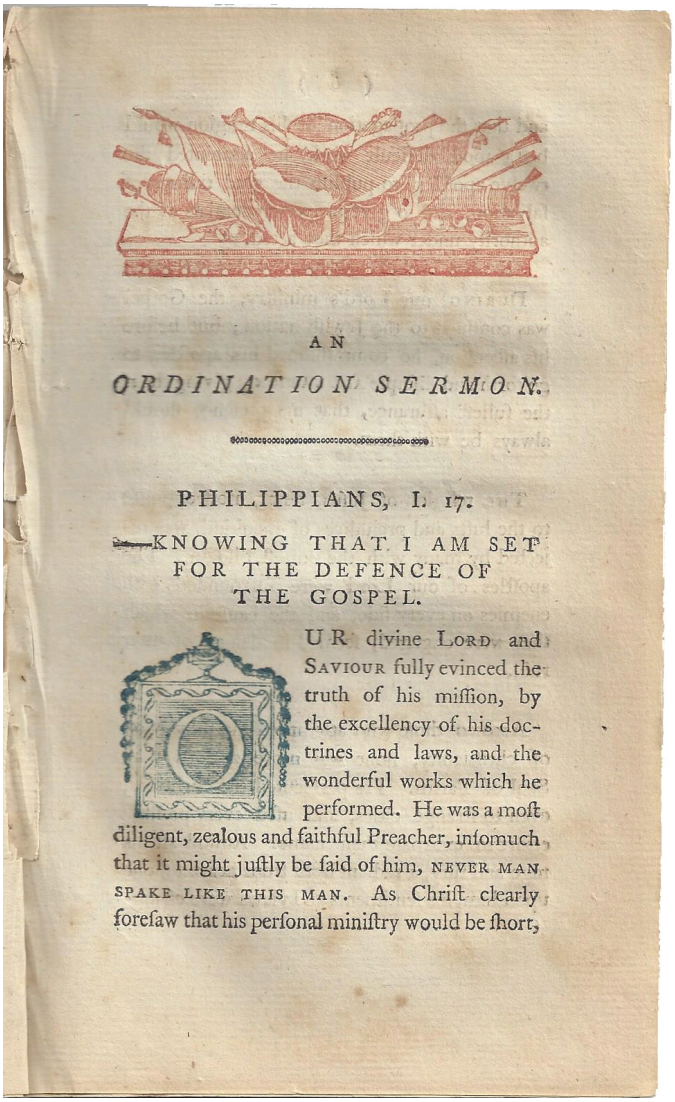
Oblong folio (10 x 14 ½ x 1 ½"), bound in full gilt stamped and embossed leather. 432 pp (but in fact there are considerably more as there are many *bis* pages or plates). With 43 collotype plates, 21 full color plates (mainly of draperies & rugs); 24 two color plates of beds; and 12 plates of china and glass in either tints or full color. Scattered light foxing here and there; inner front hinge cracked, but a very good copy. Rare.

THE FIRST AMERICAN THREE COLOR PRINTING

36. 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 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.



AN

ORDINATION SERMON.

PHILIPPIANS, I. 17.

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

UR 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,

PRINTING FOR THE BLIND

37. HOWE, S[AMUEL] G[RIDLEY]. *Institution for the Education of the Blind. Boston, January 12, 1837. Sir, this letter will serve as a specimen of printing for the blind...*[Boston, 1837] $2650.00

An unrecorded early specimen letter printed in the raised alphabet known as "Boston line" at the very beginning of printing for the blind in America. Samuel Gridley Howe, the noted reformer and pioneering educator and founder of the Perkins Institute for the Blind, here solicits charitable contributions for a printing fund. In an informative text of some 250 words, he provides a brief history of printing for the blind, statistics on the numbers of blind in America, and tells of the expense of such printing and the urgent need for it: "Think, sir, what a treasure a book, & a lamp, would be to you, if shut up in a dark cell - that thousands of your fellows are groping in darkness from the cradle to the grave - that means have been discovered to enlighten & gladden their minds, & you will, I trust, use your influence to furnish them with light & knowledge." A fragile, ephemeral piece, that marks the beginning of higher education of the blind in America. Not in *American Imprints*; not in OCLC.

Small folio (bifolium; 12 x 10 ¼"); 2 pages. Printed in embossed raised letters. Fold reinforced; repairs to splits, edges with a few chips but a good copy of a very fragile item.



A RARE MIDCENTURY PHILADELPHIA TYPE SPECIMEN

38. 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.

FINE COPY OF RARE FURNITURE PATTERN BOOK

39. KING, T[HOMAS]. *The modern style of cabinet work exemplified, and supplement, in new designs, practically arranged. The third edition, improved.* London: J. Weale, N.d. [ca. 1862] $2000.00

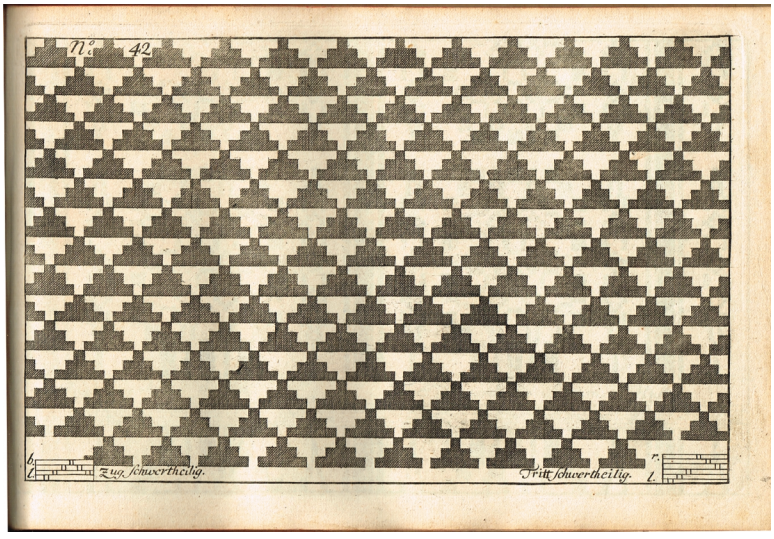
First published London, 1829; there was a second edition in 1832. For a long time King was a shadowy figure, though known to have been a prolific author of furniture books. But in 1995 the architect and scholar Thomas Gordon Smith in connection with Dover Publishers produced a reprint of this book with a very good scholarly introduction. King's book illustrates primarily furniture designs called "Grecian" in the 19th century, an outgrowth of the dominant "Classical" style of the Regency. Included are firescreens, sofas, a variety of chairs, footstools, commodes, pier tables, card tables, loo tables, sideboards, bookcases, washstands, and many other items. The present edition is undated; the date of 1862 has been assigned by Smith in his hypothetical chronology, based on "the occasional imprint, dated advertising supplements, reviews of the books and interpolation from dated watermarks." The copy on offer here is in very fine condition; it clearly never got into the hands of a cabinetmaker. It is also very rare; this edition is not in OCLC (though they do locate one copy, Strong Mus., of a 4th ed., improved, which they date 1870s).

Small folio (12 ½ x 10"), recent marbled sides, dark tan calf spine with label and raised bands, an excellent binding. (vi) pp with 100 engr. plates of which 23 hand-colored. Very slight traces of old waterstain along top blank margin of a few plates; not objectionable.

18TH CENTURY WEAVERS' PATTERN BOOK

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

First edition. A fine copy of a rare 18th century weaver's pattern book. Johann Michael Kirschbaum was an 18th century master weaver in Heilbronn; his pattern book was the result of an accumulation of patterns over a number of years. Patterns are provided for four types of weaving: stoned weaving; stoned and broken weaving; the tabby and the notched or serrated works, and completely broken work. Also included is a relatively new type of weaving called the "prochiert" which is a kind of serrated work. The patterns were meant as a guide for both masters and journeymen, and amateur lovers of the art. The visual appeal of these wonderful plates is powerful and irresistible, and the fine condition is remarkable. Rare; the NUC records only one copy. OCLC also locates only one copy (Amer. Text. Hist. Mus.). Berlin Catalogue 1666. UCBA, I, 996, noting a later edition of 1827.

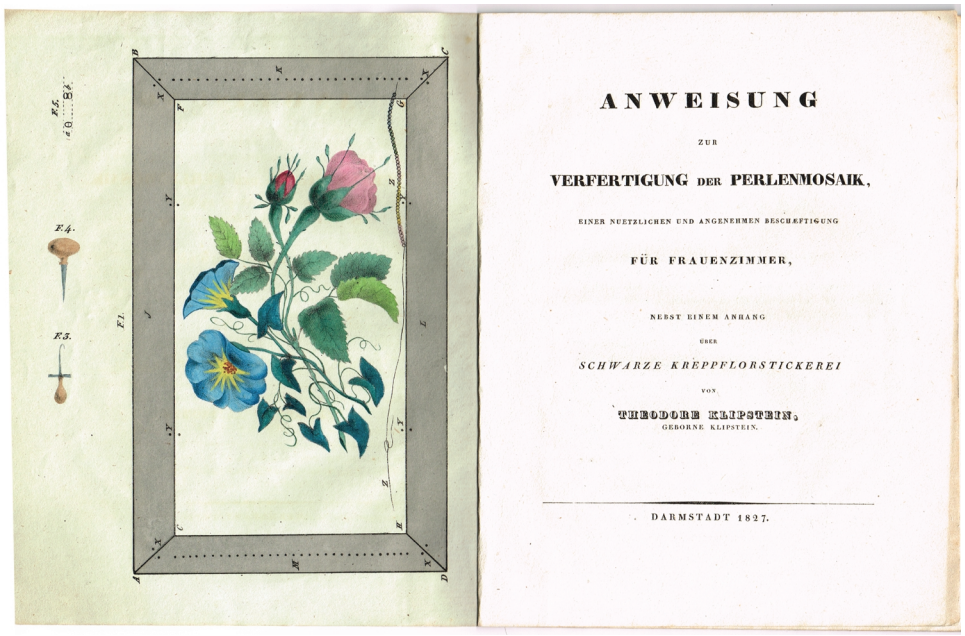


Oblong small folio, in original contemporary quarter calf and decorative paste paper sides, all edges red. (xxxii) pp with 74 engr. plates. Printed on high quality plate paper. Tiny repair (size of a dime) to pl. 58, not affecting engraved area.

GLASS BEADS 'PERLENMOSIAK'

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

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



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

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

TWO UNRECORDED KNIFE MAKERS' PRICE BOOKS

42. (KNIFE MAKERS' PRICE BOOKS). *List of prices of pocket blade grinders' work to take place fourteen days after agreed to. All wages to be paid in money.* Sheffield: Printed by J. Montgomery, Hartshead, 1814 (**BOUND WITH**) *Prices of penknives grinding, glazing, and polishing, as agreed to on the fourth of July 1831, to take place July 11, 1831.* Sheffield: Re-printed by W. Ford, York St., 1844 $800.00

Price books were published for almost all the trades in the late 18th and early 19th centuries. The best explanation of them that I am aware of is that by C.F. Montgomery, *American Furniture the Federal Period* (1966) where he states: "...price books are manuscripts or printed lists of prices for the making of furni-

ture [or anything else - cbw] at rates sought by journeymen or agreed upon by masters" (pp. 19-26). In the first work here prices are given, per dozen, for black and bright tanged pockets, pruners, and vines, and cast steel pruners and vines. For the later work prices are given for glazed blades, Irish statement (various kinds of knives here: sheepfeet knives, two blade knives, ladies pocket and fruit knives, cotton ripping knives, pen knives, pruning knives, sportsman's knives, etc); also spire or bean head knives, three blades, pocket knives, powder knives, surgeon's blades, etc. All price books are generically rare as they were never meant for the public, and were often destroyed by the widows of the deceased craftsman. Neither title located in OCLC.

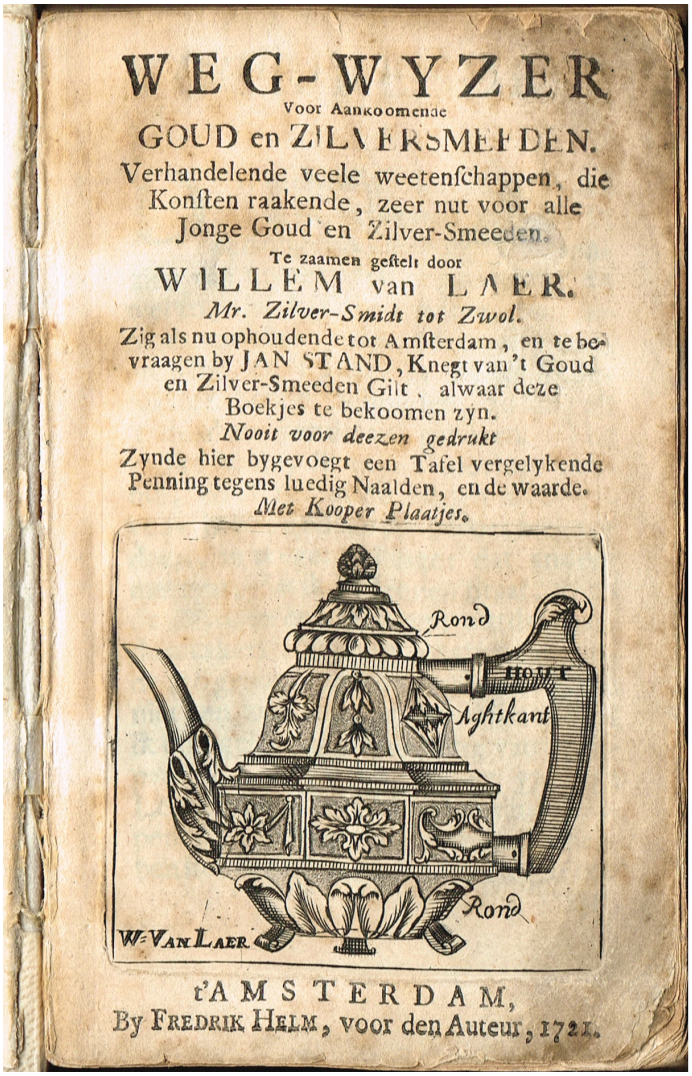
2 works in one vol. 12mo, bound in modern rexine. 4+8 pp. Very good copies.

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

43. LAER, WILLEM VAN. *Weg wyzer voor aankoomende goud en zilversmeeden. Verhandelende veele weetenschappen, die konsten raakende, zeer nut voor alle jonge goud en zilver-smeeden*. Amsterdam: Fredrik Helm, vooar den auteur, 1721 $2000.00

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

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



A RARE 19TH CENTURY FRENCH WORK ON GARDEN DESIGN

44. LECOQ, [LOUIS MARIE]. *Le Paysagiste. Nouveau traité d'architecture de parcs et jardins (Ecole Moderne)*. Paris: [Typographie Chaumont] for l'auteur, 1860 $4500.00

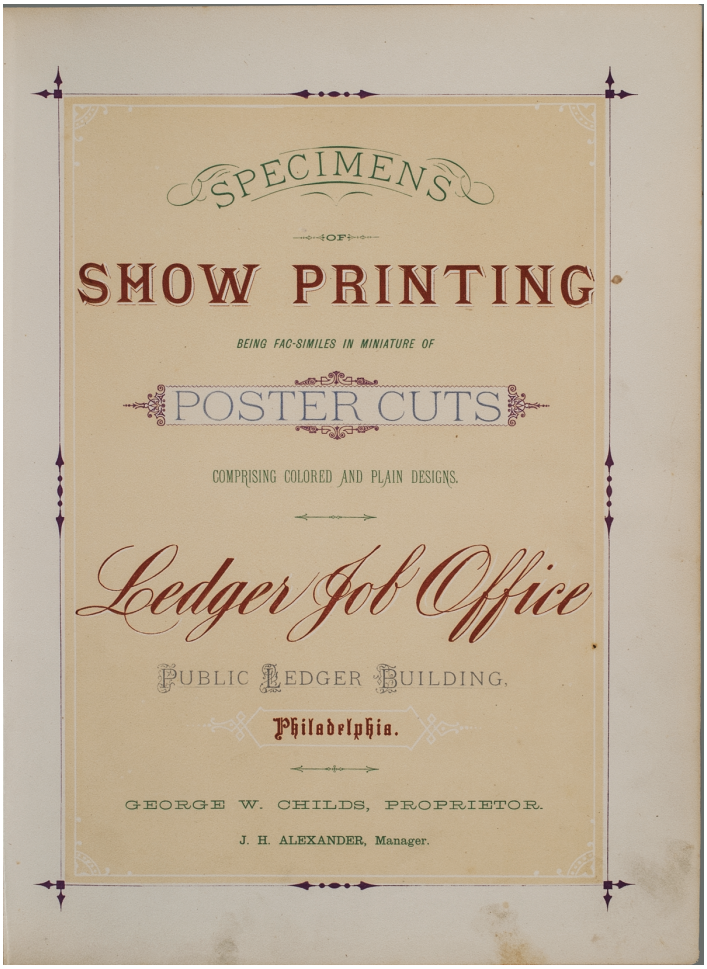
First and only edition. A rare work, not in any of the usual bibliographies except for Ernst de Ganay (260). The author was a former student of Gabriel Thouin (1747-1829) and was 'Inspector des Plantations de la Ville de Paris.' It was said of Thouin 'his codification of the *jardin angalis* determined its development

throughout the nineteenth century in France.' The influence of Thouin is easily seen in the present work; a predominant motif being circular and oval walks in almost all of his parks and gardens. In addition to the plans of garden layouts, Lecoq gives plant lists. Vignettes of ornamental garden buildings fill the blank spaces of all his plates. Several plates deserve special mention: plate 29 is a lay-out for a model colonial village for North Africa; it is a series of pure rectangular grids. Plate 30 is a project for the transformation of the Jardin du Luxembourg into a 'jardin pittoresque.' Plate 31 is a project for the transformation of the Jardin des Tuileries into a 'jardin pittoresque.' The work concludes with an 18 page list of trees and shrubs as well as other plant materials. Rare; OCLC locates only 5 copies: UDel, UMd, Miami U, Free Lib of Phila and V&A in London.

Folio (19 ½ x 13"), orig. printed boards, orig. cloth spine. (iv)+xii pp of prelims with 33 full-p. litho plates with 60 leaves (i.e. 120 pp) of explanatory letterpress. Plus the final 18 page list of trees. To find folios of this size which have survived in their original printed boards is rare; the printing on the rear cover gives additional information about the marketing of the book. Fine copy, rare.

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

45. 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



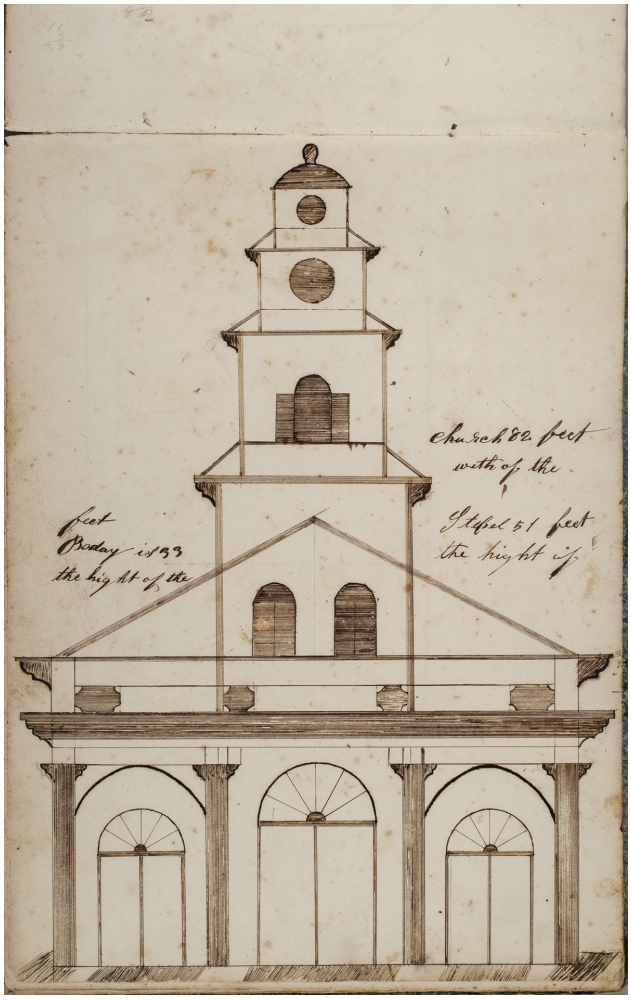
Fine copy, absolutely complete with no clips, of a wonderful trade catalogue. Stock posters were "pictorial posters available from stock for overprinting with an advertiser's own wording; they had considerable vogue in the period 1870 to 1914" - Rickards (ed), *Encyc of Ephemera*, p. 314. The present 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



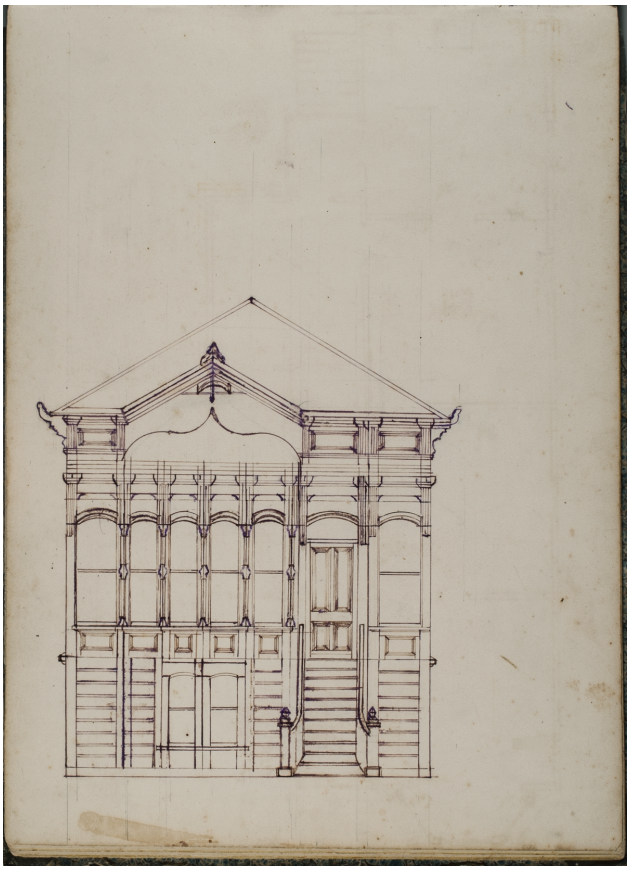
to order by the number of the cut). Plays and theatrical productions in this volume include many old standards: Robinson Crusoe, Punch and Judy, Cinderella, Woman in White, Jane Eyre, Rip Van Winkle, as well as many productions which are unheard of today (at least to me). But a theatre historian would 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.

SKETCHBOOK OF A SELF-TAUGHT BUILDER AND DESIGNER OF VALPARISO AND SAN FRANCISCO



46. LEE, EDWARD (Carpenter). *[Sketchbook and workbook of architectural plans and drawings]*. Valpariso [Chile] & San Francisco, 1848-ca. 1870 $3000.00
A fascinating and revealing inter-cultural survival, an extensive sketchbook of a carpenter-designer (I hestitate to call him an architect), with drawings made (presumably) both in Chile and San Francisco. Boldly signed on the last back flyleaf: "Valpariso, December the 10th, 1848, Edward Lee, His Book"; also signed on the front pastedown. It was used both front to back and back to front and is confusing because of this. The latest date (March 2, 1867) comes from an invoice on a printed billhead made out to Mr. Lee, from a San Francisco lumber dealer. At one end of the book is an ambitious pen-and-ink front elevation of a church (82 feet in total height). The design (especially the facade) owes a little bit to American Greek



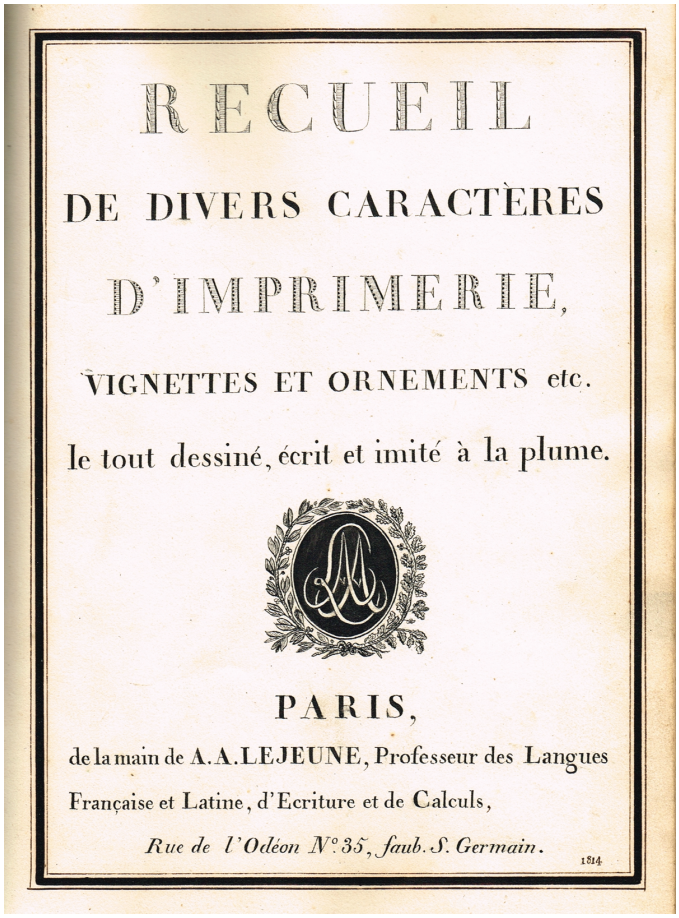
Revival pattern books of the 1850s, but the overall feeling, with a set of four towers-upon-towers of receding size is not American. Spanish colonial? At the other end of the book are a series of about a dozen free-standing wooden city houses, all shown in both plans and front elevations, and very Victorian in their excessive ornament. These could be for Valpariso or they could be for San Francisco. I am sure an architectural historian familiar with these cities could tell easily. Scattered throughout the book are endless floor plans with dimensions and room names; many geometric figures and exercises (some done with a compass); pages of Victorian gothic ornaments, especially scalloped barge boards; patterns for jig-saw balustrates and fences of several sorts; timber-frame details for the roof of the above-mentioned church; gothic windows; moulding profiles; frontispieces (i.e. front door surrounds). These last are especially interesting as they strike me as very Spanish in feeling. Mr. Lee had a fertile mind but was not a good speller; for example circule (for circle); peace (for peice); dropes (for drops); perlines (for purlins); stepel (for steeple) etc. Some research in San Francisco archives would hopefully be rewarded. This turned up in San Francisco.

Oblong sm. folio (10 x 13 ½"), marbled sides, roan spine, spine stripped, hinges weak but sewing intact. About 93 leaves used, each one on both sides. Drawn in both graphite and pen-and-ink.

UNIQUE MANUSCRIPT OF AN IMAGINARY TYPE SPECIMEN

47. 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.


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

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 inches), 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.

LE JEUNE'S INVALIDES *IN ENGLISH A SOURCE FOR THE ROYAL NAVAL HOSPITAL IN GREENWICH*

48. [LE JEUNE DE BOULLENCOURT]. *A pattern of a well constituted and well governed hospital: or, a brief description of the building, and full relation of the establishment, constitution, discipline, economy, and administration of the government of the Royal Hospital of the Invalids, near Paris. Partly translated from a large book printed some years ago in French; and partly extracted out of some other manuscript relations never before published.* London: Richard Baldwin, 1695 $3000.00

First edition, a translation by James Fraser of *Déscription générale de l'Hostel royal des Invalides* (Paris, 1683, with additional material). The publication of this small book, making the substance of LeJeune's expensive folio published in 1683 available in English at a reasonable price, was prompted by the founding of the Royal Naval Hospital at Greenwich, on which building work began in the following year. Lejeune's folio, which is one of the most impressive of the late 17th century French architectural books, is the primary source not only for the building but also for the history of the management of this pioneer hospice for invalids and other indigent war veterans. Founded by Louis XIV and built to plans of Liberal Bruant in 1670, building began in 1671. The first residents were installed by 1674. Christopher Wren's designs for Chelsea Hospital, founded in 1682 and completed four years later, were strongly influenced by the Invalides. But the Chelsea Hospital is much smaller than the Invalides. As noted by Pevsner "Where England wanted to emulate or, better still, to outdo France, was in provision for the Navy. That is why the Greenwich Hospital, begun in 1696, became the grandest of all English palaces." (*A history of building types*, p. 146).

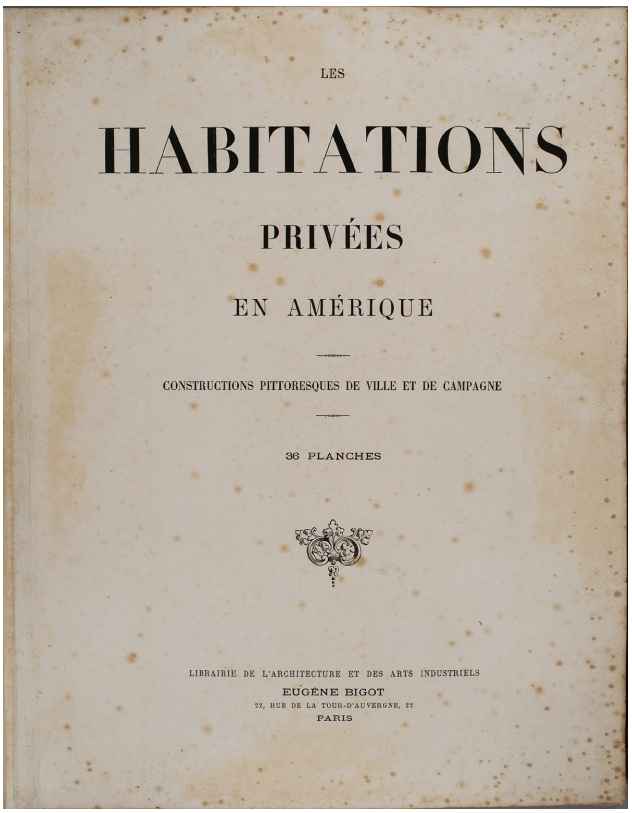
The present work is not usually catalogued under Le Jeune de Boulencourt's name, although the anonymous translator (identifed from his presentation copy to Sir Robert Southwell in the Wellcome Library) makes it clear in his preface that it is mostly taken from the *Description générale* of 1683. Wing P.871. Rare; OCLC locates but four copies in America: NY Acad of Med, URoch., HEH, UCLA.

8vo, contemp. sprinkled calf, neatly rebacked at an early date. (xii)+xix+170+(x)+(4) pp with l lg fdg. engraved plan with key. With 19th cent engr bookplate, crest of a lion's head with motto 'Nil sistere contra.'

49. [LEVY, ALBERT]. *Les habitations privées en Amérique. Constructions pittoresques de ville et de campagne. 36 Planches.* Paris: Eugene Bigot, Librairie d'Architecture ed des Arts Industrielles, N.d. [ca. 1885] $8000.00

A very rare book; only three other copies seem to be located (Columbia, Winterthur and one in a French library). It consists of a letterpress printed title page and 36 large mounted cyanotype prints of major American houses. They are almost all in suburban or rural settings, and predominately Queen Anne in style. A former owner has compared these images with the online Levy Architectural Photographic series in the Ryerson & Burham Library (Art Inst of Chicago) and identified some of them. For example the Baldwin residence by Potter & Robinson in Newport, R.I., a house in Albany designed by H. H. Richarson; other houses in Jamaica Plain, Brookine, Chicago, Bar Harbor and beyond. Though the name of Albert Levy is not present on the title page, this work is known to be by him. For one thing, he was partial to the use of cyanotypes, and there are very, very few 19th century books illustrated with this process. Levy is best known (at least to American scholars) for his two extensive series of architectural photographs: the three volume *L'Architecture Americaine* and the multiple portfolio *Photographic Studies of Modern Architecture*, 1873-1885, which earned him comparison with Alinari of Florence. Albert Levy (b. 1847 in France) was a prolific architectural photographer; he worked all over Europe and also in the USA. He developed a catalogue of 2500 photographs that can be found on the Gallica web project of Bib. Nat of France as well as in the Avery Library. For more on Levy see wikipedia.org/wiki. Albert_Levy_(photographer). See also: Mario Alonzo, "Albert Levy, developing architectural photography in the XIX century" (http:/photocollection.alonsorobisco.es). Hitchcock, *American Architectural books*, 727 lists a related item published in [New York]. This rare work appeals in two fields: for the content, which is of interest to the American architectural historian, and for the medium of the photos, cyanotypes, which is a rare, little-used and quite beautiful process. This work would make an interesting comparison with G. W. Sheldon's *Artistic Country Seats* (N.Y., 1886-7).





Folio (16 x 13 ½ x 2"), orig. mottled paper sides, dark green morocco spine. Letterpress title page and 36 mounted cyanotypes (average 7 ½ x 10"). Photos mounted on stiff cards bound on stubs. Scattered foxing on t.p. and on blank margins of first plate; else a good clean copy. The prints are erratically numbered in the negative with Roman numerals, sometimes supplemented with an "A" and sometimes the "Levy" series no. also appears. Photos in good contrast.

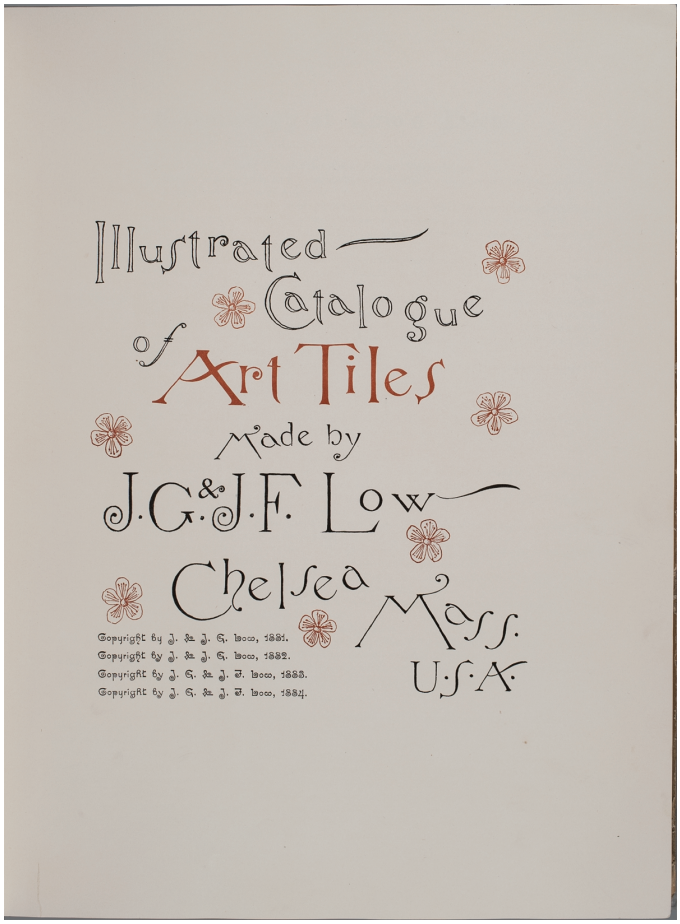
19 CONSECUTIVE ISSUES OF A RARE PERIODICAL

50. LITHOGRAPHY. *Lithographers' Journal pertaining to lithography and the field of supplies for lithographers. By William M. Patton. [Bound volume of 19 consecutive issues from vol 3, no. 5 (Nov. 1892) to vol 7, nos. 5-6 (May-June 1894)].* Philadelphia: Wm. M. Patton, 1892-4 $1500.00

Fine copy with all the wrappers and ads bound in of 19 consecutive issues (last issue of vol III and all of vols 4, 5, 6 and 7 which was the end). A work of tremendous value for the historian. Rare; OCLC locates only two partial runs, Columbia and Smithsonian. *Union List of Serials* states that the complete work ran between 1891 and 1894 in 8 volumes; that same source locates five partial runs. Our volume contains 3 special specimen plates: April 1893, a color plate, "chromo vellum, litho and printed by Avil & Co., Phila"; and in the same issue a specimen plate of a tinted halftone printed by A. Zeese & Co. of Chicago. February 1894 includes a specimen plate of a color halftone engraved and printed by the Electric Light Engraving Co (color effects produced in four printings from relief plates on paper made by the Nashua Card & Glazed Paper Co). The work stopped at the end of vol 7; it was to be continued as the *New Lithographers' Journal*.

Folio (13 ¾ x 11"), finely rebound with calf spine, red label and fine linen sides. Pages 1-146; 1-144 and 1-120. Profusely illus with 3 special plates as described above.

RARE & ELEGANT TRADE CATALOGUE OF AMERICAN ART TILES



51. LOW, J. G. & J. F. *Illustrated catalogue of art tiles made by J. G. and J. F. Low,* Chelsea, Mass, 1881-1884 $1750.00

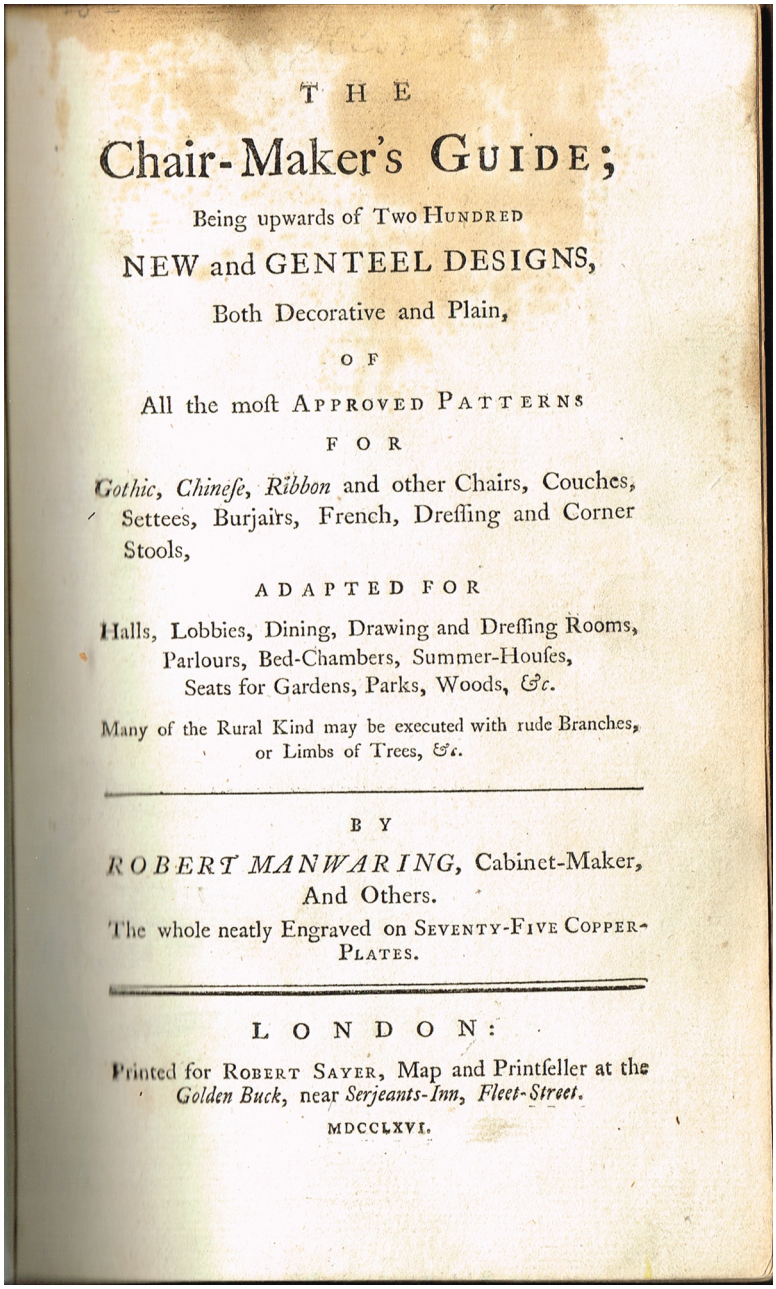
Low tiles were one of the most important productions of the arts and crafts movement in America and are discussed in almost every book on the subject. This catalogue is something of a monument. The authors state: "It is with pleasure we present this catalogue, the most expensive in manner of production, and most beautiful in its results, ever issued, so far as we are aware, to illustrate the results of any branch of manufacture." Solon gives the catalogue a good note: "John G. Low produced his first art tiles at Chelsea in 1879. He studied painting in Paris under Couture and Troyon; but a natural inclination drew him towards the practice of ceramic art... No pattern book of a tile manufacturer in any country can be compared to this album for the truly artistic style, and the distinctive elegance of the examples reproduced in it. - *Ceramic literature* (1910), p. 266. The plates are printed in heliotype and are razor-sharp. The text consists of a chronology of Low's tiles, a reference key to the plates, and a price list. Following the 30 plates (each with dust sheet) are 36 pages of fine illustrated ads for various other house furnishings and accessories, all done in the arts and crafts lettering style of the period. OCLC locates 12 copies in libraries but this catalogue is very rare in trade.

Small folio, orig. printed boards, cloth spine, inner hinges reinforced, with a modern mylar dustjacket. 4ff+30 heliotype plates on either coated or matte finish paper and printed in subtly different tints of ink. Final 36 pp are ads. It is not stated but it was surely printed by the Heliotype Printing Co. of Boston. A very good copy of a fragile book.

VERY RARE FURNITURE PATTERN BOOK

52. MANWARING, ROBERT, and others. *The Chair Maker's Guide; being upwards of two hundred new and genteel designs, both decorative and plain, of all the most approved patterns for Gothic, Chinese, Ribbon and other chairs, couches, settees, burjairs, French, dressing and corner stools...*London: Robert Sayer, 1766
$4500.00

First edition. Manwaring was the author of several furniture pattern books; one year earlier he published *The cabinet and chair maker's real friend and companion*; this latter title, was, according to Morrison Heckscher, "the most influential rococo [furniture] pattern book in New England." But the present work apparently never found its way to America, at least not in the 18th century. But it has been analyzed by several scholars: Elizabeth White states that plates 1-28 in the Society of Upholsterer's *Household furniture in the genteel taste for the year 1760* were in fact drawn by Manwaring and were republished in the present work. She further states: "Other plates in the book (33-4, 37, 39-45) for hall and parlour chairs were by Matthias Darly...Three plates were signed by Ince and Mayhew and others by Copeland. It is impossible to tell whether Manwaring was behind this compilation or whether (which is more likely) it was the publisher and print seller Robert Sayer making a living out of reissuing so many of the furniture designs of the 1750s." - *Pictorial dict of British 18th cent furnit designs*, p. 50. OCLC locates just four copies: Morgan, Yale, Winterthur and Redwood. As noted above this is the first edition but it is a slightly later (but still 18th century) issue; the names of some of the designers have been erased from the plates. Priced accordingly.



THE

Chair-Maker's GUIDE;

Being upwards of Two HUNDRED

NEW and GENTEEL DESIGNS,

Both Decorative and Plain,

OF

All the moſt APPROVED PATTERNS

FOR

Gothic, *Chineſe*, *Ribbon* and other Chairs, Couches, Settees, Burjairs, French, Dreſſing and Corner Stools,

ADAPTED FOR

Halls, Lobbies, Dining, Drawing and Dreſſing Rooms, Parlours, Bed-Chambers, Summer-Houſes, Seats for Gardens, Parks, Woods, &c.

Many of the Rural Kind may be executed with rude Branches, or Limbs of Trees, &c.

BY

ROBERT MANWARING, Cabinet-Maker, And Others.

The whole neatly Engraved on SEVENTY-FIVE COPPER-PLATES.

LONDON:

Printed for ROBERT SAYER, Map and Printſeller at the *Golden Buck*, near *Serjeants-Inn*, *Fleet-Street*.

MDCCLXVI.

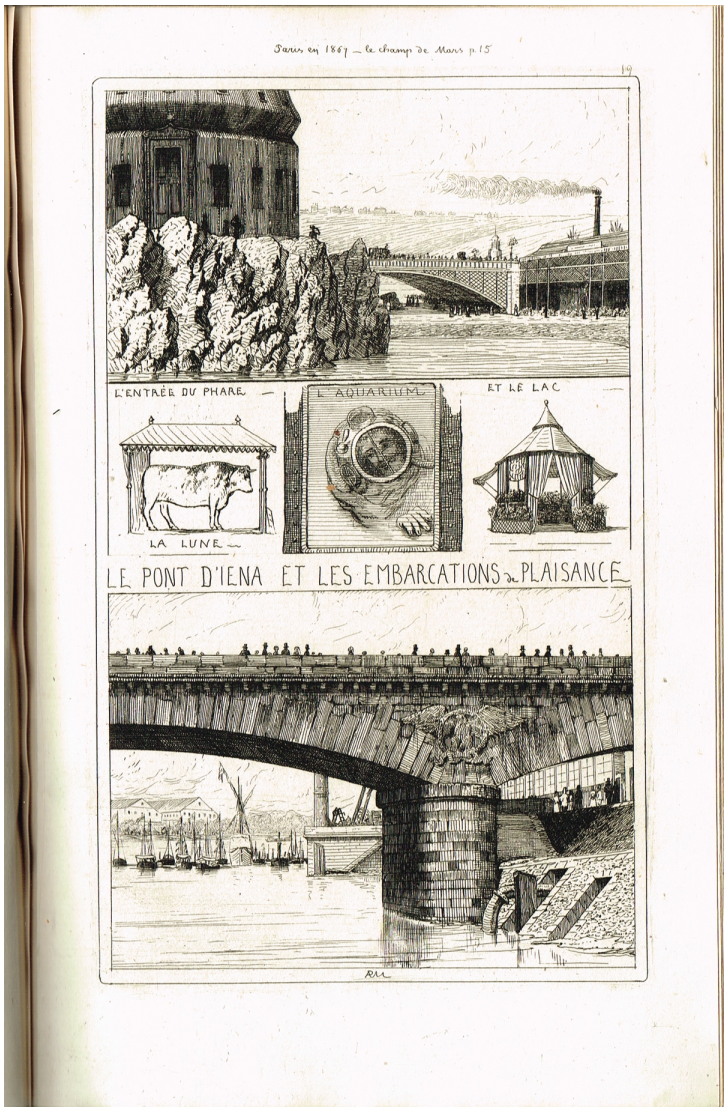
Except for the pattern books by Chippendale, Sheraton and Hepplewhite, which are still relatively common, all the other 18th century English furniture pattern books are and always have been really rare. Much more so than architectural pattern books from the same period. This is the first copy of the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

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

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

53. MARTIAL (ADOLPHE THEODORE JULES MARTIAL POTEMONT). *Exposition Universelle, Paris, 1867*. Paris: Cadart & Luce, Imprimerie Beillet, 1867 $2000.00

A charming and rare book (OCLC locates just two copies), it consists of 48 numbered etchings each with hand-etched text in cursive together with a vignette (or in a few cases full page) illustration. It is a sort of picturesque and spiritual record of or tour through the exposition. A few illustrations are full-page with no text; others are mostly text with small vignettes. Covers many of the various national pavilions, the art salon, a few of the sites and spectacles of Paris, etc. The etchings were each printed on strong paper individually and then given stubs which allowed them to be sewn together into a book. Unless the plates were steel-faced, the edition would have had to be very small as etchings wear out quickly. It is curious that there are no plate marks. I suspect they were steel-faced but the edition was still small and the book is still very rare; OCLC locates copies in the Bib Nat and NYPL, that is all. It is hard to describe, other than to use an overworked word, charming. But that is the best word to use. There never was a title page; the title is taken from the publisher's gilt stamped cloth binding.



8vo, original publisher's pebble grained dark green cloth, title in gilt on upper cover. 48 numbered leaves, each with dust sheet. Front blank flyleaf broken at hinge but still present; else an excellent copy.

18 ETCHINGS OF "SEARLES CASTLE" NO COPIES IN THE USA

54. MASS. BARRINGTON. *Barrington House, Berkshire, Mass. Etchings by B. Krieger.* Paris: Privately Printed by the Librairie Centrale des Beaux-Arts, 1895 $3850.00

A massive folio of 18 etched views of Barrington House, better known as "Searles Castle". Wikipedia gives a good if slightly confusing note: "Searles Castle is a romantically imagined castle-style house in Great Barrington, MA. Built in the 1880s in the French chateau style, it has seven stories and includes a "dungeon" basement. There are 40 rooms containing over 60,000 square feet as well as 36 fireplaces. It was commissioned in 1888 by Mary Hopkins, widow of railroad millionaire Mark Hopkins. She married Edward Francis Searles, who had designed the interior, while the castle was being built. Hopkins died in 1891, but Searles maintained the castle until his death in 1920." The present work contains 18 etchings

and an engraved plan; there are six views of the exterior and 12 interior views. This copy contains the bookplate of Mr. Edward F. Searles. OCLC locates just one copy in Paris at the INHA (Inst. Nat. d'Hist. d'Art). The building still stands and is listed on the National Register of Historic Places. These days it serves as a conference center; it is also the venue of a one day antiquarian book fair each August. I can find nothing on "B. Krieger" though he (or she) was a competent artist and etcher.

Atlas folio (24 ½ x 18"), orig. cloth sides, with title printed in red; black roan spine & corners (spine a bit rubbed). Letterpress T.P. printed in red and black with etched vignette; 18 etchings & 1 plan plus a final leaf of letterpress, "List of etchings." Bookplate of Searles; also of the Nevins Memorial Library which states the book was a gift from Mr. Searles in 1896. Other than this bookplate no library markings. Excellent copy.

"AMONG THE GREATEST OF ALL ARCHITECTS' PORTFOLIOS"

55. MCKIM, MEAD & WHITE. *A monograph on the work of McKim, Mead & White, 1879-1915.* New York: Architectural Book Publishing Co., 1915-[1917] $4250.00

First edition. Given an excellent note in *Avery's Choice*: "Although these four volumes do not constitute a nineteenth-century publication, they can be considered a great send-off from the nineteenth to the twentieth century. The volumes are among the greatest of all architects' portfolios as a type of architectural literature, only in this case the portfolio does not show what an architectural firm can do, but what it has done already. Hence, this is a retrospective portfolio, particularly apt since the firm's magnificent designs were, in a manner of speaking, themselves retrospective. The work of Charles Follen McKim and Stanford White (Mead served mainly as office chief and manager) represents the climax of the American Neo-Renaissance, the American Beaux Arts style, and American eclecticism, but with an innovative spirit and a new freedom and authority.

When the *Monograph* was published, both White and McKim had been dead for some time (White was murdered in 1906 and McKim died in 1909). The firm, however, went on. The *Monograph* contains plans, elevations, sections and unusually beautiful photographic views of the firm's major works from 1879 to 1915, beginning with the Casino at Newport and ending with the Racquet Club on Park Avenue in New York City. It includes such masterpieces as the Boston Public Library, the buildings at Columbia University (including the Avery Library) and, arguably the greatest of them all, New York's Pennsylvania Station, which was later destroyed, as were so many other MM&W buildings. This destruction gives the *Monograph* an even greater importance as a historical record." (note by Adolf Placzek). Complete sets of this work are now very scarce.

4 vols folio, orig. publisher's cloth. I. (iv) pp & 99 plates; II. (vi) pp with plates 100-199; III. (vi) pp with plates 200-299a; and IV. (vi) pp with plates 300-399a. Excellent set.

50 FINE ENGRAVED VIEWS OF ROME

56. [MONTAGU, (Domenico)]. *Nouveau recueil de vues des plus beaux restes de Rome Ancienne et des plus belles eglises, places, palais et fontaines de Rome Moderne, dessinées, et gravés par d'habiles maitres en 50 feuilles.* Rome, 1770 $5000.00

A handsome book of 50 engraved views of ancient and modern Rome in good condition and in a nice contemporary binding. It opens with a splendid letterpress title page printed in red and black in landscape (oblong or horizontal) format. Of the fifty plates thirty-eight are signed "Montagu Sculp", the remainder not signed, except for one which is signed "M. Pulini del & sculp". Only one plate gives the name of an artist, plate 39 which is signed "Montagu del et sculp" and it seems likely that Montagu was the artist for all of them, though it is possible some of the original drawings were made by Jean Barbault (see Millard,

Italian, 13). The views include most of the famous sights of modern Rome, e.g. Piazza del Popolo, St. Peters and the Bernini Colonnade, Santa Maria Maggiore, S. Giovanni Laterano, the 'Pantheon,' Piazza Navona, Colonna Trajana, Campidoglio, Palazzo Farnese, Fontana di Trevi, etc. Many of the public squares were not yet paved and are shown with mounds of dirt and workmen and tourists here and there. They are charming views. Barbault was in the circle of and influenced by Piranesi (see the note to Millard, *Italian*, nos. 13 & 14). The Millard note does not mention the present title, but many of the comments about Barbault seem to mesh with the present series of views. The Millard note refers to Montagu as "obscure." OCLC locates three copies (Getty, Princeton & NGA).

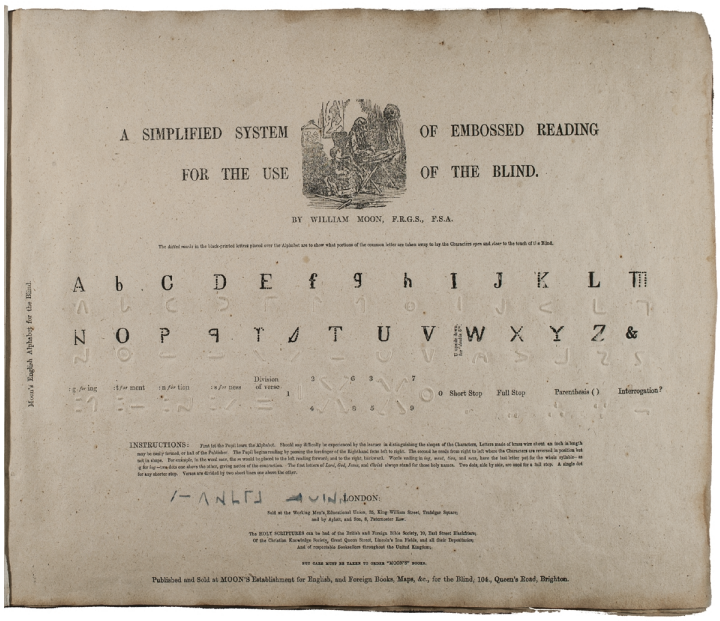


Small folio (15 ½ x 10 ½"), contemp brown paste paper sides, calf spine (spine rubbed). Letterpress printed t.p. and 50 engr and etched plates. Good impressions, good margins, no foxing. The paper for a few plates is lightly browned.

MOON'S EMBOSSED TYPE FOR THE BLIND

57. MOON, WILLIAM. *A simplified system of embossed reading for the use of the blind. London: Published and sold at Moon's Establishment...for the Blind, 104 Queen's Rd.,* Brighton, N.d. [ca. 1850-58] $1150.00

"William Moon (1818-1894), inventor of typography for blind people and tireless worker on behalf of the blind, was by 1840 himself totally blind...He constructed a system of his own in 1845, using a simplified system of Roman lettering. By the help of friends interested in the blind, type was procured, and Moon began a monthly magazine. His first publication, *The last days of Polycarp*, appeared on 1 June 1847; *The last hours of Cranmer* and devotional works followed. Next he began to prepare the entire Bible, discontinuing the monthly issues for a time. As his supply of type was insufficient for such an extensive undertaking, he tried stereotyping, and after much experimenting succeeded in inventing a process by which he could produce a satisfactory plate at less than a sixth of the ordinary price. He put his process into use in September 1848, and the stereotyper then engaged was employed on the work until after Moon's death. The publications were always sold under cost price, the deficiency being made up by charitable contributions...*ODNB*. The title page of the present work is printed in letterpress for the sighted; it also includes the embossed alphabet for the blind and is thus a fine item for exhibition purposes. The text here is the first 49 chapters of the Psalms of David. This section of the Bible is not in OCLC but they do locate one or two others; the dates range from 1850 to 1858. Rare.


A SIMPLIFIED SYSTEM OF EMBOSSED READING FOR THE USE OF THE BLIND.

BY WILLIAM MOON, F.R.G.S., F.S.A.

Oblong small folio (11 x 14 x 2" thick), orig. cloth (neatly rehinged). T.p. and 112 leaves of embossed type. Very good copy.



NATURE PRINTS

58. NATURE PRINTING. *An anonymous album of 71 leaves of nature prints of trees, plants and wild flowers. N.p., N.d.* [?American, 2nd half of the 19th century] $1250.00

A fine quarto album in a contemporary full leather binding of 71 leaves of nature prints (some leaves with more than one print on the page). The album opens with a manuscript alphabetical index of 119 prints listed mostly by common names, with a few Latin names here and there. The prints are all identified in MS to correspond with the index. It is not signed by the maker. It could be either English or American; my guess is American becuase I cannot find any English spellings in the index (for example 'cissus discolor' instead of 'discolour'). In the end, it doesn't really matter; it is the nature prints which matter, and they are charming. A sampling: American currant, begonia (ten varieties), blackberry, geranium, gooseberry, holly, lilac, mint, peony, rose, etc. etc.

There is much literature on nature printing; a paragraph from G. Wakeman's *Victorian book illustration the technical revolution* (1973) seems relevant here: "There are in existence a number of single volumes printed by amateurs who obviously used the original plant as a printing surface. An advertisement in the John Johnson collection [at Oxford University] describes the Foliographic Press, manufactured by G. J. Cox of Regent Street, London, and selling at 5s 6d, or, large, at 8s 6d. This was a press designed to allow amateurs to print from leaves though that could be done without any elaborate apparatus, as was demonstrated by F. O. Hutchinson in his *Ferns of Sidmouth*, Sidmouth, 1862, who simply inked the ferns and used the impressions for lithographic transfer." - p 64. See also a useful little pamphlet: *Ocean flowers impressions from nature in the Victorian era*, Yale Center for British Art, 2004.

4to (11 x 9"), bound in orig. full pebbled calf, a.e.g., spine with raised bands and titled with the word 'Foliage.' Orig. marbled endpapers and flyleaves. 12 pp of MS index and 71 leaves of nature prints each with a dust sheet. Darkness of the impressions varies; a few are light, most are average, and some are quite dark.

SPECIMENS OF MODERN PAPERS AND PRINTING TECHNIQUES
OCLC: NO COPIES IN AMERICA

59. NEUE PAPIER MANUFACTUR. *Musterdrucke auf Strassburger Special Papieren. Sammlung hervorragender Kunstblatter hergestellt unter Anwendung der wichtigsten graphischen Verfahren.* Strassburg-Ruprechtsau, Neu Papier-Manufactur, 1900 $2750.00

An extraordinary work, consisting of 44 plates in various printing techniques on various tinted stocks. All techniques and papers are identified. Includes examples of etching, engraving, photogravure, heliogravure, phototypies, lichtdruck (i.e. collotype), autotypie, lithography, chromolithographie, etc. Several exemplars are printed on Chinapapier with notations Farbe 4, Farbe 16, etc. to identify the shade of the paper. Roughly half of the specimens are on coated paper (used for illustration), the other half on 'art' papers for

art purposes. There are examples of a paper for playing cards in color (spielkarten), maps in color (landkartendruck), and other special papers. Finally, at the end are a series of seven progressive proofs (farbenlichtdruck) showing in the final image a birds eye view of the factory.



Bound at the end is a separate 15 page essay by THEODOR GOEBEL, *Erlauterungen zur Sammlung von Musterdrucken auf Strassburger Specialpapieren*. Strassburg-Ruprechtsau, Neu Papier-Manaufactur, 1900. This is an explanation of the various printing processes and papers. Not in the Internatioalen Bibliographie zur Papiergeschichte. OCLC locates three copies in Germany and one copy in the UK (Cambridge). No copies in the USA.

Large folio (17 ½ x 14"), orig. red cloth with gilt border and an elegant large gilt 'NPM' in the center of cover. (ii) ff and 44 plates in various processes with dust sheets (dust sheets only with a few light spots of foxing). Final 15 pages are separately paginated. A fine and very rare work.

FINE SAMPLE CARD OF 19TH CENTURY AMERICAN PRINTED COTTONS



60. [NEW YORK?]. DUNKIRK PRINTS. *Dunkirk Prints. O. H. Sampson & Co., Agents, Boston & New York. N.p., N.d.* [Dunkirk, N.Y.(?), ca. 1870] $1600.00

Slightly maddening as I cannot find any documentation for this very attractive item. The librarian of the American Textile History Museum has also tried to pin it down but with not much luck. She wrote me: "I looked through the textile directories for the late 19th century and found nothing that referred to a Dunkirk Mill or any manufacturer in Dunkirk, N.Y. In a volume titled *Textile Brands and Trademarks* (1918) there is a reference to a 'Dunkirk' brand of shirts manufactured by the Dunkirk Shirt Co. in Dunkirk, N.Y." Perhaps there is a connection here. There is a Dunkirk Historical Society; they might provide some clues.

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

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

PERHAPS THE FIRST GERMAN PORCELAIN TRADE CATALOGUE?
OCLC: NO COPY IN AMERICA

61. [NYMPHENBURG PORCELAIN]. *Abbildung der vorzuglicheren Artikel der koniglichen bayerischen Porcellan Manufactur zu Nymphenburg* [Munich], 1831 $5500.00

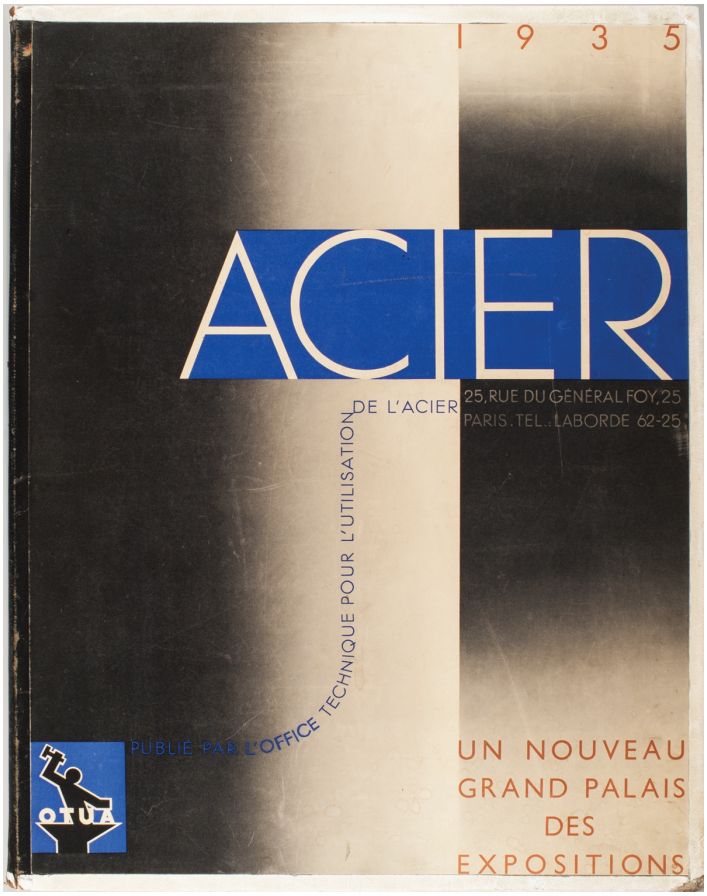
Fine copy in the original printed wrappers, and with the original letterpress printed price-list, in folio and folded, tipped in at the rear. Very rare; OCLC locates four copies only, all in German libraries, two of which do not contain the price list. This is the first trade catalogue produced at Nympenburg and possibly the earliest trade catalogue for porcelain in Germany. (The useful reference book *"Mein Feld ist die Welt" Musterbucher und Kataloge 1784-1914* (1984) makes no mention of this nor indeed of any German ceramic catalogues. Nor does Ted Crom, *Trade catalogues 1542 to 1842* (1989) make any mention of ceramic catalogues - but otherwise tries to be comprehensive).

German hard paste porcelain has been manufactured in Bavaria from around the middle of the 18th century. The first factory was established in 1747 at the castle of Neudeck by Maximillian III, elector of Bavaria. In 1761 the factory was moved to Nymphenburg, on the outskirts of Munich, from where it still operates. The present catalogue, which was their first, offers primarily tablewares and other decorative items, primarily in the neo-classical style, all shown in outline profile. The wares illustrated include soup, regular and dessert plates; vegetable dishes, sugar bowls, fruit bowls, coffee pots, milk jugs, tea pots, cups and saucers, cups to drink soup, serving bowl, mustard dish, sauce boat and salts and peppers. Also, vases, bidets, candlesticks, a spoon for medicine, utensils for pipes, water jug, washing bowls, chamber pots (including a potty for a child), paper weights, ink stands for writing, etc. The neo-classical styles of these wares can be compared with similar styles made at the same time by the Wedgwood or Leeds potteries in England - neo-classical/empire was an international vogue at this time. Solon, *Ceramic Literature*, p. 590 (stating 8vo, which leads me to believe he never saw a copy). Champfleury, *Bibliographie ceramique* (1881), p. 122 (without the price list). See also J. Fleming & H. Honour, *Dict. of the decorative arts* (1977), p. 567 for a good note.



Oblong folio (10 ½ x 15 ¼"), in original pale green printed wrappers. Elegant litho dec. t.p. and 6 litho plates each showing 24 wares, drawn in outline by J. Paringer & W. Rehlen (the plates are signed "grav" but they clearly look to me like lithos); tipped in at the end is a large fdg (19 ½ x 14") letterpress price list. Fine copy preserved in a flap-edged stiff card case with morocco label.

RECORD OF THE COMPETITION FOR A MASSIVE STEEL EXPOSITION BUILDING



62. OTUA (L'OFFICE TECHNIQUE POUR L'UTILIZATION DE ACIER). *Acier. Un nouveau Grand Palais des Expositions.* Paris: OTUA, 1935 $1500.00

This massive folio with a stunning cover designed by Cassandre is the record of the competition sponsored by OTUA for a new modern exhibition center, to be built of steel. It was hoped the new building would house the Exposition Internationale des Arts et Techniques dans la Vie Moderne which was held in 1937, but that was not to be. The judges included Tony Garnier and Auguste Perret. The Grand prize winner was the firm of Tournon & Chappey. First second prize to M. R. Expert, second second prize to Alex & Pierre Fournier, third prize to Molinie, Nicod & Boulander and Honorable Mention to M. Umbendstock. All are illustrated here. In the event the exposition building was designed Jacques Carlu, Louis Hippolyte Boileau and Leon Azema; it still stands as the Palais du Chaillot and is used for architectural exhibitions. It was not a modern building; it was severely neoclassic in keeping with the popular taste of the 1930s. In a way, the best thing about this huge folio is the spectacular cover design.

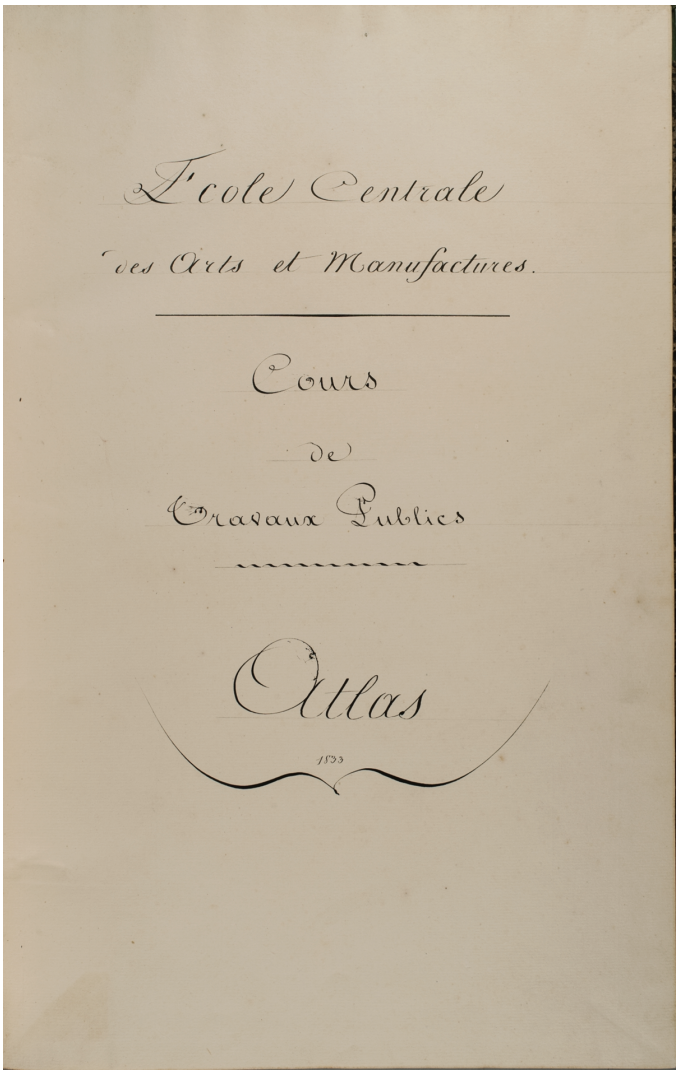
Large folio (21 ½ x 17"), orig. color printed heavy paper covers with black leather spine and white leather cover edges. 164 pp with text, plans and photographs in halftone. Avant propos, statuts du concours, décisions du jury followed by the descriptions and illustrations of the top 13 projects. Front upper inner hinge cracked, else a very good copy.

SECOND SPANISH EDITION OF PALLADIO'S FOUR BOOKS OCLC: NO COPY IN AMERICA

63. PALLADIO, ANDREA. *Los quatro libros de arquitectura de Andres Palladio, Vicentino. Traducidos e ilustrados con notas por Don Joseph Francisco Ortiz y Sanz, Presbitero.* Madrid: En la Imprenta Real, 1797 $4000.00

The first Spanish edition of books I and II only of Palladio's *Quattro libri d'architecttura* was published in Spanish in 1625. That edition is exceedingly rare. The second edition, on offer here, is also very rare; OCLC locates but two copies, both in Spain (though there is a copy in Avery Library, Columbia). Both Spanish editions consisted of only the first two books (the orders and country house designs). For the present edition, the publisher farmed out the task of engraving the plates; the 94 plates are signed by at least ten different engravers (the most prolific was T. and/or V. Lopez). This copy has a good provenance; it carries the bookplate of the noted architect William Pereira (1909-1985), designer of the Transamerica Pyramid in San Francisco. Palau 21097.

Folio (17 ½ x 12 ½"), full orig. calf, spine gilt, dark red lettering piece. (xviii)+70+(ii) pp with an engraved portrait of Palladio and 94 engr plates. Hinges & spine rubbed but sound; a good copy of a very rare book. Bookplate of W. Pereira as noted above.



STUDENT'S ILLUSTRATED TEXT FOR THE ENGINEERING PART OF PUBLIC WORKS

64. PARIS. ECOLE CENTRALE DES ARTS & MANUFACTURES. *Cours de Travaux Publics. Atlas.* [Paris], 1833 $1500.00

A fascinating and instructive work compiled by an unidentified student at the Ecole Centrale des Arts & Manufactures. It is both lithographed plates and lithographed text (the latter in the form of five cahiers copied from hand-written originals bound or laid in following plates 9, 15, 31, 36 and 60). The contents in general deal with markets, bridges, mills, locks and many construction devices such as cranes. The plates have been sequentially numbered in manuscript and at the end of the volume is a MS index arranged by subject: Cintres, Combles, Bacs, Deversoirs, Digues, Ecluses, Halles, Marché, Pertuis, Pontceaux, Ponts, Ports, Prise d'eau, and Routes. Two high quality original drawings of heavy hardware are laid in (pen and ink on tracing paper). The lithographed plates and text were quite likely printed at the Ecole Centrale itself, though I can find no proof of this. OCLC under 'Ecole Centrale des Arts & Manufactures' gives four entries for similar works, presumably all 'textbooks.' But the present title is not located. A useful volume for the study of architectural and engineering education in early 19th century France.

Folio (18 ½ x 12"), orig. mottled paper sides, roan spine gilt stamped "Ecole Centrale / Atlas / Travaux Publics." Title page in MS (as transcribed above) and 70 litho plates and 5 litho cahiers of text bound or laid in. With a MS index at the end and with two original pen and ink drawings of high quality. Very rare.

AN IMPORTANT EARLY TEXTBOOK OF CIVIL ENGINEERING WITH 484 LITHOGRAPHED PLATES

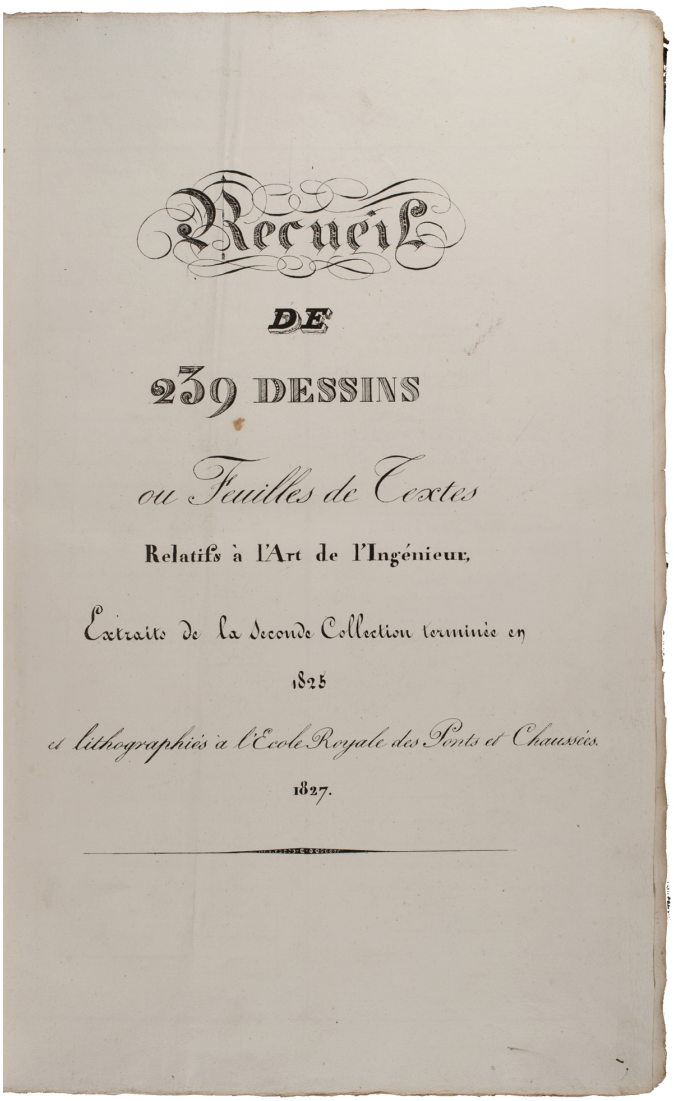
65. PARIS. ECOLE ROYALE DES PONTS ET CHAUSEES. *Recueil de 245 dessins ou feuilles de texte realtifs à l'art de l'ingénieur, extraits de la premiere collection terminée en 1820 et lithographiés a l'Ecole Royale des Ponts et chausées, 1826* (**WITH**) *Recueil de 239 dessins...extraits de la second collection terminée en 1825, 1827* [Paris], 1826 & 1827 $5500.00

Fine absolutely complete untrimmed copies of two great works in the history of civil engineering education. They are also important in the history of lithography and not well known in that context. Michael Twyman has discussed early lithographed military manuals produced at Chatham (UK) and Metz (France) but makes no mention of the Ecole des Ponts et Chausees (*Early lithographed books* (1990), ch. 3). But the lithographer is known; it was Antoine Raucourt de Charleville. In 1817 he established the first lighographic press at the Ecole. He gives a detailed account of this in his book *Memoire sur les experiences lithographiques faits a l'Ecole Royale des Ponts et Chausees* (Toulon, 1819).

Julia Elton has catalogued this work with a long and scholarly note; I quote part of it here. "The Ecole des Ponts et Chausées was quick to see the potential of lithography as an aid to education, early installing a lithographic press from which it was able to provide lecture notes and suchlike. Most notably, it produced two great collections of material illustrating and describing some of the works designed by many eminent engineers of the day (who almost certainly provided the notes and original drawings for reproduction) from which students could learn by example. The first collection, which appeared in 1826, is largely devoted to marine and hydraulic engineering; the second collection, which followed in 1827, includes bridges and roads together with some buildings...Thus the work embraces the whole art of civil engineering at an apogee of excellence. It must have circulated widely as a second edition of the second (1827) volume was published in the same year. It is known that I. K. Brunel, the great British engineer, although unable to gain entry to the school because of his foreign birth, owned copies of both collections." - Elton 14:44. OCLC locates 9 copies in American libraries (although it is not clear how many locations comprise both volumes).

Founded in 1747, the Ecole des Ponts et Chausées is the world's oldest civil engineering school. It remains to this day one of the most prestigious and selective of the French Grandes Ecoles.

2 vols, folio (19 x 12 ½"), orig. mottled paper covered boards, neatly respined in calf. Elegant litho t. p. to each volume, litho table of contents, and 245 and 239 litho plates. Fine, clean untrimmed copies printed on high quality paper.


Recueil

DE

239 DESSINS

ou Feuilles de Textes

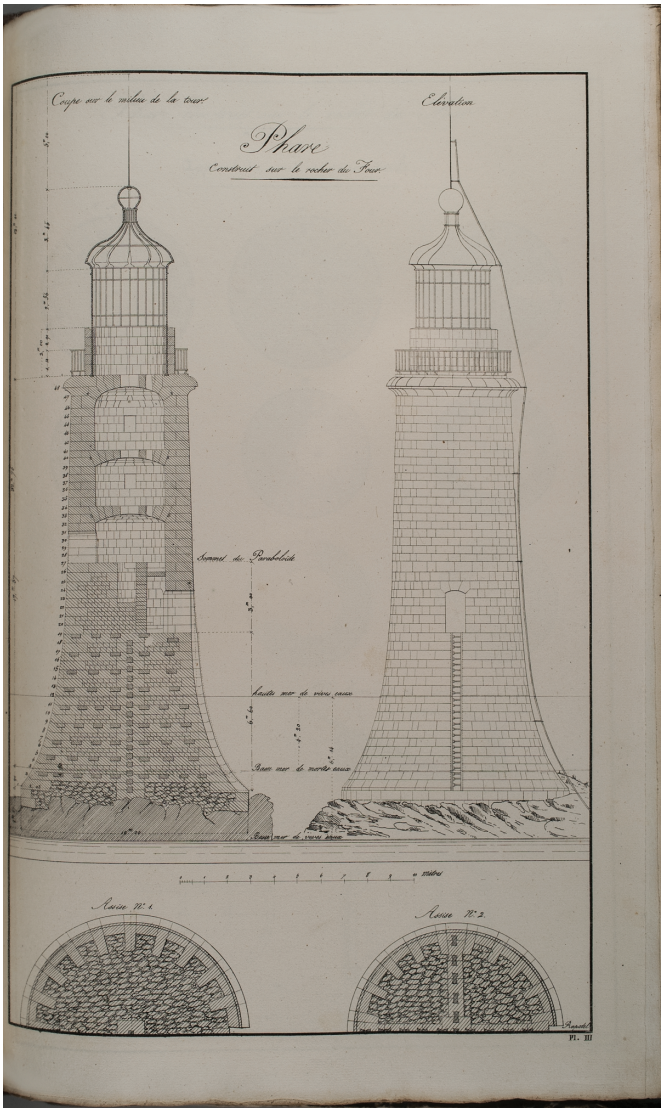
Relatifs à l'Art de l'Ingénieur,

Extraits de la Seconde Collection terminée en

1825

et lithographiés à l'Ecole Royale des Ponts et Chaussées

1827.



UNRECORDED PRELIMINARY ISSUE OF THE FIRST CATALOGUE TO THE FIRST MODERN INDUSTRIAL EXPOSITION

66. PARIS. [EXPOSITION PUBLIQUE DES PRODUITS. *Catalogue des superbes marchandises des manufactures de toute la république, avec les noms des Manufacturiers, de leurs départemens, leurs numeros de boutique, et la liste générale des beautes qu'ils renferment dans leurs magasins qui sont exposées pendant la foire au Champ-de-Mars, et le détail des tableaux qui sont au concour.* Paris: Se distribue rue Jacques, chez Dumaka, No. 647, pres le cloitre Benoit. N.d. [1798] $7500.00

This brief catalogue is unrecorded [as far as I can find] and preceeded the proper first edition which was published in an expanded format shortly thereafter, perhaps only a few weeks later. The best source I know of in English on this first French industrial exhibition is K. Luckhurst, *The Story of Exhibitions* (1951). This first exhibition was produced and directed by the Marquis de Neufchateau, who was the Minister of the Interior. Luckhurst states: "The exhibition was housed in temporary buildings erected specially in the Champ de Mars, on the banks of the Seine...The exhibition buildings comprised a square arcade, of some sixty arches, surrounding a central 'Temple of Industry.'(p. 73). The present catalogue, which is only eight pages, lists 68 'boutiques' which corresponds with Luckhurst's statement. Each entry is very brief, for example the first one states: "Marchand de porcelaine, horlogerie, plaque d'or, et d'argent. Ceci fait honneur à l'artiste." A few entries give the names of the artists or artizans, but most do not. This very brief and unrecorded catalogue gives every indication of having been set and printed in a whirlwind of haste; it has several, if not numerous, typographical errors. For example in the 10th boutique it states "Tapisseries d'enbusson" where it should have said Aubusson. Another example: for the 20th boutique it states: "clincaillerie" where it should have said quincaillerie. Another: for the 29th boutique it states "boulique." Yet another: for the 3nd boutique it spells manufacture "manufecture." And there are others. This pamphlet is only 8 pages and lists 68 boutiques (or exhibits). The first issue of the first edition of the catalogue was enlarged to 24 pages and had 110 exhibitors.

Considering that this was the absolute first 'modern' industrial exhibition and that the present catalogue precedes the regular (though very rare) catalogue, also of 1798, it is an item of some considerable importance. Not in OCLC. Not in Bib Nat.

Small 8vo, disbound. 8 pp.

NEO CLASSICAL SILVER SHOWN AT THE PARIS INDUSTRIAL EXHIBITION OF 1819 OCLC LOCATES BUT TWO COPIES IN AMERICA

67. PARIS. EXPOSITION DES PRODUITS DE L'INDUSTRIE FRANCAISE. *Modeles d'orféverie, choisis a l'Exposition des Produits de l'industrie Francaise, au Louvre, en 1819, reduits et gravés au trait d'apres les pieces originales, ou les dessins qui ont servi a leur execution.* Paris: Bance, 1822 $2750.00

A wonderful and very rare early French national exhibition publication, valuable both to collectors of exhibition literature and also to decorative arts historians (contenant environ 180 pieces de haut orféverie accompagnées d'un texte explicatif et critique). Literature on the European fairs before 1851 is categorically rare; one of the few sources on this subject is Kenneth E. Carpenter, "European industrial exhibitions before 1851 and their publications," *Technology and Culture*, vol 13, no. 3, July 1972, pp. 465-486. This present work is not listed by Carpenter. This work serves also as a highly valuable pattern book of neoclassical silver designs, presenting every imaginable form except flat wares. It is all the more valuable as the designers and silversmiths are identified (e.g. Messrs. Cahier, Odiot, Lafitte, Legay, Cavaillier, etc). Many

of these designs are very close to American silver of the same period, thus making this an important original source for the American silver historian. Rare; OCLC locates but two copies in America: MMA, DWint. Not in the book auction records. Not in the U.C.B.A. Berlin Catalogue 1117.

Folio, recent full black morocco, gilt spine, title in gilt on uper cover. Untrimmed. (ii)+iv+16+(ii) pp with engr. title and 72 engr. plates. Tiny hole in pl. 65. Scattered very light foxing.

UNRECORDED TOOL CATALOGUE

68. PENESTONE, WHEATCROFT AND SINGLETON. *Howard Street, Sheffield, manufacture and sell tools of every description, for joiners, carpenters, cabinet-makers, coach-makers, wheelers, coopers, chair-makers, turners, carvers, shipwrights, masons and bricklayers. Also, gentlemen's, carpenter's &c. tool chests, of all sorts.* Sheffield: Printed by C. & W. Thompson, Westbar and Cornmarket, 1815 $1750.00

Unrecorded as far as I can determine. A forty-two page trade catalogue listing with sizes and prices: squares, bevels, gauges, spokeshaves, braces, bits, hand pads, &c., sawpads, levels, scrapers, screw boxes, rules, skates (with and without straps), planes, tool chests, saws, steel busks, pincers, carving tools, engravers, chisels, gouges, mortise chisels, socket chisels and gouges, turning chisels and gouges, plane irons, drawing knives, mincing & cheese knives, hatchets, choppers and ship scrapers, axes, adzes, matchets, hoes, trowels, and bills. The final page advertises 'complete sets of tools.' Bound with 16 blank leaves at the end two of which are filled with manuscript prices of bar steel and bricks. These are dated 1821. Not in OCLC.

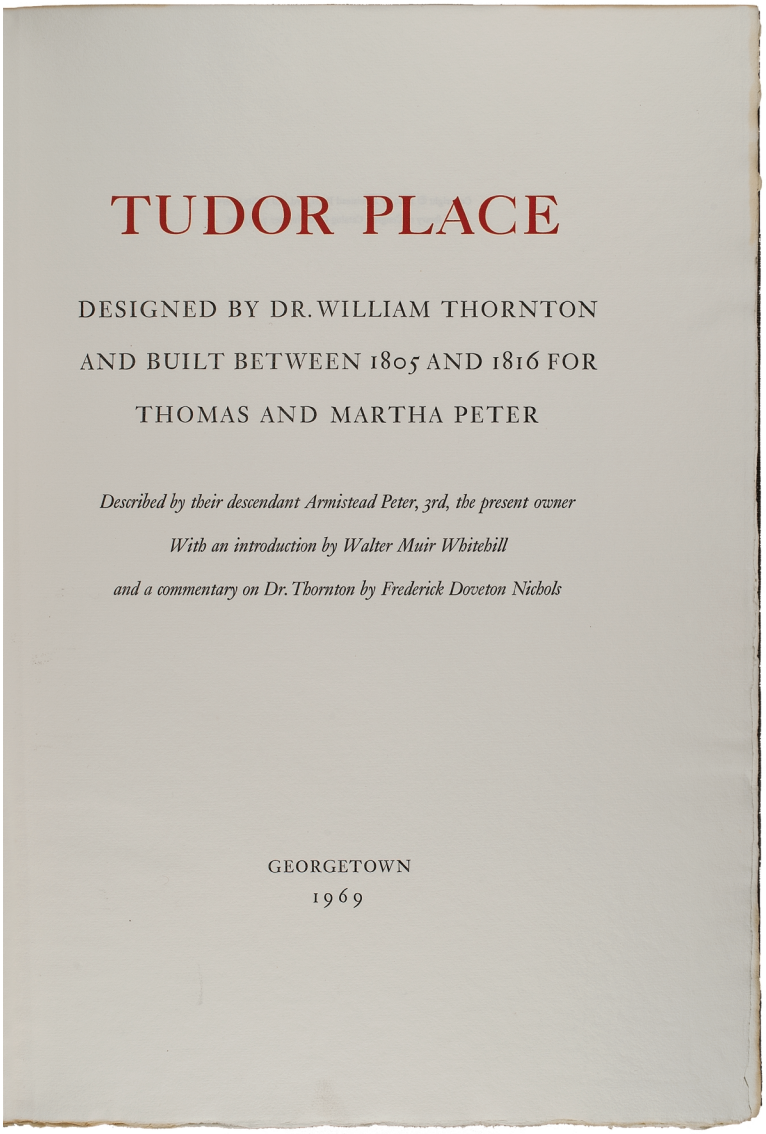
12mo, orig. full sheep. 41+1 pp with 16 blank leaves at the end (two of which are MS prices). Front pastedown replaced. A very good copy.

THE BEGINNING OF THE 'EMPIRE' STYLE
LARGE UNTRIMMED COPY IN THE ORIGINAL BOARDS

69. PERCIER, CHARLES & P. F. L. FONTAINE. *Palais, maisons, et autres édifices dessinés a Rome, publiés a Paris...en 1798.* Paris: chez les auteurs, au Louvre, Imprimerie de Jules Didot, l'Ainé, Imprimeur du Roi, [1798] $3650.00

First issue of the first edition, a fine large untrimmed copy in the original boards. It was the late Jacques Vellecoup of E. P. Goldschmidt & Co. who impressed upon me many years ago the absolute rarity of 18th century folio books to survive in their original boards. This was the first book of Percier & Fontaine. "On Fontaine's return to France in 1798, the two architects published their trend-setting *Palais, Maisons*, a collection of illustrations of the finest residences in and around Rome. Their attention was focused mainly on the sixteenth-century architecture of such men as Vignola and Peruzzi, but more modern architects were also included; the ornament they displayed was modeled on the work of G. B. Piranesi and Charles-Louis Clerisseau."- Millard, *French*, 133. The present copy collates exactly as the Millard copy except that it was not issued with and does not contain the list of subscribers. BAL, *Early printed books*, 2489 (there were several issues of the first edition, as explained in the excellent BAL note). This book set the standard for their work and marked the beginning of their definition of the 'Empire' style. Berlin Catalogue 2733.

Folio, orig. boards, neatly rebacked, fine, clean untrimmed copy. T.p. with engr. vignette, pp. 3-8 ('discours preliminaire'); 99 plates numb 1-100, nos. 12 & 13 on one plate; pp. 1-3 ('Avis des editeurs') and pp. 1-36 ('Explication des planches').


TUDOR PLACE

DESIGNED BY DR. WILLIAM THORNTON
AND BUILT BETWEEN 1805 AND 1816 FOR
THOMAS AND MARTHA PETER

Described by their descendant Armistead Peter, 3rd, the present owner
With an introduction by Walter Muir Whitehill
and a commentary on Dr. Thornton by Frederick Doveton Nichols

GEORGETOWN
1969

A LABOR OF LOVE

70. PETER, ARMISTEAD III. *Tudor Place. Designed by Dr. William Thornton and built between 1805 and 1816 for Thomas and Martha Peter. Described by their descendant Armistead Peter, 3rd, the present owner. With an introduction by Walter Muir Whitehill and a commentary on Dr. Thronton by Frederick Doveton Nichols.* Georgetown: [Privately printed], 1969 $1250.00

In 1976 I wrote of this book: "Surely one of the most handsome volumes ever to grace the literature of American architecture, this book was printed by the Anthoensen Press with illustrations by Meriden Gravure. The great house has stayed in the family of the builder for more than 160 years; this book is a loving tribute and a detailed record by the present owner..." (*Arts in America a Bibliography* I, B879). It is distinguished by superb photographs taken by Cervin Robinson and measured drawings by Dean Philpot, A.R.I.B.A. It is printed on handmade paper made especially for this book and bound by the Tapley Company. The edition was 300 copies; this is copy no. 79. No copies were ever offered for sale. Copies come on the market only rarely. This one is in pristine condition.

Folio, orig. waxed buckram sides, morocco spine and corners; green leather lettering piece. Top edge gilt. In orig. slipcase. xii+97 pp with 4 color plates (portraits, plans) and 76 plates (photos in gravure, measured drawings). Laid into this copy is a typed note of presentation signed by the author. It was to an unidentified organization.

RARE SERIES OF THE FIRST FIVE ANNUAL REPORTS OF THE COMMISSIONERS OF FAIRMOUNT PARK

71. PHILADELPHIA. FAIRMOUNT PARK. *Annual reports of the Commissioners of Fairmount Park. First (1869) through Fourth (1872) plus the [Fifth] of 1878 together with 3 additional F.P. reports.* Philadelphia, 1869-1878 $2500.00

The largest urban park in America, Farimount Park dates from the 1860s. A good brief note on it is given in G. Chadwick, *The Park and the Town* (1966), pp 190-191. The early annual reports are scarce in the marketplace; to find a volume of the first five bound together, in good condition, is very unusual (in 46 years I have never owned a similar volume). The volume collates as follows: 1. First Annual Report of the Commissioners of Fairmount Park, Phila: King & Baird, Printers, 1869, 56 pp with 2 fdg col plates (maps); 2. Second Annual Report...1870, 64 pp with 3 fdg. plates; 3. Third Annual Report...1871, 88 pp

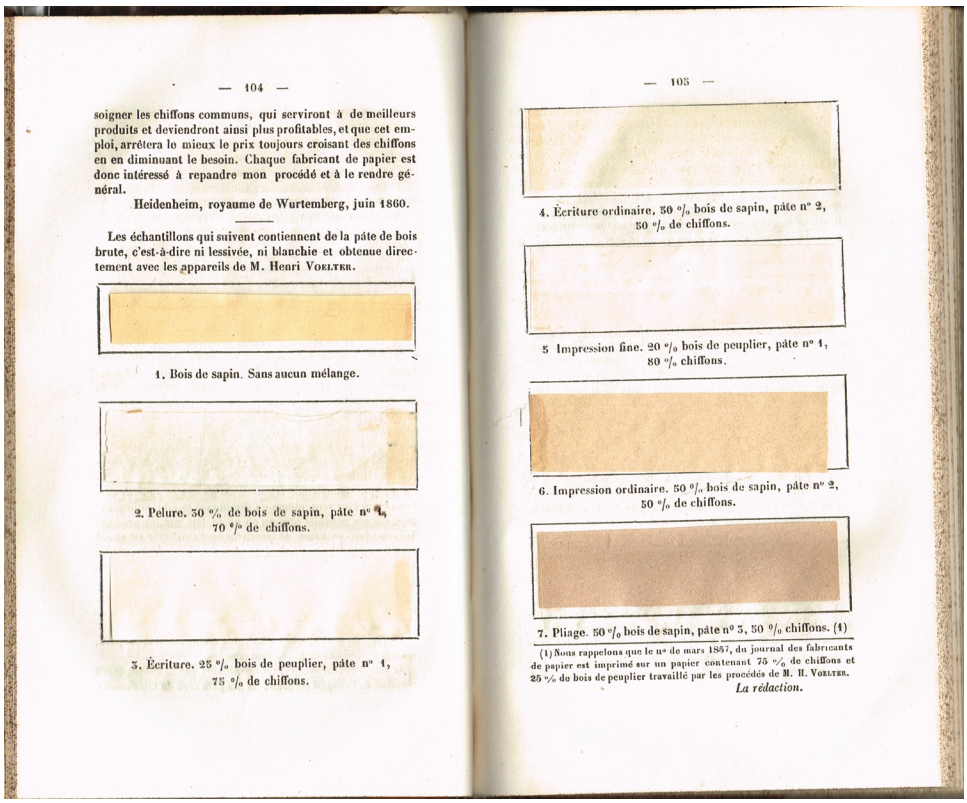
with 17 full-p. wood-engr plates & 1 large fdg. map; 4. Fourth Annual Report...1872, 104 pp with 1 chromo-litho plate, 2 mounted albumen photos & 7 full-p. wood-engr plates; 5. Annual Report of the Commissioners of F. P., 1878, 154 pp with 2 mounted albumen photos and 9 full-p. wood-engr. plates. Bound at the end are three additional reports: 6. Report of a special committee of the Commissioners of Fairmount Park upon the preservation of the purity of the water supply, 1867, with a fdg. map of Philadelphia (torn at folds); 7. Report of the Committee on Plans and Improvements of the Commissioners of Fairmount Park upon the Extension of the Park, 1868, 31 pp. and 8. A digest of the Acts of Assembly and Ordinances of Councils relating to Fairmount Park by Charles Henry Jones, 1872, 71 pp.

Thick 8vo, cont. dark red morocco spine and corners, pebble grain cloth sides, marbled endpapers and flyleaves. Collation as given above. With the bookplate of Elizabeth P. McLean, Garden Historian. A fine copy.

KEY SOURCE FOR THE 19TH CENTURY HISTORY OF PAPER
WITH 305 MOUNTED PAPER & OTHER SAMPLES

72. PIETTE, LOUIS (ed). *Journal des fabricants de papier.* [Arlon, Belgique & Paris]: Louis Piette, 1854-1869 (but lacking the vol. for 1868). (Vols 1-15 in 14 volumes with a total of 305 mounted paper and other samples) $7,500.00

Fine set, very rare and quite complete run of vols 1-15 (but lacking vol 14, which in fact had no mounted samples). One of the most valuable sources for paper history for the third quarter of the 19th century and very rare. A good sketch of Louis Piette (1803-1862) is given in Wikipedia: He studied law in Metz, Strasbourg and Paris but while still in his twenties he took over the management of his father's paper mill in Dilligen, Germany. He and his brother introduced a new method of manufacturing paper using a separate method for sizing and in 1830 they processed waste paper as a sort of precursor to recycling. In 1837 they received a Prussian patent on the production of cardboard covers. They invented various machines for the industrial production of paper, for example a ball rotation cooker and a strainer (1848). They had great success; by 1844 the family business was transformed into a public company. In 1848 the two brothers separated and Louis went to Arlon, Belgium. There he helped Baron d'Hoffschmidt in the establishment and management of a paper mill in Pont d'Oye, but in 1857 the business relationship ended. Beginning in 1854 Piette began the publication of the *Journal des fabricants de papier*. In 1858 he moved to Paris, where he continued his publication and served as a consultant. He edited this until his death in 1864; it was later continued by his widow. After her death in 1889 the *Journal* was continued by Leon Vigrex and then merged with the *Bulletin de fabricants de papier*.



— 104 —

soigner les chiffons communs, qui serviront à de meilleurs produits et deviendront ainsi plus profitables, et que cet emploi, arrêtera le mieux le prix toujours croisant des chiffons en en diminuant le besoin. Chaque fabricant de papier est donc intéressé à repandre mon procédé et à le rendre général.

Heidenheim, royaume de Wurtemberg, juin 1860.

Les échantillons qui suivent contiennent de la pâte de bois brute, c'est-à-dire ni lessivée, ni blanchie et obtenue directement avec les appareils de M. Henri Voelter.

1. Bois de sapin. Sans aucun mélange.

2. Pelure. 30 °/₀ de bois de sapin, pâte n° 4, 70 °/₀ de chiffons.

3. Écriture. 25 °/₀ bois de peuplier, pâte n° 1, 75 °/₀ de chiffons.

— 105 —

4. Écriture ordinaire, 50 °/₀ bois de sapin, pâte n° 2, 50 °/₀ de chiffons.

5 Impression fine. 20 °/₀ bois de peuplier, pâte n° 1, 80 °/₀ chiffons.

6. Impression ordinaire. 50 °/₀ bois de sapin, pâte n° 2, 50 °/₀ de chiffons.

7. Pliage. 50 °/₀ bois de sapin, pâte n° 3, 50 °/₀ chiffons. (1)

(1) Nous rappelons que le n° de mars 1857, du journal des fabricants de papier est imprimé sur un papier contenant 75 °/₀ de chiffons et 25 °/₀ de bois de peuplier travaillé par les procédés de M. H. Voelter.

La rédaction.

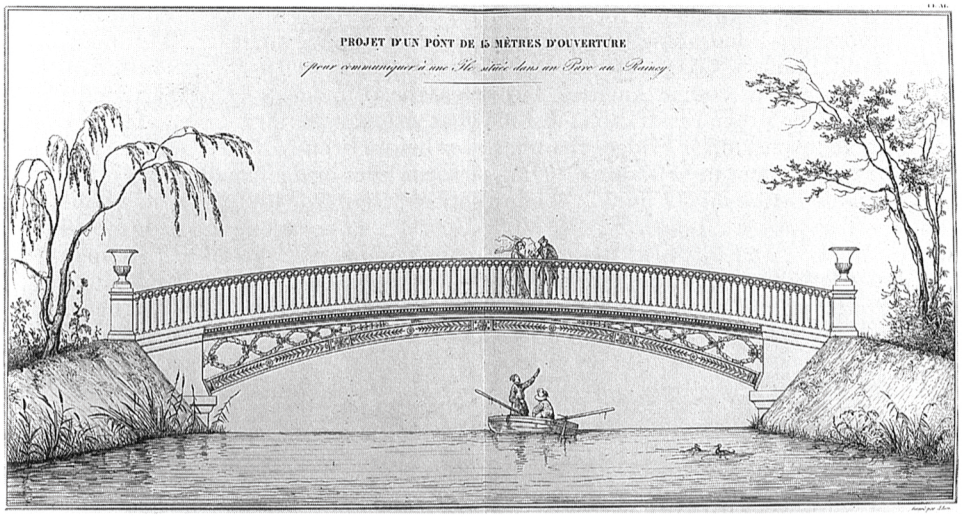
The *Journal* is especially valuable for the expertise of its editor. The volumes for the first ten years or so contain about 300 mounted or tipped in samples of papers and substances for making papers. Samples include dyed papers, tissue and tracing papers, from leather ("papier de cuir pur"), from tree leaves, couche-grass, leaves of ferns, carton de bois, tarots pour cartes à jour, many kinds of rag paper (from toile, lin and other fabrics and fibres), from aloe, paper for petals of artificial flowers, from cotton, from hemp, from straw, wheat, pea-pods, beans, lentils, maise, arye grass, oats, and on and on. Good coverage is also given to paper manufacture at the several world expositions. Attention is also paid to paper manufactures in England and the USA. OCLC gives five locations in America: NYPL, NGA, Inst of Paper Sci (GA), Newberry and USPatent Off. But they do not indicate the number of vols in each holding. Not in the book auction records.

14 vols. 8vo, uniformly bound in modern black linen, black morocco lettering pieces. Each vol has several fdg engr plates of paper making machinery or factories. With a total of 305 mounted samples of papers, fabrics, fibres & other materials for papermaking. Some of the early vols have a 19th cent rubber stamp on t.p. A few vols with scattered browning of paper, but an excellent set.

A MAJOR EARLY WORK ON THE CONSTRUCTION OF IRON BRIDGES

74. POLONCEAU, A[NTOINE] R[EMI]. *Notice sur le nouveau système de ponts en fonte suivi dans la construction du Pont du Carrousel.* Paris: Carilian-Goeury et Dalmont, 1839 $2500.00

A very scarce work, not in the book auction records; OCLC locates only seven copies in American libraries. Julia Elton wrote a good note for this book: "The Pont du Carrousel, Polonceau's masterpiece and the culmination of his work on iron bridges, was opened in 1839. In its construction he used a unique system of making up the arches as composite members with a continuous laminated timber core enclosed by inter-connected cast-iron voussoirs each consisting of two half-round sections clamped top and bottom against the wood. Hot bitumen was them poured in as a gap-filler between the timber and cast iron. As with his Maisons bridge, Polonceau was concerned to counteract the faults he observed in more conventional cast-iron bridges and as well as the timber core the Carrousel also has the circles in the spandrels developed for the earlier structure.



His handsome work describes and illustrates the major cast-iron bridges in England and France before going on to describe the design and method of construction for his own bridge, with details of testing and experiments and a section on the further application of his system, particularly to long-span structures. It is illustrated with a series of splendid plates." - Weinreb 45:34 (1982). On offer here is the original edition of the plate volume; the text is supplied as a modern print-on-demand volume. Priced accordingly.

2 vols. Text: 8vo, modern paper wraps. 148 pp. Plates: Oblong folio (14 ½ x 26"). In orig. printed wraps. Letterpress t.p., 2 un-numb. plates (view and elevation of the Carrousel bridge) and 13 numbered plates, most folding. Tiny hole in the last four plates restored by the Green Dragon Bindery.

75. 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. 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. 141/2 and 143/4. Else an excellent copy.

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

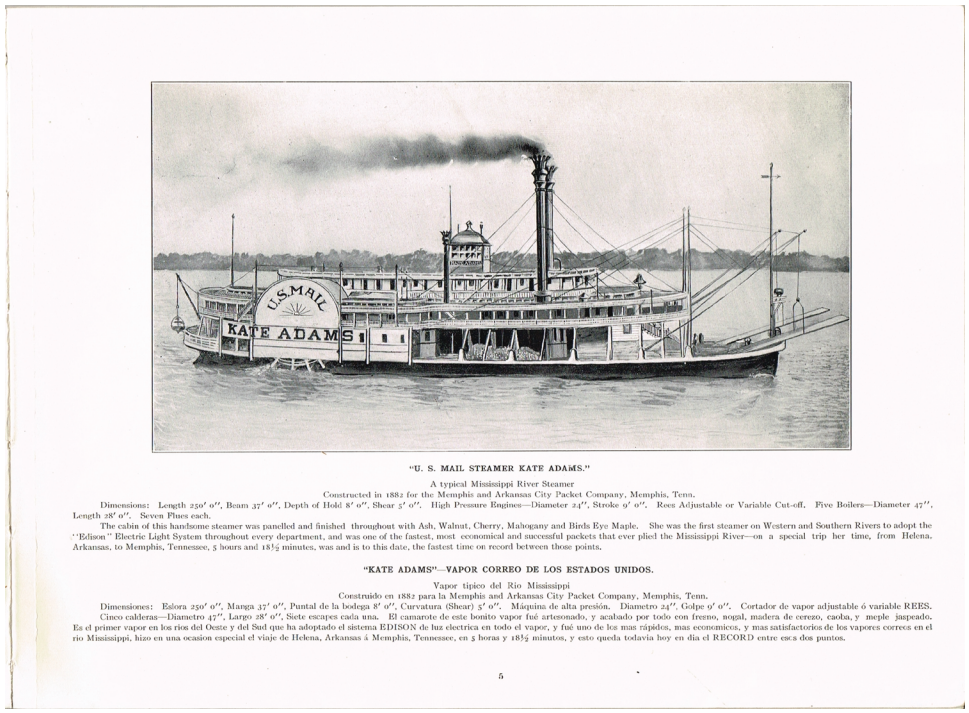
Volume I only. As stated in the note above Pollard & Potter state: "Vol I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials, the time taken over the various processes and the cost of the different styles of binding." My sense is that this is the single most 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 marketplace. 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.

TRADE CATALOGUE OF A FAMOUS BUILDER OF STEAM RIVER BOATS

77. REES, JAMES & SONS COMPANY. *Designers, contractors, and builders of iron and steel hull freight and passenger steamers, tugboats, dredgeboats, towboats and barges for inland waters.* Pittsburgh, Pa., [1913] $1750.00

A rare and wonderful trade catalogue with evocative illustrations. "James Rees (1821-1889) was born in Wales and left fatherless shortly after his arrival in the United States at the age of seven...In 1845 he established James Rees (later renamed James Rees & Sons) to manufacture steamboats and engines that were known all over the world. He built iron and steel steamboats and manufactured marine and land engines, boilers, etc. for leading packet companies along the Ohio, Mississippi, Missouri and other tributaries...The firm, famous for its mail packets and powerful tow-boats, also built the large transfer steamer for railroads that connects across the St. Lawrence River, and built boats that ran on the rivers of Venezuela, Brazil, Columbia in South America; also Central America, Mexico, Canada and the Volga River in Russia." - Wikipedia.



"U. S. MAIL STEAMER KATE ADAMS."

A typical Mississippi River Steamer

Constructed in 1882 for the Memphis and Arkansas City Packet Company, Memphis, Tenn.

Dimensions: Length 250′ 0″, Beam 37′ 0″, Depth of Hold 8′ 0″, Shear 3′ 0″. High Pressure Engines—Diameter 24″, Stroke 9′ 0″. Rees Adjustable or Variable Cut-off. Five Boilers—Diameter 47″. Length 28′ 0″. Seven Flues each.

The cabin of this handsome steamer was panelled and finished throughout with Ash, Walnut, Cherry, Mahogany and Birds Eye Maple. She was the first steamer on Western and Southern Rivers to adopt the "Edison" Electric Light System throughout every department, and was one of the fastest, most economical and successful packets that ever plied the Mississippi River—on a special trip her time, from Helena, Arkansas, to Memphis, Tennessee, 5 hours and 18½ minutes, was and is to this date, the fastest time on record between those points.

"KATE ADAMS"—VAPOR CORREO DE LOS ESTADOS UNIDOS.

Vapor tipico del Rio Mississippi

Construido en 1882 para la Memphis and Arkansas City Packet Company, Memphis, Tenn.

Dimensiones: Eslora 250′ 0″, Manga 37′ 0″, Puntal de la bodega 8′ 0″, Curvatura (Shear) 3′ 0″. Máquina de alta presión. Diametro 24″, Golpe 9′ 0″. Cortador de vapor adjustable ó variable REES. Cinco calderas—Diametro 47″, Largo 28′ 0″, Siete escapes cada una. El camarote de este bonito vapor fué artesonado, y acabado por todo con frenno, nogal, madera de cerezo, caoba, y meple jaqueado. Es el primer vapor en los rios del Oeste y del Sud que ha adoptado el sistema EDISON de luz electrica en todo el vapor, y fué uno de los mas rápidos, mas economicos, y mas satisfactorios de los vapores correos en el rio Mississippi, hizo en una ocasion especial el viaje de Helena, Arkansas á Memphis, Tennessee, en 5 horas y 18½ minutos, y esto queda todavia hoy en dia el RECORD entre esos dos puntos.

5

The present catalogue contains about 100 illustrations in various media: electrotype blocks of wood-engravings (reused from earlier catalogues), halftones from photos, line illus., measured drawings, etc. The catalogue is bilingual (English and Spanish) and many of the vessels illustrated were built for foreign clients. This is one of the few post-1900 trade catalogues listed by Romaine (*GATC*, p. 67). The present edition is not in OCLC; they do list a slightly earlier version of 1900 and locate two copies (HEH and Hagley).

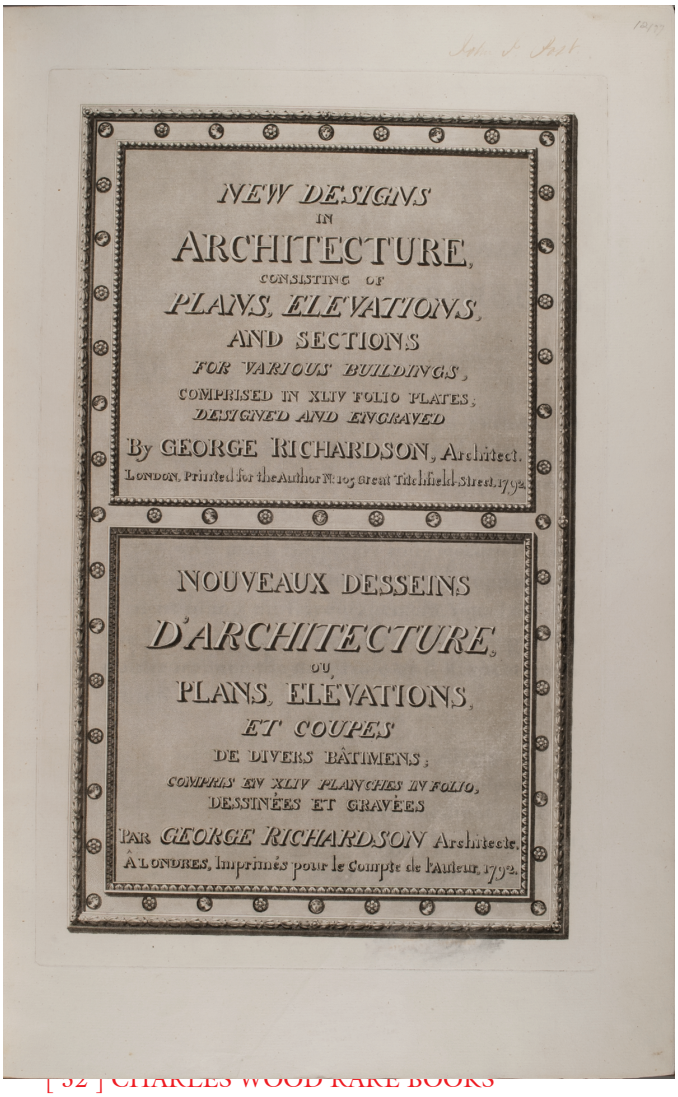
Oblong 8vo (7 ½ x 10"), orig. embossed wrappers. 60 pp with about 100 illus. Inner hinges reinforced but a very good copy.

ONE OF A FEW HAND COLORED COPIES

78. REPTON, HUMPHRY. *The landscape gardening and landscape architecture being his entire works on these subjects...a new edition...by J. C. Loudon*. London: for the editor, 1840 $5500.00

One of a small handful of copies issued by the publisher almost entirely (and beautifully) hand colored. A reprint of Repton's major works, the *Sketches* (1795), *Observations* (1803), *Enquiry* (1806), and *Fragments* (1816), "with an historical and scientific introduction, a systematic analysis, a biographical notice, notes, and a copious alphabetical index". Dorothy Stroud, Repton's biographer, considers this to be "the most reliable biographical material available." Many years ago, the first copy I saw of this colored edition I thought was unique, but it was in fact issued by the publisher in this form: the last sentence of the Introduction states "In the copies with the engravings coloured the colouring is a faithful imitation of that in the plates in Mr. Repton's volumes, as originally published." (p. xii). The work was originally issued at "2/6 plain and 5/6 coloured." There exists a printed prospectus for this work at the Avon County Library, Braikenridge (for reference see N. Temple, *John Nash and the village picturesque*, p. 66, note 2); I have not seen the prospectus but suspect it might indicate the size of the colored edition. I have heard it said that it was "about 30 copies." It is a very rare book (there is but one colored copy in the book auction records in the past fifty years). U.C.B.A., p. 718. Henrey 1265. Archer 278.1. This is one of my favorite books; I actually prefer it to the larger, earlier and more expensive hand-colored Reptons.

8vo, original publisher's cloth with the ticket "Bound by Westleys & Clark London." (2)+xxx+619+36 pp catalogue of Longmans publications and with 253 wood-engr. illus. (of which 181 are carefully and very well hand colored) and engr. portrait frontisp. The illus. on p. 31 has the overslip.


NEW DESIGNS
IN
ARCHITECTURE,
CONSISTING OF
PLANS, ELEVATIONS,
AND SECTIONS
FOR VARIOUS BUILDINGS,
COMPRISED IN XLIV FOLIO PLATES,
DESIGNED AND ENGRAVED
By GEORGE RICHARDSON, Architect.
LONDON, Printed for the Author N.° 105 Great Titchfield Street. 1792.

NOUVEAUX DESSEINS
D'ARCHITECTURE,
OU,
PLANS, ELEVATIONS,
ET COUPES
DE DIVERS BÂTIMENS;
COMPRIS EN XLIV PLANCHES IN FOLIO,
DESSINÉES ET GRAVÉES
PAR GEORGE RICHARDSON Architecte.
À LONDRES, Imprimés pour le Compte de l'Auteur. 1792.

A STUNNING PATTERN BOOK

79. RICHARDSON, GEORGE. *New designs in architecture, consisting of plans, elevations, and sections of various buildings, comprised in XLIV folio plates, designed and engraved by G. R., Architect*. London: Printed for the author, 1792 $6850.00

First edition, with the title page and text in French as well as English. The most unusual features of this book are the aquatint plates; up to 1785 architectural books were illustrated with copperplate line engravings. In that year John Plaw published his *Rural architecture* which is said to have been the first architectural book illustrated with aquatints. "Like Plaw, Richardson uses the aquatint engraving process that produces a misty effect, to develop the picturesque aspect of shape, texture and massing as applied to a variety of house types, including thatched cottages, villas and townhouses." - Wiebenson III-D-38. Aquatints were more commonly used for landscape and similar view books, and were never popular with architectural books which had straight plans, sections and elevations. But the plates in the present book have a graphic richness and sensibility which is quite beautiful. The book presents a wonderful survey of

the gracious and elegant architecture of the English Regency. *New designs in architecture*, dedicated to the Earl Gainsborough, was subscribed to by the aristocracy, the gentry, and the wealthier class of professionals and merchants as well as members of the building trades. Millard, *British*, 69. Abbey, *Life*, 59. Prideaux, 349. BAL, *Early printed books*, 2756. Harris, *BABW*, 741.

Folio, recent marbled sides, calf spine, raised bands, dark red lettering piece. Aquatint t. p., dedication leaf, 40 pp of letterpress and 44 aquatint plates. Lightly cleaned and beautifully rebound by the Green Dragon Bindery.

80. RICHARDSON, HENRY HOBSON. *The Ames Memorial Building, North Easton, Mass. Monographs of American Architecture, III*. Boston: Ticknor & Co., 1886 $2250.00

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

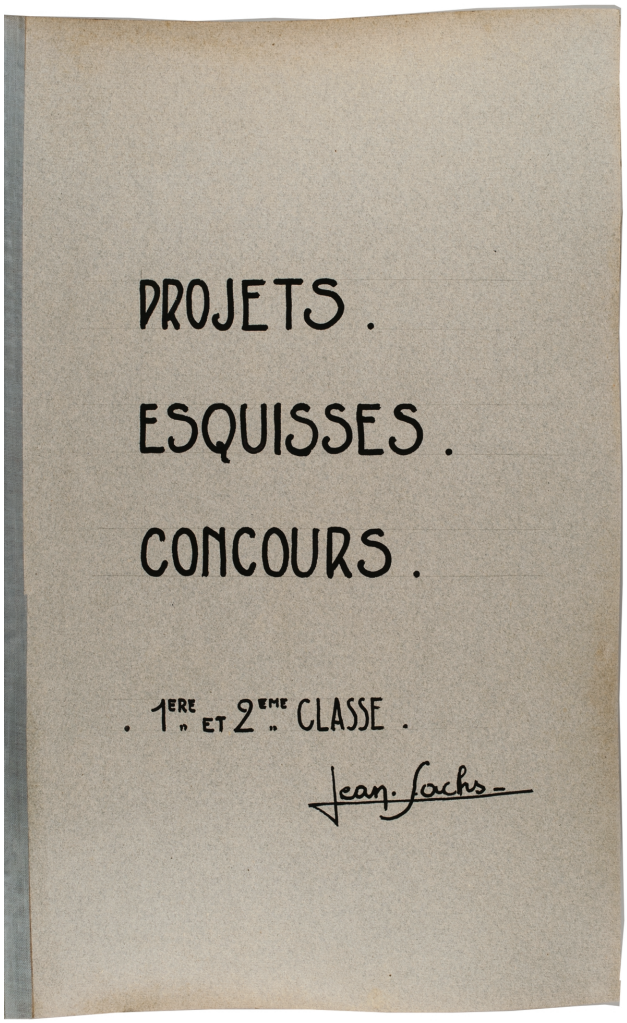


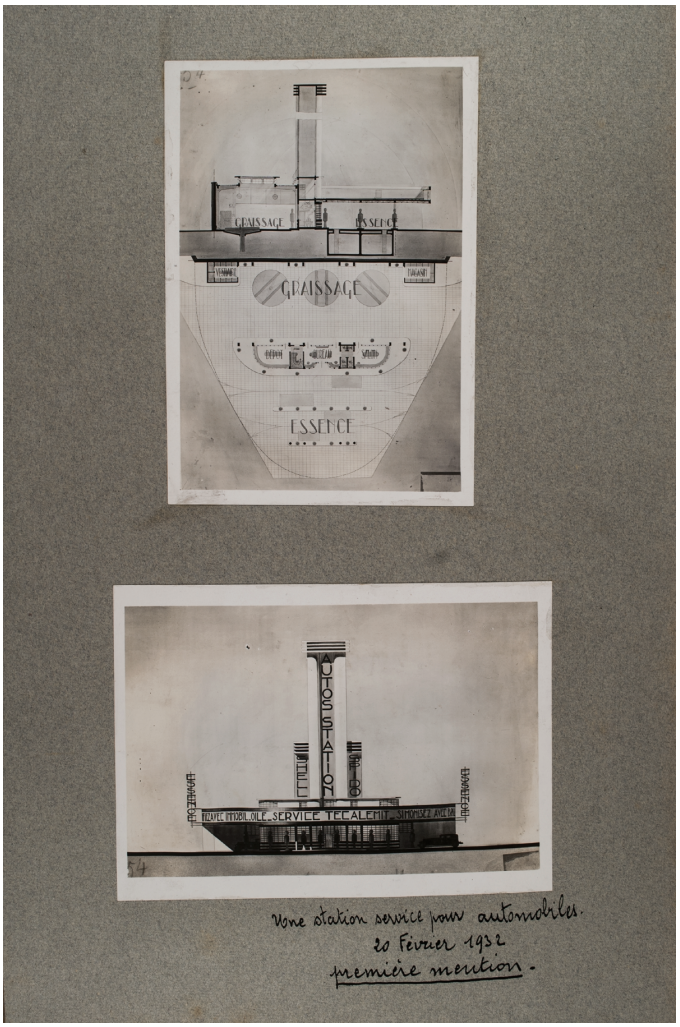
Folio, orig. printed portfolio boards, spine and ties neatly restored. 23 heliotype plates. Nos 1 & 2 general views; nos 3-9 the town hall; nos 11-17 the library; nos 18-20 the gate lodge and nos 21-23 the railroad station. A few of the plates are lightly foxed along the edges but never affecting the image.

A YOUNG ARCHITECT'S ELEGANT PHOTOGRAPH ALBUM RECORDING HIS YEARS AT THE ECOLE DES BEAUX-ARTS

81. SACHS, JEAN (Architect). *Projets, Esquisses, Concours. 1ere et 2eme Classe*. [Paris, 1931 1938] $2250.00

Jean Sachs was admitted to the Ecole des Beaux-Arts in February 1931, as a pupil in the atelier of MM. Pontremoli and Duvaux. This album contains 128 mounted and neatly captioned gelatin silver photographic prints of his many projects between 1931 and 1938 when he tried for the Prix de Rome, coming in second just behind Bernard Zehrfuss (an important architect who designed the first UNESCO headquarters in Paris with Breuer and Nervi, 1952-8). As one would expect of the EBA at this period, the projects are wide ranging, e.g. un musée commercial, station service pour automobiles, un salle de lecture publique, une habitatin au bord de l'eau, un amphitheatre, une centre gymnique, une plage de riviere, une banque, monument jeux olympiques, etc. etc. Of special interest, Sachs has written beneath each caption





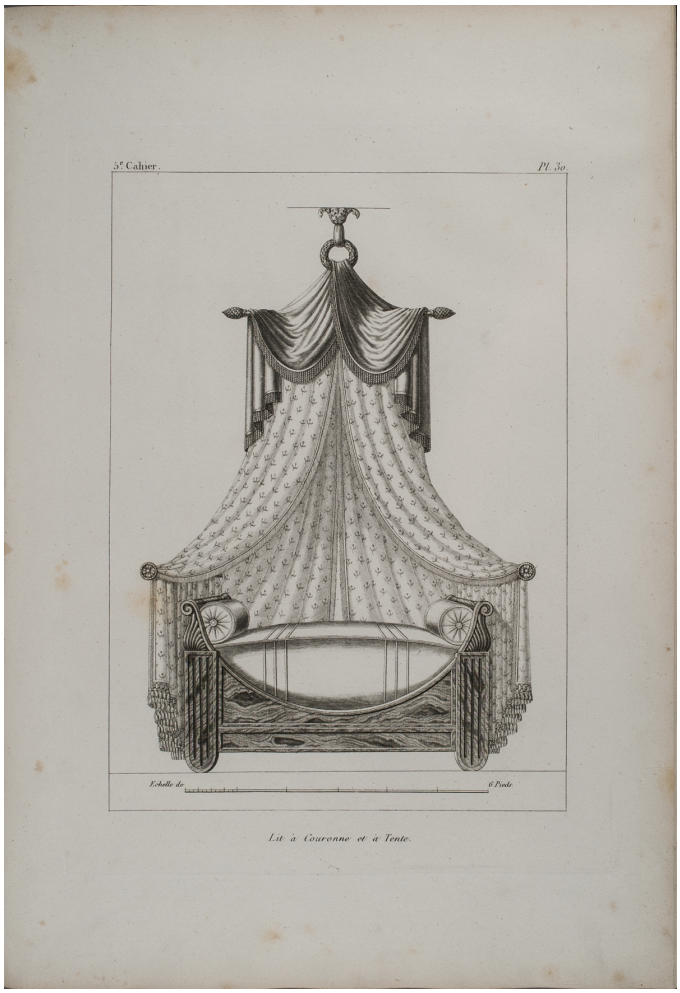
the grade he received: seconde médaille, premiere mention, mention, admis and "four." He apparently had a sense of humor; four is slang for failure, literally it means "oven" - the implication is he tossed the failed drawings into the oven. His sense of humor is also seen in the spine label of this large and thick volume: "Nécropole et Panthéon", in effect, his failures (nécropole meaning city of the dead and panthéon...paradise of all successes). Another interesting feature is that you can see the professor's writing of the grade on the drawing, especially the drawings here he was given a "mention." He was a good designer and a very good draftsman; some of the designs are in the classical tradition and others are starkly modern. He would be a good subject for a research paper.

Large and thick folio (19 x 13 ½ x 3 ½"), bound in sturdy black buckram with gilt stamped label on spine. MS title page as transcribed above nicely lettered and laid out and about 60 stiff card leaves bound on stubs; 29 leaves are used to mount the 128 photos, which range in size from 11 x 12 inches down to about 5 x 7 inches. Loosely laid in are a group of 18 small photos of a project for a "Hotel de Sejour et de Passage" in Southern Morocco. Excellent condition.

FRENCH NEO CLASSICAL FURNITURE & INTERIORS

82. SANTI, [LORENZO]. *Modeles de meubles et de décorations intérieures, pour l'ameublement, tels que tables, secretaires, commodes, bureaux, miroirs, jardinierers, fauteuils, chaises, lits, alcoves, draperies de croisees, etc. Dessinés par M. Santi, et gravée par Mme. Soyer.* Paris: Bance, 1828 $3500.00

First edition. A very rare work, published in connection with the French national industrial exhibition of 1827. As interesting as that association is, however, the major attraction of this rare work is as a pattern book of neo-classical furniture and interiors. The designs are wide-ranging and include vases, gueridons,



console and centre tables, various elegant beds with elaborate canopies, classical chairs, stools, day beds, a wide variety of window draperies, neo-classical mantels, mirrors, elegant cradles, bureaus and desks, chiffoniers, etc. etc.

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

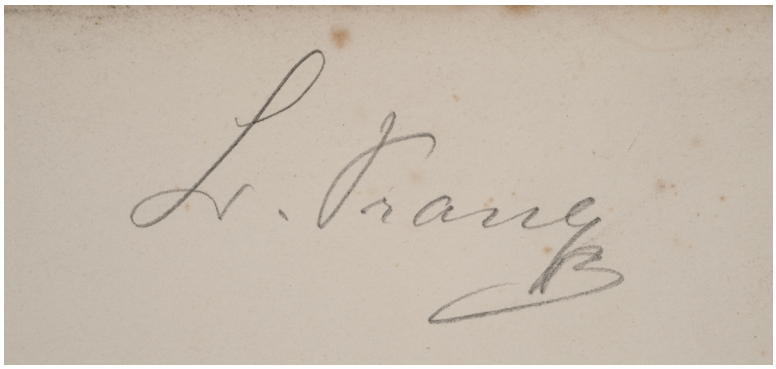
The book is rare. There is no copy in the book auction records, 1975 to the present. There are only four copies located in OCLC (Yale, Atlanta Hist Ctr, Columbia and Athenaeum of Phila). The only bibliographic citation I can find is Berlin Cat 1281.

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

LOUIS PRANG'S COPY - HE WAS A SUBSCRIBER
HOMAGE TO SENEFELDER & EXEMPLARS OF LITHOGRAPHY

84. SCHLOTKE, FERDINAND. *Senefelder Album. Zum 6 November 1871.* Hamburg: Druck und Verlag von Ferdinand Schlotke, 1871 $2750.00

First and only edition. This is a special copy; it is signed on the first leaf "L. Prang." The final five pages are the list of subscribers and include the name of "Prang, L. & Co. Lithographische Anstalt, Boston (Amerika)."



Excellent copy of this surprisingly scarce book (OCLC locates only 4 copies in USA). Issued in commeration of the centenary of the birth of the inventor of lithography. It contains a portrait and facsimiles of the autograph of Senefelder and a series of eighteen plates, showing the whole course of lithographic progress from its beginning to the date of this publication. The plates include examples of tinted lithography, white-line lithography, color (chromo) lithography, typo-lithography, an imitation watermark, engraving, three-color lithography, photo-lithography (by J. Albert, Munich); color typographic printing (3 colors plus gold); chalk lithography, imitation water color printed by lithography, imitation pen-and-ink drawing printed by lithography, etc. The text, in German, contains a survey of all the existing lithographic techniques and a history of lithography. Bigmore & Wyman, II, 313. St. Bride Catalogue, p. 809. Leonard Schlosser did not have a copy; not in the American book auction records.

Folio, recent half cloth, morocco spine. (iv)+186 pp with 22 plates in various techniques as listed above.



BEAUTIFUL COLOR PRINTED DEVELOPMENT PLAN FOR THE ISLE OF ARRAN, SCOTLAND

85. SCOTLAND. ARRAN. *Plan of ground to be feud at Kingscross, in the Island of Arran, the property of His Grace the Duke of Hamilton. John Burnet Son & Campbell, Architects.* Glasgow, 1893 $1650.00

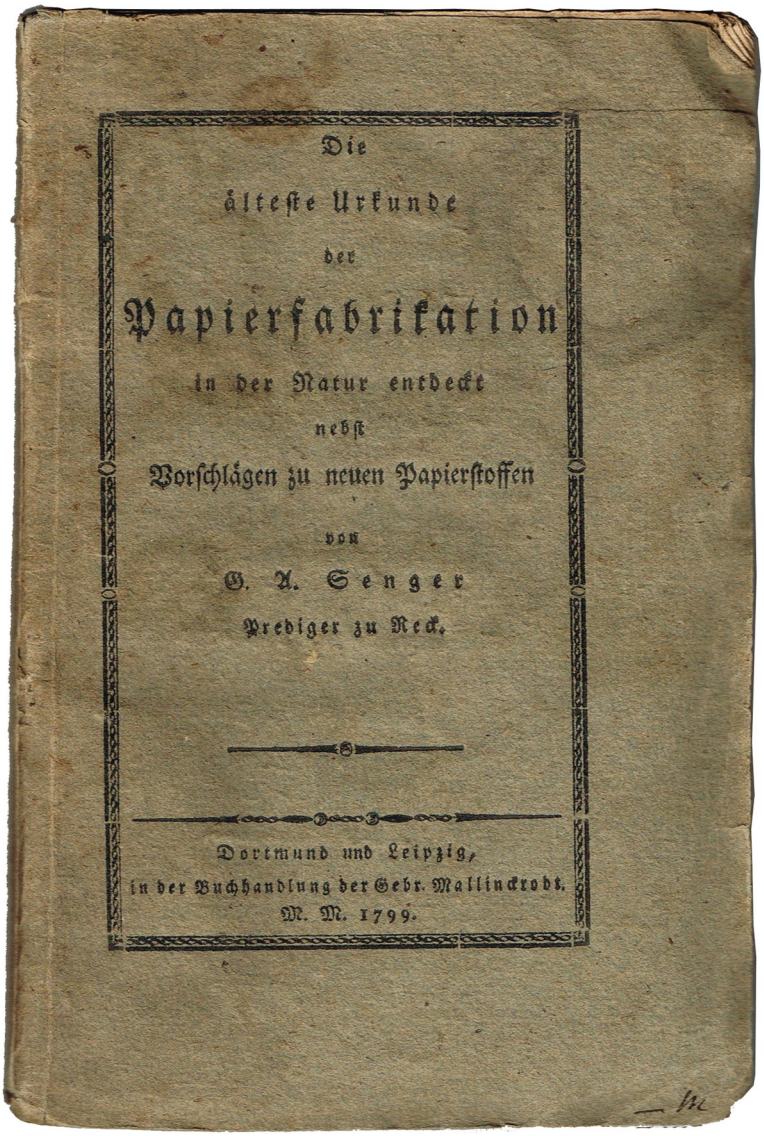
A splendid color-printed folding plan for the development of a large piece of land into housesites. Arran is located in the Firth of Clyde; this development was to go in the southwest corner. The project was proposed by the Duke of Hamilton, whose Brodick Castle is situated on the Island. The quality of the color lithography is very high; it was printed by Gilmour & Dean, Parliamentary & Engineering Lithographers, Glasgow. The project was to include several hundred new houses, three examples of which are shown in fine perspective views; also new roads and a new ferry landing. The architect, Sir John James Burnet (1857-1938) was a figure of major importance; a good account of his career is given in Wikipedia. This copy is inscribed: "With J. Burnet Son & Campbell's compliments, 25th Oct., 1894." It bears a contemporary bookplate of J. A. Jamieson, presumably the original recipient. The development was never built. Not in OCLC; not, as far as I can find, in the National Library of Scotland. In very fine condition.

Large sheet (39 ½ x 29 ½" cut into 20 rectangles 9 x 6 inches and mounted on linen; folds down to 7 x 10 inches. Housed in green morocco covers lettered in gilt on cover and spine.

86. SCOTLAND. ARRAN. *Plan of ground to be feud at Whiting Bay, in the Isle of Arran, the property of His Grace the Duke of Hamilton. John Burnet, Son, & Campbell, Architects.* Glasgow, 1893 $1450.00

Clearly related to the project above, this was to located at Whiting Bay. One feature here not shown in the plan above are rowhouses (i.e. houses with party walls) and long narrow backyards. These are illustrated in one of the two perspective vignettes and were intended to sell at lower cost; the other vignette shows a large freestanding house in the plan of a cross. As was the plan above this was beautifully lithographed in color by Gilmour & Dean of Glasgow. Not in OCLC; not in National Library of Scotland. As above, this development was never built.

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


Die
älteste Urkunde
der
Papierfabrikation
in der Natur entdeckt
nebst
Vorschlägen zu neuen Papierstoffen
von
G. A. Senger
Prediger zu Reck.
Dortmund und Leipzig,
in der Buchhandlung der Gebr. Mallinckrodt.
M. DCC. XCIX.

ONE OF THE GREAT RARITIES IN THE LITERATURE OF PAPERMAKING

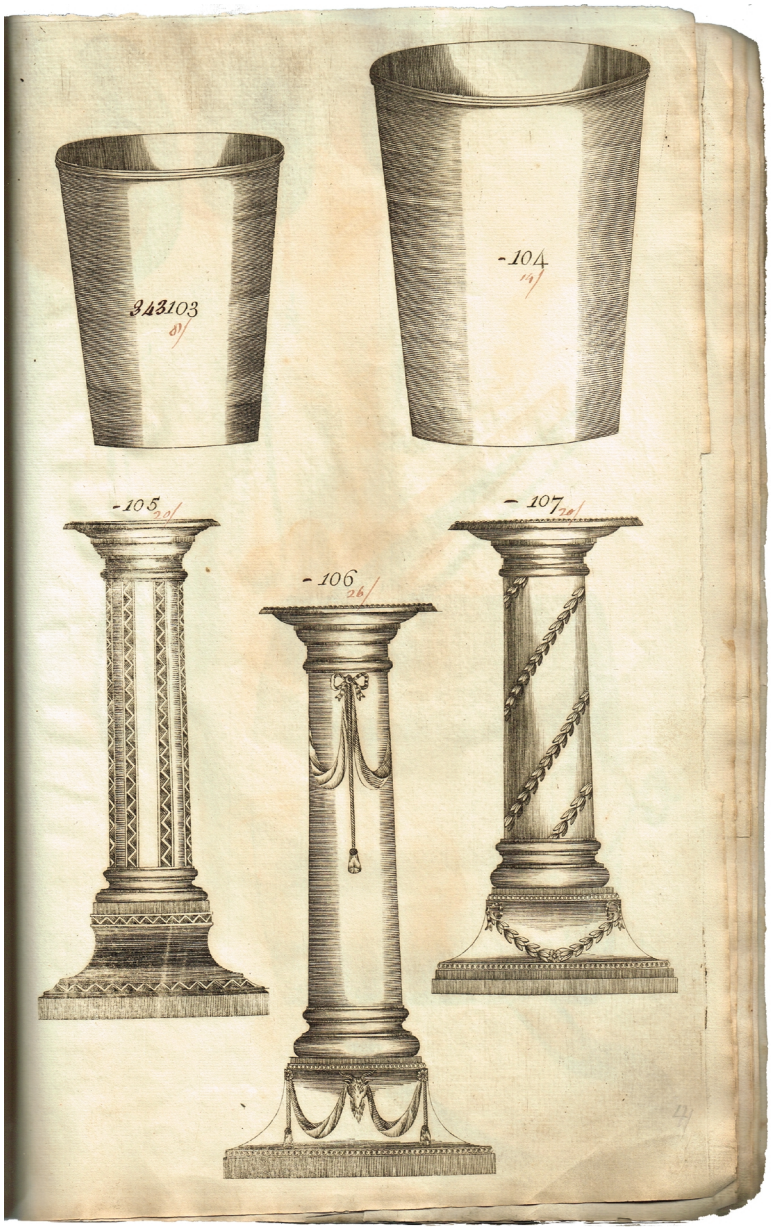
87. SENGER, G[ERHARD] [ANTON]. *Die alteste urkunde der Papierfabrikation in der Natur entdeckt nebst Vorschlagen zu neuen Papierstoffen*. Dortmund & Leipzig: Gebr. Mallinckrodt, 1799 $5500.00

First edition. "The next writer on the subject of papermaking materials as substitutes for linen and cotton rags was G. A. Senger, who compiled what is now an exceedingly rare pamphlet. The essay is printed on paper that was made from conferva, a water plant, called by Senger "water wool." This material he termed a coralline product, being the web of water insects, seed capsules, or insects' eggs. Senger discussed the probability of sufficient conferva being found to act as a substitute for rags as a papermaking material...The conferva paper used in Senger's book is of a green-gray colour, but even after one hundred and thirty years [now 214 years - cbw] the paper is stout and is apparently in as good condition as when it was made; there was, however, no chemical bleaching used in its preparation." - D. Hunter, *Papermaking the history & technique of an ancient craft* (1943), pp. 249-50. The copy on offer here is in equally fine condition. Also of interest is the printed validation on the inside of the front cover by the papermaker Funckenberg who manufactured the paper from this new material for the book. See also Hunter, *The literature of papermaking*, p. 46. The late Leonard Schlosser, who made the best collection of books on papermaking in America in the 20th century, was never able to find a copy. OCLC locates but four copies in American libraries.

Small 8vo, orig. dark green printed paper wraps, untrimmed. x+11-96 pp. Very close to a fine copy.

88. SHEFFIELD *silver engraved trade catalogue.* [Sheffield, U.K., ca. 1800] $9750.00

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



T. Crom in his *Trade Catalogues 1542 to 1842* states that "almost all silver plate catalogues were issued unidentified or anonymous to comply with the wishes of the retail merchants" (p. 209). That is the case here. See the V. & A. catalogue *Old English pattern books of the metal trades* (Lon., 1913). Their entry M.105.a is a Sheffield catalogue with similar watermarks, similar contents, and similar size. They do not date this catalogue but other Sheffield catalogues in the V. & A. collection date between 1792 and 1804. A reasonable guess for the present catalogue is ca. 1800. The standard source on this subject is F. Bradbury, *History of old Sheffield plate* (1912, reprint 1969). McKinstry, *Trade catalogues at Winterthur*, lists about a dozen early Sheffield silver plate catalogues.

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

Small folio (14 ½ x 9 ¼"), orig. marbled wrappers, sheep spine (worn). 52 engr plates with a total of 131 individual pieces. Thumbed. A few of the plates have small areas of blank paper in the margins missing (between the edge of the copper plate the edge of the sheet). No loss of engraved surface. Neat repair to the 24th plate but with no loss. Provenance: 1. "S.F.S."; 2. Wright & Mansfield; 3. Edward T. A. Neve (?), 1889." Preserved in a folding back box with morocco label.

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

89. 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. Illustrated in his pl. 3. 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.

WORKING DETAILS OF THE CALOTYPE PROCESS

90. TALBOT, [WILLIAM] H[ENRY] F[OX]. *The process of Talbotype (formerly called calotype) photogenic drawing, communicated to the Royal Society, June 10th, 1841 by H. F. Talbot, Esq*. [London: (Privately printed) by J. & H. Cox Bros.], 1841 $5000.00

First edition, very rare. The first separate publication on photography in the world was Talbot's *Some account of photogenic drawing* (London, 1839); the present sheet is a more detailed account of this branch of photography, devoted to the calotype. Both of these publications were privately printed by Talbot for presentation to friends and editors and both are very rare.

The process of the calotype was one that Talbot discovered rather than one that he set out to invent. Comparing it to *photogenic drawing*, Talbot claimed that with his new process "certainly a much better picture can now be obtained in a minute than by the former proccess in an hour." It is not clear when he first devised this term; the first time that it appears in his research notebooks is on 30 January 1840, but this entry appears to be merely the recording of a name, not associated with any process." - Schaff, *The photographic art of William Henry Fox Talbot*, pp. 20-21. He renamed the process Talbotype and then patented it in 1841, first revealing the working details in June 1841. The fundamental difference between the calotype negative and Talbot's earlier photogenic drawing negative is that in the calotype process only a latent image is created during the actual exposure. This allows for a considerable increase in the speed of

exposure. The paper negative is later developed, at which time the image becomes visible. Gernsheim, *Incunabula* 655.

4to, 4 pp., drop-title. Fine copy.

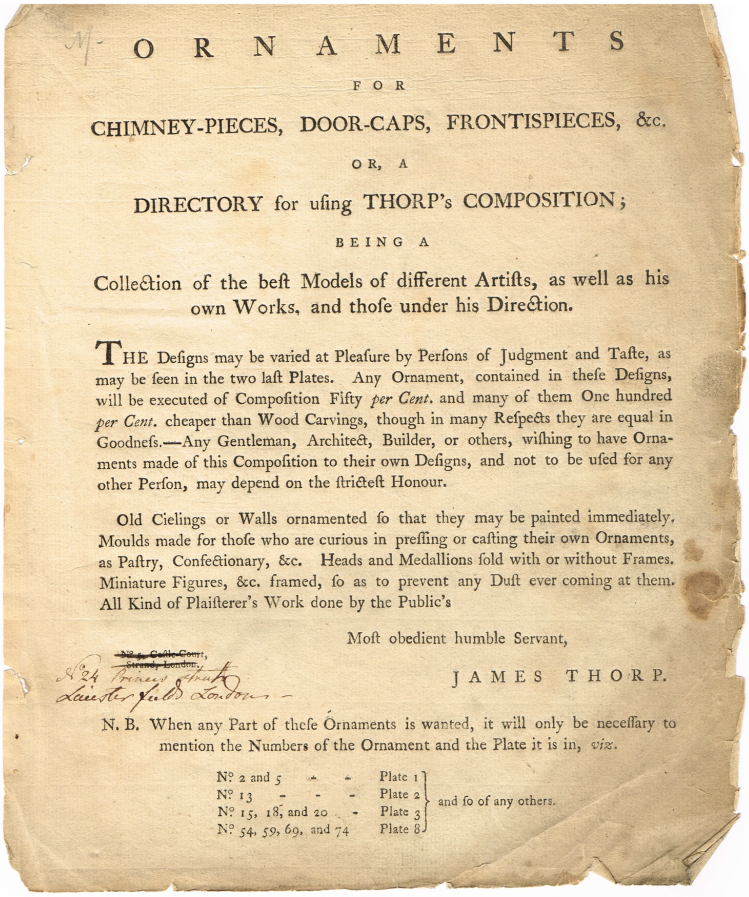
EARLY MANUSCRIPT PATTERN BOOK OF TATTOO DESIGNS

91. TATTOO ART. *"Tattooing Designs." N.p. N. d.* [American, ca. 1890 1900] $3250.00

A small sketchbook bound in canvas and titled on the cover *TATTOOING* DESIGNS with 13 loose leaves of original watercolor illustrations. Tattoos as body decoration are ubiquitous today. But this was not always so; in earlier times they were mostly confined to sailors, rebels and gangsters. Yet they are a legitimate form of folk art and have a long and interesting history. The plates to Captain Cook's 18th century *Voyages* showing tattooed South Sea Islanders are said to have stimulated great interest in body art back in Britain. Winterthur Museum owns several manuscript pattern books of tattoo designs. I myself owned a Danish tattoo pattern book dated 1897. The present example is clearly American and would seem to date from the 1890s. It contains 13 images, each in full color. Includes an emblematic eagle and American flag with the caption "Liberty", a dagger piercing a rose, ditto a skull, Asian inspired dragons and snakes, butterflies, a clipper ship under full sail, etc. A recent book on the subject, written for a popular audience, is Carol Clerk, *Vintage Tattoos* (2009). Clerk illustrates the cover of an instruction manual for the art: Prof. Percy Waters, *Professional Tattoo Artists Guide, Full Instructions* [Detroit], 1932. This work is very rare; it is not in OCLC. All early tattoo ephemera is very scarce and eagerly sought by collectors and institutions today.



8vo (5 x 8"), orig. canvas binding. 13 loose leaves as described above. All the leaves have numbers (probably the artist's catalogue oro flash number) and all have prices (either 50 cents or a dollar). Disbound but in good condition.



ORNAMENTS

FOR

CHIMNEY-PIECES, DOOR-CAPS, FRONTISPIECES, &c.

OR, A

DIRECTORY for uſing THORP's COMPOSITION;

BEING A

Collection of the beſt Models of different Artiſts, as well as his own Works, and thoſe under his Direction.

THE Deſigns may be varied at Pleaſure by Perſons of Judgment and Taſte, as may be ſeen in the two laſt Plates. Any Ornament, contained in theſe Deſigns, will be executed of Compoſition Fifty *per Cent.* and many of them One hundred *per Cent.* cheaper than Wood Carvings, though in many Reſpects they are equal in Goodneſs.—Any Gentleman, Architect, Builder, or others, wiſhing to have Ornaments made of this Compoſition to their own Deſigns, and not to be uſed for any other Perſon, may depend on the ſtricteſt Honour.

Old Cielings or Walls ornamented ſo that they may be painted immediately. Moulds made for thoſe who are curious in preſſing or caſting their own Ornaments, as Paſtry, Confectionary, &c. Heads and Medallions ſold with or without Frames. Miniature Figures, &c. framed, ſo as to prevent any Duſt ever coming at them. All Kind of Plaiſterer's Work done by the Public's

Moſt obedient humble Servant,

JAMES THORP.

N. B. When any Part of theſe Ornaments is wanted, it will only be neceſſary to mention the Numbers of the Ornament and the Plate it is in, *viz.*

N° 2 and 5	Plate 1	and ſo of any others.
N° 13	Plate 2	
N° 15, 18, and 20	Plate 3	
N° 54, 59, 69, and 74	Plate 8	

UNRECORDED 18TH CENTURY TRADE CATALOGUE OF COMPOSITION ORNAMENTS WITH 10 ENGRAVED PLATES

92. THORP, JAMES. *Ornaments for chimney pieces, door caps, frontispieces, &c. or a directory for using Thorp's Composition; being a collection of the best models of different artists, as well as his own works, and those under his direction. The designs may be varied at pleasure by persons of judgement and taste...old cielings [sic] or walls ornamented so that they may be painted immediately. Moulds made for those who are curious in pressing or casting their own ornaments, as pastry, confectionary, &c. Heads and medallions sold with or without frames...* [London, 24 Princes Street, Leicester Fields], 1783 $7500.00

Unrecorded trade catalogue of plaster or composition tablets and ornamental surrounds for chimney pieces. Thorp(e) himself is essentially unknown and what little is known is recorded by Sir Timothy Clifford in "The plaster shops of the rococo and neo-classical era in Britain," *Journal of the History of Collections*, vol 4, no. 1, 1992. Thorp was listed as an Ornament and Composition-Maker of 24 Princes Street, Soho, and in 1788-9 he supplied composition ornaments for chimney-pieces to Somerset House, London, for £61.9s.10d (Geoffrey Beard, *Decorative Plasterwork in Great Britain*, 1975, p. 248). A letter in Derby Public Library to William Duesbury, the proprietor of the Derby Porcelain Factory, from Joseph Lygo, his agent in London, 15 September 1794, says "I have likewise sent you one of Mr. Thorps (or Thops) Books of Ornament which you will please to return the first opportunity."

4to (11 ½ x 9 ¾"), uncut and stitched as issued (loose) in the original very worn and soiled gray wrappers. Letterpress t.p. and 10 engr plates by R. Malpas after J. Thorpe. The address on the title is changed in manuscript from 5 Castle Court, Strand, to 24 Princes Street. Early signature on the wrapper of G. Bethell and of George Jackson & Sons. Preserved in a folding cloth box with morocco spine label.

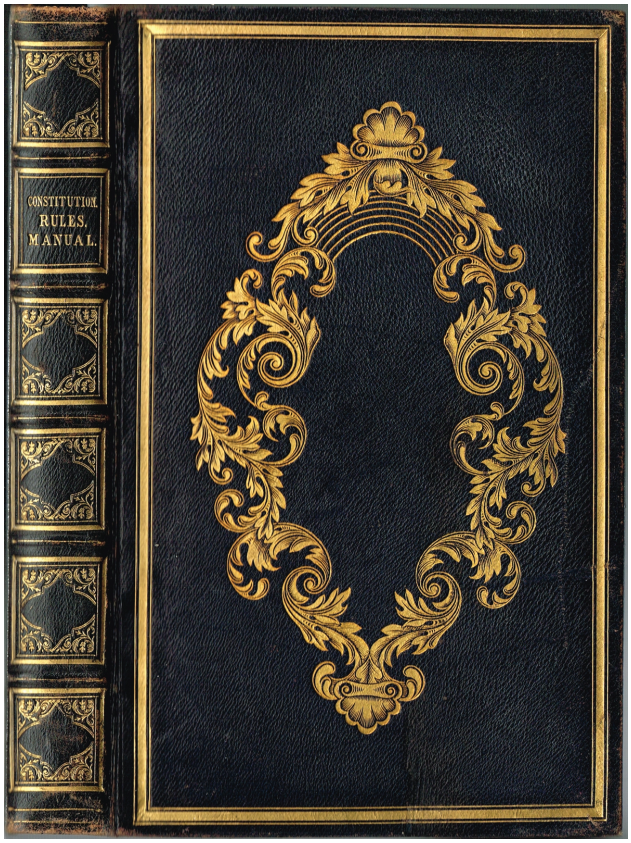
A HANDSOME PHILADELPHIA BINDING TICKETED BY GASKILL

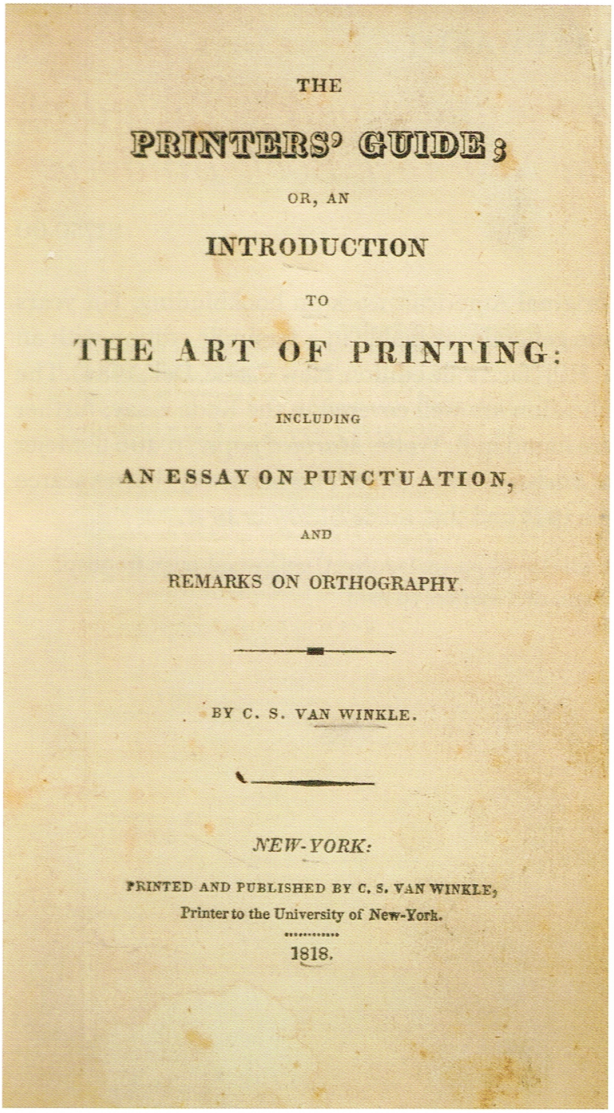
94. UNITED STATES. CONSTITUTION. *Constitution of the United States of America: Rules of the House of Representatives, joint rules of the two houses and rules of the Senate, with Jefferson's Manual. Printed by Order of the House of Representatives.* Washington: Thomas Allen, Printer to the House, 1837 $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 an engraver of binders' tools and plaques. For more on the Gaskills see Edwin Wolf 2nd in *The annual report of the Library Company of Philadelphia for the year 1977* (1978) pp. 22-27. Two examples of Gaskills embossed bindings are shown in the Maser Collection catalogue, nos. 43a and 43b. *American Imprints* 48244 locating 3 copies.

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




THE

PRINTERS' GUIDE;

OR, AN

INTRODUCTION

TO

THE ART OF PRINTING:

INCLUDING

AN ESSAY ON PUNCTUATION,

AND

REMARKS ON ORTHOGRAPHY.

BY C. S. VAN WINKLE.

NEW-YORK:

PRINTED AND PUBLISHED BY C. S. VAN WINKLE,
Printer to the University of New-York.

1818.

THE FIRST AMERICAN PRINTER'S MANUAL "WITH THIS BOOK...AMERICAN PRINTING CAME OF AGE" - Silver

95. VAN WINKLE, C. S. *The printers' guide; or, an introduction to the art of printing: including an essay on punctuation, and remarks on orthography.* New York: Printed and published by C. S. Van Winkle, 1818 $10,500.00

First edition of the first American printers' manual, and very rare. "In 1818 *The printers' guide* by Cornelius S. Van Winkle was published in New York. For the first time American printers had their own manual with descriptions of American presses, specimens of American typefounders, price lists for printing, and information on supplies. While some parts of the manual, as Wroth has demonstrated, derive from Stower, it was prepared by an American printer for the use of American printers. In one sense, American printing may be said to have come of age with the publication of Van Winkle." - Rollo Silver, *The American printer, 1787-1825*, p. 96. Van Winkle begins his preface by stating: "The difficulty in procuring the Printer's Grammar of Mr. Stower in this country, and the high price at which it has always sold, precluding the possibility of its falling into the hands of those who most require it, first suggested the idea of publishing a work that might, in some respects, answer as a substitute." - p. v.

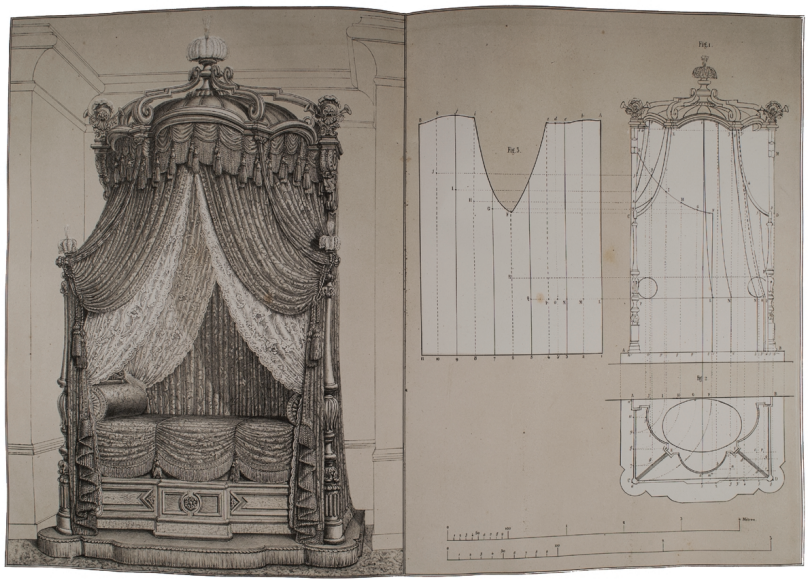
Copies of this book seem to have been issued with two separate additions, first, a specimen of types from the foundry of E. White; and second a specimen of types from the foundry of D. & G. Bruce. The White specimen (*A specimen of printing types from the foundry of E. White, no. 11 Thames St., New-York*) is present in this copy. It is 22 leaves which corresponds with the copy of Stephen O. Saxe (see *Type foundries of America and their catalogs* (1994), p. 272. The Bruce specimen is not found in the present copy and as this copy was rebound perhaps about 1900, it is impossible to tell if it ever was present. The Van Winkle guide is very rare; the book auction records list only one copy at auction since 1975 and it made $6600 in 1992. This is the first copy I have ever seen on the market in my 45 years in the trade. JPHS, E10.

12mo, marbled sides, morocco spine and corners, a nice binding (dating from ?ca. 1900?). i-xiii; 14-148; 1ff; 149-230; plus 22 ff of the White *Specimen*. With folding letterpress frontispiece ('Scale for calculating work'). Many textual diagrams (imposition schemes).

"THE MOST CAREFULLY CRAFTED WORKROOM GUIDE" - Winkler

96. VERDELLET, JULES. *Manuel géométrique du tapissier. Ouvrage publié avec l'approbation et sous les auspices de la Chambre Syndicale des Tapissiers de la ville de Paris.* Paris: L'Auteur; Carillan-Goeury; Bordeaux Freres; & Les Principaux Libraires, N.d. [1851] $2000.00

First edition. This important work is given a long note in Gail Winkler's *Capricious fancy* (2013): "The



Manuel geometrique du tapissier is a "calculations manual" for upholsterers (that is, drapery workrooms). Its value to the profession is confirmed by the fact that it was reprinted four times between 1851 and 1883, with an undated version also published in Berlin...It is unquestionably more sophisticated [than Muidebad of 1839], containing a complete account for constructing the complex draperies popular during the last half of the nineteenth century. The manual is composed of two volumes: an atlas folio of sixty plates illustrating window draperies, portieres, bed hangings, and so on, and a companion text describing the illustrations. Samuel J. Dornsife [whose collection was given to the Athenaeum of Phila] acquired a first edition atlas folio of Verdellet's *Manuel* but could not locate the companion volume of text. When Peter Thornton, then Keeper of Furniture and Woodwork at the Victoria & Albert Museum, discovered that the museum had a copy of the text but not the folio of plates, photocopies of each were exchanged..." Winkler, p. 108. The volume of plates on offer here also lacks the text volume but a copy is provided as a 'print-on-demand' volume. There is one aspect to this work that Winkler does not mention; it is of considerable aesthetic appeal - all of the litho plates were printed in tint by Lemercier, the foremost lithographic printers in Paris. The copy she describes is in the Athenaeum of Philadelphia. OCLC locates two more copies in this country: MMA, and NYPL.

Folio (17 x 12 inches), orig. pebble grain cloth sides, roan spine. Letterpress t.p. and 60 litho plates uniformly printed in a gray-brown tint. Of the total of 60 plates six are double-page taking two numbers each and one is quadruple taking four numbers (45-46-47-48). Name of the original owner, 'P. Grange', is stamped in large gilt letters on the cover. Scattered light marginal foxing but a very good copy.

97. [WALPOLE, HORACE]. *A description of the villa of Mr. Horace Walpole, youngest son of Sir Robert Walpole Earl of Orford, at Strawberry-Hill, near Twickenham, Middlesex. With an inventory of the furniture, pictures, curiosities &c.* Strawberry-Hill: Printed by Thomas Kirgate, 1784 $3250.00

A famous book but not a common one. Hugh Pagan has written a description which I can hardly improve on, so I quote part of it here with his permission: "The 1784 version of Horace Walpole's own description of his house and collections at Strawberry Hill supplanted a much less extensive unillustrated guide to the house which Walpole had printed in 1774, and remains the essential source of information not just on the house's architecture and Walpole's collections but also on what view Walpole himself took of what he describes as "a small capricious house...built to please my own taste, and in some degree to realize my own visions." Walpole's collections of miniatures, enamels and historical portraits, as well as a wide range of antiquities, curiosities, books and engravings, are justly famous and although the present volume's descriptions of them can be amplified from other sources, it is the only extensive contemporary printed record of how the collections were arranged in the house in Walpole's lifetime.



The fine series of accompanying plates include perspective views of the house's exterior, views of its principal rooms (including the library and gallery), and views of buildings in the grounds, all in their different ways emphasizing the "Gothic" character of the house's architecture and the house's picturesque setting. There are also a series of carefully drawn illustrations of the house's interesting range of Gothic-style chimneypieces, and plans of the house's principal floors.

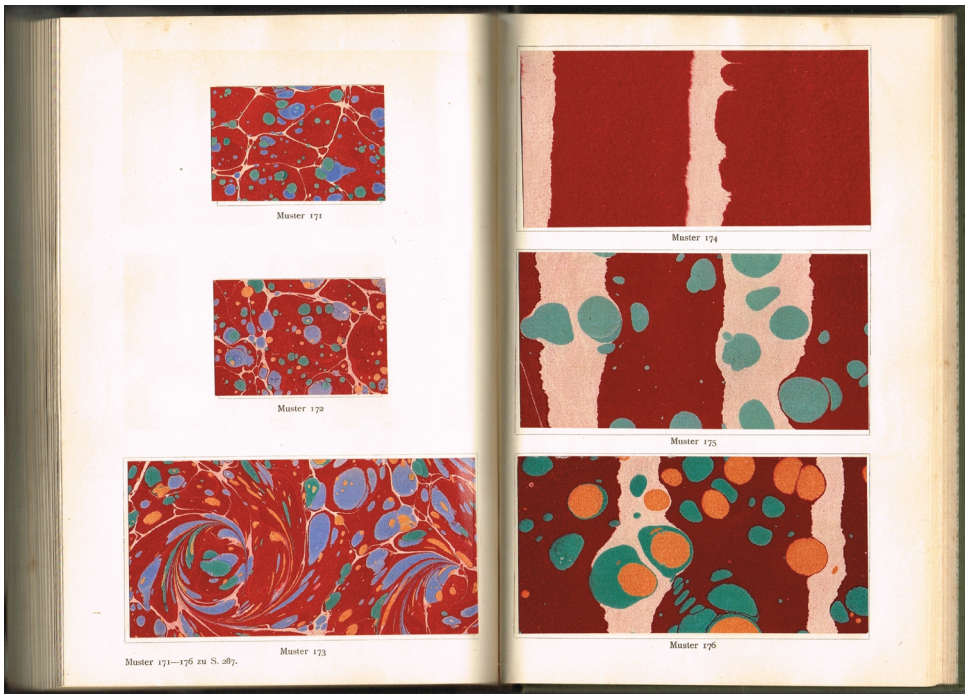
Although Walpole had the book printed in an edition of 200 copies in 1784, it was not then distributed, and Walpole had four further leaves printed at intervals between 1786 and 1791 listing additions to his collections. Even then he retained in store at Strawberry Hill all but half a dozen or so of the copies, and it was not until after his death that copies were released..." Pagan, Cat 11:132 (1991). Hazen 30. This copy does not have an 18th or early 19th century provenance. It does have a red morocco book label on the front pastedown reading "AHA". And the more recent wood-engraved bookplate of Stuart B. Schimmel. Fine copy.

4to (12 ½ x 10"), bound in modern marbled sides, calf spine and corners, gilt floral stamps in the panels, slipcased. (ii)+iv+96 pp with engr frontisp., and 26 engr plates of which 5 are folding. It does contain the four additional leaves as noted above. Fine untrimmed copy.

OCLC: NO COPY IN AMERICAN LIBRARIES
WITH 209 MOUNTED SAMPLES OF FANCY & MARBLED PAPERS

98. WEICHELT, AUGUST. *Buntpapier Fabrikation. Mit 178 Abbildungen und 209 eingeklebten Mustern.* Berlin: Verlag der Papier-Zeitung, Carl Hoffmann, N.d. [1908-1910] $2000.00

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



used on the commonest books in earlier times but that later on, when great numbers had to be produced and where greater costs were involved, it became necessary to seek cheaper alternatives such as the agates and other pseudo types. The only marbling machine that Weichelt refers to was one designed specifically to make these substitute types. When one observes the large amounts of mechanically produced marbled paper appearing from early in this [20th] century, along with the Andes book and other literature on the subject of mechanical marbling, it is difficult to account for the lack of information on mechanically produced marbled paper in Weichelt's large and presumably comprehensive treatise." - R. Wolfe, *Marbled paper* (1990), p. 122.

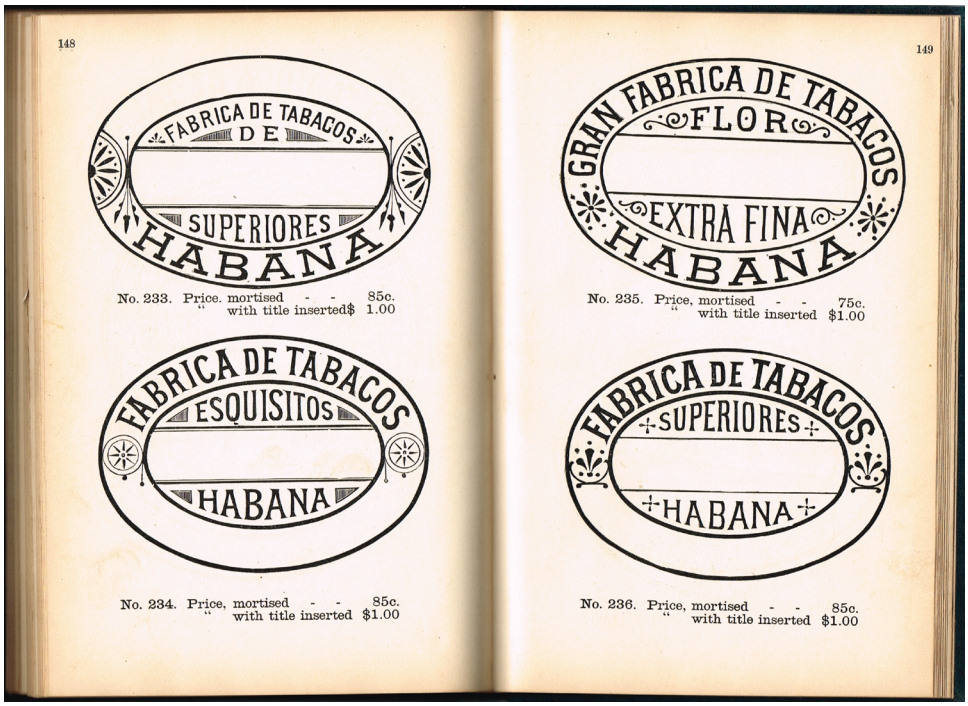
Phoebe Easton states: "The best book available for an overview of the many patterns produced by the great factories, both in hand and machine-made papers, is Auguste Weichelt's *Buntpapier-Fabrikation* ..." - *Marbling a History and a Bibliography* (1983), p. 60. This edition is rare; OCLC locates but one copy (in Germany).

Lg. 8vo, orig. printed cloth, very nice copy. xii+329+1+(xvi) pp with 209 mounted paper samples and 178 text illus.

RARE SPECIMEN BOOK OF CIGAR BOX LABELS

99. WITSCH & SCHMIDT. *Specimen book of front brands and mortised borders from Witsch & Schmidt.* New York & Chicago, N.d. [ca. 1875] $2200.00

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. Fine copy.

"THE MOST PECULIAR BOOK ON ARCHITECTURE WRITTEN IN ENGLAND DURING THE 18TH CENTURY"

100. WOOD, JOHN. *The origin of building: or, the plagiarism of the heathens detected. In five books.* Bath: S. & F. Farley a.o., 1741 $3500.00

Fine copy of the first and only edition of the author's first book. The late Professor Wittkower called this "the most peculiar book on architecture written in England during the 18th century." And Sir John Summerson gave it an extended note: "...as his *Origin of building* shows he had read a great deal...he had a curiously original mind, fundamentally unlearned but steeped in amateur erudition. In his book he showed, to his own satisfaction, and with the help of Villalpando, that classic architecture had been revealed to the Jews and incorporated in the Temple of Jerusalem. The book is personal and has no particular connection with Palladianism except that it illustrates in a remarkable way the desire for an absolute sanction, biblical as well as philosophical, for the Vitruvian source of architectural virtue." - *Architecture in Britain*, 223, 209. A long and fascinating analysis is given by Harris, pp. 480-487; *BABW* 929. She also states that the original MS is in the Soane Museum. Wiebenson II-23. Fowler 441. Millard, *English*, 91. NUC locates 6 copies. BAL, *Early printed books*, 3704.

Folio, orig. calf, neatly rebacked, a fine clean copy. (6)+235+errata leaf with 25 engr. plates (numbered 1-36; 11 double-p. plates bearing 2 numbers each).

"TEIKOKU HOTERU"
SWEENEY 148 "NOT SEEN"

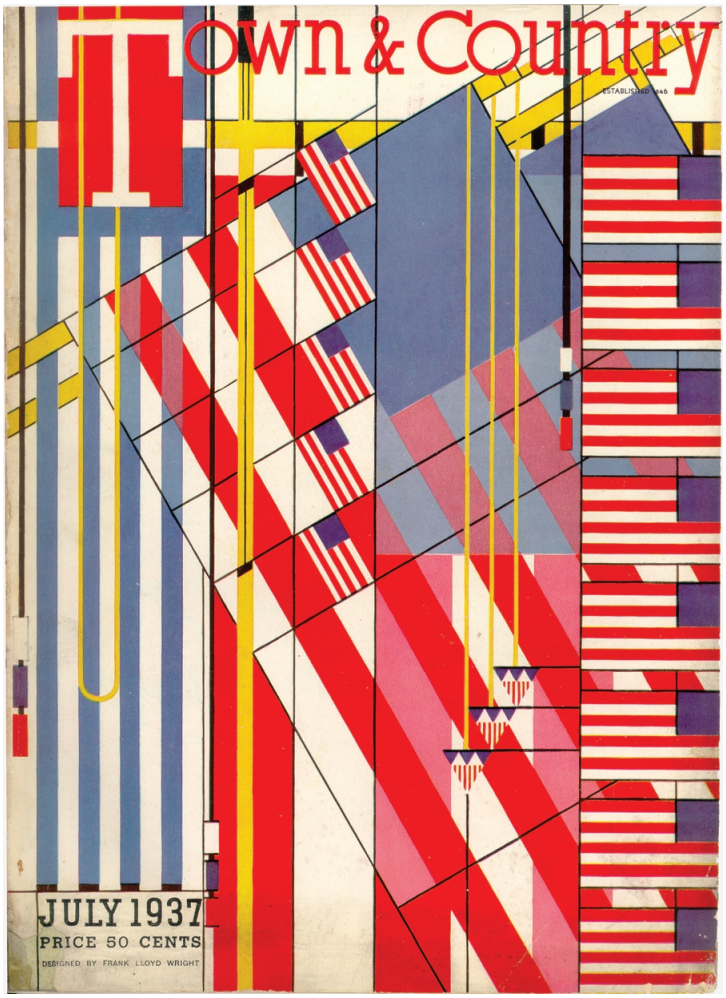
101. WRIGHT, FRANK LLOYD. *Teikoku Hoteru [Imperial Hotel]*. Tokyo: Kyoyo Sha, Tashio 12 [1923] $3000.00

Wright was commissioned to design the Imperial Hotel in Tokyo in 1913. It kept him in Japan for large portions of six years. Because of the frequent earthquakes in Japan, Wright determined on a reinforced concrete frame that met the challenge. The present work, which is very rare, even in Japan, is especially interesting as the photographs were taken as the hotel was just being finished, and furnished, in 1923, before the Great Tokyo Earthquake which took place later that same year. "The hotel, like other reinforced concrete structures, survived essentially intact amid surrounding rubble and ashes. What earthquakes could not do was accomplished more slowly by aerial bombing, neglect, and cupidity; the Imperial Hotel was torn down in 1967." - *Macmillan Encyc of Architects*, IV, 439.

This portfolio consists of 58 plates (of which 10 are double-p. plans printed in red and black, the remaining 48 fine quality views made from photographs, of which 2 printed in colors). The title, one page of introductory text and the captions to the plates are all in Japanese; the plates are arranged by Arabic numbers, 1-58. It was edited by Takanashi Yutaro. It is listed in Sweeny's *FLW an annotated bibliography* as no. 148: [Monograph in Japanese on the Imperial Hotel], Tokyo, 1923, **not seen**. There is one copy in OCLC, Northwestern (listed under title).

4to portfolio, (10 x 7 ½"), orig. printed stiff card covers, orig. gilt stamped cloth spine, ribbon ties intact. 1 ff of intro (in Japanese); 5 double-p. sheets of plans each with 2 numbers each; and 48 gravure (?) plates from photos, of which 2 printed in soft and delicate colors. Slight wear to hinges but the plates are fine and clean.

ONE OF THE RAREST OF ALL FLW'S GRAPHIC DESIGNS



102. WRIGHT, FRANK LLOYD. *Town and Country*. July, 1937 $2500.00

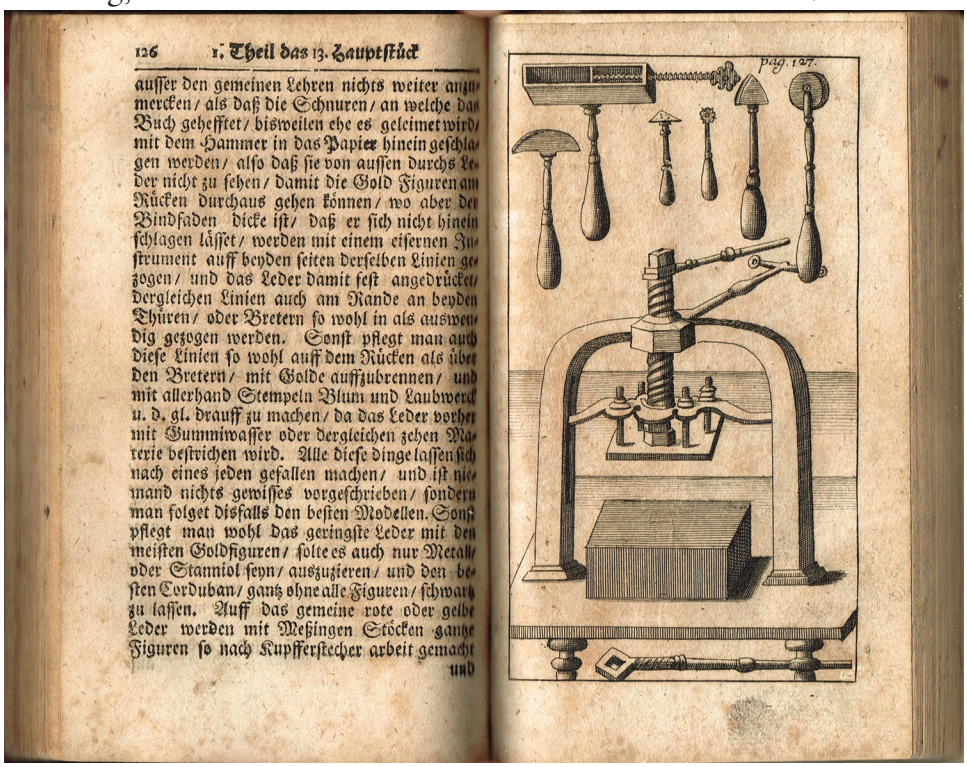
I have looked for this wonderful magazine cover for decades; this is only the third copy I have ever owned. I first saw a copy framed on the wall of the FLW exhibit at the Victoria & Albert Museum. Despite its rarity, it is a famous work, and is illustrated in color in David Hanks's *The decorative designs of Frank Lloyd Wright* (1979), pl. 20. He states: "One of Wright's most exhuberant graphic designs executed was the 1937 *Town and Country*, which in the lower left corner states that it was "Designed by Frank Lloyd Wright." Appropriately for this issue, which Wright called "flag," a representation of the American flag was chosen as the theme of his design and red, white and blue as the basis of the color scheme. As for the Coonley windows, the inspiration may well have been a parade, since the vertical repetition of the American flag in reverse at the right and conventionally in the center, creates depth in the

composition and gives the impression of a street within the large overall design of a flag hanging at an angle. Variations on this theme are used in the three triangular-shaped flags that are placed at an angle to the left in the large flag. The motifs of the flag are seen against a grid pattern of vertical lines, and the effect is one of movement and excitement." - p. 181. Sweeney 415 noting that this cover was designed by Wright in 1926/7 for *Liberty* but was not used at the time. Sweeney illustrates it as his plate 7 (the copy he illustrated was cropped ¼ inch at the left margin).

Folio, orig. color printed wrappers. 96 pp. A nice clean copy.

THE FIRST PRINTED TECHNICAL MANUAL ON BOOKBINDING

103. 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 Wohlerfahner Buchbinder und jugehorigen Kupffern. Hall im* Magdeburgschen: Zufinden in Rengerischer Buchandlung, 1708 $7500.00


126 1. Theil das 13. Hauptstück

auſſer 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 diſfalls 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 Cordúban / 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

pag. 127.

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.

TERMS

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

Member:

Antiquarian Booksellers Association of America
International League of Antiquarian Booksellers

Cover design by Jerry Kelly
Typeset by Laura Nunn, Chelmsford, MA 01824
Printed by The Covington Group
October 2013

CHARLES WOOD
BOOKSELLER

P.O. Box 382369 ❧ Cambridge, MA 02238

T: 617-868-1711 F: 617-868-2960

charles@cbwoodbooks.com