

Catalogue 177

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CATALOGUE 177

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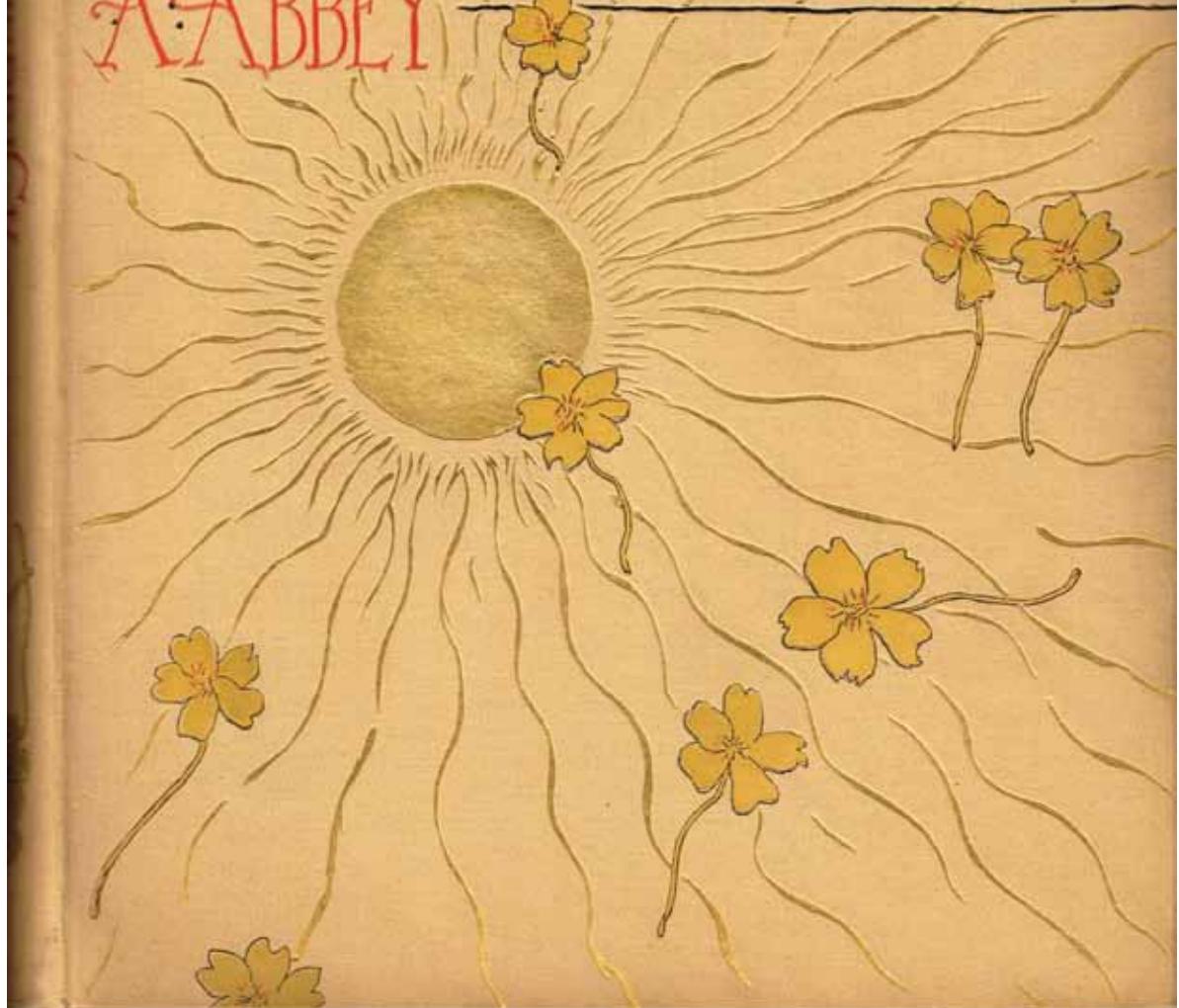
"A LANDMARK IN 19TH CENTURY BOOK DESIGN"

1 ABBEY, EDWIN AUSTIN & ROBERT HERRICK. *Selections from the Poetry of Robert Herrick*. With drawings by Edwin A. Abbey. New York: Harper and Brothers, 1882 \$1500.00

A very fine copy of a splendid American publisher's binding. "The cover design of this book, far in advance of Edwin Austin Abbey's narrative style illustrations, is an early manifestation of Art Nouveau influence from across the Atlantic, in the somewhat vibrating, floating design, in the choice of green, gold and red on a pale beige cloth, and in the new freedom of hand lettering." *The turn of a century*, no. 132. Lewis, *The twentieth century book*, p. 10, illus. *A century of American illustration* (Brooklyn Museum), no. 7, illus. Bland, *A history of book illustration*, p. 305, "an elegant book." Morris & Levin, *The Art of Publishers' Bookbindings 1815-1915*, no. 68 - "binding design almost certainly by Edward Austin Abbey." This book has been given a full-page color illustration in Eric Holzenberg's *For Art's Sale, the Aesthetic Movement in Print* (2017) and a good note: "Abbey's binding design for his illustrated *Selections from the Poetry of Robert Herrick* is a landmark in nineteenth-century book design, its cream-colored cloth stamped in gold with a design of the sun-in-splendor, dotted about with primroses, and lettered (in a particularly charming faux-antique style) in black and red. It is often described as an early essay in the Art Nouveau style; but with its dramatic, clever and effective mixture of Japonesque and "Olde English" elements, it seems a far more convincing example of Aesthetic Movement design." (p. 123).

4to, fine copy in the orig. beige cloth, probably designed by Abbey with radiating sun blocked in gold, floating flowers in light beige olive-green extending around spine and lower cover, lettered in red and black. All edges gilt. (xii)+vi+188 pp with pictorial title page with wood-engraving after drawing by Abbey, signed lower left F. Delorme, sc., 42 full-p. wood-engravings; initial letter and numerous head and tail pieces printed in wood-engraving after Abbey. Printed by the Leadenhall Press (Field & Tuer) London.

SELECTIONS: FROM: THE: HESPER
IDE: &: NOBLE: NUMBERS: OF
ROBERT: HERRICK
WITH: DRAWINGS: BY: EDWIN
A: ABBEY



THE FIRST AMERICAN MANUAL OF PORTRAIT PHOTOGRAPHY
"WITH 12 SPLENDID EXPLANATORY PHOTOGRAPHS"

2 ANDERSON, ELBERT. *The skylight and the dark-room: a complete text-book on portrait photography*. Philadelphia: Bennerman & Wilson, 1872 \$2500.00

First edition, a fine copy. The title continues "containing the outlines of hydrostatics, pneumatics, acoustics, heat, optics, chemistry, and a full and comprehensive system of the art photographic. With twelve splendid explanatory photographs." This was an important book; the prominent British photographic writer George Wharton Simpson wrote that "it ought to grace every photographer's library" (for the full and interesting quote see Welling, *Photography in America*, p. 227). This was Anderson's only book, though he was a prolific writer of periodical articles; Johnson, *19th Cent. Photography an annotated bibliography* (1990) lists 25 articles by him or book reviews of the present work (p. 11). The "12 splendid explanatory photographs" are all portraits and are explained in the text. This seems to be the first American manual of portrait photography. Roosens/Salu 8708. Not in Epstean. Although OCLC locates 11 copies in libraries, for some reason this book is extremely scarce in the marketplace; I have never owned or seen a copy before.

Lg. 8vo, orig. publisher's brown cloth, large gilt blocked title vignette on upper cover. 220+(xiv) pp with 12 mounted albumen prints and 177 wood-engr illus. Prints are good and rich and unfaded.

THE SKYLIGHT
AND THE
DARK ROOM
ANDERSON.



THE DELUXE ISSUE

INSTRUCTIONS FOR THEOREM, STENCIL & POCHOIR

3 BEAUVLALET, [known as the Chevalier de Saint-Victor]. Aquarelleminiature perfectionnée reflets métalliques et chatoyans et peinture a l'huile sur velours en six lecons ... Milan: Rusconi, 1835 \$3000.00

First edition, the deluxe issue, with six original water color stencil plates. These multi-color stencils are astonishing in their freshness and modernity, reminding one of the American fruit peddler's books of the mid-19th century or the French pochoir vogue of the 1930s. There were two issues of this book: the normal trade edition with only black and white litho plates and the color chart, and the deluxe issue, as here, with the six color stencil plates.

Surprisingly little is known about the author. The name suggests a man of some culture and possibly independent means. He is known to have travelled extensively in Italy, mostly in the South, visiting Pompeii and Herculaneum. He invented or perfected the color stencil method of painting. He describes stencilling methods in much detail here, giving step by step instructions. He explains the colors needed, the need for certain paper, how to achieve metallic effects, the whole technical process. He also advertises his art and invites subscriptions for work in progress. Additionally he advertises paint boxes which contain the colors suitable for following his instructions to perfect color stencilling.

This is the first nineteenth century book, in any language, which I have ever seen which gives instructions for stencil painting.

Large 8vo, an excellent copy, printed on thick paper, bound in decorated paper sides, modest flat spine (which is a modern replacement). 288 pages with 6 fine and astonishing color plates painted directly onto the sheets with the pochoir (stencil) process (one also with gold and silver) - each with orig. dust sheet; 1 engraved color chart (filled with 28 different tints by a contemporary hand), and 8 litho plates. Former owner's name written in ink along the left blank margin of t.p.



FEMALE PROSTITUTES, TATTOOS, CRIME IN 1891

"MANY A SILLY BUT VIRTUOUS GIRL HAS HAD HERSELF TATTOOED"

4 BERGH, RUDOLPH, DR. "Uber Tätowierungen der Prostituierten" (in) Monatshefte fur Praktische Dermatologie, March 1, 1891 (XII, No. 5). Hamburg & Leipzig: Leopold Voss, 1891 \$1750.00

A rare essay which proposes a four-fold correlation between female prostitutes, their tattoos, crime and disease and includes a double-page color plate with examples of "old school" tattoos as observed from patients under the study of Dr. Bergh. The article also explores ethnographic and historical applications of tattoos and assesses relationships between tattooing and diseases (dermatological and otherwise). "Among the eighty tattooed Copenhagen prostitutes out of a total of 800 examined by Bergh, more than half had been tattooed by a young ex-sailor who had set up shop there in the 1880s. He had revived a fashion that had otherwise been declining among prostitutes. The women's suggestibility was underlined by the typical maritime motifs described on them, including a ship in full sail, anchors, and a patriotic flag decoration with cannon." - Jane Caplan, "Educating the Eye" in *Sexology in Culture: Labelling Bodies and Desires* ed. Lucy Bland & Laura Doon, Chicago: U of Chicago Press, 1998, p. 110.

Bergh's study was originally published in Danish as "Om Tatoveringer hos der offentlige Fruentimer" in an 1891 issue of the Hospitals-Tidende medical journal. The Bergh article is rare and not well known; there is no mention of it nor of its author in the recent encyclopedic work *Tattoo* published by the Musée Quai Branly in Paris in 2015.

Contemporary reception of Bergh's study was not universally favorable. *New York Medical Journal* (LXXXVIII, 1903, p. 759): "Bergh, of Copenhagen . . . declares that few women other than public prostitutes are found to be tattooed, and those few are clandestine prostitutes. We hope that no arbitrary conclusions will be drawn from this statement, for doubtless many a silly but virtuous girl has had herself tattooed."

8vo, removed and recently cased in marbled-paper wrappers. Pages 205-248 with double-page two-color lithograph in red and black of prostitute's tattoos. A wonderful item for exhibition.



VERY EARLY AMERICAN BOOK PRINTED IN RAISED LETTERS FOR THE BLIND

5 BIBLE IN ENGLISH. The new testament of our Lord and Saviour Jesus Christ. In raised letters for the use of the blind. By the American and Massachusetts bible societies. printed at the New-England Institution, Boston, 1836 \$3500.00

The first book in America printed for the blind was the Gospel of Saint Mark published in 1833 at Philadelphia by the Pennsylvania Institution for the Blind. It was printed in embossed Roman letters, upper and lower case. Our raised letter Bible was the project of Samuel Gridley Howe, M.D., of the New-England Institution for the Education of the Blind, Boston. Howe was the founder of the New England School for the Blind in 1831; by the mid-1830s the School had the financial support of Thomas Handasyd Perkins and was able to begin printing. Howe contracted with printer Stephen Preston Ruggles who designed for him a special press. With raised letter type and the Ruggles press, Howe had, by March of 1835, printed the *Acts of the Apostles* in 100 copies. Ever since this time the American Bible Society has regarded the supply of scriptures for the blind as part of its regular work. - Hills, n. 953. "Howe developed an embossed simplified angular roman alphabet without capitals which he called Boston line type. He published the first book in Boston line type in 1835, and this type continued to be the primary tactile reading code used in the United States for the next 50 years." - Texas School for Blind and Visually Impaired. The present work is printed in this 'Boston line type' - note the title without capital letters. The present work was completed in four volumes; only one complete set is known (AAS). We offer here volume one only. The work is very rare; OCLC locates only two other sets - one at Lib Co Phil and one at Coll of Wm and Mary which lacks vol II.

Large 4to (12½ x 11"), orig. faded marbled sides, faded calf spine. 147 leaves. The two blank front fly-leaves with old water stains. The upper right upper corner of the t.p. has been torn away; lacks the letters "ent" of the word testament. I think this volume should be priced about \$7500 were the t.p. perfect. Very, very rare. Preserved in a custom made folding-back box with morocco label.

THE
NEW TESTAMENT
OF OUR
LORD AND SAVIOUR,
JESUS CHRIST.

IN BRAILLE LETTERS
FOR THE USE OF THE BLIND,
BY THE
AMERICAN AND MASSACHUSETTS BIBLE SOCIETIES.

PRINTED AT THE
NEW-ENGLAND INSTITUTION,
BOSTON.

1836.

"RELIURE MOBILE"

A UNIQUE COPY FROM THE LIBRARY OF LEON GRUEL

6 BOOK BINDING. A collection of six printed pieces of ephemera describing the "Reliure Mobile" bound by and from the library of Leon Gruel. [Paris, 1826-27]

\$4750.00

The "reliure mobile" was a new invention - a binding with an adjustable spine, able to contain a variable number of pages, without the use of glue or sewing. Mounted on the first leaf is an engraved certificate: "Par Brevet d'Invention Reliure Mobile et chez M. Fauqueux, papetier, breveté de Monsieur le Dauphin, rue Richelieu Nr. 28, Paris ..." This certificate was to be pasted into books using this new invention. As noted, this thin little volume contains six pieces of ephemera sewn and bound together. The first is the certificate described above. The remaining five as follows:

(2) Par brevet d'invention. Reliure Mobile (Drop-title). Cette relieur permet d'intercaler ou du supprimer des feuilles à l'infini dans un volume imprimé ou manuscrit... [colophon: Paris, Imprimé de David, n.d., 4 pp]. A short description of the invention.

(3) Notice sur un nouvelle reliure, dite: Reliure Mobile [Drop-title, Paris, Imprimerie Porthman, n.d. 8 pp]. A short description of the invention, mentioning in a footnote that these bindings were available in Paris at M. Quiney, "auteur-professeur d'un nouvelle tenue de livres, rue Richelieu no. 60" and at "M. Fauqueux, papetiere."

(4) Exposition des Produits de l'Industrie Francais, Année 1827. [Drop-title, Paris, no imprint, 1827, 8 pp]. Description of the invention for the industrial exposition at Paris in 1827, including tables with measurements, formats and prices.

(5) Exposition des Produits de l'Industrie Francais, Année 1827. Par brevet d'invention, Reliure Mobile. [Drop-title, Paris, A. Coniam, n.d. 6 pp]. Instructions for the use of the new binding.

(6) Sheet with five figures illustrating the binding on two lithographed plates (1 double-page), Paris, Engelmann, n.d.

PROVENANCE: As noted above this comes from the library of the well-known bibliophile, bookbinder and author of books on binding Leon Gruel (1840-1923).

Small 8vo, bound in full dark-green morocco (goatskin), spine with gilt title and "GRUEL" at the foot in tiny type; t.e.g., marbled endpapers and flyleaves and a colorful ribbon marker in red, green and yellow. (ii)+4+8+8+6+2 litho plates (1 double-p). With the printed bookplate of Leon Gruel.

NOTICE
SUR UNE
NOUVELLE RELIURE,
Dite : Reliure mobile. (1)

PARMI les nombreux produits de l'industrie française qui font l'objet de l'exposition de 1827, on remarque une invention qui doit avoir des conséquences très-importantes pour les sciences, la législation et le commerce en général.

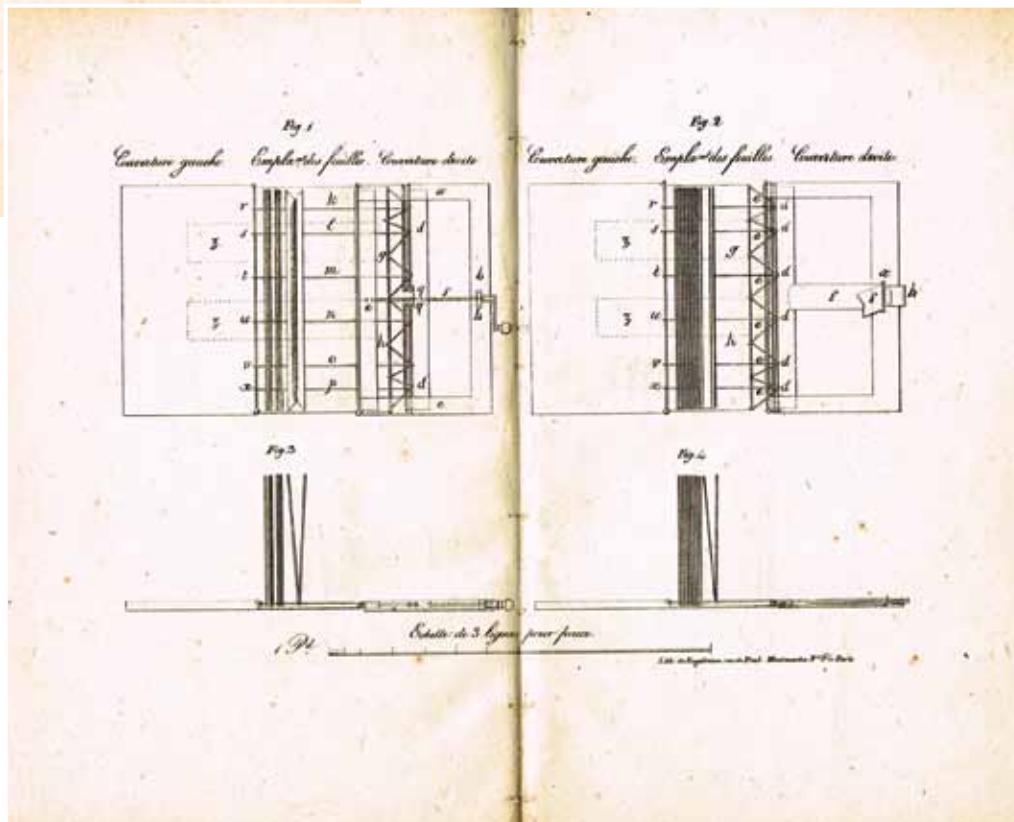
Dans sa partie matérielle, l'invention consiste dans une reliure dite *mobile*, qui permet d'intercaler des feuilles à l'infini dans un volume imprimé ou manuscrit.

Selon que cette reliure contient beaucoup ou peu de feuilles, le dos se développe ou se resserre dans la proportion convenable.

Lorsque le volume est trop plein, on peut en trans-

(1) A Paris, chez M. Quinney, auteur professeur d'une nouvelle forme de livres, rue Richelieu, n° 60;

Et chez M. Fauqueux, papetier, breveté de S. A. R. Mgr. le Dauphin, rue Richelieu, n° 28.

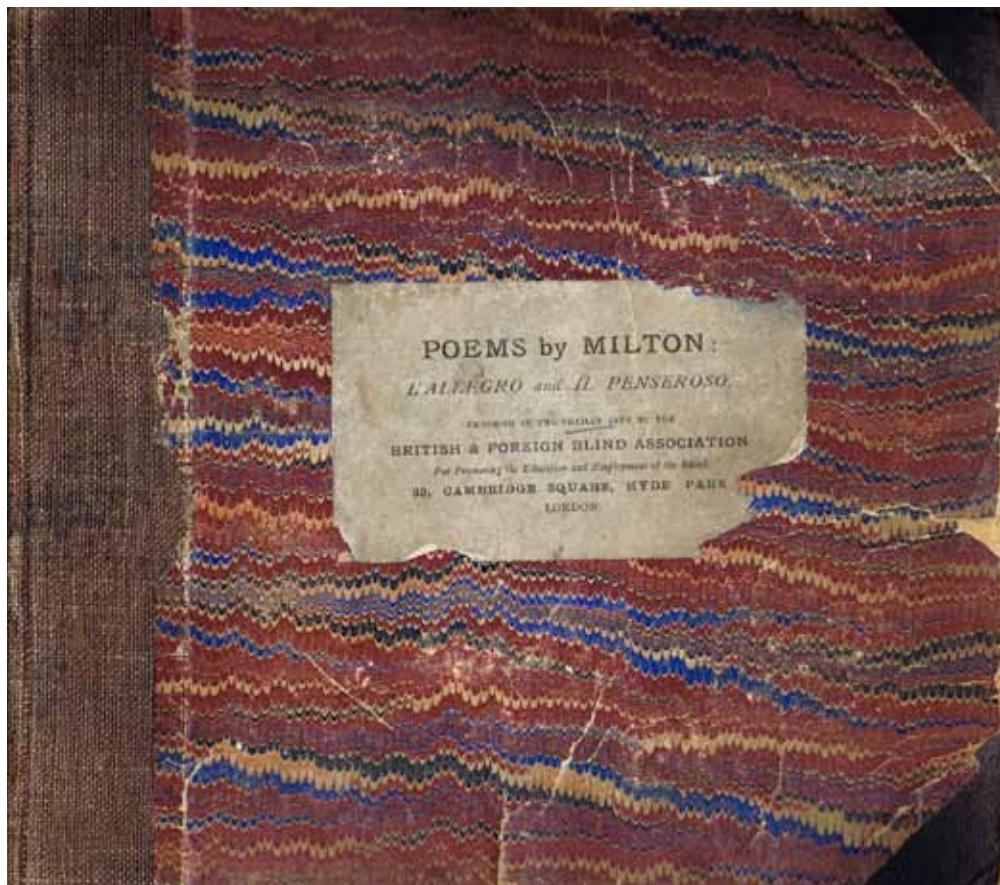
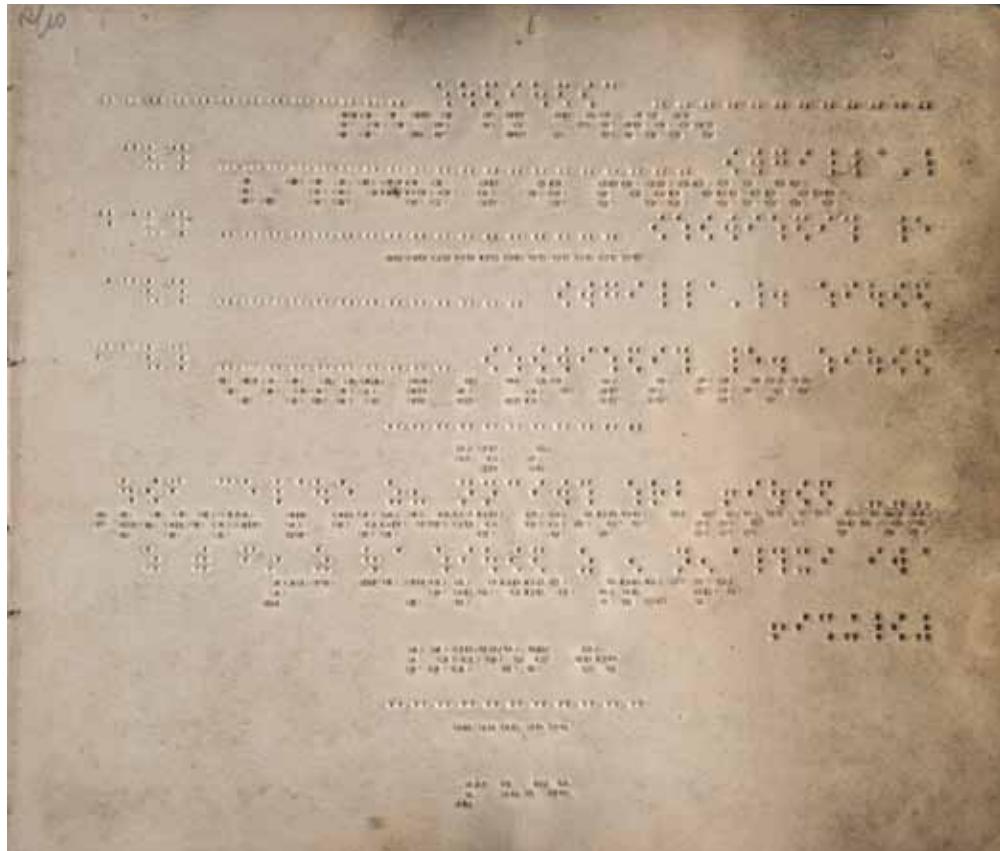


BRAILLE

7 BRITISH AND FOREIGN BLIND ASSOCIATION. Poems by Milton. L'Allegro and Il Pensero. Embossed in the Braille Type by the British and Foreign Blind Association for Promoting the Education and Employment of the Blind. London, N.d. [ca. 1870-80] \$3500.00

Louis Braille (1809-52), himself blind, had been experimenting with the raised dot system for printing for the blind from about 1825. In this year he published in Paris his *Procédé pour écrire au moyen des points*, the first successful system for enabling the blind to read. In 1868 it was chosen for standard use in Britain. Also, in that year in Britain, Dr. Thomas Rhodes Armitage founded an organization known as the British and Foreign Society for Improving Embossed Literature for the Blind. In 1875 Queen Victoria became the organization's first patron. I have been unable to determine the precise date of the organization's first publication in Britain but OCLC lists and locates 110 entries for their publications, the earliest dated 1871. The present work is not in OCLC and not in COPAC. All of these publications are very rare; most of the OCLC locations are in one or two copies only. Berry & Poole, in their *Annals of Printing* do give some dates for first works published in Braille in Britain: the first periodical in Braille was *Progress* (1881); the first Bible (37 volumes, 1890); and the first newspaper, the *Daily Mail* (1906). The history of Braille is confusing and various sources give different accounts. What is for certain, however, is that 19th century books printed in Braille are as rare as hens' teeth in the marketplace.

Oblong 4to (9 x 10"), orig. marbled sides, buckram spine, printed paper label on upper cover. 20 leaves. With the armorial bookplate of Robert Washington Gates on front pastedown. The outer half of the lower cover has been broken off and is missing; otherwise in very good clean condition. Preserved in a clamshell box with morocco lettering piece.



"ARTISTIC HOMES OF CALIFORNIA"

8 CALIFORNIA. SAN FRANCISCO NEWSLETTER. Artistic homes of California. Issued with S. F. Newsletter, 18878. F. Marriott, Publisher. San Francisco, (1888) \$2500.00

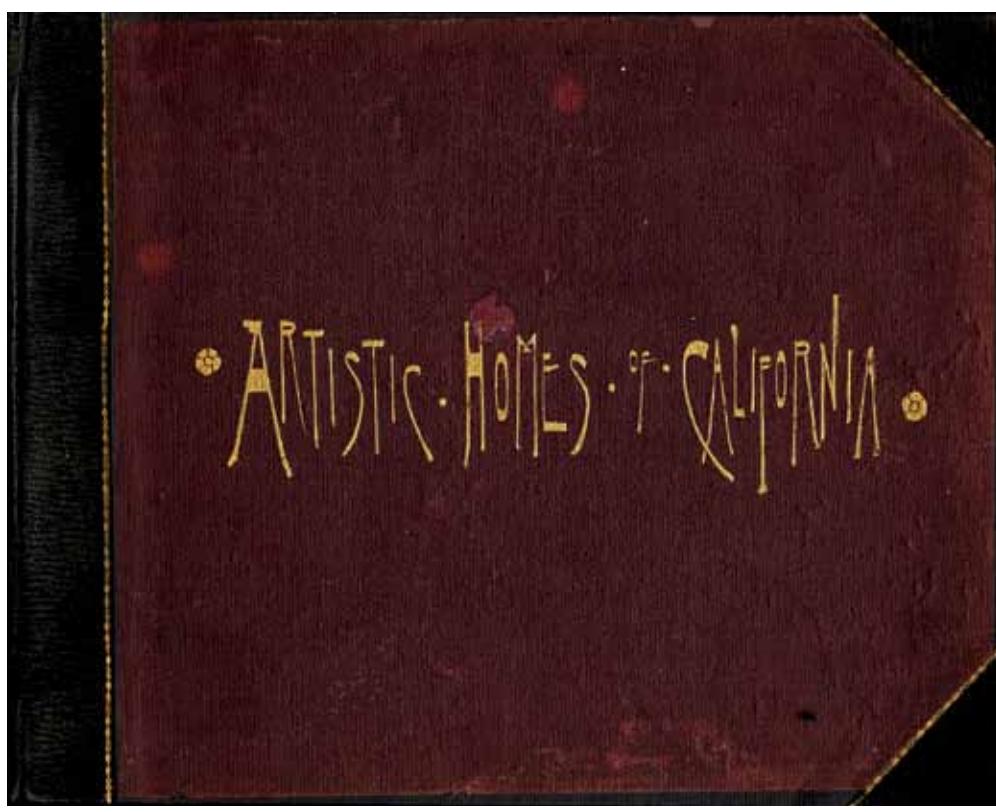
"In this album are houses representing almost every stage of the city's growth - from the Italian order of architecture, with its porticoes, which prevailed in the 50s, up through the mansard roof and cupola period, to the style of the French Renaissance, the Queen Anne and Colonial style, and all the varied forms of the modern Gothic". - Preface. Each house is identified as to architect; the one designer of national stature is Bruce Price; the others include Curlett & Cuthbertson, Clinton Day, A. C. Macy, Pissis & Moore, Percy & Hamilton, etc. The plates are sharp artotypes made from photographs (all the plates were made by Britton and Rey of S.F.). Because these plates were originally issued with the *San Francisco Newsletter* most copies vary. The collation is confusing; see below. Hitchcock 1130.

Oblong 4to, orig. dec. cloth with title stamped in gilt on front cover in 'artistic' lettering; neatly rebacked in calf by Green Dragon Bindery. Title page, index leaf and 51 plates each with leaf of text. Collates as follows: 1-10, 12, 12-42, 44-51. Plate 11 is misnumbered 12. Plate 34 is misnumbered 45. Plate 38 is misnumbered 53. Both plate 43 and text leaf for it are missing; they were never bound in. A tiny portion of the blank corner of the last dozen or so leaves has been abraded away; hardly noticeable. In fact, this is a very nice copy. Rare.



•ARTISTIC HOMES OF CALIFORNIA•

Residence of Wm. H. H. Hecht, 16, Washington and Ontario Streets, San Francisco, Cal.

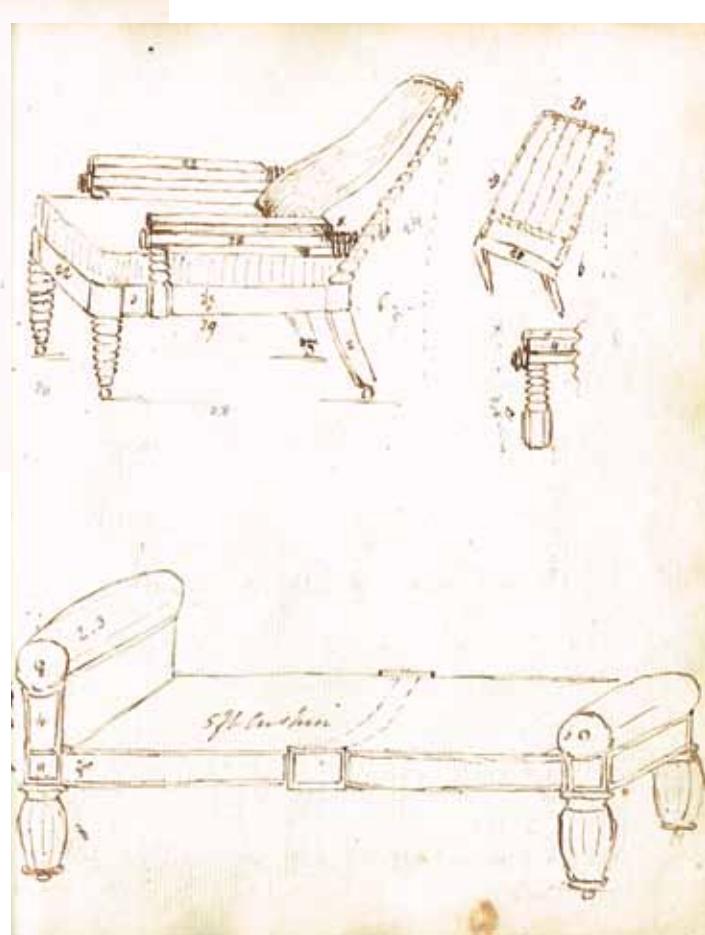
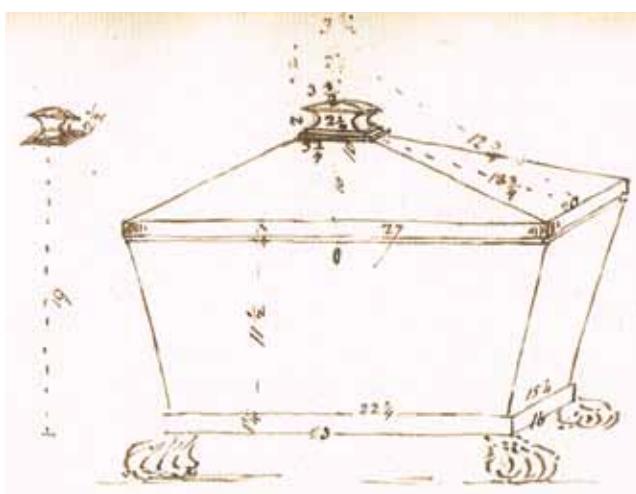
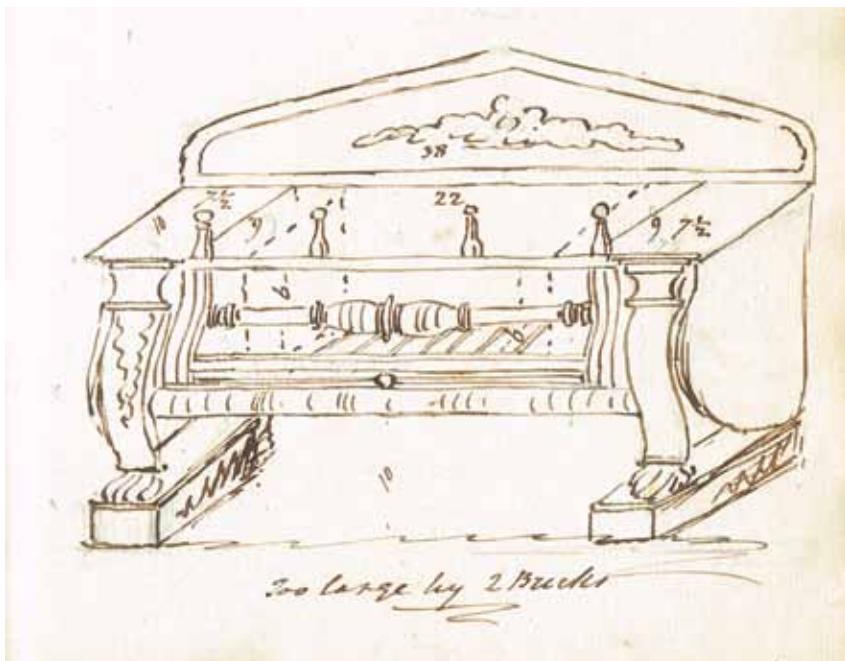


SKETCHBOOK OF ORIGINAL FURNITURE DESIGNS

9 [CALVIN, THOMAS(?)]. Cabinet maker's sketchbook. N.p., N.d. (U.K., ca. 1820-1840) \$2750.00

An extensive sketchbook made by an early 19th century cabinet-maker, possibly one Thomas Calvin (see below). Drawings include arm chairs, chimney pieces, a dressing table, a tester bed or day bed, a child's bed, reading stand, candle stand, pole screen, chiffonier, several sofas, window hangings, drapes, curtain rods or poles, a valence, sideboards, side chairs, a centre table, sewing stand, work table, bedside writing table and writing desk, reclining chair, iron fire fronts, a wine cooler and a few other forms. Also, there are several designs for hothouses and carriages; one of the latter, pen and ink on blue paper, is captioned: "this is the drawing which the carriage is made from. Thos. Calvin." I can find no other information on Mr. Calvin. The majority of the drawings are measured and many show construction details. A few designs are annotated - 'Eastnor Castle' (Herefordsire, designed by Sir Robert Smirke; of this commission Colvin states "for the second Lord Somers, 1812-20, castellated"). Also, 'Watermouth Castle' (Ilfracombe, Devon; of this commission Colvin states under his entry for George Wightwick "completion of interior and alterations for north front, for Arthur Bassett, ca. 1845, Gothic"). Cabinetmaker's sketchbooks are rare and always have been - I have owned two or three in the past fifty-one years.

4to, (9½ x 8"); orig. full green vellum. About 45 leaves with sketches, most in pencil with a few in pen and ink. Loosely laid in are seven small pieces of paper with sketches and notes (one of these is the carriage drawing signed by Thos. Calvin). The final ten leaves are blank. Paper watermarked WHATMAN 1811.



A BEAUTIFUL WORK ON NAMING COLORS BY CHEVREUL

10 CHEVREUL, M. E. *Exposé d'un moyen de définier et de nommer les couleurs, d'après une méthode précise et expérimentale, avec l'application de ce moyen à la définition et à la dénomination des couleurs d'un grand nombre des corps naturels et de produits artificiels.* (in) *Mémoires de l'Academie des Sciences de l'Institut de France.* Tome 33. Paris: Firmin Didot, 1861 \$4250.00

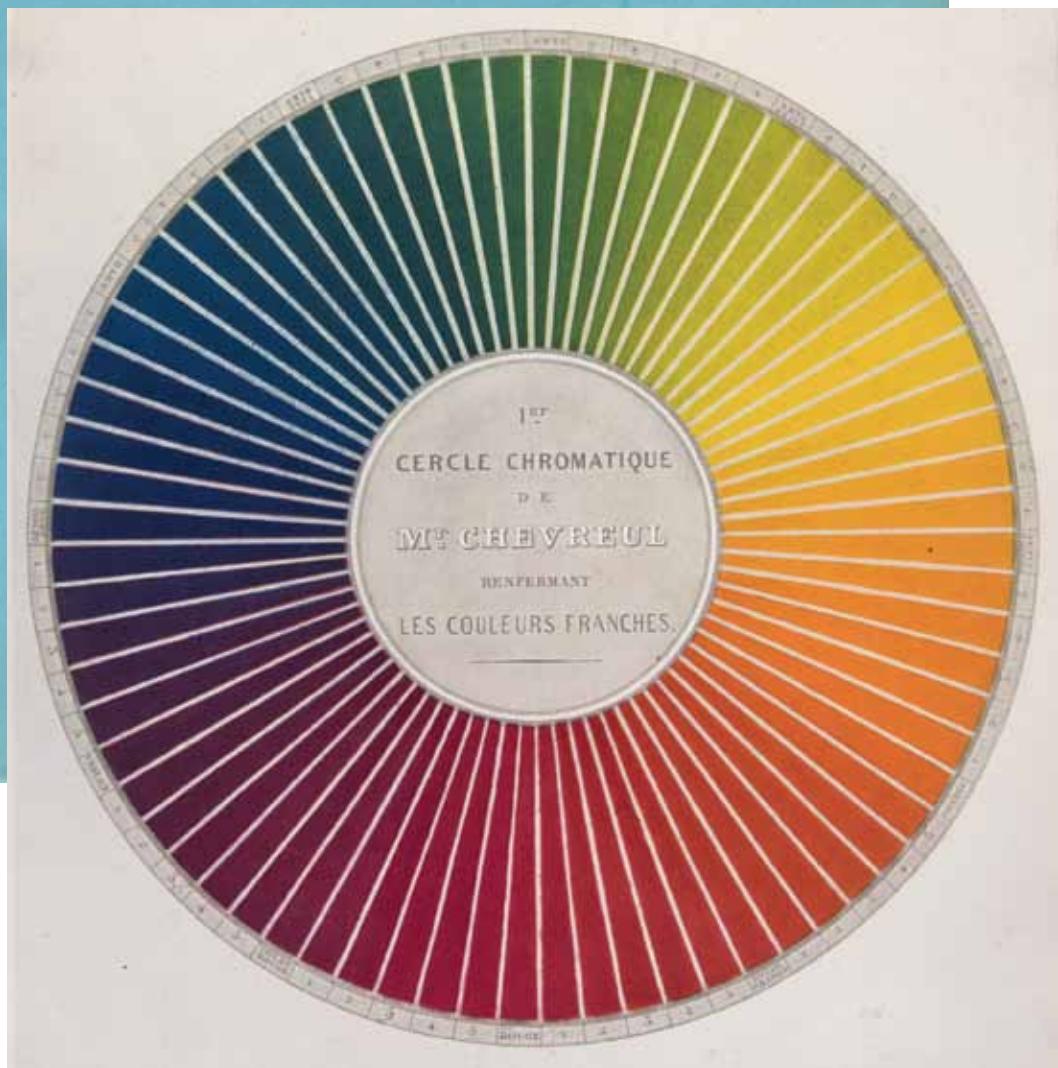
First and only edition, a very fine copy of this rare and beautiful work, both volumes preserved in the original printed wrappers. Because the text volume was never published as a monograph but as volume 33 of the *Mémoires de l'Academie des Sciences de l'Institut de France*, both atlas and text rarely survive together. This is one of the rarest of Chevreul's many publications on color.

A massive work, 944 pages plus the atlas of color plates, Chevreul here diagrammed the variations on a chromatic scale on which, out of the three primary colors of red, yellow and blue, he defined almost 15,000 tones by first placing these three colors on equidistant radii of the circle and interpolating twenty three color mixtures in each of the sectors. He thus obtained a chromatic circle of seventy-two colors representing the entire visible spectrum. This work, and Chevreul's color theory generally, has received much attention from scholars. Martin Kemp has given an extensive analysis of this book: he explains all of Chevreul's terms (tons, gamme, nuances, couleurs franches and couleurs rabattues) ... all the colors are illustrated in "the beautiful *Atlas* accompanying his *Exposé d'un moyen ...* in 1861." - *The Science of Art*, pp. 306-7. See also Sherman, *Colour vision in the 19th century*, pp. 68-71. *Color Documents* 22. Not in M. Ingerand, *Bibliographie de la Couleur* (Paris, 1984).

2 vols, both in orig. blue printed wrappers. Text: large 4to, entirely untrimmed and unopened. lxxiii+944 pp. Atlas: Folio. T.p., 1 litho plate (color wheel) and 14 chromo-litho plates printed by the process of Digeon. The first plate is a double-p. folding solar spectrum; the second is a series of three scales showing contrasting hues from white to black and the final 12 are chromatic circles. Color plates printed on India paper.

MÉMOIRES
DE
L'ACADEMIE DES SCIENCES
DE L'INSTITUT DE FRANCE

TOME . 33



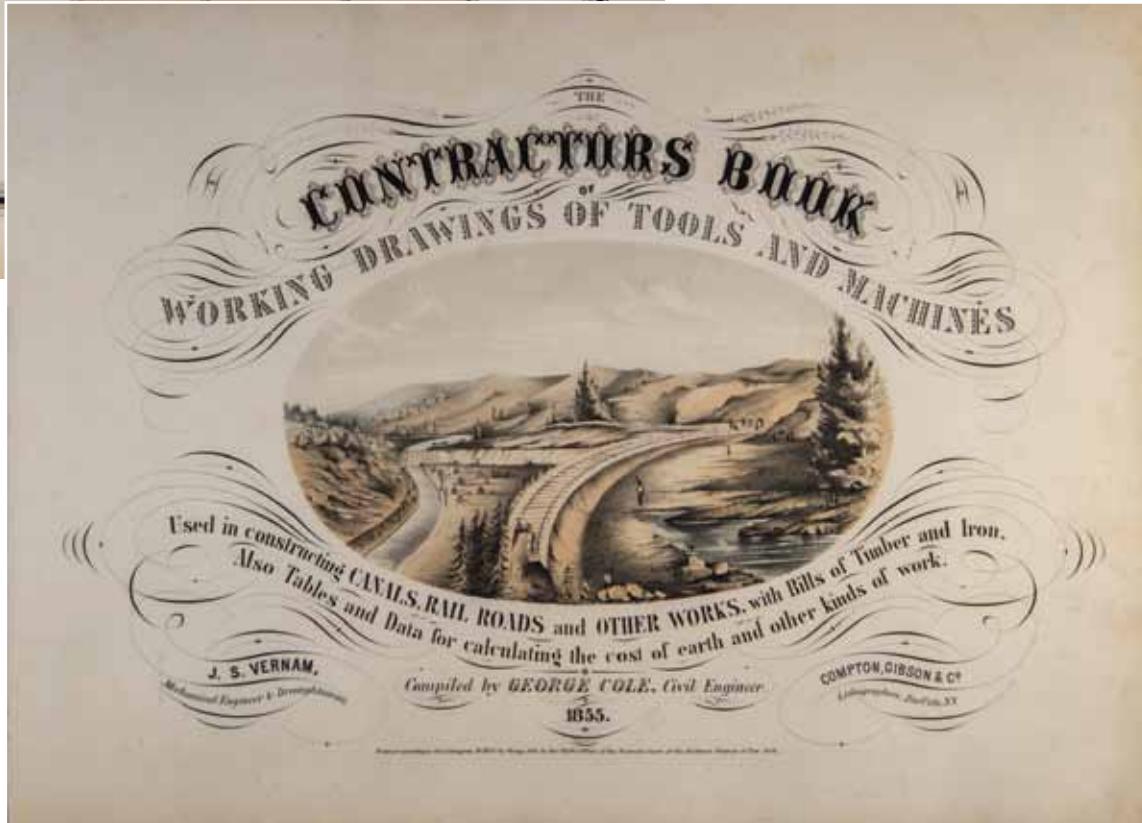
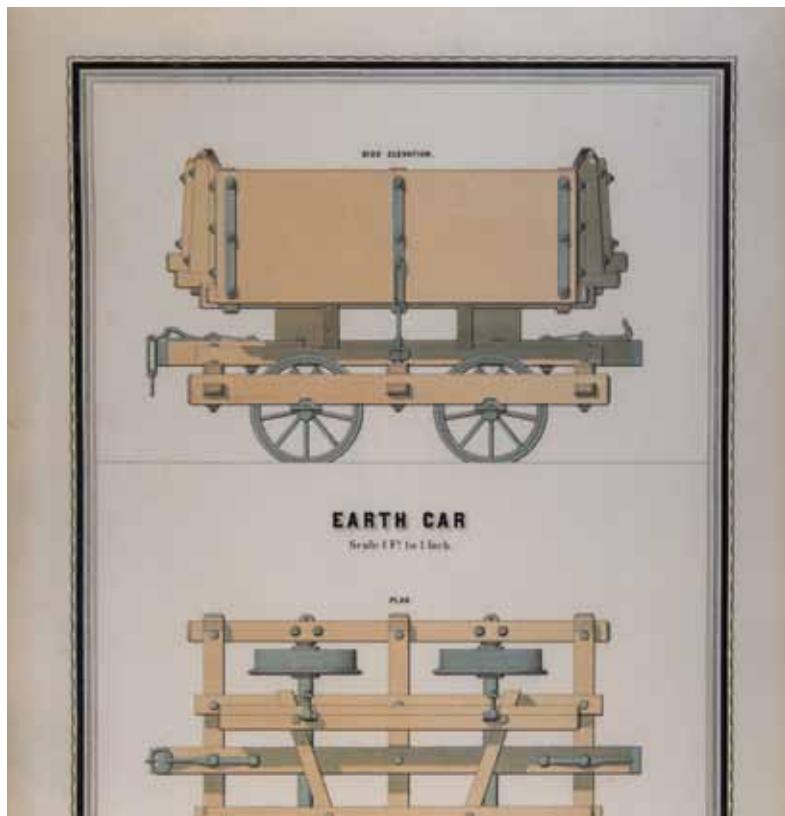
A SPLENDID AMERICAN COLOR PLATE BOOK OF ENGINEERING TOOLS
"ITS CHIEF ATTRACTION MUST HAVE BEEN ITS LARGE,
ELEGANTLY EXECUTED ILLUSTRATIONS" - Reese & Miles

11 COLE, GEORGE. The contractor's book of working drawings of tools and machines used in constructing canals, railroads and other works with bills of timber and iron.
Buffalo: the Author, 1855 \$7500.00

First and only edition, a wonderful and rare book. Despite the fact that OCLC locates 30 copies in American libraries, this is only the second copy I have owned in the past 51 years. All of those located copies must have gotten into their respective libraries in the 19th or early 20th centuries. It is hardly mentioned in the literature; the only reference I can find is in G. Miles & W. Reese, *America Pictured to the Life illustrated Works from the Paul Mellon Bequest* (2002), no. 70: "In the days before blueprint machines became common, lithography was an effective means of describing machine tools, far more concise and precise than words. Cole's catalogue of tools used for constructing "canals, railroads and other works" included estimated costs for performing various major construction projects, but its chief attraction must have been its large, elegantly executed illustrations."

The plates, precisely drawn and lithographically printed in lovely soft colors, depict the following: earth car, end dumper car, universal dumper, hangers and wheels for dumper cars, quarter circles, half circle dump table, turn table, spider frame turn table, switch (i.e. for railway tracks), quarry crane, pile driver, horse power, lewis's and a lewis wagon. The best of 19th century art, science and technology all together in one package.

Oblong folio (13½ x 18½"), orig. cloth, gilt die-stamped title on upper cover, neatly rebacked. Decorative litho title with color vignette, 15 superb litho plates printed in colors by Compton, Gibson & Co. Lithographers after drawings by J. S. Verman, "Mechanical engineer and draughtsman." 1 ff of introduction and 1 leaf of letterpress for each plate. Expertly and sensitively washed by Green Dragon Bindery. In a custom made mylar dust jacket.



12 COMOLLI, ANGELO. *Bibliografia storicocritica dell' Architecttura Civile ed arti subalterne*. Roma: Stamperia Vaticana (L. P. Salvioni), 1788-1792 \$5000.00

First edition, a fine set, rare. It is a famous work; it is the first bibliography of architectural books. It was given an interesting note by H. W. Kruft: "At the end of the eighteenth century Angelo Comolli undertook the production of a critical bibliography of all the literature on architectural theory since Vitruvius. This four-volume work places architectural literature in a very complex context; the first three volumes being concerned with general art theory, biographies, and complimentary sciences, and only the fourth volume is devoted to architectural theory in the strict sense. Despite its size, Comolli's work is full of gaps. Its value lies mainly in the various judgements Comolli brings together of the theoretical literature of the eighteenth century. Thus his work contains a detailed account of Lodoli's teaching and of contemporary criticism of it. Comolli's work remains to this day the most comprehensive attempt at a bibliography of architectural theory." - *A History of Architectural Theory*, p. 207. BAL, *Early Printed Books*, 688 with the note: "This is the first bibliography of architecture." That is the whole note, perhaps the briefest note in the entire four volume work - brief but to the point. Breslauer & Folter, *Bibliography* (Grolier Club), 110. Cicognara 2152. Chamberlin, *Guide to Art Reference Books*, 2: "Classification scheme given at the beginning of v.1; author and title indexes at the ends of v.2, 3, and 4. Index of v.2 covers the first 2 volumes." OCLC locates seven copies in American libraries (Columbia, Wells Col, UCLA, Iowa State, U of Iowa, MIT, and Hopkins).

4 volumes, large 4to (11½ x 8½"); orig. full vellum, 2 gilt stamped lettering pieces on each spine; red edges. I. xviii+330+ loosely laid in index (1 sheet); II. iv+380; III. iv+316 and IV. iv+318+(i). Each of the 4 title pages has had an old library stamp neatly erased. (I recently bought this in Italy; I have the export papers for it).

BIBLIOGRAFIA
STORICO-CRITICA
DELL'
ARCHITETTURA
CIVILE
ED ARTI SUBALTERNE.

DELL' ABATE
ANGELO COMOLLI.

VOL. I.

R O M A

STAMPERIA VATICANA
MDCCCLXXXVIII.

RARE AND EARLY AMERICAN TYPE SPECIMEN

13 CURTIS, GEORGE A. Specimen of Modern Printing Types and Ornaments, cast at the New England Type and Stereotype Foundry by George A. Curtis, no. 66 Congress Street, Boston, 1841 \$5500.00

Over its sixty-two year history (1824-1866) this was collectively known as the New England Type Foundry. Its owners or managers were, chronologically, Baker & Greele, Greele & Willis, Henry Willis, Geo. A. & J. Curtis, Geo. A. Curtis, Hobart & Robbins, Bailey & Gilbert and A. B. Packard. "The many changes of ownership and the eventual bankruptcy are the clues to the operation of this foundry. In no printed report is there a record of what they contributed to the industry and even the Massachusetts area is reticent in furnishing data, as if they were not proud of its existence. With the exception of W.F. Capitaine, a noted type designer, who worked there only a few months, there is no legacy of any type designs that originated from this plant." - Annenberg, p. 203.

The present work is a rare, very early and substantial specimen including Roman and Italic, Antiques, Blacks, Shaded, Bold Face, Script, Flowers, Masonic Ornaments, Ornamental Dashes and Borders, Fancy Type, Newspaper Ornaments AND SOME WONDERFUL STRONG AND BOLD WOOD TYPES. Over the life of the foundry the following specimens were issued: ca. 1827 (Baker & Greele); 1829 (Greele & Willis); 1834 (Henry Willis, agent); 1838, 1841 & ca. 1844 (Geo. A. & J. Curtis), c. 1846 (Geo. A. Curtis); 1851, 1855 & 1859 (Hobart & Robbins); 1868 (Chandler, Cousins & Co.) and 1882 (A. B. Packard). The firm went into bankruptcy in 1886 and the equipment sold, most being purchased by the Boston Type Foundry. All the specimens are rare, known in one or two copies; of the present example Annenberg records just two locations (Columbia & Newberry); none added by OCLC.

Large 8vo, orig. marbled sides, calf spine & corners (neatly rebacked with partial spine & remains of labels laid down). 228 ff incl. t.p. & price list (some prices altered in MS and date altered to 1843 in ink). The "&J" from "George A. & J. Curtis" on t.p. struck through in ink. 4 leaves are folding (1 torn); 8 leaves with specimens excised to varying degrees (4 with 10% loss, 3 with 50%, and 1 with 30%). Scattered light foxing and a few old stains here and there but for this sort of book a very good copy.

FOURTEEN LINES PICA ANTIQUE.

THE E

No. 660. \$4.00.



A REMARKABLE SURVIVAL
A GOOD SUBJECT FOR A GRADUATE STUDENT PAPER

14 [DANCE, GEORGE]. An album of suites and single ornament prints from the family library of the architects George Dance the Elder (1695-1768) and George Dance (1741-1825). Paris & London, [1661-1745] \$6500.00

A unique volume which has an excellent provenance. The architectural library of the Dance family was sold at auction in 1837 and the catalogue has been reprinted as vol 4, *Sale Catalogues of Libraries of Eminent Persons* edited by D. Watin (1972); the present volume is lot 148: "Charmeton, Ornements, Paris, 1676, and a collection of various ornaments in the volume." It was bought by Weale for £1.

The volume includes several suites of engraved ornaments with their title pages as well as about 65 other engraved plates, mostly vases by LePautre. The single most intriguing and appealing item (to me, at least) is J. B. Toro, *Masks and other ornaments . . . engraved on nine copper plates for the use of coach-painters, watch-engravers, chasers, and carvers in wood, stone and metal*, London: F. Noble, 1745. [Oblong letterpress title (a little soiled) and 9 engraved plates, fine and uncut. Not in OCLC. ESTC records only a defective copy at Columbia Univ].

Other works include Georges Charmeton, *Ornemens de plusieurs sortes*, Paris, 1676 [engr decorative title and 5 plates by N. Robert after Charmeton (Berlin Cat 325)]. Also: J. Lepautre, *Vases ou burettes à la romaine*, Paris, Pierre Mariette, 1661. [Engr pictorial title and 7 plates of vases.]

Also, bound in, is an original pen and ink drawing in bistre of an ornamental frame of musical instruments, birds and floral decoration (210 x 85 mm).

A unique survival of a complete sourcebook of ornament prints, used by several generations of a notable family of architects (for good accounts of both the elder and younger Dance see Colvin). The Charmeton suite has some scribbled signatures of George Dance on the verso of the last plate.

Folio, early 19th century half calf, black spine label (Charmeton Ornemens), hinges broken; preserved in a custom-made clamshell box with morocco label. Engraved bookplate of Sir Charles Dance mounted to the front flyleaf.



MASKS,
AND OTHER
ORNAMENTS,
DESIGN'D BY
B. T O R O.
Engraved on Nine COPPER-PLATES.

For the USE of
COACH-PAINTERS, &c. || CHASERS, and
WATCH-ENGRAVERS, || CARVERS in Wood, Stone,
&c. and Metals, &c.

Sold by F. NOBLE, at Otway's Head in St. Martin's Court near Leicester-Fields. 1745.

(Price One Shilling and Six-Pence.)

15 [DAVISON, WILLIAM]. Catalogue of an extensive and valuable stock of books, stationery, woodcuts, copper plates, stereotype plates and bookbinding and printing materials, which will be sold by auction, without reserve, on Monday 23rd July [1858] and the four following days. This stock, the property of the late Mr. Wm. Davison, Publisher, Alnwick, comprises above five tons of type and stereotype, remainders, copyrights, copper plates, near 500 woodcuts by Bewick, the stereotype plates of numerous children's books, school books, etc., stereo ornaments, mounted and unmounted; the stereotype foundry plant; bookbinders' presses and tools; and the presses and type of a well-arranged and extensive printing office. Henry Gilpin, Auctioneer . . . at the Auction Rooms, no. 14 Market Street, Newcastle, [1858] \$2500.00

A wonderful and very rare auction catalogue which functions also as an illustrated type specimen, beginning with large wood types, one and then two letters to a page, descending down in size to cast metal types and ornaments (pp. 35-73).

William Davison (1781-1858) was born in Alnwick. He was a pharmacist, apothecary, printer, engraver/etcher, bookseller, stationer, publisher, bookbinder, librarian/owner of a circulating library, and stereotyper/stereotype founder. Around 1795, William was apprenticed to Mr. Hind, a Newcastle chemist, moving to Alnwick in 1802 to establish his own pharmacy there. In 1807 he entered into a short-lived printing partnership with John Cranach. This ran under the name of Davison & Cranach, but by 1808 he was a printer in his own right. Early in his printing career he adopted stereotyping, not in general use at that time, and employed Thomas Bewick to illustrate his publications. About 1814 he established a small foundry on his premises in Bondgate Street for the production of these metal stereotypes. He continued to trade in Alnwick as an apothecary, pharmacist, and printer until his death in 1858, when the firm passed to his son, also William, and was sold by him in the following year.

The first day's sale consisted of lots 1-299 books; the second day lots 300-528 stationery, bookbinding materials and copper plates; third day lots 529-720 wood-cuts, stereotype works, blocks for stereotype plates and stereotype foundry; fourth day lots 721-914 stereotype cuts unmounted and stereotype cuts mounted; and the fifth and final day covered lots 915-1094 printing materials, i.e. printing types and borders, the majority of these lots illustrated with samples by each lot. The mention in the title of "near 500 Woodcuts by Bewick" presumably referred to the actual wooden blocks, not paper prints. Not in OCLC; not in Copac. A unique document but a perusal of *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding* (Rochester, 2000) will put it into context.

Lot 923. 16-line Roman Condensed. Metal on Wood. 66 Pieces.

HE

Lot 924. 16-line Condensed Egyptian. Wood. 76 Pieces.

RA

Lot 925. 14-line Egyptian. Wood. 81 Pieces.

Sc

Lot 926. 14-line Condensed Egyptian. Part Wood, and part Metal mounted on Wood. 59 Pieces

BEAD

8vo, stitched as issued. 34+75+4 ff, the final four leaves being 9 samples of Bewick woodcuts. Title a little browned; slightly chipped at margins; corner of the first few leaves slightly dog-eared, but a very good copy of a very rare catalogue.

16 DEVOE, F. W. & CO. *Exterior decoration. A treatise on the artistic use of colors in the ornamentation of buildings, and a series of designs, illustrating the effects of different combinations of colors in connection with various styles of architecture.* New York: F. W. Devoe Co.; Chicago: Coffin, Devoe & Co., 1885 \$6500.00

First edition. A famous book, a good complete copy. This is considered to be one of the best of the several 19th century house paint pattern book / trade catalogues, and also the rarest; it was reprinted in facsimile by the Athenaeum of Philadelphia with a good introduction by Samuel J. Dornseife in 1976. He states: "As the DeVoe Company explained in the original introduction to *Exterior Decoration*, the change in taste that required darker colors and, consequently, paints that were made up almost entirely of what had formerly been only tinting agents for white lead, required a whole new chemical composition and the use of processes that were frequently beyond the capabilities of the journeymen of the small paint shop. Ready-mixed paint for general use was very slow in finding acceptance, despite the long, arduous, and messy labor involved in preparing materials in the painter's establishment or on the job. By the 1870's, however, ready-mixed paints prepared by reliable firms were becoming respectable, and the paint manufacturers were becoming prosperous enough to publish color cards with chips of actual paint. In a few instances, they published hard-bound books such as the DeVoe Company's *Exterior Decoration* (1885), that not only discussed the theory of color and displayed color chips, but also were illustrated with chromo-lithographs to show just how a variety of color combinations would appear on different style houses." In this copy the plate of fifty color chips is in very good condition. I have owned one other complete copy in the past 51 years.

Oblong folio, orig. publisher's cloth, title in gilt on cover; neatly rebacked, the orig. green cloth spine has been preserved and laid down. 90+(20) pp of ads with 20 color litho plates printed by Forbes Co., Boston & N.Y. and 2 leaves each with 25 mounted color chips (each chip is 1⁵/₈ x 2¹/₂"; one chip, no. 541, has a small corner 1/2 x 1/4 inch broken away). The letterpress was printed by Holt Bros. Print. 119-121 Nassau St., NYC. In a custom-made mylar dust jacket.



A SPECTACULAR BOOK OF PHOTOGRAPHS
DOCUMENTING THE PALACE OF VERSAILLES IN 1855

17 DISDERI, [ANDRE-ADOLPHE-EUGENE]. *Palais de Versailles. Vues d'interieur prises a l'occasion de la visit de sa Majesté la Reine Victoria. Texte par A. Caron de Lalande.* Paris: Administration, 3 rue Pelletier, 1857 \$25,000.00

A sumptuous album of seven superb photographs dedicated to Napoleon III and to Eugénie. The albumen prints are in superb condition: rich, dark and aesthetically pleasing.

“25 août 1855 - C'est le jour de la fête de saint Louis; le chateau, le jardin, le parc, tressaillent! Ce n'est pas Louis XIV qui va paraître, Louis XIV, le souverain aimé et glorieux; c'est le empereur Napoléon III, le souverain glorieux et aimé, qui recoit la visite de la gracieuse reine Victoria.” The work is illustrated by seven large format photographs chosen and taken by Eugene Disderi: the east facade; la Chambre de Louis XIV; le Salon de l'Oeil de Boeuf; la Galerie des Batailles; le Salon de la Paix; la Chapelle and la Galerie des Glaces.

In November 1854 Disderi patented the carte-de-visite. This format made photography accessible to a vast public and made his fortune. 1855 was the year that his career made a great leap forward - he obtained authorization to photograph the Exposition Universelle in August of that year. The same month, on the occasion of the state visit of Queen Victoria to France, he made the pictures of the Chateau of Versailles in honor of the reception given in her honor. After bankruptcy in 1856, Disderi was not able to publish the album himself. He tried to get Napoleon III to finance the publication, but as he had made the photos of the rooms empty and did not include images of the royal figures in them they refused to subscribe, thus ensuring failure for the photographer . . . and assuring the rarity of the book. [loosely translated from Sylvie Aubenas, *Des photographes pour l'empereur: les albums de Napoleon III, catalogue de l'exposition* (2004), pp. 52-53. A copy of this work sold at Sotheby's 16 Dec. 2008 for 30,750 euros (estimated 25-30,000 euros).

A current curator of Versailles, Marie-Laetitia Lachèvre, is conducting a study of this book and compiling a census of known copies. So far (Oct 2017) she has located twelve copies. Of these twelve OCLC locates only one in USA: National Gallery of Art.

Very large folio (27½ x 22"); orig. black cloth covers, gilt lined border and title in gilt on upper cover. With orig. binder's ticket: "EXPO UNIV 1855 / HENRY MAILLET / Papetieres Reliures / Rue Ste Anne n 22 Paris." Neatly rebacked by Green Dragon Bindery. Typography by Henri Plon, Imprimeur de l'Empereur. (4)+44 pp and 7 mounted albumen prints from collodion on glass negatives, (10½ x 15¾"). As noted above prints are sharp, rich and dark with absolutely no fading. A superb copy.

PALAIS
de
VERSAILLES

VUES D'INTÉRIEUR

LA VISITE DE SA MAJESTÉ LA REINE VICTORIA

PAR DISDÉRI

TEXTE PAR A. CARON DE LACROIX



PARIS — LIBRAIRIE DE L. RUE LE PELLEGRIN







VERY RARE WORK ON PAPERMAKING

OCLC: NO COPIES IN AMERICA

18 DUSAUTOY, [JEAN ABBOT]. *The PaperMaker's Ready Reckoner; or calculations to shew the prime cost of any ream of writing or printing paper: consisting of calculations to shew the prime cost of RAG (allowing for the waste) per ream, of the weight of from 5lb to 60lb, rising half a pound each advance. Calculations to shew the EXPENSES of one vat per ream, according to the respective day's work, from 2 reams to 12 per day; rising half a ream each advance. A table to shew the amount of DUTY per ream, of the weight of from 5lb to 60lb per ream, rising a quarter of a pound each advance. A table to shew the amount of CARRIAGE per ream, from 1d to 5s per cwt, rising one penny each advance. To which are added the following tables useful in the trade...* Ronsey: Printed by J. S. Hollis, for, and sold by the author, at Lying Paper Mills near East Dereham, Norfolk, 1805

\$3500.00

First and only edition. A very rare and appealing work, especially notable for its thumb-tab index neatly executed in pen and ink. John Abbot Dusautoy (1764-1846) took over the running of Lying Paper Mill, near East Dereham, Norfolk, in 1804. The mill had been operated as both a paper and flour mill since the early sixteenth-century. Dusautoy's *Ready Reckoner* was compiled from the author's experience and was published to assist other paper makers. Not only do the tables show calculations for the prime cost of rags per ream, but also the expenses for the paper maker: rent, taxes, insurance, repairs, wages, interest, fuel, candles, stable expenses, travelling, utensils (felts, moulds planes, boards and levers), bad debts, oil, lard, soap, flannel, packing paper, various kinds of stationery and finally the duty. The last table is one to calculate the wages of the journeymen paper makers on either a fixed weekly wage or by piece work. As this was aimed at the trade and published at a cost of five guineas, an exorbitant price at the time, this would surely explain its rarity today. This copy is signed by the author at the end of the 'Explanation'- probably all copies were. This is also numbered "112", presumably copy number 112 of an unspecified but small number. St. Bride Catalogue p. 280. Copac locates copies at the British Library, Edinburgh University and Glasgow University. OCLC add a copy in the Netherlands; no copies in American libraries. Provenance: Early ownership signature of H. Manning of Thetford.

8vo, orig. polished tree calf, neatly rebacked with red morocco spine label. (ii)+vi+[30] tabulated leaves printed and bound in landscape format. Nice copy of a very rare book.

Munn & THE Thetford
Paper-Maker's
READY RECKONER;
OR,
CALCULATIONS
TO SHEW THE
PRIME COST
OF ANY REAM OF WRITING OR PRINTING
PAPER:

CONTAINING

Calculations to shew the prime cost of RAG (allowing for the waste) per Ream, of the weight of from 5lb. to 60lb. rising half a pound each advance.
Calculations to shew the EXPENSES of one Vat per Ream, according to the respective day's work, from 2 Reams to 12 per day; rising half a Ream each advance.
A Table to shew the amount of DUTY per Ream, of the weight of from 5lb. to 60lb. per Ream; rising a quarter of a pound each advance.
A Table to shew the amount of CARRIAGE per Ream, from 1d. to 5s. per cent, rising one penny each advance.

TO WHICH ARE ADDED

THE FOLLOWING TABLES USEFUL IN THE TRADE.

A Table to shew the weight per Ream by the weight per sheet, from $\frac{1}{2}$ of a drachm to 2 oz. 1 drachm per sheet; rising a quarter of a drachm each advance.
A Table to calculate the amount of parts of a cent. of Rags, from 1s. to 100s. per cent, rising one shilling each advance.
A Table to shew the amount of Rags per cent, being at such a price per lb. as is either without a fraction, or only with the fraction of half a farthing; rising half a farthing each advance.
A Table to calculate Journeymen Paper-Makers' WAGES, from 12s. per week to 30s. rising six-pence each advance.

By J. A. DUSAUTOY, Manufacturer,

Romsey:

PRINTED BY J. & C. DODD, FOR, AND SOLD BY THE AUTHOR, AT LYNN PAPER-MILLS, NEAR EAST Dereham, SUFFOLK;
BUT DELIVERED TO ORDER IN LONDON.

1805.

[Entered at Stationer's Hall.]

CALCULATIONS

TO SHEW THE

PRIME COST

OF

RAG PER REAM.

Waste 1 in 5.	1 in 6.	1 in 7.	1 in 8.	1 in 9.	Duty	Vat Expense	Wt. per Sheet	Wt. per Ream	Wa Table
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FIRST BOOK IN ENGLISH ON DYEING

A LEGENDARY RARITY

19 (DYEING). *The Whole Art of Dying*, in two parts. The first being an Experimental Discovery of all the most useful Secrets in Dying Silk, Wool, Linnen and the manufactures thereof, as practiced in England, France, Spain, Holland and Germany ... written originally in the German language. The Second Part is a general instruction for the Dying of Wools and Woollen manufactures ... published by the especial command of the present French King in that language ... Both which are faithfully rendered into English from their respective originals. London: Printed by William Pearson for J. Sprint a.o., 1705 \$5500.00

First edition, of great rarity. I have owned one other [defective] copy about 45 years ago. OCLC locates just two copies in this country (CT Hist Socy and Clark Art Inst). Formerly shrouded in mystery, the great collector of dyeing books, Sidney M. Edelstein, has identified the original works from which this translation was made. As noted in the title, they were two German works: *Ars Tinctoria Experimentalis oder Curieuse Vollkommene Entdeckung der Farbe-Kunst* (Frankfurt, 1685). The second was: *Ars Tinctoria Fundamentalis oder Gruendliche Anweisung zur Farbenkunst* (Frankfurt, 1683). This latter work was translated into French and published as *Instruction generale pour la teinture des laines et manufacture de laine de toutes couleurs et pour la culture des drogues ou ingrediens qu'on y emploie*. It was this work which established "a standard for the French (later also for other European nations) dye industry. It gave both practical instructions and legal regulations on sizes, quality, and practices, together with a law, promulgated in 1669." M. Ron, *Bibliotheca Tinctoria*, p. 36. Sidney Edelstein himself wrote: "This volume with its regulations laid the foundation for the great dyeing industry of France." - Edelstein, "The Thirteen Keys," No. 3 (in) *Historical Notes on the Wet Processing Industry* [N. Y., 1972]. Ron, *Bibliotheca Tinctoria*, 1113. Lawrie 776.

8vo, orig. full panelled calf. (xx)+356 pp. Wants the blank front flyleaf; scattered foxing but an excellent copy of an extremely rare book.

THE WHOLE
ART
OF
DYING.

IN TWO PARTS.

The First being an Experimental Discovery of all the most useful Secrets in Dying Silk, Wool, Linen and the Manufactures thereof, as Practised in *England, France, Spain, Holland and Germany.*

To which is Added,

A Discourse of Pot and Weyd Ashes, as well as several other Foreign Ingredients used in DYING.

Written Originally in the *German* Language.

39
The Second Part is a General Instruction for the Dying of Wools and Woollen Manufactures of all Colours: for the Culture of the Drugs used in the Tinctorial Art, & also for the Dying of Hats; Published by the especial Command of the present French King in that Language, and Illustrated with several Philosophical and Practical Annotations by the *German* Translator.

Both which are Faithfully rendered into *English* from their Respective Originals.

London: Printed by William Pearson, for G. Smith, Dan. Midwinter, G. Conyers, and Tho. Ballard. MDCCV.

POSSIBLY THE EARLIEST PUBLICATION ON THE EIFFEL TOWER

20 EIFFEL, G[USTAVE]. *Projet d'une Tour en Fer de 300 Mètres de Hauteur Destinée a l'Exposition de 1889.* (in) "Mémoires et Compte Rendu des Travaux de la Société des Ingénieurs Civils", March 1885, No. 3, [Paris, 1885] \$3000.00

The separate issue of the *Mémoires* for March 1885 which includes the Eiffel paper. The history of the famous tower is well told (in English) by Henri Loyette: "There are two versions of the origin of the project: the 'official' one recorded in the *Rapport* [A. Picard, *Exposition Universelle de 1889 a Paris. Rapport Général*, 1898], the other given by Eiffel himself; as in the case of the Douro bridge and the Statue of Liberty, he found it difficult to accept that he had not been the only begetter. Alfred Picard's *Rapport* describes Gustave Eiffel taking up the tempting project devised by two of his company's engineers: M. Nouguier and M. Koechlin, engineers with the Eiffel Company, and M. Sauvestre, architect, had drawn up a preliminary plan for a great metal tower 300 meters high. This venture was just the thing to tempt a skillful, experienced and daring builder like Eiffel. He had no hesitation in taking responsibility for it and presenting firm proposals to the Minister for Trade and Industry with a view to including the tower in the Universal Exhibition of 1889. In his *Biographie* Eiffel put himself at the top of the list, deliberately refusing to make any distinction between designer and contractor" ... and ... "On March 30, 1885 Eiffel read a paper to the Société des Ingénieurs Civils entitled 'Tour en Fer de 300 Metres' - Gustave Eiffel (NY: Rizzoli, 1985), pp. 111-114.

There was a separate printing of this essay, also in 1885, issued in printed wrappers, with 30 pp instead of 26; it was published by Capiomont & V. Regnault. It is very rare; I have owned one copy in the past 51 years (and sold it for \$5500). Priority is not clear. OCLC locates 2 copies in American libraries.

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



PROJET D'UNE TOUR EN FER

DE

500 MÈTRES DE HAUTEUR

DESTINÉE A L'EXPOSITION DE 1889

Par G. EIFFEL

Depuis que mes collaborateurs MM. Nognier, Kochlin et Sauvestre, ainsi que moi-même, nous avons saisi l'opinion publique d'un projet de tour en fer de 300 mètres de hauteur, destinée à l'Exposition de 1889, l'idée a fait son chemin.

Une grande partie de la presse française et étrangère, scientifique ou politique, s'en est occupé, et il y a peu de personnes qui ne connaissent aujourd'hui ce projet dans ses lignes principales.

Il nous a surpris à l'origine des critiques assez vives, surtout au point de vue de l'utilité d'une pareille construction, mais nous avons aussi reçue des adhésions et des encouragements, venant d'hommes considérables, qui nous permettent d'avoir maintenant confiance dans la mise à exécution de ce projet.

Actuellement la question se trouve bien posée; les différentes objections qui pouvaient se présenter se sont manifestées, comme aussi l'indication des applications réellement possibles; et le moment est venu d'exposer à la Société, pour la première fois sous une forme technique, le projet qu'elle connaît dans son ensemble et que nous avons étudié dans ses détails.

L'idée en elle-même n'est pas nouvelle: sans qu'il soit besoin de remonter à la tour de Babel, nous rappellerons qu'une tour de mille

VERY RARE WEAVER'S PATTERN BOOK

21 EKENMARK, MARIA CHRISTINA. *MonsterBok for Unga Fruntimmer i konsten att tillverka vackra dralls- samt enkla, faconerade och dubbla Vafnader af mang-faldiga slag.* Andra upplagan Forbattrad och forsedd 52 plancher. Linkoping: Axel Petre, 1827 \$2000.00

Originally published 1826 with only 24 plates; this second revised edition has more than double that number. Good complete copy of a very rare Swedish coverlet weaver's pattern and instruction book. What is most interesting about this are the plates - they give numerous designs for weave patterns which are very similar to those in early 19th century American coverlets. Such pattern books (of any nationality) are very few and far between. Could this obscure book have found its way to America in the 1830s? The standard reference work which explains the historical importance of the pattern book of Ekenmark is Anna-Maja Nylen, *Swedish handicraft* (trans from the Swedish), Lund, 1976. Very rare. Not in the Berlin Catalogue, the UCBA, etc. Not in the book auction records. Not in the N. U. C. OCLC locates only one complete copy (Nat'l Liby of Sweden). The American Textile History Museum had a defective copy with only 46 plates but that library has now been closed and my understanding is that the books have been transferred to Cornell.

8vo, old marbled boards, recently rebacked with calf spine. 39 pp with 75 patterns on 52 white-on-black wood engr. plates. A number of the plates have short clean marginal tears but none with any loss.

MÖSSFÄR-BOK

för

Unga Fruntimmer

Konst
vackra Drälls- samt er-
nader af

MARIA CHRE

f

A n d

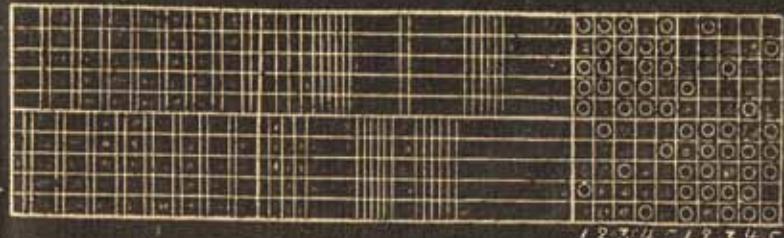
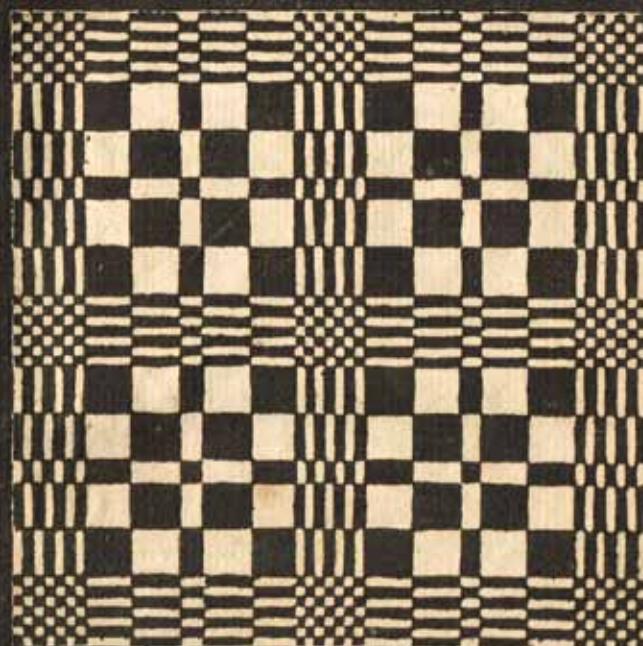
Förhättrad och

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Möss

1/50



1, 2, 3, 4, 5, 1, 2, 3, 4, 5

A FINE COLLECTION OF GUIDEBOOKS AND ART CATALOGUES FOR ENGLISH COUNTRY HOUSES

22 The ENGLISH COUNTRY HOUSE. A collection of 132 titles from ca. 1750 to ca. 1925. All published in the U.K. *for sale en bloc only: \$50,000.00*

In 1966 I had the good fortune to attend the Attingham Summer School, during a period of my life when I was a staff member at the Winterthur Museum. The school, which was founded in 1952, was formed for the study of the English country house. It is still going strong, and to quote from its web site, has three main purposes:

To examine the architectural and social history of the historic house in Britain and its gardens and landscape setting.

To study the contents of these buildings - their paintings, sculpture, furniture, ceramics, silver, textiles, and other applied arts - as well as the planning, decorative treatment and the use of the interiors.

To stimulate debate on problems relating to the conservation and preservation of the country house and its contents.

In 1967 I left Winterthur to embark on my own career as an antiquarian bookseller. During all those years I never lost my interest in the country house; indeed, it continued to grow, due in large part to the fact that so many of the houses had, at an early date, their own guidebooks and art catalogues. I have bought and sold many of these books and some time ago I began to put them away to form a collection. Here is that collection. It consists of 132 items. The eminent scholar of the country house, John Harris, has been kind enough to write a brief essay about the collection (see next page).

It is for sale, *en bloc* only. \$50,000.



A NOTE BY JOHN HARRIS

A collection hardly to be matched by any bookseller today. For me, a request from the distinguished bibliophile, Charles B. Wood of Cambridge, Massachusetts, to write an introduction to his collection of country house books evoked powerful memories, for I had indexed the titles of country house books and guides when working in Mr. Paul Mellon's fabulous library in 1969-70 comparing them with my own collection in London. From these books I compiled *A Country House Index* containing a "List of British Country House Guides and Art Collection Catalogues." This *Index* went into three editions, 1971, 1975 and 1979, all published by Pinhorns. When I sold my collection in 1987 to Phyllis Lambert for her Canadian Center for Architecture in Montreal, Gerald Beasley at the CCA library, wrote a description of the books, listing 340 titles. These books, so often in small formats offered primary evidence about the house, its contents, and their distribution at a particular period. The fashion for country house touring is emphasized by the number of editions for many houses, for example, *A Walk Round Mount Edcumbe*, in Devon, went into 13 editions from 1808 to 1841, and from a study of these books we learn much about the history of provincial typography and printing in Devonport and Plymouth. Similarly, the 28 editions of *A Description of the Gardens at Stow[e]*, were nearly all printed by Benton Seeley and associates in Northampton and Buckingham. As Beasley writes, "Beyond its value as a source of information, there can be few better indicators of how architecture was intended to be received than the official, or semi-official, description of a building's merit", and continues "the progress through house and garden prescribed by the hand-held guide may be seen as a controlling narrative". The importance of Charles Wood's collection is that whereas I indexed 91 titles, he offers no less than 132, covering 88 houses. It contains many mouth-watering rarities: the albumen photographic guides to Leeds Castle, 1869, Moor Park 1871, or Newstead Abbey 1875; an unrecorded George Bickham of Stow c.1750; or the very rare first edition of James Kennedy's *A New Description of the Pictures ... at Wilton* of 1758. Wood's offering of Wilton guides is remarkable; he has both Kennedy's 1758 and 1769 editions, rightly observing that Kennedy was the first to bring the treasures of Wilton to the notice of the world at large, and that by the early 1770s visitors to Wilton exceeded 2000, no doubt all clutching a Kennedy guide. The Wood collection also includes the *Aedes Pembrochianae* first published in 1774, but here in its thirteenth edition printed by the Salisbury Press and sold by W. Morris in 1798. The *Aedes* was a remarkable collaborative effort at the time with contributions and advice from Nicola Hyam, Sir Andrew Fountaine, Martin Foulke and Dr. Pocock. The guide grew in size and numbers of illustrations, as in James Smith's *Wilton and its Associations* printed in both London and Salisbury in 1851. Wood also includes the not so old but equally rare, Bernard Quaritch reprint of ca. 1890 of Isaac de Caus's *Hortus Pembrochianus Le Jardin de Vulton*, first published ca. 1654.

John Harris
London

S T O W:

THE
GARDENS

Of the Right Honourable the
Lord Viscount Cobham.

CONTAINING,

- I. FORTY VIEWS of the TEMPLES and other ornamental BUILDINGS in the said GARDENS; as also two Views of the HOUSE.
- II. A DESCRIPTION of all the BUILDINGS, Copies of the INSCRIPTIONS, and Translations of them.
- III. A DIALOGUE upon the said GARDENS.

LONDON:

Printed for B. STEELEY, Bookseller in *Buckingham*;
And sold by JOHN and JAMES RIVINGTON, in
St. Paul's Church-yard; and ROBERT SAYER,
opposite *Fetter-lane, Fleet-street*.

[Price Five Shillings bound.]

NEW DESCRIPTION

OF

BLENNHEIM,

THE SEAT OF

HIS GRACE

THE

DUKE OF MARLBOROUGH.

Containing a full and accurate Account

OF THE

PAINTINGS, TAPESTRY, AND FURNITURE;

A PICTURESQUE TOUR OF THE GARDENS
AND PARK;

And a general Description of the CHINA GALLERY, &c.

WITH A
PRELIMINARY ESSAY ON LANDSCAPE GARDENING.

—
Of TEMPE, fam'd in song, nor IDA's grove
Such beauty boasts. *LOD. LYTTELTON's Blenheim.*
Qui fait aimer les champs, fait aimer la ville. *DE LILLE.*

THE FOURTH EDITION, ENLARGED.

Embellished with an elegant PLAN of the PARK, &c.

LONDON:

PRINTED FOR CADELL AND DAVIES, IN THE STREETS;
AND E. NEWBERRY, ST. PAUL'S CHURCH YARD;
AND SOLD BY ALL BOOKSELLERS IN TOWN
AND COUNTRY.
1797.

A
DESCRIPTION
OF
Hagley, Envil and the Leasowes,
WHEREIN
All the Latin Inscriptions are translated, and
every particular Beauty described.

INTERSPERSED
WITH CRITICAL OBSERVATIONS.

" To build, to plant, whatever you intend,
" To rear the column, or the arch to bend,
" To swell the terras, or to sink the grot,
" In all let Nature never be forgot."

POPE.

BIRMINGHAM:
PRINTED BY M. SWINNEY, FOR THE AUTHOR;
AND SOLD BY G. ROBINSON IN LONDON;
BY J. W. PIERCY IN COVENTRY;
AND J. MEER, STOURBRIDGE.

A NEW
DESCRIPTION
OF THE
PICTURES, STATUES, BUSTOS,
BASSO-RELIEVOS,
AND OTHER
CURIOSITIES
AT THE
Earl of PEMBROKE'S HOUSE
AT
WILTON.

In the Antiques of this Collection are contain'd
the Whole of Cardinal RICHELIEU's and
Cardinal MAZARINE'S, and the greatest
Part of the Earl of ARUNDEL'S; besides
several particular Pieces purchas'd at different
Times.

By JAMES KENNEDY.

SALISBURY:
Printed by BENJAMIN COLLINS, on the New-Canal; and sold
by R. BALDWIN, in Pater-noster-Row, London.
M DCC LVIII.

23 GALLACCINI, TEOFILO. *Trattato di ... sopra gli errori degli architetti ora per la prima volta pubblicato (BOUND WITH) ANTONIO VISENTINI. Osservazioni ... di architetto Veneto che servono di continuazione al trattato di T. Gallaccini sopra gli errori degli architetti.* Venezia: Giambatista Pasquali, 1767 and 1771 \$4750.00

First editions of both works. Gallaccini's treatise on the errors of architects of the late 16th and early 17th century was one of the earliest attacks on upon late mannerism and early baroque construction and building technique, written in 1621 but not published in the author's lifetime (1564-1641). Gallaccini's observations are general and deal with planning, construction, use of materials and similar fundamental matters. The manuscript was discovered during the neoclassical era and the followers of Lodoli's rationalism took up Gallaccini's ideas. Pasquali, in partnership with Consul Joseph Smith, published the work prefaced by a life of the author. The manuscript was acquired by George III and is now in the British Library. [Consul Smith is best known to bibliophiles for his facsimile of Palladio's *I Quattro Libri* published in Venice in 1768].

Visentini's work, combined with that of Gallaccini, was to occupy a significant place in the history of rationalist theory. Visentini took up Gallaccini's ideas, commented on them and expanded them with direct references to specific buildings, illustrating Gallaccini's points by actual examples drawn from the practices of the most famous Italian architects. He brands as crimes against reason the violation of the classical orders, the disruption of the architectonic qualities, and the disintegration of spatial concepts. These 'crimes' are illustrated in wonderful etchings and easily understandable by anyone with the slightest interest in classical architecture. Pasquali and Consul Smith published both the original and the commentary and the two works are frequently found bound together, as here. There is a lot of reference literature on these two works; see esp. Millard, *Italian*, 43 and 154. See also Wiebenson, *Archit Theory & Practice* II-2 and II-35. See also: J. Rykwert, *The First Moderns*, pp. 302-304.

2 vols in one. Folio (13 $\frac{3}{4}$ x 10 $\frac{1}{4}$). Orig. boards, heavy paper spine of the period; a large untrimmed copy with wide margins. I. xii (which include the etched title-plate) + 81 pp. with 8 full-p. and 17 smaller etched illus. II. Etched frontisp ("La Perfezione") + viii + 141 pp including 61 full-p. etched plates.

An old light water stain runs through the lower half of the volume; it comes and goes - at best it is barely noticeable; at worst it is visible. Were this not present I would price this volume about \$9000.

OSSERVAZIONI
DI
ANTONIO VISENTINI
ARCHITETTO VENETO
CHE SERVONO DI CONTINUAZIONE
AL TRATTATO DI
TEOFILO GALLACCINI
SOPRA GLI ERRORI
DEGLI
ARCHITETTI.



VENEZIA

MDCCCLXXI

Per GIAMBATISTA PASQUALI.

CON LICENZA DE' SUPERIORI, E PRIVILEGIO.

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

24 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 lithographed plates both in black and white and in color and the four portfolios of photographs, 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; 3 in publisher's red cloth, (25½ x 19"), each with gilt-stamped title, orig. ties mostly intact. The fourth, *Bronzes*, is not in the red cloth, but in a publisher's portfolio from the book itself (and the spine is broken). 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 14½ x 11" on down. Each with litho printed caption. Very occas. spots of light foxing on a few of the mounts but in general a fine set. The photographs are in superb condition, clear and sharp with no fading and good contrast.



FAMOUS SILVERSMITH'S PATTERN BOOK
THE VERSHBOW COPY

25 GERMAIN, PIERRE. Elements d'orfevrerie divises en deux parties de cinquante feuilles chacune. Paris: chez l'auteur, 1748 \$2750.00

First edition, first issue, of this famous mid 18th century silversmith's pattern book, a copy with a good provenance and in a splendid full red morocco binding. It includes designs of pitchers, footed trays, wine coolers, vases, cups, censors and other pieces of ecclesiastical silver; also cake baskets, dishes, chocolate and coffee pots, salts, candlesticks, candelabra, clothes brush, dressing glass, etc. Cohen-DeRicci 429: "Precieux recueil qui contient les plus beaux modeles de l'argenterie parisenne du temps de Louis XV, si recherche maintenant." The fine plates were engraved by Pasquier and Baquoy. Foulc Catalogue (1914), no. 231. Berlin Catalogue 1066. Guilmard, p. 175. Signed by the author at the foot of the title page.

2 parts in one volume, full 19th century red morocco, highly gilt spine, all edges gilt. I. engr t.p., engr. "avis", engr. ded. leaf and engr plates numb. 1-50; II. engr. t.p. and plates 51-100. With the bookplates of Laurence Currie and Arthur & Charlotte Vershbow.



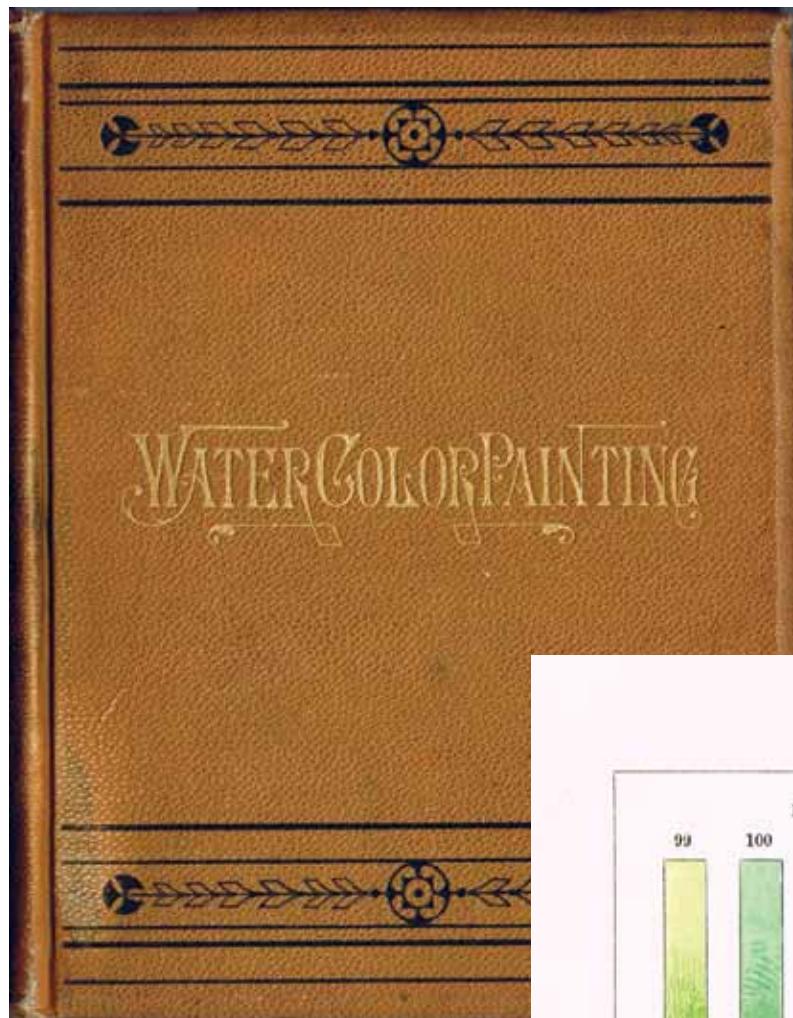
THE DELUXE EDITION

26 HERRICK, H. W. Water color painting: description of materials with directions for their use in elementary practice. "ARTISTS' EDITION" containing hand-washed examples of one hundred and twenty colors on water-color paper. New York: F. W Devoe & Co., 1882 \$1500.00

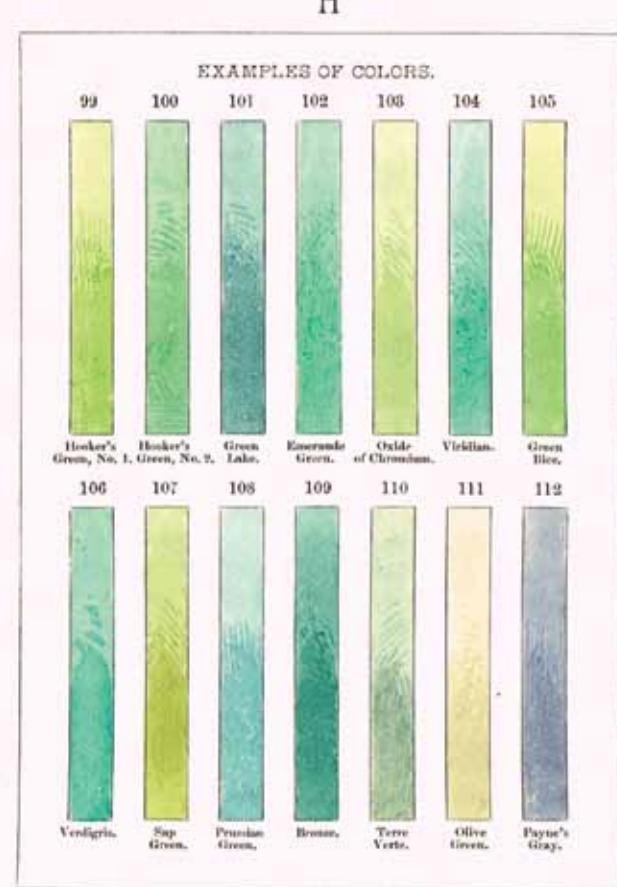
First published in 1882 in both trade and deluxe editions, the explanation of this special edition is given on the verso of the title page of the trade edition: "A limited number of copies (called the '*Artists Edition*') is published containing examples of ONE HUNDRED AND TWENTY COLORS, washed from standard pigments on water-color paper. With perhaps two or three exceptions, this list comprises all of the pigments used by the modern water-colorist, and includes colors of English, French and German manufacture. These examples are given in light and deep tones, and they are arranged in the numerical order observed in the descriptive text, on pages 40 to 75. This more expensive edition can be obtained at the Artists' Supply Stores or of the publishers." Also, "About one fourth of the list are German pigments, two or three are French, and the remainder represent the celebrated London manufactories." Henry W. Herrick (1824-?) was an artist of some importance; a brief sketch of his career is given in Groce & Wallace, pp. 310-311. The edition size of this Artist's Edition is not given but it cannot have been large; it would have been very time consuming to produce all of the water-color wash samples. They are beautifully executed. This edition is rare; I have owned one other copy in the past 51 years. OCLC locates four copies of this edition.

This little book became "the definitive American compendium on the subject" and was so-called by Diana Korzenic, *Drawn to Art*, p. 183. And no less an authority than Theodore Stebbins has called it "the most advanced American book on the subject." - *Master Drawings and Water Colors*, p. 155.

12mo, orig. publisher's dec. cloth, bevelled edges, title in gilt on spine and cover; a.e.g. ix-128+30 pp (illus cat of DeVoe's artists materials) 2 color printed plates and 8 plates with 14 color samples and 1 plate with 8 for a total of 120. Early owner's inscription on front fly, "Alla Doughty". Slightest traces of soiling on the spine, else a very nice copy.



WATER COLOR PAINTING



A CONTEMPORARY MANUSCRIPT COPY WITH ORIGINAL WATERCOLORS

27 HOWARD, FRANK. Colour as a Means of Art being an adaptation of the experiences of professors in the practice of amateurs... with illustrations from his work by Henry Tupman. London, 1842 \$3000.00

An extraordinary survival, a unique copy made by an art student named Henry Tupman. Howard's book was a standard work, widely known and used. There is much reference literature on it, especially on the technique used to print the plates, which were lithographs with added hand coloring. But the copy offered here is unique.

It was made by Henry Tupman, an otherwise unknown art student. His handwriting is precise and easily legible. But what is of most interest are the illustrations, frontispiece and seventeen original watercolors following the principles stated by Howard in his text and shown in his illustrations. It is clear by comparing the two side-by-side that Tupman had a copy of the Howard book to copy; in some cases the images are fairly close copies and in others there is wide latitude between the two. For example the image to illustrate Chapter II, Section 7, "another principle of Titian", there are substantial differences. In this case the Tupman picture is not a copy; it is an interpretation (see illustrations).

We offer with the manuscript a copy of the actual printed first edition of 1838. It is very clear from comparing the two that the illustrations in the printed edition were, as Bamber Gascoine has suggested, made with "only one printed color with all the rest added by hand." (B. Gascoine, *Milestones of Colour Printing 1457-1859*, pp. 33-34). These two books, one printed, one a manuscript copy, offer a fascinating insight into the practice and teaching of art in the 1840s.

2 vols. I. MS: 8vo, modern binding of polished calf spine, marbled sides and corners, spine with gilt lines and red morocco lettering piece. 94 pp of MS copy with orig. watercolor frontisp and 17 watercolors. II. Printed book: 8vo, orig. publisher's cloth. 106+11 pp with col frontisp and 17 litho plates mostly hand-colored. Outer rare hinge partially cracked.



ANOTHER PRINCIPLE OF TITIANO.



ANOTHER PRINCIPLE OF TITIANO.

ACTUAL SAMPLES OF IDENTIFIED PHOTOGRAPHIC PAPERS AND PRINTS

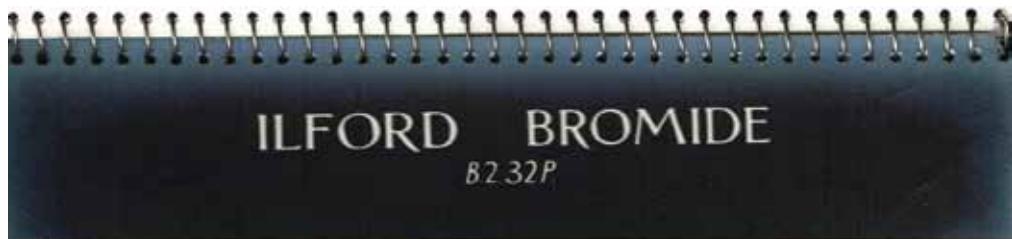
28 ILFORD LIMITED. Ilford Bromide. [Sample booklet of 22 original photographs on various Bromide papers]. Ilford (U.K.), n.d. [ca. 1938] \$1500.00

One of the sub-specialties I have been working on for the past few years are manufacturers' samples of photographic papers. These have been brought into sharper focus by the chapter "Paper Sample Books" by Mark Osterman in *Envisioning Paradise* (Rochester, GEH, 2007), pages 168-169. He writes: "Photographers were powerless to choose a paper unless shown an example bearing a typical image. By the late 1920s the variety of photographic papers available from a single manufacturer such as Kodak, Ilford or Agfa was staggering. Sample books and journals that feature actual photographic prints have become the only completely reliable means to accurately identify the type of paper and process used by twentieth century photographers."

The firm of Ilford Photo was a British company founded in 1879 by Alfred Hugh Harmon. Initially making photographic plates, the company grew to occupy a large site in the center of Ilford (north-east of London). In 1902 it took the name of the town to become Ilford Limited. The firm is still going strong as a manufacturer of photographic materials known worldwide for its black-and-white film and papers and chemicals."

The present booklet comprises 22 large (7½ x 11") photographs printed on various types of Bromide papers. Each is identified by stock numbers and letters, e.g. B2 1p, B2 22P... etc. The prints are in different finishes: glossy, matte, velour, chamois, chamois satin, and so forth. Most of the images (16 out of 22) are portraits of beautiful women. This booklet was made for the German market; the two leaves (4 pages) of text at the end are in that language. All of these sample books have now become rare.

Oblong 4to, spiral bound. 22 leaves of photographic plates and two leaves (4 pp) of letterpress. Excellent condition.



FIRST PRACTICAL COLOR PHOTOGRAPHY PROCESSES

29 IVES, FREDERICK E. Isochromatic photography with chlorophyl. A reprint of the author's principal publications relating to the subject of correct color-tone photography, with some new explanatory notes, extracts from various other publications and a statement concerning a discussion about priority. Philadelphia: Printed by the author, 1886 \$1600.00

First collected edition; rare (OCLC locates only 6 copies in American libraries). Ives was an important pioneer in various fields of photography, including halftone and color. "He made public his three color process ("composite heliochromy") in 1888, which he patented in 1890... He made apparatus not only for projection but also for direct vision, so that we may say he improved all forms of three-color photography." - Eder, *History of photography*, p. 634. The present work has a most interesting frontispiece which consists of four mounted prints, three of which are identified by hand (probably the hand of the author) the first, a chromolithograph, is unidentified (it is the subject of the three other photographs) which are chlorophyl process, eosine process and ordinary process. Epsteau catalogue, 1942 addenda. Not in Roosens/Salu.

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

1369 R² T 571

ISOCHROMATIC PHOTOGRAPHY

WITH CHLOROPHYL.

A. REPRINT OF THE AUTHOR'S PRINCIPAL PUBLICATIONS
RELATING TO THE SUBJECT OF CORRECT-COLOR-TONE
PHOTOGRAPHY, WITH SOME NEW EXPLANATORY
NOTES, EXTRACTS FROM VARIOUS OTHER PUB-
LICATIONS, AND A STATEMENT CON-
CERNING A DISCUSSION ABOUT
PRIORITY.

BY
FREDERIC E. IVES.

PHILADELPHIA,
PRINTED BY THE AUTHOR
1886.



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

30 [LAKIN, THOMAS]. A General System of Potting, Enamelling and Glass Staining. The valuable receipts of the late Mr. Thomas Lakin with proper and necessary directions for their preparation and use in the manufacture of porcelain earthenware, and iron stone china, together with the most recent and valuable improvements in the admired art of glass staining and painting, 1824 \$2950.00

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

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

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

ct General System of Potting. Enamelling
and Glass Staining

The Valuable Receipts of the late
Mr Thos Lakin
with proper directions for their preparation
and use in the manufacture of

Porcelain Earthenware and Stone China
together with the most recent improvements
in the admired art of Glass Staining
and Painting

1824-

"THE MOST REVOLUTIONARY 18TH CENTURY ITALIAN ARCHITECTURAL THEORIST
WAS CARLO LODOLI" - Kruft

31 LODOLI, CARLO. [ANDREA MEMMO]. *Elementi d'architettura Lodoliana*
ossia l'arte del fabbricare con solidita scientifica e con eleganza non capricciosa.
Libri due. Edizione corretta ed accresciuta dall'autore nobile Andrea Memmo. Zara:
Fratelli Battara, 1834 \$3500.00

There are several modern scholarly accounts of this important work, but I can hardly improve on Hugh Pagan's account so I quote it here: "The fullest published expression of the opinions of the Venetian architectural theorist Fra Carlo Lodoli (1690-1761), a pioneer of rationalism whose ideas anticipated twentieth century architectural trends. Although Lodoli's theories were the subject of an essay by Algarotti as early as 1753, it was not until 1756 that Andrea Memmo, a Venetian noble and diplomat, produced the first of all reliable accounts of them, and it was not until the publication of the present two-volume edition in 1834 that the entirety of Memmo's text found its way into print (Memmo's daughter, Lucia Mocenigo, had preserved a substantial part of his original manuscript). This edition also includes the text of Memmo's separate pamphlet of 1787 responding to another writer's misconceptions about Lodoli. Copies of the 1834 edition have always been scarce, for although the book was no doubt distributed by Italian booksellers, its printers and publishers were based in Zara (now Zadar in Croatia). It is interesting to note that Memmo's daughter lived long enough to present a copy of it to John Ruskin." - Pagan 17:68 (1993). OCLC locates but two copies in America (Columbia & Princeton) and a copy in Leiden.

See also: Wiebenson II-26. Rykwert, *The First Moderns, in passim*. Kruft, *History of Archit. Theory, in passim*. D. Watkin, *The Rise of Architectural History*, p. 31.

2 volumes. Lg. 8vo, recent Italian marbled sides, calf spines. (vi)+391; (vi)+256 pp. Title page of vol I has two old spots or stains. Large untrimmed copies.

Elementi
D'ARCHITETTURA
LODOLIANA
OSSIA
L'ARTE DEL FABBRICARE
CON
SOLIDITÀ SCIENTIFICA
E CON
ELEGANZA NON CAPRICCIOSA.
LIBRI DUE.

EDIZIONE CORRETTA ED ACCRESCIUTA DALL'AUTORE NOSTRO
ANDREA MIRANDA, PATRIMO. PESARO, CAVALIERE E PROCURATORE DI
S. MARCO, GIA' AMMINISTRATORE PESARO LA SANTA SEDE.

Tomò 1.

ZARA 1854
COI TIPI DEI FRATELLI BATTARA.
MILANO
PRESSO LA SOCIETÀ EDITRICE DEI CLASSICI ITALIANI
D'ARCHITETTURA CIVILE.

Elementi
D'ARCHITETTURA
LODOLIANA
OSSIA
L'ARTE DEL FABBRICARE
CON
SOLIDITÀ SCIENTIFICA
E CON
ELEGANZA NON CAPRICCIOSA.
LIBRI DUE.

EDIZIONE CORRETTA ED ACCRESCIUTA DAL' AUTORE NOSTRO
ANDREA MIRANDA, PATRIMO. PESARO, CAVALIERE E PROCURATORE DI
S. MARCO, GIA' AMMINISTRATORE PESARO LA SANTA SEDE.

Tomò 2.

ZARA 1854
COI TIPI DEI FRATELLI BATTARA.
MILANO
PRESSO LA SOCIETÀ EDITRICE DEI CLASSICI ITALIANI
D'ARCHITETTURA CIVILE.

NEW-ORLEANS TYPOGRAPHICAL ASSOCIATION

32 LOUISIANA. NEW ORLEANS. Constitution and By-Laws of the New-Orleans Typographical Association. To which is appended a scale of prices. Revised and adopted Sept 14, 1839. [New Orleans, 1842] \$2000.00

Typographical associations were essentially labor organizations whose main objective was to fix a scale of prices. The New Orleans one was founded in 1810. Rollo Silver was the preeminent historian in this field. He has written: "In New York journeymen printers dissatisfied with working conditions had for some time used their understanding of the power of communication to organize their fellows. Their respect for printed words, far beyond that of artisans in other trades, taught them to use words as a device to hold their members together. They printed announcements of proposals for mutual action, kept proper records, send out notices of meetings, and maintained the procedures necessary to build a solid fraternal structure. Between 1794 and 1825 the quickening of organizational techniques had fostered more than a dozen typographical societies in seven cities extending from Boston to New Orleans." - *The American Printer 1787-1925*, pp. 14-15.

According to OCLC the present work was initially issued in 1839 on 17 unnumbered pages of a larger size than the present version; that source locates a single copy in the US Dept of Labor. The present version was initially issued a part of the *New-Orleans Directory for 1842*; it is paginated [91-109]. OCLC locates one copy of this, with its own separate title, at Tulane. The scale of prices is full of interest: prices are given for composition of newspapers in English, French or Spanish (morning and evening papers had different prices); also for book work (in modern and dead languages) and job work. Also Press Work with balls or rollers, charged per token. The highest paid single operation was putting up a press (\$5.00). At the end is a list of members, starting with those who joined at the inception in 1835. As the dealer from whom I bought this wrote: "Although brief in page count, it is of substantial content." He was right.

American Imprints 42-3600. Jumonville, New Orleans Imprints, 1259. Spear, American Directories, p. 225. OCLC holdings noted above.

8vo, disbound. Pp. 91-192 plus 12 leaves of illus. display ads. Illus with 2 large wood-engravings and with 4 full-p. engravings (ads). Old stain in blank outer margins in 3 or 4 leaves. As does the copy at Tulane, this copy has its own separate title page. Preserved in a clamshell box with morocco label.

CONSTITUTION
AND
BY-LAWS
OF THE
NEW-ORLEANS
Typographical Association.

TO WHICH IS APPENDED

A SCALE OF PRICES.



REVISED AND ADOPTED

SEPTEMBER 14, 1839.

MANUSCRIPT DYER'S RECEIPT BOOK WITH ACTUAL SAMPLES

33 McCANEY, HORACE. The Dye Book. Staffordvile (sic), January 18, 1844 \$1500.00

A rare survival of a dyer's manuscript, especially valuable as it records the maker's name, the location, and the date. Such manuscripts are not unknown (I have owned perhaps half a dozen of them the past 51 years) but they are increasingly rare in the present-day marketplace. Long before the days of chemical dyes, these dyes were made from natural substances, for example: camwood, madder, sumach, logwood, fustic, perlash [pearlash], copperas, etc. The recipes for the colors they made (e.g. drab, various greens, slate, lavender, London smoke, wine color, cochineal scarlet, blue black, common black... etc) are clearly and legibly written with quantities required. There are about sixteen mounted samples of dyed wools plus four large loosely laid-in samples of woven wool fabrics, all in several shades of black. The location Staffordvile may have been Connecticut. However, on the inside rear pastedown are several inscriptions which indicate different locations and a different name: "Winsor Ohia [Ohio], Ashter-bula Count, [Ashtabula County], Unidila [?Georgia], Misagau (??), Lincoln County. Also, the name David Holms is written. Perhaps some genealogical research could identify Horace McCaney and his location. A rare and desirable survival.

8vo, orig. marbled sides, roan spine, excellent condition; the pages are lined for writing by watermarked lines, a feature I have never seen before. With 30 pages of MS with about 3-4 recipes on each page. With about 16 mounted samples of dyed wools and 4 laid-in samples. Some moth damage to the wool samples as is inevitable but enough to them remain to give an idea of the color.

Purple 150 lb wool
8 $\frac{1}{2}$ lb Nic, wood
6 lb Cuban
1/2 lb Alum
one Gall size

^{Crimson} Cinaman $\frac{1}{2}$ 150 lb wool
8 lb fustic 8 lb Camwood
1/2 Gall size

Light Blue 150 lb Wool
18 lbs Logwood 1 lb Alum

18 lb Purple }
18 Crimson }
to 100 of Blue }

20th
The Eye Book
Suffield January 1844
By Horace M. Caney

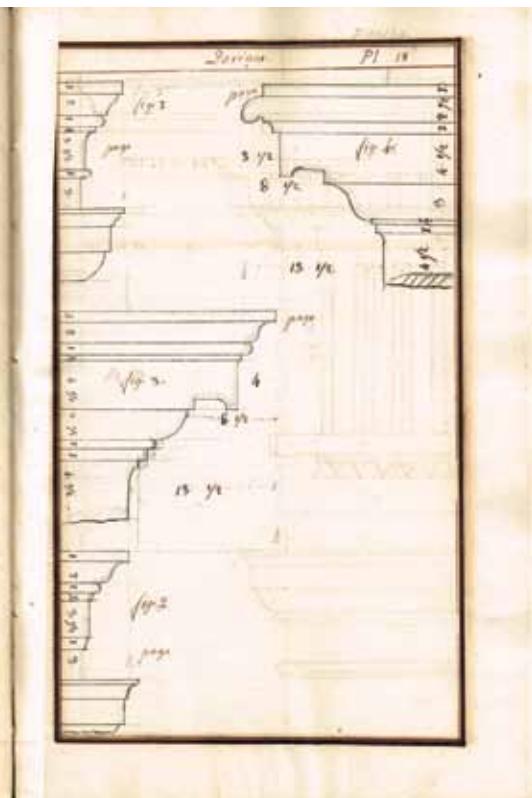
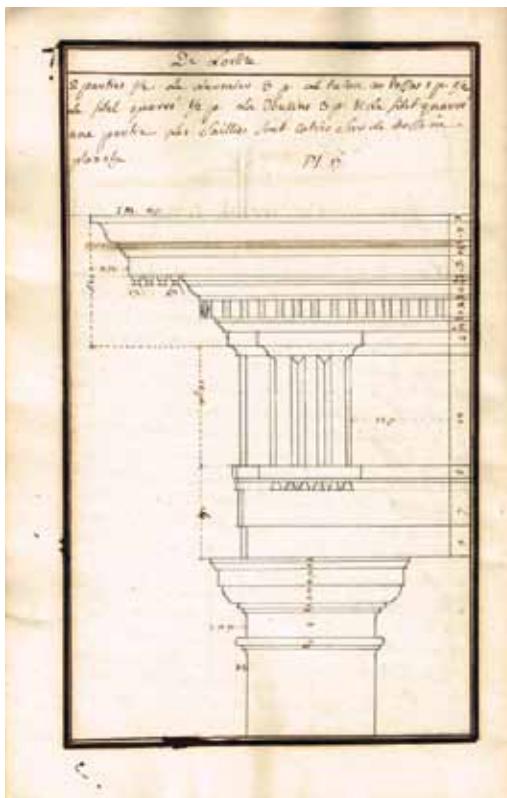
34 MANUSCRIPT (ANONYMOUS). A student's manuscript: "Traité d'Architecture."
 French, about 1780 \$3000.00

A fine small folio manuscript, in brown ink on papier vergé (laid paper). It consists of 92 leaves, most written on both recto and verso and with numerous text illustrations and 5 full-page plates of original ink drawings. In addition it has 33 engraved plates which were taken from an edition of Vignola (engraved by Poulleau in 1775) and bound in at the appropriate places. The manuscript opens with a section on arithmetic; this is followed by a section on dialling. Then comes the main section: "TRAITÉ D'ARCHITECTURE." These sections are first and foremost devoted to the orders, following Vignola and Scamozzi. The engraved plates are placed in these sections. There is also a section on 'l'ordre antique' following Blondel and ditto following 'l'Academie.' Following the orders, there is a section on balustrades. Finally at the end, as a sort of 'postscript', are two leaves devoted to the Napoleonic conquests. That appears to be the end but it is not; after a series of 11 blank leaves there are three pages of MS titled "Procès Verbal / Department du Côtes du Nord." After this there are 19 leaves to the real end.

The French dealer from whom I bought this is well informed and familiar with French architectural history; he states: "Après vérification, ce cours ne correspond à aucun des grands cours publiés à l'époque et la lecture attentive ne permet pas d'en trouver la moindre identification." Thus it could have been done under a private tutor or even at the student's own initiative.

This manuscript provides a window into the teaching and learning of architecture in late 18th century France.

Small folio (12½ x 8½"), sewn within boards covered with a beautiful French 18th century block printed wallpaper. 92+(2) leaves with MS + 21 blank leaves. Each page of MS was surrounded by a wide brown ink border (iron gall ink?); in some cases these lines have eaten through the paper. Still, a very good and appealing manuscript.



THE ROOM AS A WORK OF ART
THE EPITOME OF ART NOUVEAU
THE BILLIARD ROOM OF THE VILLA LA SAPINIERE

35 MARX, ROGER. *Essais de renovation ornementale. Une villa moderne. La salle billiard.* N.p. (?Paris: Gazette des Beaux Arts) but [Privately printed by Baron Joseph Vitta, 1902] \$2500.00

Elegant documentation and presentation of the remarkable collaboration of Jules Cheret, Félix Braquemond and Alexandre Charpentier in the decoration of the art nouveau billiard room at the Villa La Sapiniere in Evian, home of Baron Joseph Vitta, an important French art patron and collector of the period. The text, written by the important French art critic Roger Marx, is supplemented by a series of fine photographic plates in heliogravure of the interior, furniture, sculpture, murals and other decorative features of the room. Each artist is given credit for his own parts of the room. See Fleming & Honour, *Dict. of the decorative arts*, entry for Felix Braquemond: "... In 1902 he collaborated in designing furnishings for Baron Vitta's Villa Sapiniere at Evian which were shown in the Paris Salon of 1902." If ever a case could be made for the interior as a work of art, this would be it. Edition limited to 200 copies only. Kempton, *Art nouveau an annotated bibliography*, 1219A. OCLC locates 5 copies in this country: MMA, Getty, UC Berkeley, Smithsonian & A.I. Chicago.

Folio, Orig. printed portfolio covers, flap edges, cloth spine. (iv) blank+(iv)+32 pp with decorative head and tail pieces with 23 heliogravure plates, some folding. Printed on the press of Philippe Renouard. The plates were made in heliogravure by Jules Chauvet and printed by Alfred Porcabeuf. Each plate with dust sheet. Light soiling to covers but close to a fine copy.

Essais
de
Renovation Ornamentale
UNE VILLA MODERNE
la SALLE de BILLARD
NOTICE
ROGER MARX



Gazette des Beaux-Arts.
1902



TOUR DE FORCE OF CHROMOLITHOGRAPHY

"AN ARTISTIC JEU D'ESPRIT" - Twyman

"ITS COLOURS SIMPLY SING ON THE PAGE" - Twyman

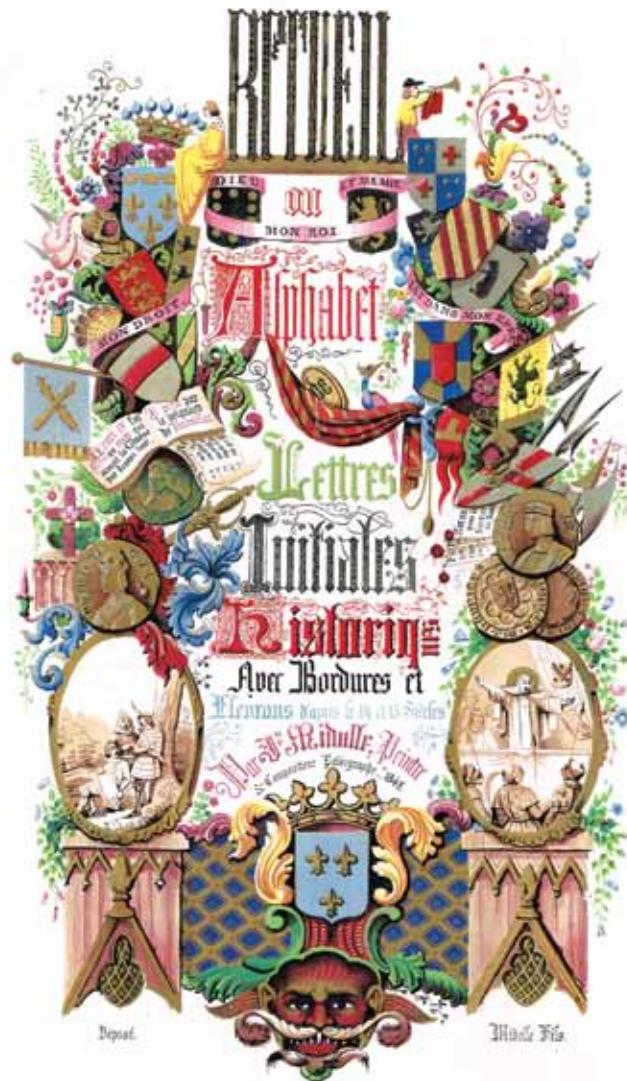
36

MIDOLLE, JEAN. Recueil ou alphabet des lettres, initiales historiques avec bordures et fleurons d'après le 14 et 15 sieclès, par J. Midolle, peintre & compositeur paleographique. Gand: Chez L'editeur G. Jacqmain, Chromo-Lithographie, 1846

\$7000.00

A very nice copy of one of the early masterpieces of chromolithography. Midolle, a Swiss, then Belgian, calligrapher, was author of several books which were printed in colors by various chromolithographic printers. His best known work was *Album du moyen-age* published by E. Simon fils, Chromolithographer, in Strasbourg, 1834-6. The present work, an alphabet, is styled on the great illuminated manuscripts, each page showing a large decorative letter with text about a member of royalty or other historical figure from the 14th and 15th centuries - arranged from A (Anne de Bretagne) to Z (Zuintibold). It was published by G. Jacqmain, chromolithographer from Ghent. It is printed on glossy white coated stock (so-called papier porcelaine) in brilliant colors and golds and silvers - the colors jump off the page at you - they are really "in your face." This work is of special interest it that Jacqmain was also a printer of the very colorful Belgian trade cards also of the 1840s, and also printed on 'porcelaine' stock. The printing techniques in the present work include chromolithographic transfer printing, inking a la poupée, and gold dusting. A good analysis, with four color plates, is given in Twyman, *Chromolithography*, pp. 182-3 and figs. 137a-d. It is mentioned in R. McLean, *Victorian book design and color printing*, p. 83 and in Jay Last, *The color explosion*, p. 11 and figure 7 (color repro of the t.p.). This work is fairly widely held in libraries but rare in the marketplace.

Folio, in recent portfolio with flap edges and gilt stamped cover label. T.p. and 24 loose plates, (19½ x 13"). Slightest spots of foxing on the reverse of a few plates, else very fine and clean.



THE THEORY OF ENGLISH PALLADIANISM

37 MORRIS, ROBERT. *Lectures on architecture consisting of rules founded upon harmonick and arithmetical proportions in building.* London: J. Brindley, 1734; London: the author, 1736 \$4500.00

First edition. Harris and Savage note that "the first edition of part I was evidently exhausted before that of part II which did not require reprinting... In the first edition signatures and pagination of the two parts are continuous. This is a very important and rare work; it constitutes the chief exposition in writing of the architectural theory of English Palladianism. The work has been summarized by Richard Ryan in Wiebenson: "A series of fourteen lectures read by Morris to the Society for the Improvement of Knowledge in Arts and Sciences between 1730 and 1735, the first four lectures were a recapitulation of Morris's theories regarding the history of architecture and the advantages of using the proportional systems and Orders of the ancients, as presented in his earlier book, *An essay...* Lectures five through eight dealt with site selection, the Orders, and the general application of Morris's nine ideal proportions; the circle, the square, the cube, the cube and one half, the double cube, 3 (width) -2 (depth) -1 (height), 4-3-2, 5-4-3 and 6-4-3. Morris applied his proportional rules not only to the exterior form but also to room volumes, chimneys, decorative features and window openings. The final six lectures, contained in Part II, applied proportional rules to specific sites and buildings." - *Archit theory and practice*, II-20. Harris, BABW, 570. Park List 53. Colvin, p. 559. Berlin Catalogue 2273 (second edition, 1759). Archer 215.1. RIBA, *Early printed books*, 2197. Rare; not in the book auction records. I have owned one other copy in the past 51 years.

2 vols. 8vo, both in original 18th century bindings which do not match. Vol I is bound in orig. marbled sides with diced pattern of gilt lines on spine (front hinge broken); vol II is bound in full calf (hinges starting). Vol II is $\frac{1}{4}$ inch taller than vol I; also the full page of type, from top to bottom is $\frac{1}{4}$ inch taller. There was a two year gap between vol I (1734) and vol II (1736). Thus I do not think they should be rebound to match. (1) (xx)+134 pp with engr. frontisp and 4 fdg. plates. (2) viii+135-226 with 13 engr. plates (counting 1 fdg. plate as 2). Internally both copies excellent. Preserved in a folding back box with morocco label.

LECTURES
ON
ARCHITECTURE.

Consisting of

RULES

Founded upon

HARMONICK and ARITHMETICAL
Proportions in Building, applic-
able to various SITUATIONS.

DESIGN'D

As an agreeable *Entertainment* for
GENTLEMEN:

BUT

More *Particularly Useful*, to all who
make ARCHITECTURE, or the
Polite Arts their Study.

Part the SECOND.

Read to a SOCIETY established for the Im-
provement of ARTS and SCIENCES, and
Explain'd by Examples on 13 Copper-plates;
with the Proportions apply'd to Practice.

By ROBERT MORRIS.

London:

Printed for the AUTHOR, 1736, and Sold by
T. Brindley, in New Bond-Street; J. Wilkes,
against the New Church in the Strand; and
J. Millam, near the Admiralty Office.
(Price fitch'd, 3s.)

To face 66



W.H. Jones sculp.

LECTURES
ON
ARCHITECTURE.

Consisting of

RULES

Founded upon

HARMONICK and ARITHMETICAL
Proportions in Building.

DESIGN'D

As an Agreeable *Entertainment* for
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by Examples on Copper Plates; with the Proportion-
s apply'd to Practice.

By ROBERT MORRIS.

London:

Printed for J. BRINDLEY, at the King's-Arms in
New-Bond-Street. MDCCLXXXIV.

VERY RARE BOOK OF ETCHED VIEWS OF ROMAN RUINS

38

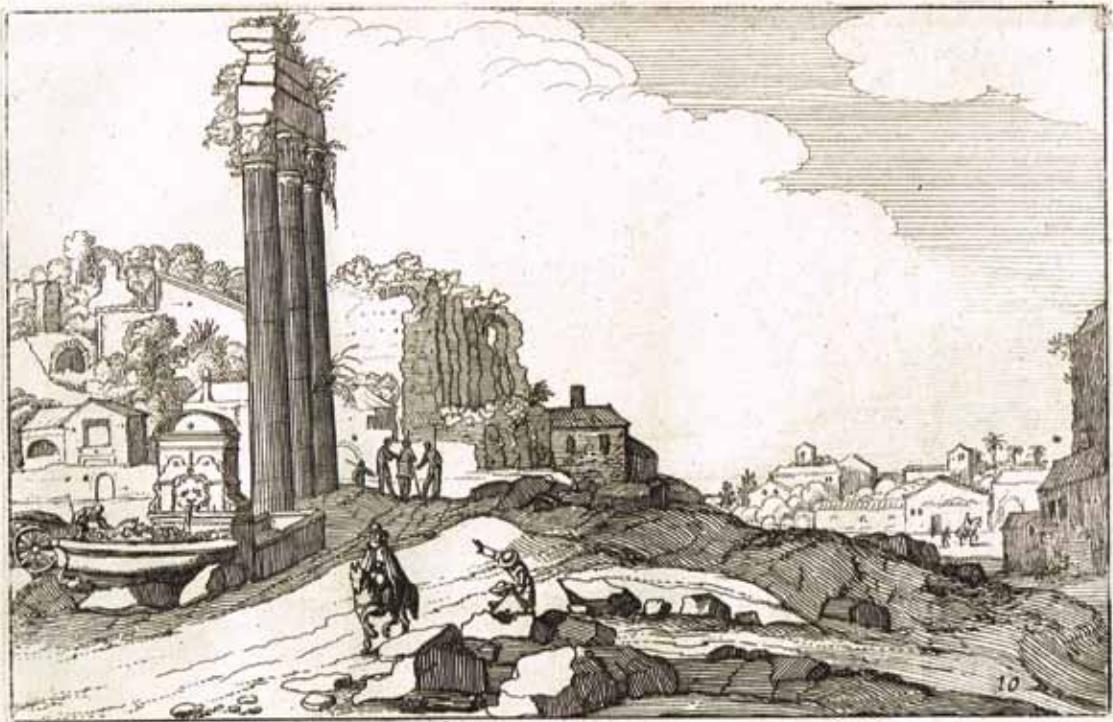
NIEULANDT, GUILIELMUM VAN. *Variae antiquitates Romanae, sive ruinae ad vivum delineatae.* C.I. Visscher, Excudebat. N.p. [Amsterdam], 1628 \$3500.00

Fine clean copy with strong impressions of the etchings. A very rare little book of 26 etched views of Roman ruins made by Guilielnum (or Willem) van Nieulant (1584-1635). "According to Arnold Houbraken, Willem was a pupil of Roelant Savery in Amsterdam, and he left him to travel to Rome, where he became a student of Paulus Bril. He specialized in painting artistic ruins of monuments, arches, and temples, many of which he then engraved himself. He returned to Amsterdam (via Antwerp) in 1607, and became a respected poet there as well as an Italianate painter." - Wikipedia. Nieulant is listed in A. M. Hind, *History of Engraving and Etching* (1923) under the "foreign school at Rome, school of P. Bril." This book is very rare; it is listed in OCLC but with no locations. The only copy I can locate is in the National Art Library (V & A, London) - see U.C.B.A. II, p. 1471.

The imprint of 'C. I. Visscher' is Claes Jansz Visscher (1586-1652) of the Netherlands; 'excudebat' simply means he printed the work.

Oblong 8vo (7 x 9½"), rebound in full vellum by Phil Dusel. 26 etched plates (title page is plate 1).





10



18

AMERICAN ARCHITECTURAL INCUNABLE

39

PAIN, WILLIAM. *The practical builder, or workman's general assistant.* Boston:

Printed and sold by John Norman, 1792

\$6000.00

Originally published London, 1774, this is the first American from the fourth London edition and only the fourth architectural book printed in America (the earlier ones being Abraham Swan's *British Architect*, Phila., 1775; Swan's *Collection of designs*, Phila., 1775; and John Norman's *Town and country builder's assistant*, Boston, 1786). There were only about a dozen American architectural books published before 1800 and they are all very rare - the "incunabula" of this particular branch of American publishing.

The first architectural book of original American authorship was Asher Benjamin's *The Country Builder's Assistant* (Greenfield MA, 1797; that book, if it can be found, is today worth \$25-\$35,000). The present title, as well as Pain's *Practical house carpenter*, also reprinted in America, in Boston in 1796, served as design sources not only for architects and builders but also for cabinetmakers and carvers. All of these works are also important as 18th century American illustrated books. And they all are very rare, for the obvious fact that the editions were not large and they were used to pieces. Also, with all the engraving, they were expensive to produce and expensive to sell (Norman himself was the engraver). William Pain was a highly important architectural writer; as Eileen Harris has pointed out, in America the demand for his books exceeded that of any other 18th century English author. Hitchcock 896. Harris, *British architectural books and writers*, 645. Rink 2474.

This copy has a good provenance. It is inscribed in ink on the verso of the title page: Joshua Lindley's Book, 1793.' This was most likely Joshua Lindley of Providence, R. I., carpenter and militia captain.

4to, orig. full sheep; spine with raised bands and gilt lines. 8 pp and 83 engr. plates. Sewing loose. Scattered foxing throughout (as usual); old water stains come and go in the lower quadrant. Still, an appealing and absolutely honest copy.

THE
PRACTICAL BUILDER,
OR
WORKMAN's GENERAL ASSISTANT;

Showing the most approved and easy METHODS for DRAWING and WORKING the whole or
separate Part of any BUILDING;

A 2

*The Use of the TRAMMEL for GROINS, ANGLE-BRACKETS, NICHES, &c. Semi-circular ARCHES
on Flueing Jambs, the preparing and making their SOFFITS.*

R U L E S O F C A R P E N T R Y;

To find the LENGTH and BACKING of HIPS, Straight or Curved; TRUSSES for ROOFS,
DOOMES, &c. TRUSSING of GIRDERS, SECTIONS of FLOORS, &c.

*The PROPORTION of the FIVE ORDERS, in their General and Particular Parts:—GLEWING of
COLUMNS, STAIR-CASES with their Ramp and Twist RAILS; Fixing the CARRIAGES,
NEWELS, &c. FRONTISPICES, CHIMNEY-PIECES, CEILINGS,
CORNICES, ARCHITRAVES, &c.*

IN THE NEWEST TASTE;

With PLANS and ELEVATIONS of GENTLEMEN's and FARM-HOUSES, BARNs, &c.

The Fourth Edition, Revised and Corrected by the Author

WILLIAM PAIN, ARCHITECT and JOINER.

ENGRAVED ON EIGHTY-THREE PLATES

BOSTON:

Printed and Sold by JOHN NORMAN, No. 75 Newbury-Street.

M,DCC,XCII.

40

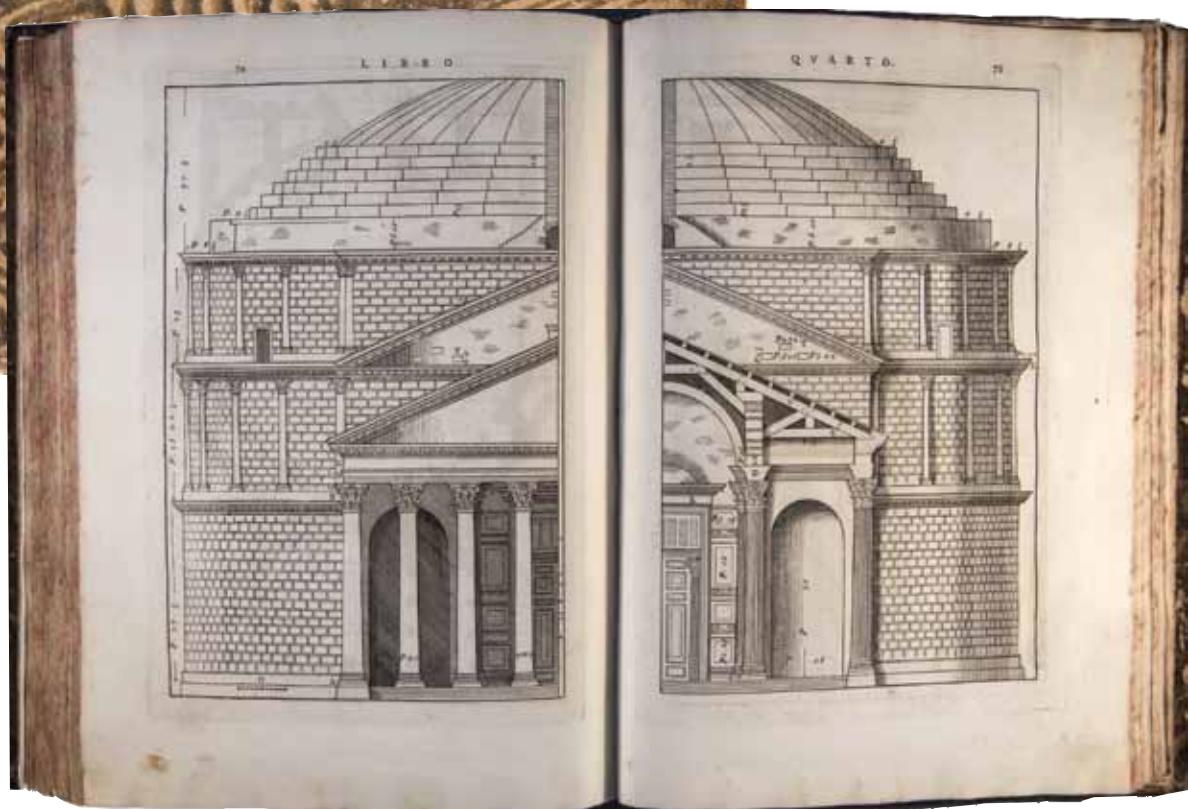
PALLADIO, ANDREA. *I quattro libri delle architettura*. Venezia: Dominico de Franceschi, 1570 [but Venice, 1768]

\$9,000.00

A fine copy of this famous and rare book, a facsimile of the original edition of 1570. It has been characterized by Professor Wittkower as "the last monument an Englishman erected to Palladianism, namely the very rare reprint of the first edition of 1570. It was published by the remarkable Consul Joseph Smith, who had spent a lifetime in Venice and had distinguished himself as a tireless collector and patron of the arts... Boundless craving for absolute fidelity moved an Englishman to inspire a *Palladio* edition almost indistinguishable from a skillful fake: this spelled the end of an era." (*Palladio and Palladianism*, p. 92). Although copies of this reprint have undoubtedly been sold from time to time as first editions, it was probably produced with no intention to deceive, but simply to supply the demand for a textbook occasioned by the Palladian revival; i.e. it was published in the interests of authenticity rather than forgery. In the vast body of Palladian literature there are perhaps a dozen real highspots; this has to be one of the most remarkable. It has always been an object of collector desire, and its rarity has made it more so. See also Deborah Howard, "Four centuries of literature on Palladio," *JSAH*, Oct. 1980, p. 228. Howard states this edition was published by Pasquali and gives the date as 1768. See also the good note in the BAL, *Early printed books*, 2390. Fowler 232. Berlin Catalogue 2593. Cicognara 594. OCLC locates 2 copies in the BL and a copy in Switzerland (Werner Oechslin's); also three copies in America: Stanford, VCU, and Yale.

PROVENANCE: Early (18th century) ownership inscription "Chiarini" on bottom margin of the first t.p. and also on the final leaf (colophon). Old crowned rubberstamp of "G. B. Vandelli Gattai" on upper blank margin of t.p. A tasteful modern bookplate "E.F." on the front pastedown.

Folio (14 x 10½"), contemp. tan pastepaper boards, remains of old paper label on spine; dyed red edges. Blank front flyleaf replaced. Engr title to each of the 4 books; (iv)+63+1; (ii)+76; (iv)+42+(iv); (ii)+131+1 pp. With 218 copper engr. illus (in the original 1570 edition they were from wood blocks). A fine and wide-margined copy.

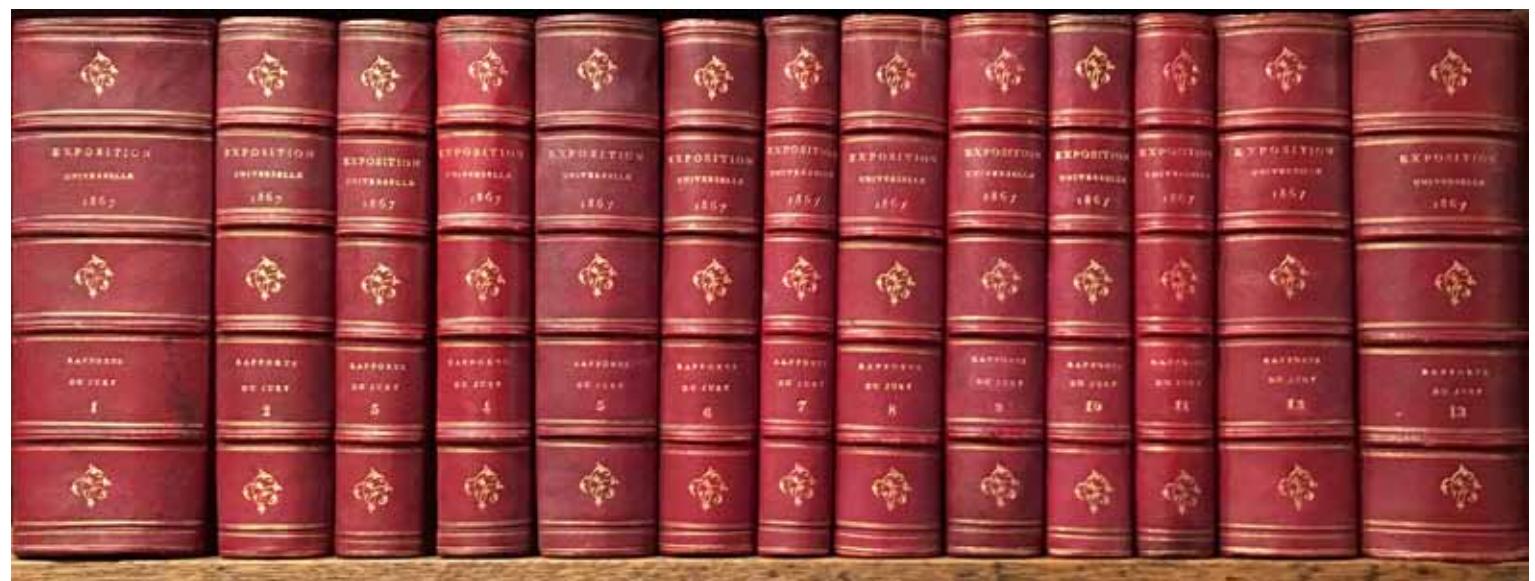


A MAJOR SOURCE ON THE PARIS EXPOSITION OF 1867

41 PARIS. EXPOSITION UNIVERSELLE DE 1867. CHEVALIER, MICHEL (ed).
Exposition Universelle de 1867. Rapports du Jury International. Paris: Imprimerie
Administrative de Paul Dupont, 1868 \$3500.00

A monumental 13 volume set, bound in contemporary red morocco and in fine condition. I believe this was the last international exhibition to actually publish the official reports of the juries (after this they simply got too large). The Reports here are divided into ten groups: 1. Peinture, dessins, sculpture, architecture & lithographie 2. Material et application des arts liberaux; 3. Meubles et autres objets destines a l'habitation; 4. Vetements (tissus compris) et autres objects portes par la personne; 5. Produits bruts et oeuvres des industries extractives; 6. Instruments et procedes des arts usuels; 7. Ailments (frais ou conserves) a divers degres de preparation; 8. Produits vivants et specimens d'établissements de l'agriculture; 9. Produits vivants et specimens d'établissement d'horticulture; 10. Objets specialment exposes en vue d'améliorer la condition physique et morale de la population. *The Books of the fairs*, 188. Davis, p. 70. This set contains both parts of Vol I bound together and is therefore quite complete and rare thus; for some reason part I is often missing. Checking OCLC I cannot locate a set in any American library (though I know that Yale has one; I sold it to them some years ago).

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



ALBUM OF 49 PHOTOS IN FINE CONDITION OF THE PARIS 1867 EXPOSITION

42 PARIS. EXPOSITION UNIVERSELLE DE 1867. Cover title: "Exposition Universelle 1867." Oblong album with 49 cabinet photos on printed mounts all taken by Pierre Petit. [Paris, 1867] \$6000.00

The key words in the heading above are "Fine Condition." Over the past fifty-one years I have seen thousands of photos of the various nineteenth century Paris (and other) expositions and most of them were pale or faded or had other problems. The ones in the present album are just about perfect: clear, sharp, in excellent contrast and tonality and not all faded or foxed.

A good deal is now known about photography at the 1867 exposition, thanks to Elizabeth McCauley's *Industrial Madness, commercial photography in Paris 1848-1871*. She explains how Petit came to have the exclusive right to photograph the Exposition, but how he also contracted with other firms to do some of his photographic work, e.g. Bisson Jeune and Michelez (see her pp. 286-7). In the present album all the photos are presumably by Petit; most of the mounts have the small circular stamp "Concession PP Unique" in the lower left corner of the mount. The images here are the usual ones, both exterior and interior views of the pavilions; the foreign buildings are especially interesting for the exotic architectural styles (they were all taken down at the close of the fair). OCLC locates one other copy of an album very similar in content to the present one: CCA in Montreal (the OCLC entry gives a list of the titles of each photo).

The 1867 fair is the earliest Paris exposition for which one is likely to find photographs. The only earlier one, that of 1855 was photographed, but in fifty-one years of looking for these things, I have only once owned a similar album (they were larger photos) and that was 35 or 40 years ago.

Oblong 4to (7 x 9½ x 2" thick); full embossed leather with two brass clasps; thick embossed covers, the upper one with gilt title: 'Exposition Universelle 1867'; all edges gilt. Inner hinges cracked, else a fine copy. With 25 thick card leaves each with a sleeve on each side where the photos are inserted. The albumen prints are cabinet size: 3¾" by 5¼". Condition of photos is fine as noted above.

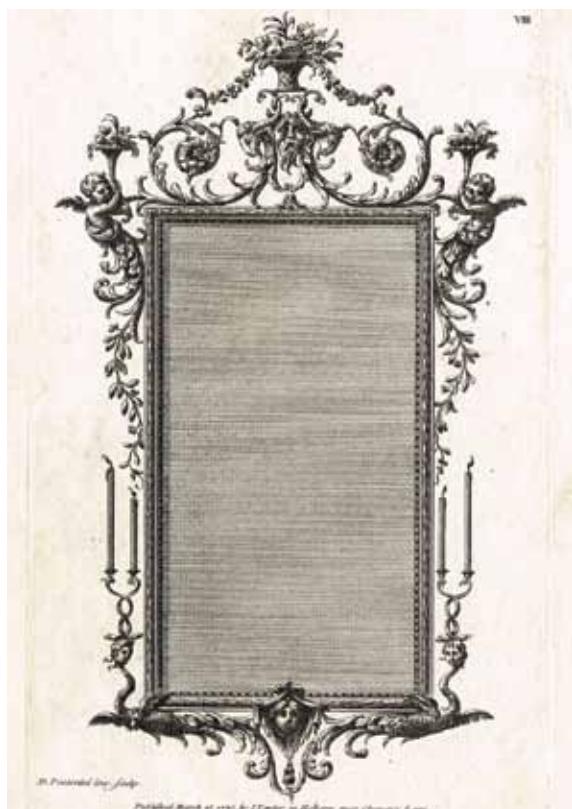
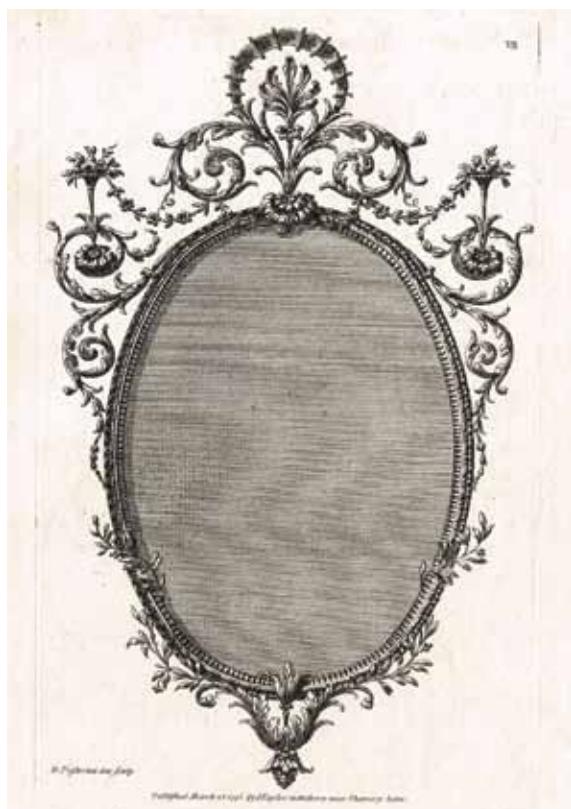
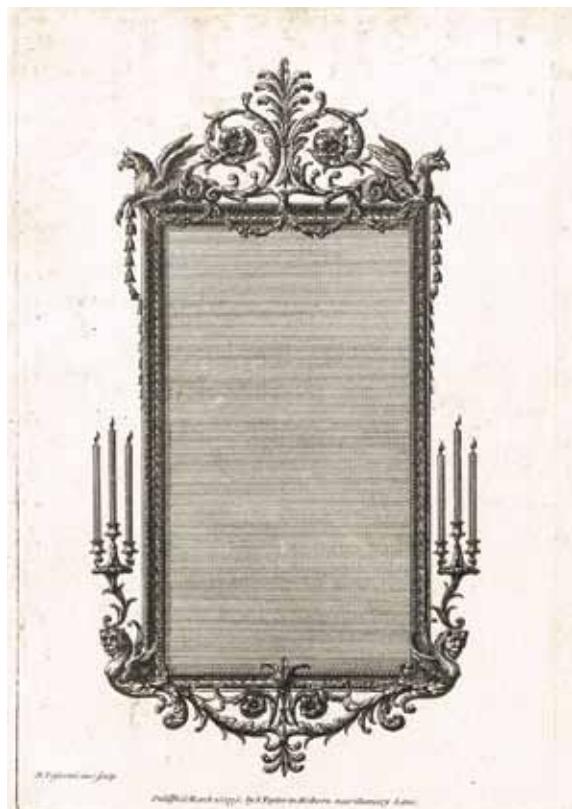


OCLC LOCATES ONE COPY - GETTY
THIS IS THE SECOND KNOWN COPY

43 PASTORINI, B. A new book of designs for Girandoles and Glass Frames in the present taste drawn and engraved by... in ten plates. Price 4s. London: I. Taylor in Holborn near Chancery Lane, March 25, 1775 \$9000.00

First and only edition and the second located copy of a very rare pattern book published by I. Taylor. It consists of an engraved title plate and nine engraved plates for rectangular and oval mirrors in the neo-classical or Adam taste of the late 18th century. It was first published by Elizabeth White in her *Pictorial dictionary of British 18th century furniture designs. The Printed Sources* (1990). Of it she writes: "B. Pastorini, fl. 1775. A designer about whom nothing is known beyond the existence of a slim volume published in March 1775 by I. Taylor, entitled *A new book of designs for Girandoles and Glass Frames in the present taste*... Each of the well-executed plates gives two designs for oval or rectangular frames very close in style to those of the Brothers Adam. Only one copy of this rare book has been located so far." (p. 53). There is one odd thing about White's commentary; she states each plate gives two designs when in fact they clearly each give only one design. OCLC locates one copy, Getty. Laid into this copy is a Xerox of an article from the *Journal of the Furniture History Society* (1993) by Christopher Gilbert; in it he states: "Recently a unique copy of B. Pastorini's *A new book of designs for Girandoles and Glass Frames*... was acquired by John Bedford." That is the copy on offer here and also the copy referred to by White; it bears the bookplate of John Evan Bedford. I acquired it from a well known contemporary collector.

4to (11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ "), modern red morocco spine and corners, marbled paper sides. Engr. t.p. (counted as plate 1) and 9 engr. plates of designs (numbered II-X). Each plate has been bound in on stubs.



A RARE IRISH ARCHITECTURAL PATTERN BOOK

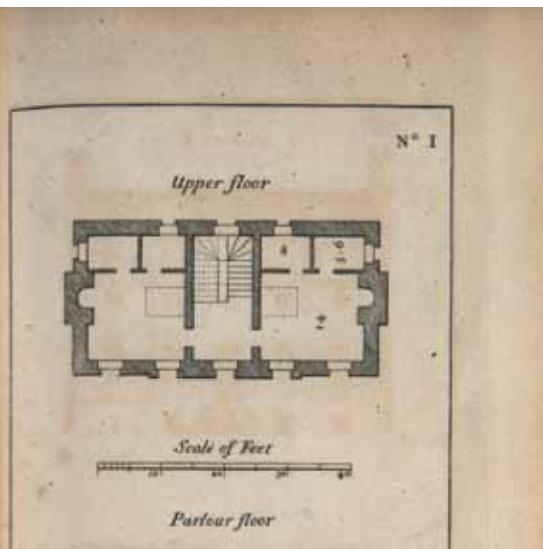
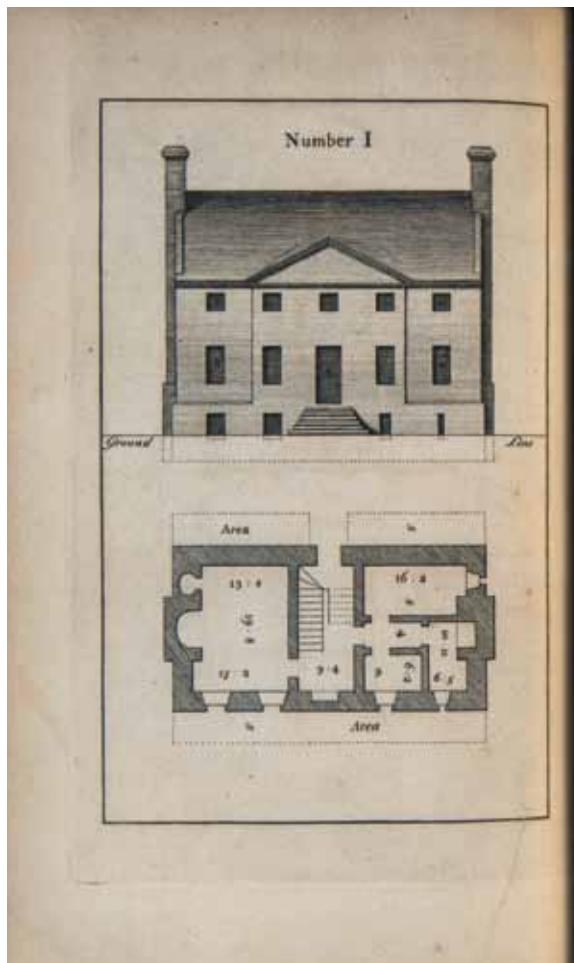
44

[PAYNE, REV. JOHN]. Twelve designs of country houses, of two, three and four rooms on a floor, proper for glebes and small estates, with some observations on the common errors in building. By a gentleman. Dublin: Printed for the author, 1757

\$7500.00

First and only edition of a very rare book. Though the author is excessively modest in his introduction, Eileen Harris states that this was unnecessary. "Far from being a handicap," she states, "his amateur status was a positive advantage to his subject. Having no career to foster, he was all the better able to be an objective observer and to provide the honest, common-sense improvements that these simple buildings required. The success of his book is proved by its practical use in Ireland, which has been traced by Maurice Craig in *The classic Irish houses of the middle size* (1976)." - BABW, p. 366 and no. 693. Plate I, the Parsonage House for the Rev. Adam Lyndon, was built in 1751 at Trim. The work owed its publication to the encouragement and financial support of 288 subscribers. Harris locates five copies, one of which is in Canada, four in the UK and none in American libraries. Not in Archer (and he did include Irish imprints). Not in the NUC. But OCLC does locate five copies in American libraries: ColWmsb; VaHistSoc; Yale; DWint; and AthPhila. BAL, *Early Printed Books*, 2470.

8vo, recent full dark red morocco, spine with five rised bands. 16+8 pp with 24 engraved plates (twelve designs in plan and elevation). Fine crisp and clean copy.



TWELVE DESIGNS
OF
COUNTRY-HOUSES,

Two, three and four Rooms on a Floor,

PROPER FOR
GLEBES and SMALL ESTATES,

WITH

Some OBSERVATIONS on the common ERRORS in
BUILDING.

By a GENTLEMAN.

DUBLIN:

Printed for the AUTHOR, and sold by G. and A.
EWING, at the Angel and Bible in Dame-street,
MDCCCLVII.

45

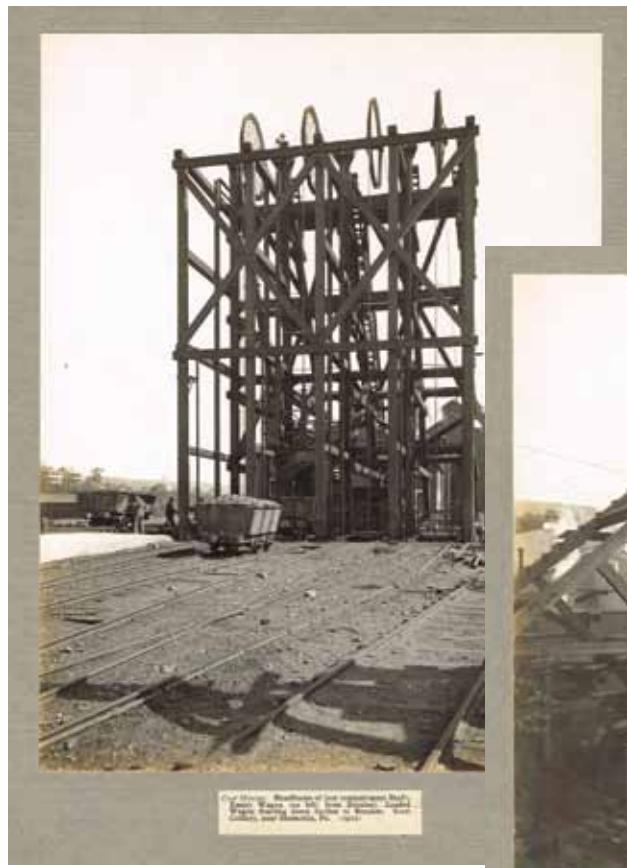
PENNSYLVANIA. SHAMOKIN. A group of nine unsigned but very strong photographs of coal mining in Shamokin, Pennsylvania. [1912] \$2500.00

At first glance some of these photographs remind one of the work of Bernd and Hilla Becher, German conceptual artists and photographers who worked as a collaborative duo in the 1960s and 70s. But they are not that; they are straight industrial photographs documenting several mines and collieries in Shamokin, a city in Northumberland County, Pennsylvania, at the western edge of the anthracite coal region. Wikipedia gives some background: "The 19th century discovery of anthracite coal resources in the region, known as "hard coal," became the basis of much industry. Railroad companies, such as Reading Railroad, bought interests in coal and became major employers of the area, building railroads to ship coal to market and controlling most jobs..."

The present group of photos, while not identified as to photographer, each have printed captions. The subjects are identified, e. g. Headframe of four compartment shaft; Headframe of water hoist for removing water from the mine; Top of shaft, empty wagon on transfer truck about to replace wagon full of coal on cage just raised from bottom of mine; Looking down a slope - cable, wagon and sheave wheel; Incline for carrying waste to top of culm bank; etc. Also the locations are identified: Cameron Colliery; Luke Fiddler Colliery; Scott Colliery; Hickory Ridge Colliery, etc.

The best of these photographs transcend their original purpose as documentation and rise to the level of visual art.

11 silver prints, each $7\frac{1}{4} \times 9\frac{1}{4}$ " on stiff card mounts which measure $9\frac{1}{2} \times 12$ ". Each with small printed caption pasted on the mount itself. Nine are views from nature; two are photos of measured drawings. Condition is excellent.



Civil War: Headframe of the Pennsylvania Dutch Mine, Wana, in the Coal Region, Pennsylvania, built 1863, near Shamokin, Pa. (1863)



Civil War: Headframe of Wana Mine, in Shamokin, Pa., of which the right-hand portion was built 1863. Coal Miner Collier, near Shamokin, Pa. (1863)



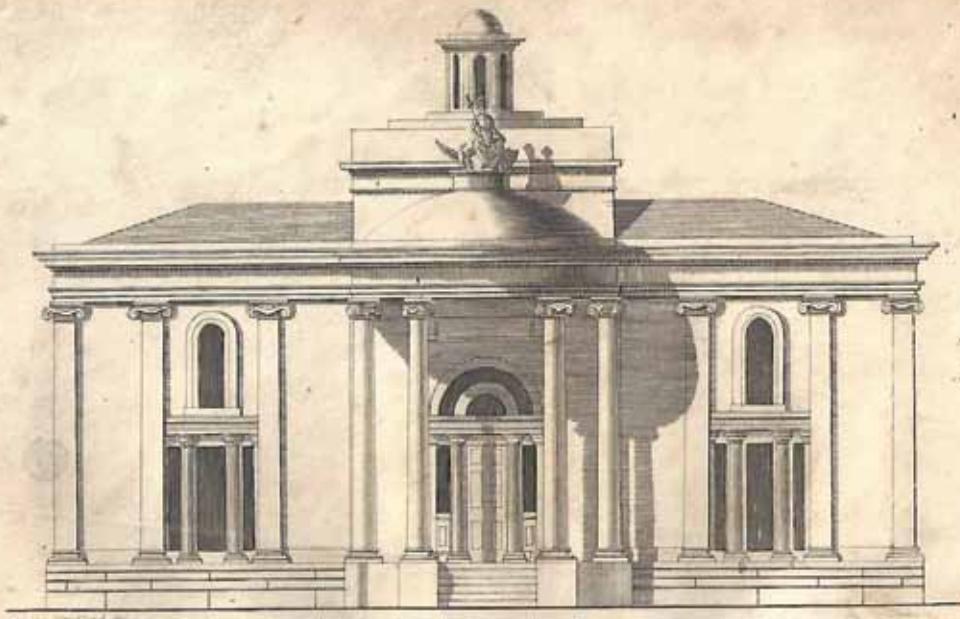
Civil War: Top of Headframe Wagon on Pennsylvania Mine, built by Captain Weller, of Coal Region, Collier, near Shamokin, Pa. (1863)

A VERY RARE AMERICAN ARCHITECTURAL BOOK

46 PHILADELPHIA. The constitution of the Incorporated Practical House Carpenters' Society, of the City and County of Philadelphia: together with rules and regulations for measuring & valuing house carpenters' work. [Philadelphia], 1812 \$3850.00

A rare and appealing work which was a direct outgrowth of the earlier and more famous Carpenters' Company of the City and County of Philadelphia 1786 rule book (itself extremely rare but widely known through the 1971 reprint by Charles E. Peterson). Peterson gives a brief but accurate explanation of the present work: "Some years later [i.e. after 1786] another Philadelphia group, in protest against the CCCC's 'discriminate exclusion of persons' incorporated the 'Practical House Carpenter's Society' and published in 1811 (sic) a *Book of Prices* dedicated to the citizens of Pennsylvania." Unlike the CCCC price book, which was jealously kept for the secret use of members only, the present book was offered to the public. As they state in the final sentence of the introduction: "To guard against all future impositions, the rules by which *they* measure and value are rendered familiar, not only to the artist, but to the citizen." A good complete copy and very rare in the marketplace (in 51 years I have seen only one copy for sale, which I owned). *American Imprints* 26510 giving two locations only. Rink, *technical Americana*, 1777 giving five locations. OCLC also locates five copies.

8vo, recent half calf. 80 pp and 10 engraved plates by Kneass after Strickland. Expertly cleaned and rebound in period style by Green Dragon Bindery



Frontispiece

THE
CONSTITUTION
OF THE
INCORPORATED
PRACTICAL HOUSE CARPENTERS
SOCIETY,
OF THE
CITY AND COUNTY OF PHILADELPHIA:
TOGETHER WITH
RULES & REGULATIONS
FOR
MEASURING & VALUING
HOUSE CARPENTERS' WORK.

1812.

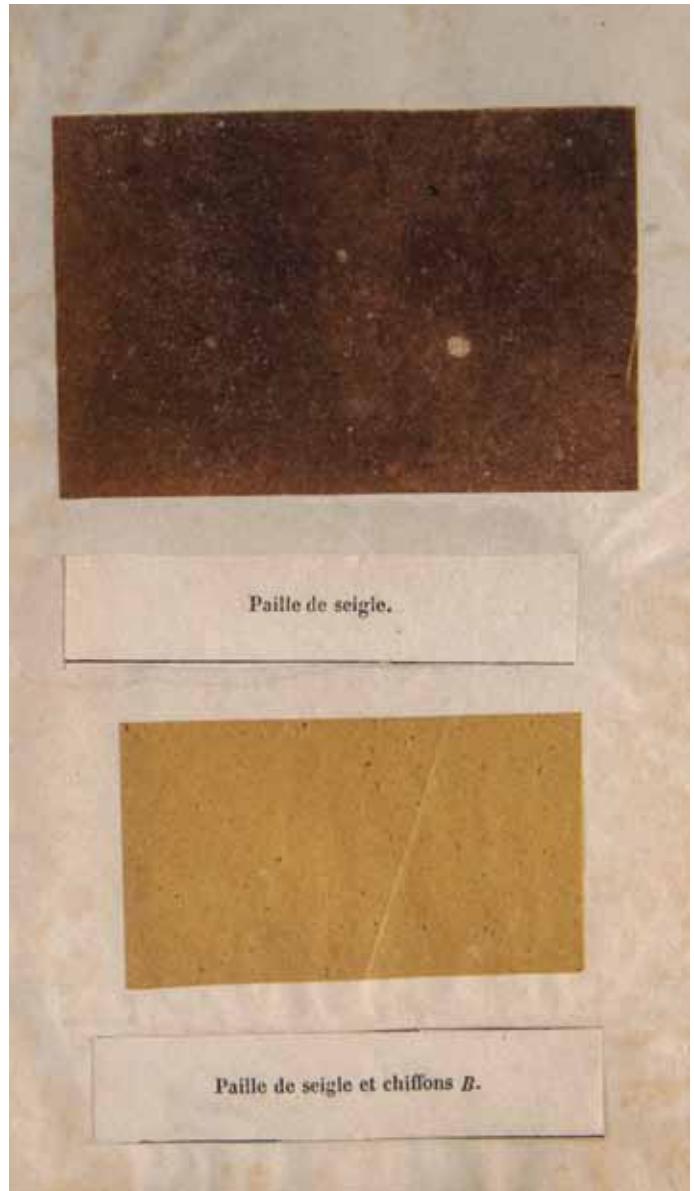
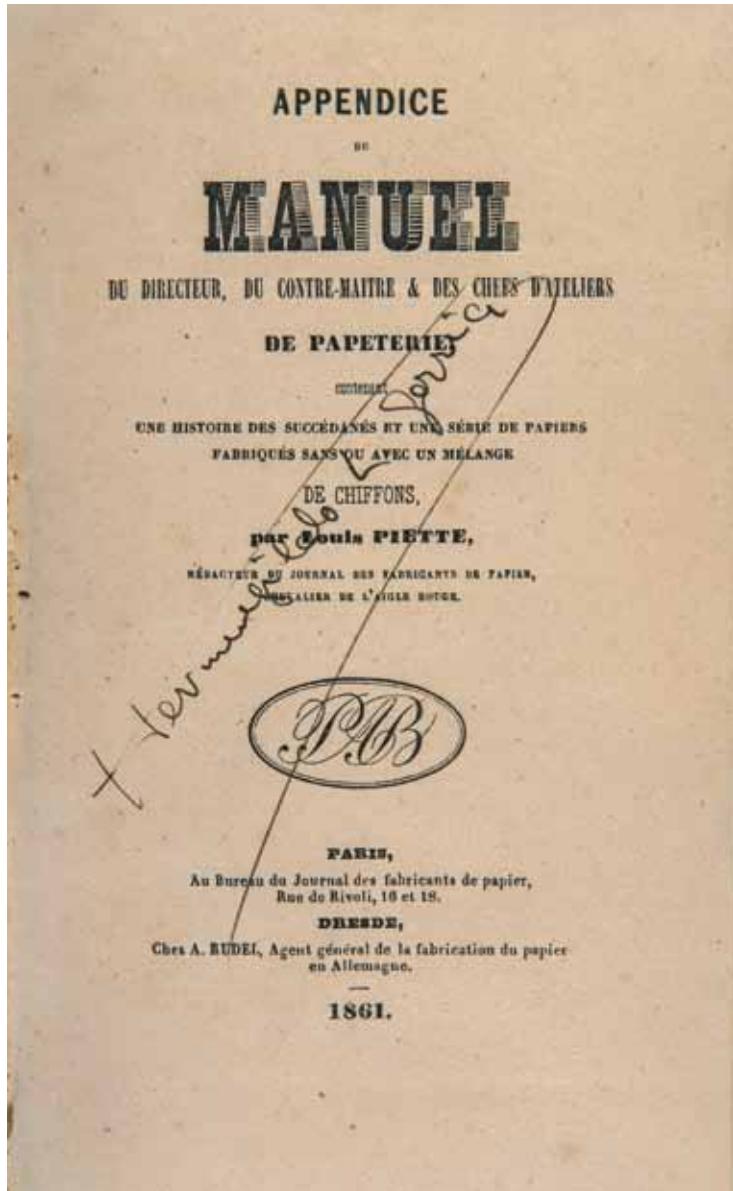
INCORPORATED JUNE 29, 1811.

47 PIETTE, LOUIS. *Appendice du Manuel du Directeur, du Contremaitre & des Chefs d'ateliers de Papeterie* contenant une histoire des succédants et un série des papiers fabriques sans ou avec une melange de chiffons. Paris: Bureau du Journal des fabricants de papier; Dresde: A. Rudel, Agent général de la fabrication du papier en Allemagne, 1861 \$5500.00

The work to which this was an appendix was titled *Manuel du Directeur, du Contre-maitre et des Chefs d'ateliers de Papeterie* (1861). It is rare but this *Appendice* is even rarer. OCLC is not clear on the holdings but at the most there are four copies in America (NYPL, Inst of Paper Sci & Tech., BPL and UPenn). And there may in fact be fewer copies of this *Appendice* as it is listed with the main work without distinction. Also, the present copy does not correspond with the collation given in OCLC which calls for 185 leaves of specimens; this copy has 236 leaves (some leaves with 2 specimens). The leaves themselves are identified paper samples, and many of them have additional samples mounted thereon. The following description is taken from OCLC 19900523: "141 samples are labelled and made, singly or in combination (many with greater or lesser admixtures of rags), from straw (ca. 45: straw of rye, wheat, barley, oats, peas, maize, beans, lentils and /or coiza, wood pulp (ca 36), esparto grass (8), hay or hay and straw (21), and various other materials including clover, Jerusalem artichokes, nettles, genista, tree leaves, tobacco, ferns, jute, leather, peat and paper scraps; one sample of Japanese paper [the present copy has one of papier chine also]. The remaining leaves (including most mounts)- are unlabeled specimens of esparto/wood pulp and straw/wood pulp paper. Some papers were manufactured by the author using his own methods; others manufactured by various methods including those of J. Chauchard, O'Sullivan, Mellier, Ladet, Devaillaine, Causique, H. Voelter, Bounevaille, Louvie, Meyer, Cassan, Chevrot, Pavy, Dauzon, the Société anonyme des papeteries du Souche, and Horace Bouchet & Cie. Text printed on pure esparto grass paper manufactured by the Société anonyme des papeteries du Souche. List of holders of French and English patents for methods of using rag substitutes in paper manufacture, pp. 16-59."

Piette was a prolific author on the subject of paper. In addition to the present work, OCLC cites five other titles: *Journal de fabrication de papier* (1854-91); *Essai sur la coloration des pates a papier* (1853, 1863); *Die Fabrikation de Papieres aus Stroh* (1838); *Traite de la fabrication du papier* (1831) and *Handbuch der Papierfabrikation* (1833). All of these works are rare; still, it is amazing to me that Leonard Schlosser never had any of the works by Piette nor did Dard Hunter mention Piette in his *Papermaking the History and Technique of an Ancient Craft* (1943).

Small thick 4to (8½ x 5½ x 2¾"); orig. mottled paper sides, dark green sheep spine. 63 pp of letterpress (incl ½ title & t.p.); and 236 leaves, many with one and some with 2 mounted samples). All identifications are letterpress-printed labels tipped on by hand. The edition must of necessity have been very small.



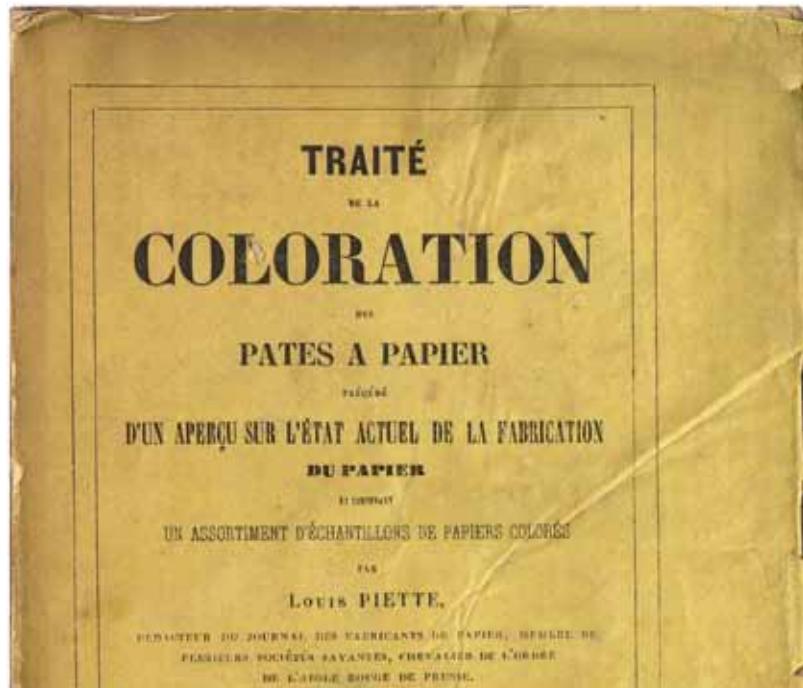
48

PIETTE, LOUIS. *Traité de la Coloration des Pates a Papier précédé d'un aperçu sur l'état actual de la fabrication du papier et contenant un assortiment d'échantillons de papiers colorés*. Paris: Au Bureau du Journal des Fabricants de Papier, 1863 \$8500.00

Originally published in 1853 with a slightly different title: *Essais sur la Coloration des Pates à Papier*. On offer here is a fine untrimmed copy of the second edition in the original printed wrappers and complete with all 229 mounted colored paper samples. The introduction states that the author "avait consacré plusieurs années de sa vie" to this work. Indeed, he was a busy man and hard worker all his life. Wikipedia gives a good sketch of his life: "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."

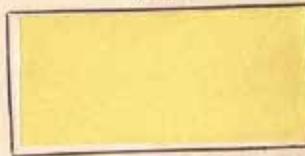
Piette begins the present work with an introductory section where he discusses the materials of paper. This is followed by the major section which deals with coloring substances. They are both traditional natural substances used by dyers for centuries and modern chemical products. Indeed, according to P. F. Tschudin, *Grundzuge der Papiergeschichte* (2002) Piette's work was the first papermaking manual which deals with the chemistry of paper as a fundamental constituent of papermaking. OCLC locates five copies in American libraries: UPenn, NYPL, Newberry, Harvard & Johns Hopkins.

Large 8vo, orig. printed yellow wrappers, untrimmed copy. xvii+xxxiv+189 pp with 229 large tipped-in samples of colored papers each with the recipe for their making. Preserved in a splendid lift-cover box with gilt and leather spine label.



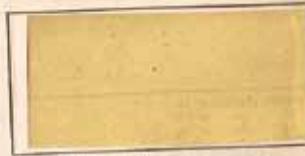
— 120 —

N° 117.



60 parties chiffons n° 11.
20 id. id. n° 15.
20 id. id. n° 17.
Colle comme ci-dessous.
20 kilogrammes kaolin.
4 id. bichromate de potasse.
7 id. acétate de plomb.

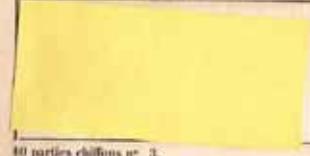
N° 118.



30 parties chiffons n° 3.
40 id. id. n° 5.
30 id. id. n° 6.
Colle comme ci-dessous.
2 kilogrammes bichromate de potasse.
4 id. acétate de plomb.
2 id. sulfite de fer.
1 id. sel de soude.

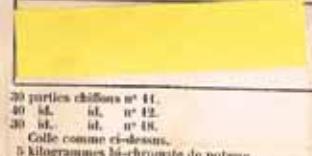
— 121 —

N° 119.



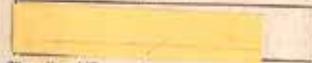
60 parties chiffons n° 3.
40 id. id. n° 4.
30 id. id. n° 11.
30 id. id. n° 15.
20 id. id. n° 17.
Colle comme ci-dessous.
3 kilogrammes bichromate de potasse.
6 id. acétate de plumb.

N° 120.



30 parties chiffons n° 11.
40 id. id. n° 12.
30 id. id. n° 16.
Colle comme ci-dessous.
5 kilogrammes bichromate de potasse.
12 id. acétate de plumb.

N° 121.



20 parties chiffons n° 2.
30 id. id. n° 3.

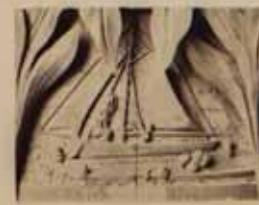
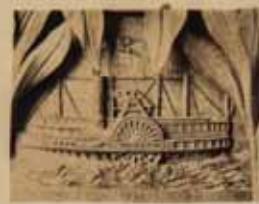
11

49 POTTER, EDWARD TUCKERMAN. *World pictures in capitals. With a descriptive legend by Henry Coppée.* Philadelphia: J. B. Lippincott & Co., 1869 \$2750.00

First edition, excellent copy of a rare and curious book. Potter (1831-1904) was an architect of some importance; he is given a good entry in the *Macmillan Encyclopedia of Architects* by Sarah Landau. He liked the idea of carved column capitals with narrative meaning. This has been noted by Landau: "The seminaturalistic carving of the foliated capitals followed the prescriptions of John Ruskin and the example of Dean and Woodward's Oxford Museum. Potter's carved ornament was often programmatic and pictorial, as, for instance, the historiated capitals of the hall of the George Hunter Brown House (1869) in Millbrook, New York." Those capitals are the subject of the present book. They are illustrated in eight plates, within litho borders, each plate with five individual small mounted albumen photos. They are devoted to the following countries: I. Greenland; II. Lapland; III. Italy; IV. Egypt; V. India; VI. So. America; VII. North America, Indian Life; and VIII. United States, with the appropriate symbolism for each country. There is no indication as to who made the photographs. Van Haaften, *Bull NY Pub Lib* (Spring 1977), no. 198. Hitchcock 947. Widely held in libraries (OCLC locates 19 copies) this is rare in the marketplace. This is the first copy I have seen in 51 years.

4to, orig. dec. cloth, dec. in blind with gilt stamped title piece on both covers; a.e.g. 21 pp with 8 plates with a total of 40 mounted albumen photos. Good rich unfaded prints. Neatly rebacked by Green Dragon Bindery in matching cloth; in mylar dust jacket.

WORLD
PICTURES



50

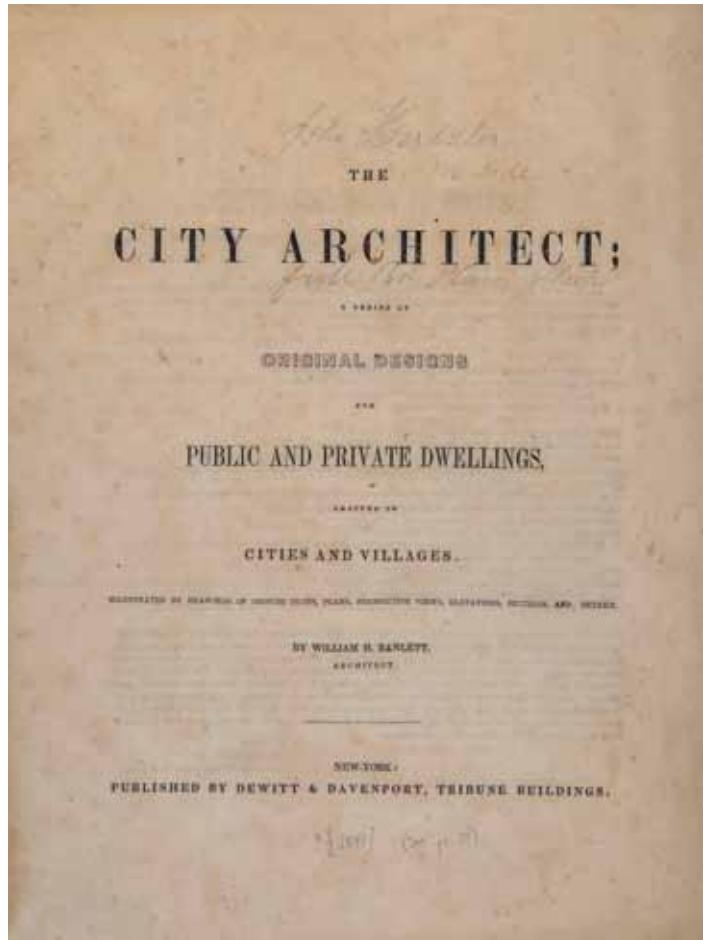
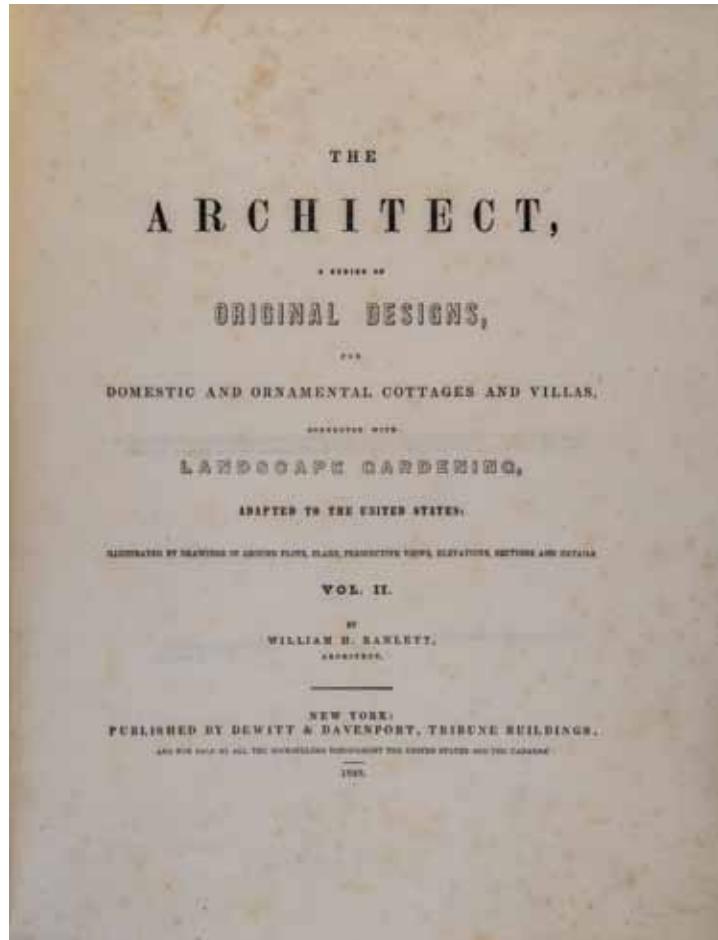
RANLETT, WILLIAM H. *The City Architect; a series of Original Designs for Public and Private Dwellings adapted to cities and villages. [Vol I].* New York: Dewitt & Davenport, [1847] *WITH The Architect, series of Original Designs for domestic and ornamental cottages and villas, connected with landscape gardening, adapted to the United States. Vol II.* New York: Dewitt & Davenport, 1849 \$3750.00

Ranlett's *The Architect* is a not at all a rare book (OCLC locates well in excess of 30 copies). But the present 2 volume set, with vol I titled *The City Architect*, has been together since the day of publication (or at least since they were bound, in 1850). It is an anomaly. It is difficult to explain the two different title pages. Perhaps the title page of our volume I is a cancel but for what reason? - it makes no sense. Ranlett did, however, in 1856, begin to publish a new and different book with a similar but different title page: *The City Architect. A series of original designs for dwellings, stores, and public buildings adapted to cities and villages* (N.Y.: Dewitt & Davenport, 1856). This was clearly a different work from the vol I we have here (compare the titles). As Hitchcock notes (his no. 973) "apparently only the first two parts of Volume I were ever issued."

Another way to approach this is to carefully check the titles in OCLC under 'William Ranlett', both *The Architect* and *The City Architect*. There are 65 all told and while 16 of them are 'The City Architect' every single one of them has the title which includes the words 'designs for dwellings, stores and public buildings.' None of them have the wording of the vol I we offer here, i.e. 'designs for public and private dwellings adapted to cities and villages.'

I do not want to say that the 2 vol set on offer here is unique, but I can find no record of any other copy of Vol I with the title wording identical to our copy. It is a good example of a cancel title page. But why? This set is surely worthy of more study by an architectural bibliographer.

2 vols, folio (14½ x 11½"), both vols in matching cont. full sheep, both vols titled in gilt on upper covers 'JOHN HERDZLER.' I. 82 pp plus 60 litho plates (about half in tint). Plates drawn on stone by Frances "Fanny" Palmer (1812-1876). II. i-iv+5-87 pp with litho author's portrait and 60 litho plates, again about half in tint. Letterpress leaves are variously foxed, but the plates are fine, clean and unfoxed. A very desirable set.



PRICED AND WITH BUYER'S NAMES IN CONTEMPORARY MS
HORACE WALPOLE WAS A BUYER

51 [RICHARDSON, JONATHAN]. A catalogue of the genuine and entire collection of Italian and other Drawings, Prints, Models and Casts, of the late eminent Mr. Jonathan Richardson, Painter, Deceas'd, which will be sold by auction by Mr. Cock, at his house in the Great Piazza, Covent-Garden on Thursday the 22nd of January 1746-7 and the seventeen following nights (Sundays excepted). The collection may be view'd at the place of sale, on Monday the 19th instant, and every day after, till the hour of sale, which will begin each night at Five precisely. [London (Jonathan Richardson), 1746]

\$4000.00

Jonathan Richardson, the elder (1667-1745) English artist, collector of drawings and writer on art, worked almost entirely as a portrait painter in London. The first night's sale began with 66 lots of "Basso-relievos, Busts, Figures, etc". The seventeen sales consisted of 1175 lots of prints and drawings by major artists including Raphael, Rembrandt, Holbein, Van Dyck, Rubens, Michelangelo, Titian, Leonardo da Vinci, Claude, Poussin, and many others, almost all artists of the first rank. The 18 nights realized a total of £2003.4.6. The buyers were a distinguished lot and included the Duke of Rutland, Cholmly, Lord Cavendish, Dr. Mead, HORACE WALPOLE, Rysbrack, Dr. Chauncey, Vandergucht, Lord Colraine, G. Vertue, Kent, Campbell, etc. Horace Walpole was bidding the third night and bought lots 27 (four prints by Parmegiano (*sic*; i.e. Parmigianino) and Batt. Franco); also lots number 54 (five drawings: Josepin, - A Cupid; - Guido, Rubens, &c); also lot number 55 (five drawings by Holbein, And. del Sarto, Bellini). Bound in are three etched portraits of Richardson, including a self-portrait which was eventually used as the frontispiece to the published edition of Richardson's poems, *Morning Thoughts*. Catalogues were distributed free at Mr. Richardson's, in Queen Square, Ormond Street; also at Mr. Cock's.

This catalogue is rare; ESTC locates just two copies (British Library and Bodleian Library, Oxford). Not in OCLC (no copies in America).

8vo, rebound in recent half red calf, marbled boards, morocco label on upper cover. 40 pp., prices and buyers' names provided in a cont. hand, a running total provided at the bottom of each page. Bound at the front as extra-illustrations are 3 different etched portraits of Richardson. Some intermittent light spotting.



A
CATALOGUE
Of the Genuine and Entire
COLLECTION

Italian and other Drawings, Prints,
Models, and Casts,

Of the late Eminent

Mr. Jonathan Richardson,
PAINTER,
Deceased.

Which will be Sold by AUCTION,
By Mr. COCK,

(5)

Second Night's Sale, Friday, Jan. 23.

DRAWINGS.

LOT

1: 1: 32 *Apollis of the Belvedere* *Richardson*
1: 14: 6 33 *Hercules and Antaeus* *Palman*
1: 2: 34 *Venus Galliginis*
1: 10: 35 *Venus of the Carrara*
1: 4: 36 *Venus of Medicis*, and the standing boy of *Fiamingo* *De Wille*
1: 4: 37 *St. Andrew* by *Fiamingo*, and the *Fews* with the Urn
1: 7: 38 *The Gladiator and Mercury* of *John of Bologna*, and *Cupids*, one of *Fiamingo* in the action of the *Mercury* *De Wille*
1: 2: 39 *The 2 sitting Cupids*, with books *Auger*
1: 3: 40 *The Fawn* playing with the child *Wille*
1: 2: 41 *The dancing Fawn* *Wille*
1: 10: 42 *The Apollis of Mount Is. Crete* *Van Hoefen*
1: 10: 43 *Borsini's Apolls and Dauphin* *Bouch*
1: 11: 6 44 *Three Cupids* *heads*, *Borsini*, *Algardi* and *Michael Angelo's* *torso*, and another *Comte*
1: 11: 45 *A portrait of a girl in marble, antique, and a model of *Æ. mas and Aschiles**
1: 2: 46 *Two models of *Borsini*, the St. *George*, and a *stetch* for the angel with the dart* *Wille*
1: 2: 47 *A term in marble, antique* — *Verdognani*
1: 3: 48 *Boys of *Fiamingo* in wax, in a glass case*
1: 14: 49 *A model of an emperior, from the antique*
2: 4: 50 *A model of the *Fews* of the *Farsetti* palace, by *Fiamingo* *Payne**
2: 1: 51 *Ditto, the *Borghese* *Gladiator** *Van Hoefen*
4: 5: 52 *Ditto, a *musk* of *Michael Angelo*, with three *fawns* of *Med. sive Cattia Maltese*, in the form of a fountain* *Fiamingo*
3: 3: 53 *Ditto, the *Hermaphrodite*, by *Fiamingo* *Hudson**
3: 3: 54 *Ditto, the sleeping *Fews* of *Gaudenzio Falda**, 1566
10: 10: 55 *St. *John* in marble, by *Douschella*, and a model for the great *Duke's** *Blackmore*
1: 1: 56 *An antique *music* in marble* — *Van Laken*
1: 10: 57 *An antique model of a *Cupid*, with the *consular* *frises*, by *Comilla Rafa**
1: 3: 58 *Ditto, and one of the thighs of the *Lovers*, by *Fiamingo* *Verdognani**
1: 15: 59 *Ditto, of a *arm* and two *hands**, by *Mr. Egerton* *Hudson* *Wille*
3: 1: 60 *The boy lying on his back, a model of *Fiamingo** *Payne*
2: 10: 61 *A model, by *Nic. Puglisi*, of the 4 *seasons* he made for *Louis XIV.* at *Fontainebleau** *Blackmore*
1: 11: 62 *A model of *Fiamingo*, the head of his large standing boy*
4: 14: 6 63 *A model of Pope *Innocent X.* head, by *Borsini** *Payne*
7: 7: 64 *A model of an *Ecclesiastic*'s head, by *Algardi** *De Wille*
10: 10: 65 *The *Antinous*, a model, by *Fiamingo*, exceeding fine* *Wille*
4: 8: 6 66 *A Layman* *Payne*

Second

PRINTS.

6: 25 *T* *Thirty-five mezzotinto, Smith, Rocket, &c.*
3: 26 *Thirty-five ditto*
8: 6 27 *Fifteen, *Jacob* *Ramse*, *Pelidor*, &c.* *De Colombe*
7: 6 28 *Six, *Hollar*, &c.*
10: 29 *Eight, *Carlo Maratti**
11: 30 *Three, *Tintoret*, *crucifixion*, *Corregio*, &c.* *De*
12: 6 31 *Eight, *Hou*, *Caracci*, *Palma*, *Gaudi*, &c.* *De Colombe*
9: 6 32 *Two, *Rembrandt**
1: 2: 24 *Six, *Hou*, *Lewis*, and *Augstine Caron** *Gen. Campbell*

BOOKS OF PRINTS.

13: 6 33 *SIX antique *Gems*, *Gouff's* *Salvator*, &c.* *Birch*
5: 6 34 *Four *Tortebat's* *anatomie*, *Andrea's* *proportiones*, *Eras* *Pond**
5: 6 35 *Fico's *Gems* and *Eras* *Chorus's* *Gems**
12: 6 35 *Five, *Hollar's* *views*, *Zanetti's* *heads*, &c.* *B*
21: 14: — *Five*

"A RARE AND HIGHLY SIGNIFICANT WORK"

52 RIDGWAY, ROBERT. A nomenclature of colors for naturalists, and compendium of useful knowledge for ornithologists. Boston: Little Brown & Co., 1886 \$1500.00

First edition, a very nice and clean copy. "This is a rare and highly significant work. It preceeded Ridgway's later well-known presentation, *Color standards and color nomenclature*, by some 26 years. A total of 198 colors were hand-applied to ten plates. Color names were given in English, Latin, German, French, Spanish, Italian, and Norwegian-Danish. Ridgway was curator of the Department of Birds for the United States National Museum." - Hope & Walch, *Color compendium*, p. 331. The DAB states "His discrimination of colors was remarkable and his interest in the accuracy of color terms in scientific descriptions, especially of birds, led him to publish his *Color standards and nomenclature* (1886, 1912), which has been a boon to systematists throughout America." Wurmfeld, *Color documents*, no. 34. The author explains in the introduction that the colors used were manufactured by Winsor & Newton in London and Fr. Schoenfeld & Co. of Dusseldorf, as they have "the highest reputation and the greatest merit." A rare book.

8vo, orig. gilt dec. cloth (title stamped in gold on cover). 129 pp and 17 litho plates of which 10 hand-colored. Plate I shows primary and secondary combinations; pls 2-10 named color samples and pls 11-17 are details of bird anatomy and feathers.

PLATE VI.

Composed of

Orpiment Orange	Cadmium orange + burnt sienna,
Cadmium Orange	(Cadmium orange).
Orange	Orange cadmium + pale cadmium.
Saffron Yellow	Pale cadmium + orange cadmium + raw sienna.
Indian Yellow	Pale cadmium + orange cadmium + yellow ochre.
Cadmium Yellow	Pale cadmium + orange cadmium.

PLATE VI.



NOMENCLATURE
OF
COLORS
FOR NATURALISTS

RIDGWAY

ILLUSTRATED

"THE MOST INTERESTING AND RAREST WORK ON THE SUBJECT OF PAPER EVER
PUBLISHED" - Dard Hunter

53

SCHAFFER, JACOB CHRISTIAN. *Versuche und Muster ohne alle Lumpen oder
duch mit einem geringen Zusatze dersel Papier zu machen.* Regensburg, 1765

\$11,000.00

First edition, a fine copy of this very rare book complete with all 34 paper samples as called for. There is much literature on it. Both Leonard Schlosser in his *An Exhibition of books on Papermaking* (1968) and Dard Hunter in *The Literature of Papermaking 1390-1800* (1925) and his *Papermaking the History and Technique of an Ancient Craft* (1943) state that the work was complete in six volumes over a six year period. However the OCLC record (with 7 copies located in American libraries) describes the work in two volumes, exactly as we offer here. But a second OCLC record locates four more copies in America and states three volumes. OCLC gives no locations for and makes no mention of any copies with more than three volumes. I think it is fair to state that there are no volumes IV, V, and VI. in America (at least not according to OCLC). And the chances of finding a six vol set in today's marketplace are extremely slim. Hunter, on p. 36 of his *The Literature ...* gives the publication details of vols 3-6.

Schaffer here describes his attempts to make paper from the leaves of various trees, moss, nettles, cotton and other plants and substances including a wasp nest which he says was the first attempt to make paper from wood pulp. Samples in the present volume comprise full-page specimens of papers made from various materials: wood and/or bark of beech, willow, aspen, hops, grapevines, mulberry, clematis and nettles; various mosses, poplar seed down, hemp chaff, straw, aloe leaves and tree leaves, cattails, cabbage stalks, wasp's nests, sawdust, and mixtures of scraps from the various other experimental papers. This is the first copy of this book I have owned (or seen on the market) in fifty-one years.

8vo, 2 vols in one; in orig. paste-paper boards, with orig. title label on spine. I. (x)+54 pp with engr frontisp printed in bistre (showing putti making paper) and 4 hand-col. engr plates showing plants and substances from which paper can be made; II. (xii)+28 pp + 1 hand-col engr plate. With a total of 34 actual identified full-page paper samples (15 in vol I and 19 in vol II). There are two early ownership marks: the bookplate and old stamp of G. Natusius. A very good, essentially a fine copy, preserved in a custom-made folding back box with leather spine label.



Jacob Christian Schäffers

Doctor der Sorcetelehrsamkeit und Weltmeister; Prof. in Regensburg; Sr. Königl. Maj. in Danmark Norwegen Nachf und Prof. honor. in Altona; der Academie der Naturforscher in Petersburg, London, Berlin, Kopenhagen und München, der Gesellschaft der Wissenschaften in Düsseldorf und physikalischen Gesellschaft in Haren, der deutlichen Gesellschaft in Börlingen, Leipzig, Altona und Erlangen Mitglied; wie auch der Academie in Paris Correspondent.

Versuche und Muster

ohne alle Lumpen

oder doch

mit einem geringen Zusaye derselben
Papier zu machen.

Erster Band.

Nebst vier ausgemahlten Kupfertafeln.

Regensburg, 1765.

Sechstes Muster

Versuch

mit

Waldreben.

THE SECOND KNOWN COPY

54 SHAW, EDWARD. *Rural Architecture: consisting of classic Dwellings, Doric, Ionic, Corinthian and Gothic.* Second edition, revised and enlarged. Boston: James B. Dow, Publisher, 1850 \$2750.00

Originally published in 1843, the first edition is a well-known book. But this second enlarged edition, until 2012, was unknown. In that year I turned up a copy which I sold to Avery Library. Then last month I turned up the present copy. Why it is so rare I do not know; perhaps there was a fire in the publisher's warehouse. Shaw states in the preface: "The object of the author in the present work is, chiefly, to lay before the reader, and especially the practical architect, a variety of plans, elevations, &c., of edifices, principally dwelling houses, and places of public worship, with such directions as to the more usual details and decorations, as his experience, as a practical builder, for more than thirty years, has proved useful to himself, and such as he, therefore, supposes may be so to others."

What is so unusual about this is the fact that Henry-Russell Hitchcock, who compiled the 'bible' of nineteenth century American architectural books, was a thorough and responsible scholar and bibliographer. In the preface to the 1962 edition of his *American Architectural Books* he states: "The earlier editions of this bibliography could not have been prepared without the generous collaboration of some sixty-five institutions and individuals to whom the mimeographed sheets were sent for checking." The fact that this obscure edition of an important book by a major, and early, author escaped Hitchcock is remarkable. OCLC locates one copy, in Avery.

4to, orig. sheep rehinged, with a modern spine label; orig spine preserved. iv+pp.9-108 pp with 60 engr. plates. Blank versos of a few plates have some pencilled archit drawings on them; a few leaves lightly browned, but a very nice copy of a very rare book.

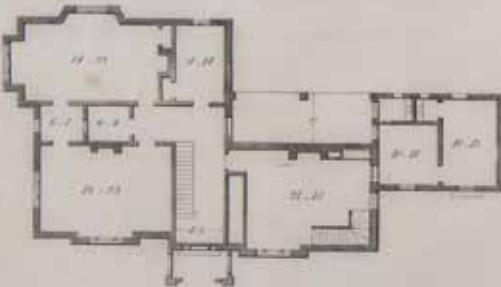
PL. 42.

GOTHIC

Fig. 1.



Fig. 2.



RURAL ARCHITECTURE:

CLASSIC DWELLINGS,
Doric, Ionic, Corinthian and Gothic.

DETAILS CONNECTED WITH EACH OF THE ORDERS;

PLANS, ELEVATIONS, PARALLEL AND PERSPECTIVE,
SPECIFICATIONS, ESTIMATES, FRAMING, ETC.

FOR
PRIVATE HOUSES AND CHURCHES.

14 MONTHS IN LENGTH.

MODERN SYSTEM OF STAIR BUILDING.

ILLUSTRATED BY SIXTY COPPER PLATE ENGRAVINGS.

BY EDWARD SHAW, ARCHITECT,
AUTHOR OF CIVIL ARCHITECTURE, OPERATIVE MASONRY, ETC.

SECOND EDITION, REVISED AND ENLARGED.

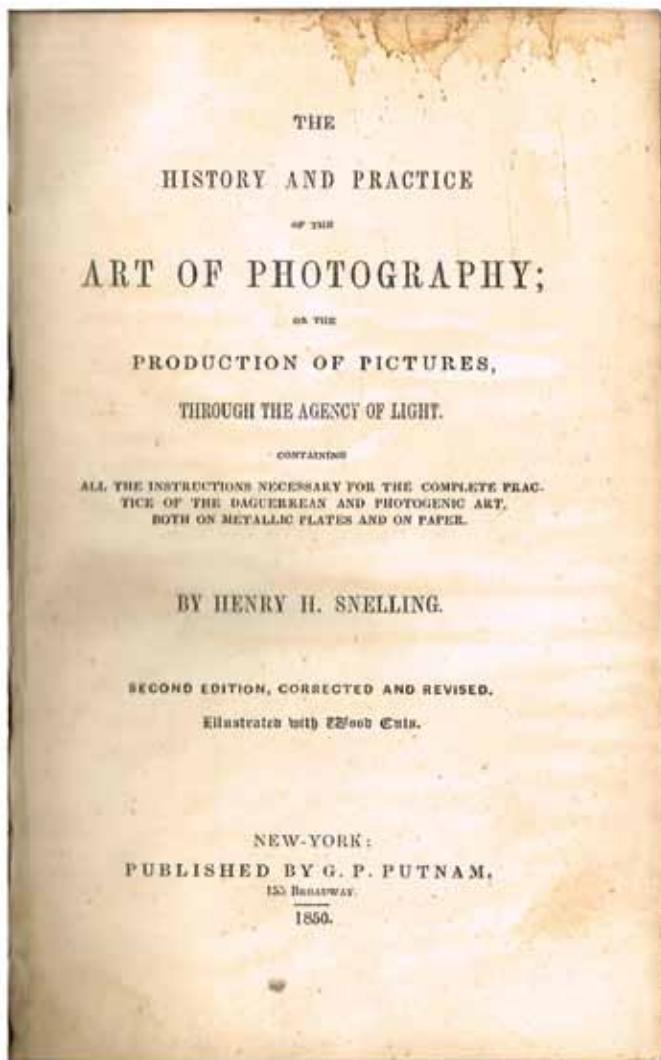
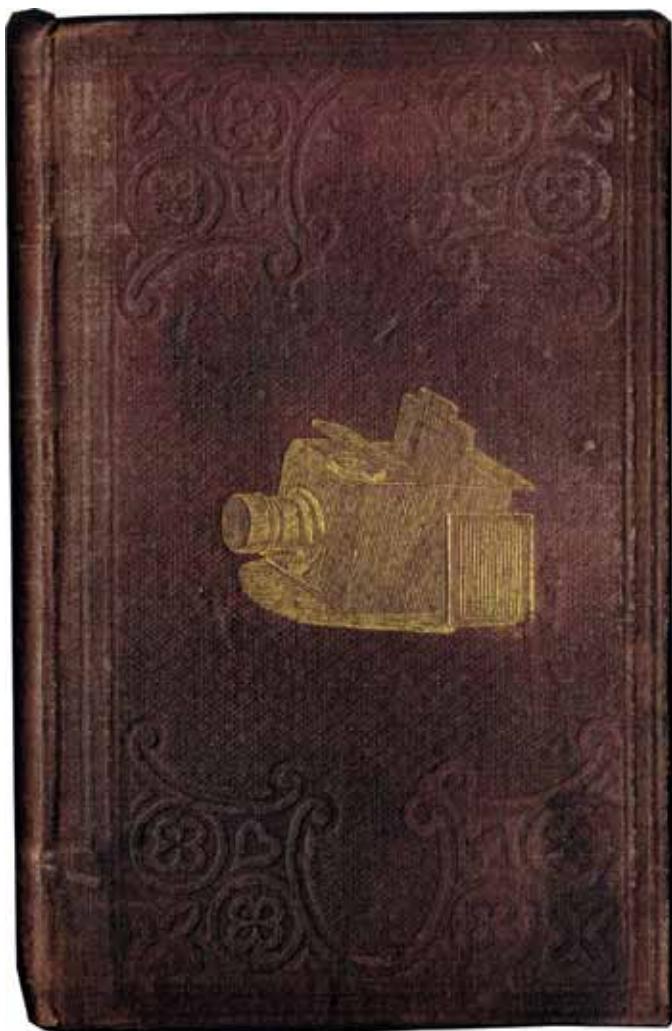
BOSTON
JAMES R. DOW, PUBLISHER,
1850.

SECOND EDITION OF THE FIRST AMERICAN BOUND BOOK ON PHOTOGRAPHY

55 SNELLING, HENRY H. *The history and practice of the art of photography; or the production of pictures through the agency of light, containing all the instructions necessary for the complete practice of the Daguerrean and photogenic art, both on metallic plates and on paper.* Second edition, corrected and revised. New York: G. P. Putnam, 1850 \$4750.00

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

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



56

STEWART, [C. J.], Compiler. *A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Yorkshire.* London: Printed for Private Circulation Only [by J. Moyes], 1833 \$3500.00

First and only edition, privately printed and limited to 100 copies. A fine large copy bound by J. Mackenzie, BOOKBINDER TO THE KING. Seymour de Ricci states: "In 1862 was sold the library of Miss Richardson Currer (1785-1861), England's earliest female bibliophile. Richard Heber at one time contemplated marrying her; was he more interested in the lady or her books?" He goes on to state in a footnote: Currer had twice printed her catalogue: *Catalogue of the Library at Eshton-Hall in the County of York* (London, 1820, 8vo), 40 copies printed; C.J. Stewart, *A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Craven, Yorkshire* (London, 1833, 8vo), printed for private circulation (100 copies). Not all the library was sold in 1862. - *English Collectors of Books and Manuscripts* (1930), p. 143. Also Dibdin described her as the "head of all female book collectors in Europe." Currer inherited the library of her great grandfather, Richard Richardson (1663-1741), botanist and antiquary, and with the additions made to this Currer built up a collection 15,000 volumes. The catalogue is arranged in a number of classes, including religion, arts, natural science, topography, literature, and history. Most of her books were auctioned at Sotheby's in 1862, realizing £6000.

PROVENANCE: With the Fattorini (Skipton Castle) bookplate. The center top of the rear flyleaf is marked "cces." This stood for 'collated complete', Erica Spender. She worked for many years for Michael Brand, owner of Marlborough Rare Books; she was a serious book collector in her own right. Her library was sold at Bloomsbury Book Auctions October 18, 2007 and made very strong prices.

Large 8vo (10 x 6 3/4"), cont morocco spine and corners, marbled sides, top edge gilt, signed with a tiny stamp: "Bound by J. Mackenzie, Bookbinder to the King." xii+501 pp with 4 engravings: a view of Eshton Hall; two of the Interiors of the Libraries and one of the landscape fronting the house. Fine copy.

A

C A T A L O G U E

OF

The Library

COLLECTED BY

MISS RICHARDSON CURRER,

AT ESHTON HALL,

CAVEN, YORKSHIRE.



By C. J. STEWART,

BOOKSELLER.

LONDON :

PRINTED FOR PRIVATE CIRCULATION ONLY.

M.DCCC.XXXIII.

HYDRAULICS FOR GARDEN FOUNTAINS

57 SWITZER, STEPHEN. An introduction to a general system of hydrostaticks and hydraulicks, philosophical and practical. London: Printed for T. Astley, S. Austin, and L. Gilliver, 1729 \$3500.00

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

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

Frontispiece.



*Labuntur altis interim ripis aqua—
Fontesque lymphis obstrepan manantibus.* Hor.

AN
INTRODUCTION
TO A GENERAL
SYSTEM
OF
Hydrostaticks and Hydraulicks,
PHILOSOPHICAL and PRACTICAL.

THE
W H E R E I N
The most reasonable and advantageous METHODS of
raising and conducting Water, for the watering Noblemen and
Gentlemen Seats, Buildings, Gardens, &c. are carefully (and in a
Manner not yet published in any Language) laid down.

CONTAINING IN GENERAL,
A Physico-mechanical Enquiry into the Original and Rule of SPRINGS,
and of all the Hypotheses relating thereto; as also the Principles of Water-
works, and the Draughts and Descriptions of some of the best Engines for
raising and distributing WATER, for the Supply of Country Seats, Cities,

Devised from the Theory of *Archimedes*, *Gallius*, *Torricelli*, *Borelli*, *Wallis*, *Pascal*,
Joh. Bernoulli, *D'Alembert*, *Leibnitz*, *Huyghens*, and others.

Other *Rooms, Pictures, French Furniture, and Dishes*, and much Improved, by late
Practices and Experience.

IN TWO VOLUMES.

By STEPHEN SWITZER

and *gigas* (Hydrodromia) with *maculata* & *polylepis* mentioned earlier provide the principal food for the *Amphispiza* which apparently attacks insects with its beak. — These insects are eaten in abundance near the *Amphispiza* which apparently prefers *Chloris* grasses and *Calystegia* which it eats with the greatest relish at the first flowering stage, etc. — *Amphispiza* prefers *Panicum* & *Setaria* grasses, *Hydrodromia* *Panicum*.

Printed for T. ATTLEY, in the Red, S. AUGUSTINE, at the Angel in St. Paul's
Church-Yard, and L. GILLIVER, at *Isaac's Head* against St. Dunstan's
Church, *Fore-street*. MDCCLXV.

UNRECORDED TEXAS LAND MAP

58

TEXAS. Ranches and Fine Grazing Lands of my own Selection and Survey For Sale.
Dallas, E. M. Powell, [1887] (map printed by Rand McNally Chicago 1887) \$7500.00

A fine, large and apparently unrecorded wall map of Texas lands. E. M. Powell states in the caption: "My business for several years past has been surveying and locating lands all over the state of Texas, from the Red River to the Rio Grande. Being in the field myself all this time, I availed myself of the opportunities I had for selection, and carefully picked out and surveyed for myself great quantities of the finest lands in the West, and these I am now offering for sale, and on a one third cash payment. I will give any desired terms and time on the balance, with usual rate of interest. The title to all I offer is perfect, and for large portions of my land I can have patents issued direct from the State of Texas, for the reason that, though the lands are mine, yet I have never called on the state for the patents, so that when I do order the patents they may come in any name I desire." There are two areas on the map which are outlined in red: "E. M. Powell's 135,000 acre tract" in northern Crockett County and "Rancho Almyra owned by E. M. Powell" in Northern Brewster County. In another panel of text Powell states: "Non-resident owners of Texas Lands are respectfully informed that I make a specialty of, and give my personal attention to, the interests of non-residents in the matter of tax paying."

Not much is known about E. M. Powell. Thanks to Dorothy Sloan, I have learned that in the 1880s he was part of a Dallas land firm. In 1883, together with Edward L. Gage, a native of Vermont, they organized the Presidio Live Stock Co. in what was then Presidio County. Gage's history is followed up into the 1990s but Powell drops from sight. - Walter Roberts, *Early Developments Leading to the Establishment of the A. S. Gage Ranches of the Big Bend Davis Mountain Area of Texas 1883-1917*, (Senior thesis Trinity University, 1957).

Not in OCLC. Not in Library of Congress. Not in Texas State Archives.

Large sheet (31 x 34"), as originally mounted on linen and rolled for hanging. Printed in red and black with occas. panels of pink. Three small areas torn from upper right margin one of which affects a few words of letterpress and another tiny area of the map. Expertly conserved by Green Dragon Bindery. (The photograph shown here was made before conservation).

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

59 VAN WINKLE, C. S. *The printers' guide; or, an introduction to the art of printing; including an essay on punctuation, and remarks on orthography.* Third edition, with additions and alterations. New York: Published by White & Hagar, [James Van Norden, Printer], 1836 \$3750.00

First published 1818. "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.

Most copies of the first edition were issued with one or two separate additions, short type specimens from the foundries of E. White and D. & G. Bruce. They were not included in the second or this third edition. But unlike the first edition, this one has a lithographed leaf of proof-readers' marks inserted after p. 194. It is signed "P. A. Mesier's Lith. 28 Wall St. N. York." This edition also has 12 pages of valuable ads: first is a 2 page list of prices of types cast by the foundry of White & Hagar. Also illus ads for the Washington Press, the Smith Press and the Eagle Press; ads for Geo. Mather's Printing Ink Manufactory and the Phoenix Printing Ink Manufactory; an ad for P. A. Mesier, Lithographer, and two ads for stationery warehouses. All three editions are very rare. The book auction records list only one copy of the first edition at auction since 1975 and it made \$6600 in 1992. This is the first copy of the third edition I have seen on the market in 51 years. JPHS, E10. Bigmore & Wyman, II, p. 42 (citing the third edition).

12mo, recent mottled paper sides, calf spine & corners. v+pp.14-236+(xii) pp. Litho leaf inserted between pp 194 and 195. Many textual diagrams (imposition schemes). Slightest foxing here and there but an excellent copy.

THE
PRINTER'S GUIDE;
or,
AN INTRODUCTION
TO
THE ART OF PRINTING:
INCLUDING
AN ESSAY ON PUNCTUATION,
AND
REMARKS ON ORTHOGRAPHY.

BY C. S. VAN WINKLE.

THIRD EDITION, WITH ADDITIONS AND ALTERATIONS.

NEW-YORK:

PUBLISHED BY WHITE & HAGAR, No. 45 GOLD STREET.

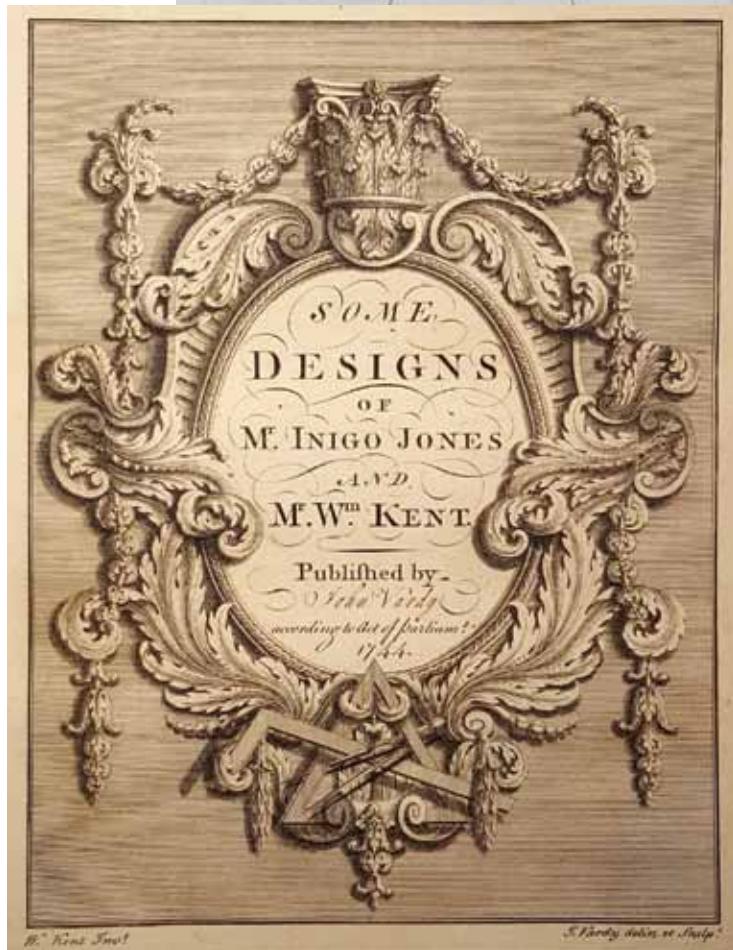
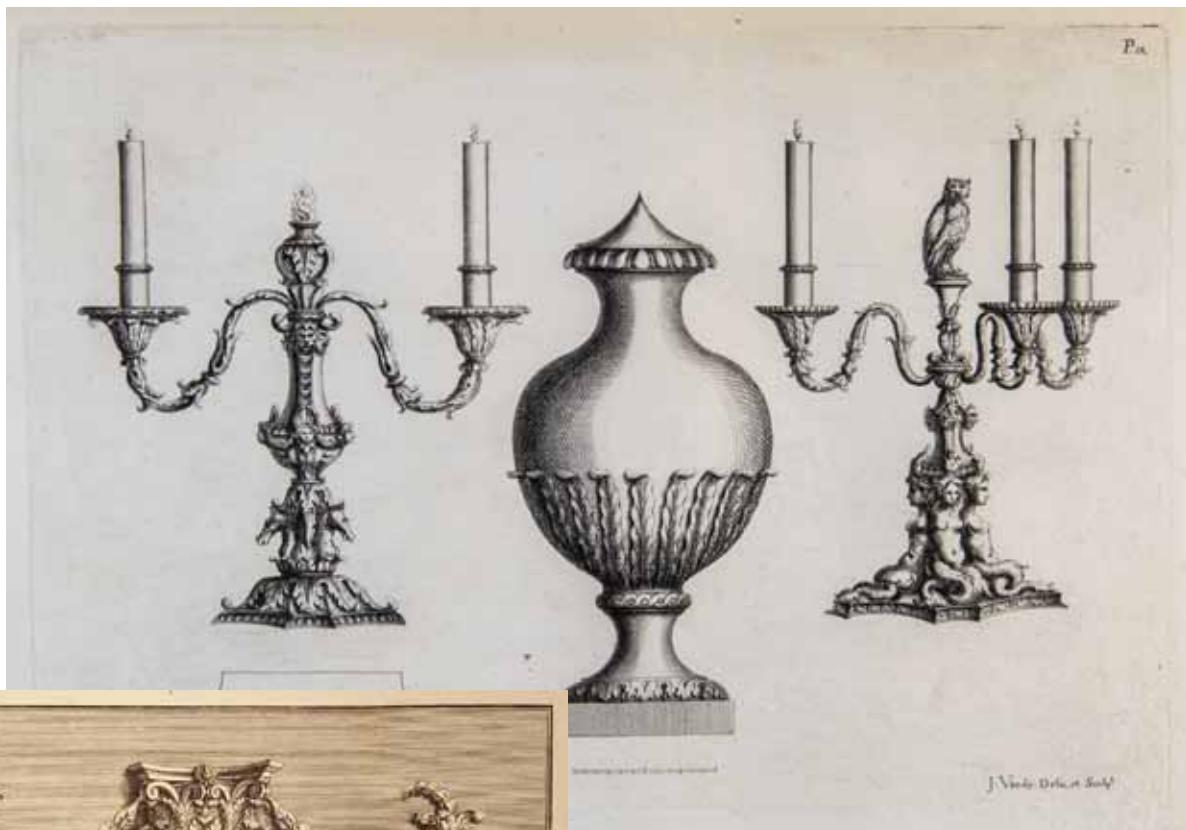
1836.

A TRIBUTE TO KENT'S INVENTIVE GENIUS

60 VARDY, JOHN. Some designs of Mr. Inigo Jones and Mr. Wm. Kent. [London: the Author]. 1744 \$6000.00

First and only edition. Eileen Harris states that this is "a tribute primarily to Kent's inventive genius, not as an architect but as a designer of furniture, decorative objects, and garden buildings in the classical, Venetian, Gothic and rococo styles. Designs of a chandelier for George II, a barge for Frederic, Prince of Wales, a rustic Merlin's cave for Queen Caroline at Richmond, chairs for Chiswick and Houghton, a terrine for Lord Mountford, an organ case, urns, tables, Gothic candlesticks and so forth amply demonstrate his remarkable versatility ... Kent's decorative work is introduced by seventeen designs by Inigo Jones, mainly for chimney-pieces." - Harris, *BABW*, pp. 457-8 and no. 881. BAC, *Early Printed Books*, 1629. This copy has a good provenance; it bears the bookplate of John Harris, and an earlier engraved bookplate of Ivor A. B. Ferguson.

Folio, orig. calf, neatly rebacked with gilt-stamped spine and dark red lettering piece. Eng. t.p. (designed by Wm. Kent), 2 engr. leaves of the table of contents, and 53 engr. plates. Old pale and faded spot on the blank right margin of t.p., else a fine clean copy.



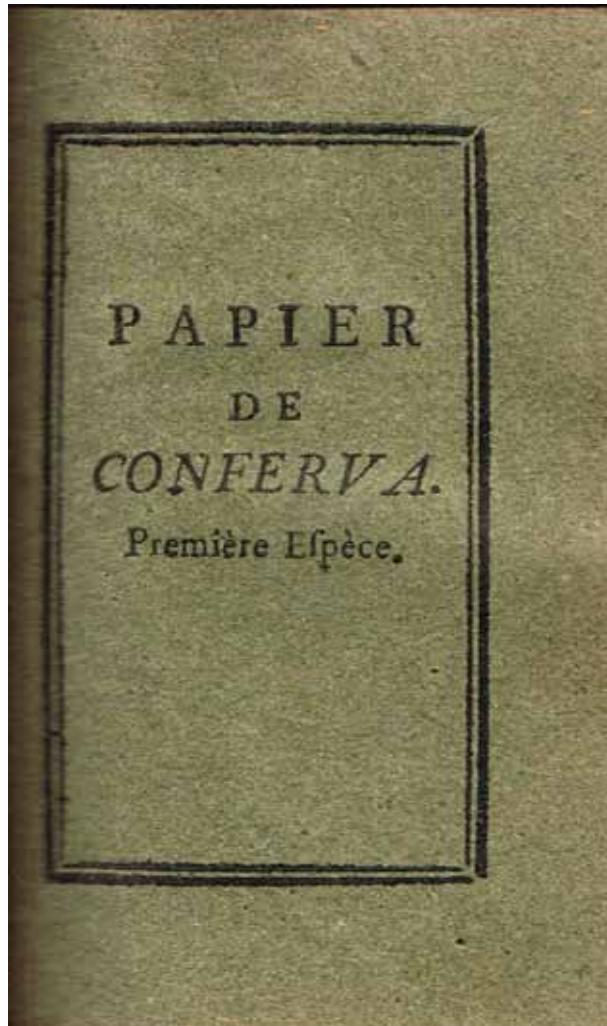
"THE FIRST EUROPEAN BOOK PRINTED ON PAPER MADE FROM VEGETABLE MATERIAL
WITHOUT THE USE OF ANY RAG PAPER"

61 VILLETTE, [CHARLES MARQUIS D']. *Oeuvres*. Londres [i.e. Paris], 1786

\$5500.00

Fine copy of a famous and rare book given a good note by Leonard Schlosser: "This is the first European book made from vegetable material without the use of any rag fibre. The paper was made by Leorier de Lisle, director of the Langlee paper mills, near Montargis, who states in his dedicatory preface to M. le Marquis Ducrest: "The samples at the end of this volume are only excerpts from my experiments. I wanted to prove that one could substitute for the ordinary materials of paper, which are becoming more rare each day, otherwise useless materials." - *An Exhibition of Books on Papermaking* (Phila., 1968), p. 9. Schlosser further states that the number of samples preserved at the back of the book varies from copy to copy up to twenty. The present copy has twenty. They are made from marshmallow, nettles, hops, moss, reeds, conferva (3 kinds), burdock, burdock-colt's foot, thistles, quack-grass root, hazel wood and spindle wood, and bark of willow, spindle tree, oak, poplar, osier, and elm. The paper this issue of the book was printed on is papier de ecorce de tilleul and is so identified on the verso of the half-title. OCLC locates 8 copies in American libraries. It also gives a reference to an article by Hiver de Beauvoir in *Archives du Bibliophile*, III (1860), pp. 119-121.

12mo, full polished cont. red morocco, highly gilt spine, gilt edges of covers, a.e.g. Marbled end papers and flyleaves. Wood-engr. vignette on t.p.: Papillon sculp. (viii)+156 pp with 20 identified sample leaves bound in at the end. In a contemporary (or early) felt-lined slipcase. Fine copy.

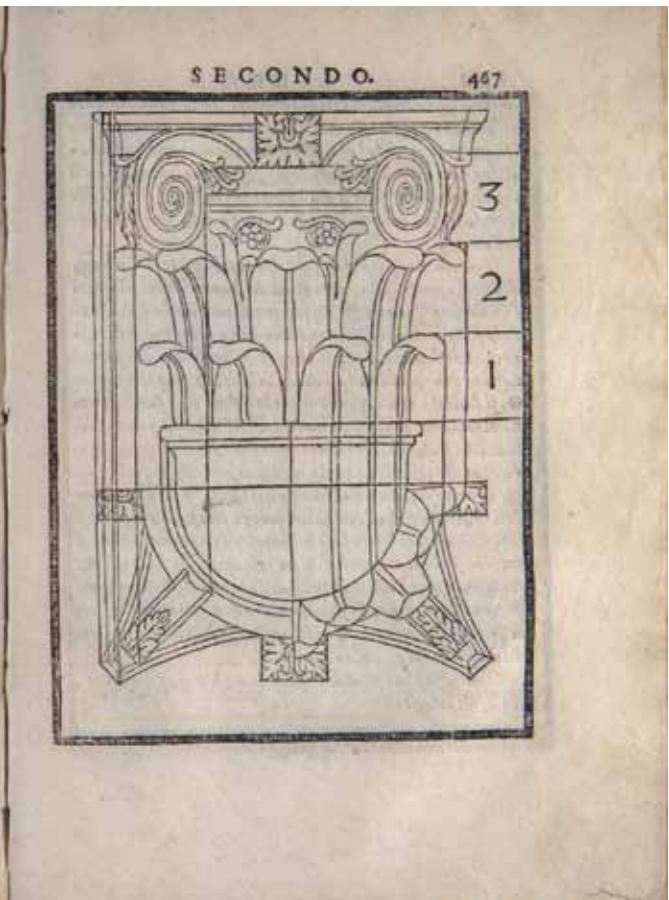
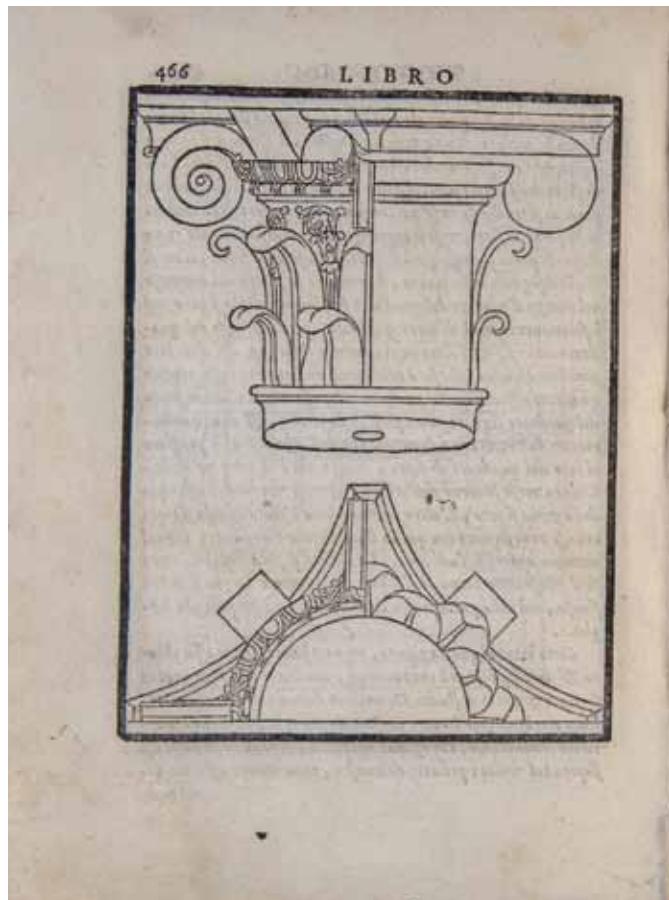
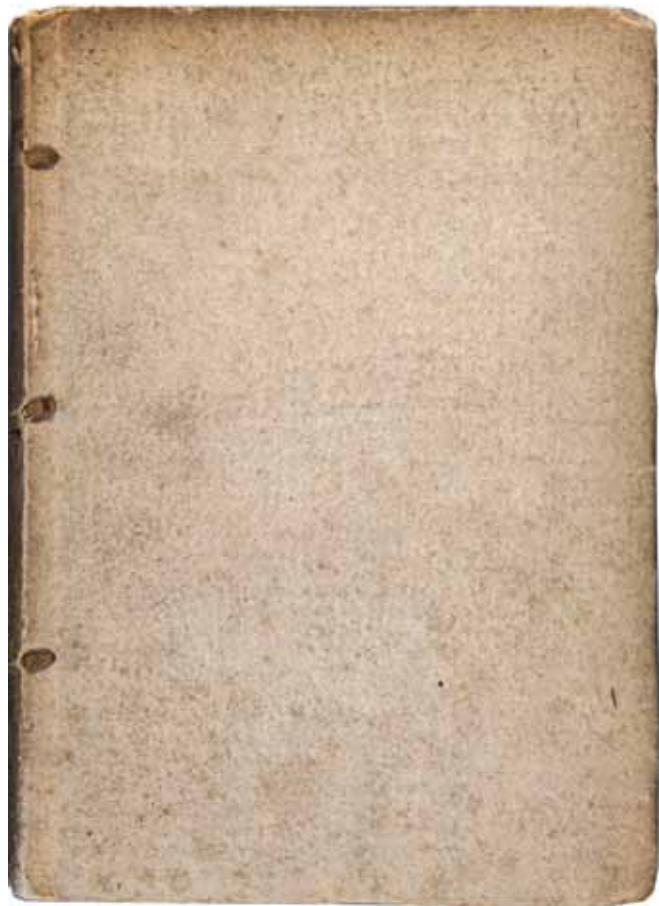


62 VIOLA ZANINI, GIOSEFFE. *Della Architettura ... libri due: ne'quall con nuona simmetria & facoltà si mostsrano le giuste regole de i cinque ordini di detta architettura, & offeruationi de piu eccellenti architetti, che in quella habbiano dato ammestramenti ...* Padova: Appresso Francesco Bolzetta, 1629 \$7500.00

First edition of a rare book; a fresh, untrimmed, wide-margined copy in the original boards. It was a practical manual with numerous wood-cut illustrations based on the Vitruvian system but much influenced by the theories of Palladio. Zanini began as a cartographer in the school of Vincenzo Dotto at Padua, where he also learned perspective. He worked for a time as a quadraturista painter and then as an architect, building the Palazzo Cumani, at Padua. The work begins with an examination of building materials and proceeds with a description of local churches, palaces, villas and gardens. Masterpieces of architecture are chosen from most of the major Italian cities and each chapter is annotated with examples including those of his teacher, Dotto. This is the first edition of the book which was in the library of Inigo Jones, and therefore possibly had some influence on English classical architecture.

It is included in Kruft's *A History of Architectural Theory*; he states: "Viola Zanini repeats the Vitruvian categories and offers a somewhat unoriginal but later much quoted exposition of the orders. - p. 104. The entire second part is devoted to the orders; it is illustrated with numerous bold and striking, if somewhat crude, woodblock illustrations. See also: D. Wiebenson, *Archit. Theory and Practice*, I-29. Berlin Catalogue 2614. Fowler 346. Cicognara 687. It is rare; OCLC locates only 4 copies in this country: UDel, Newberry, Getty, UPenn. This copy has contemporary MS annotations in the margins of 9 pages.

4to, orig. boards, untrimmed, a very nice copy. 2 parts in one volume. (20)+252 pp incl 23 full-page woodcut illus; [Part II] (6)+(2)+pp. 253-497 (+ 2 pp of errata) and with 67 full-page woodcut illus. Page 154 skipped due to typesetter's error, but the work is complete. As noted above there are contemp. MS annotations in the margins of 9 pages.



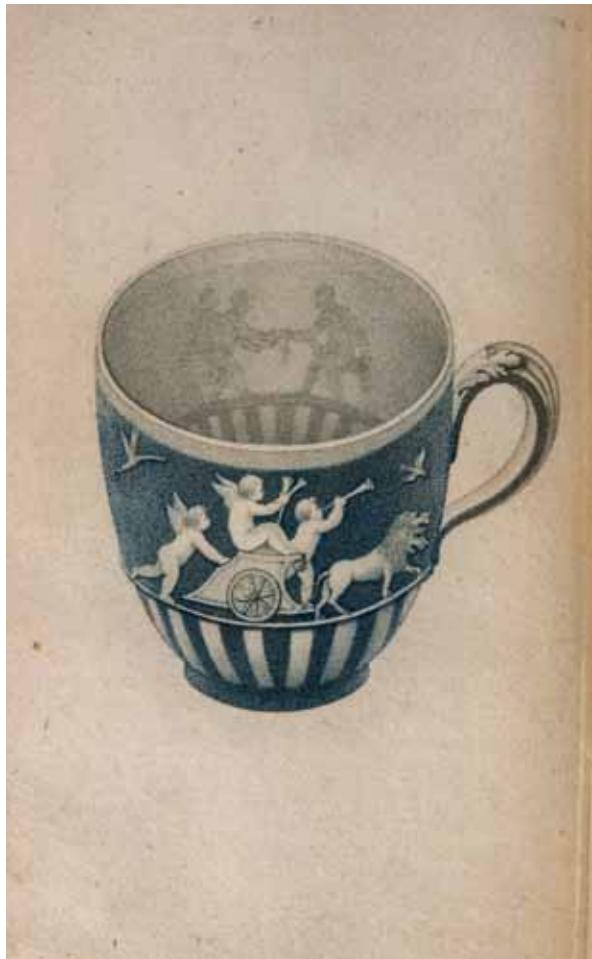
TRADE CATALOGUE OF WEDGWOOD POTTERY
THE BEST EDITION

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

Wedgwood ceramics are justly famous and nothing need be said here of their importance. The wares were sold at Wedgwood's rooms in Greek Street, Soho and at his manufactory in Staffordshire. The first catalogue was published in 1773. Solon, writing in 1910, stated "all of the editions of this catalogue have become rare, those issued in 1773 and 1787 command the highest price, from £3 to £5 being asked for a good copy." The edition I offer here was the last and fullest and the only one to have the two colored plates. It lists all the wares available in twenty classes, with explanatory introductions to each group. All of Wedgwood's catalogues are rare in commerce; of this one the on-line ESTC locates twelve copies. OCLC also locates twelve copies. I have owned one other copy of this edition in the past 51 years.

The "revival of the arts" or the "true style", as the neo-classical style was then called, the popularity of "Adam" colours - principally, though not invariably, pastel shades of blue, green pink, yellow or grey - with white or gilded plasterwork; the fashion for collecting cameos and intaglio seals ("gems"); the growing demand for portraiture in a wide variety of media; and the failure of the European porcelain manufacturers satisfactorily to adapt to changing taste, all combined to offer a magnificent opportunity to a potter of vision and technical ability... Wedgwood and Bently were, after all, the potters of neo-classicism and they were without serious rivals in the field." - R. Reilly, *Josiah Wedgwood*, p. 152.

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



THE ST. LOUIS BRIDGE / PUBLISHER'S DELUXE EDITION IN A SPECIAL BINDING
A PRESENTATION COPY FROM JAMES B. EADS AND WITH A DRAMATIC
PHOTOGRAPHIC RECORD OF THE CONSTRUCTION

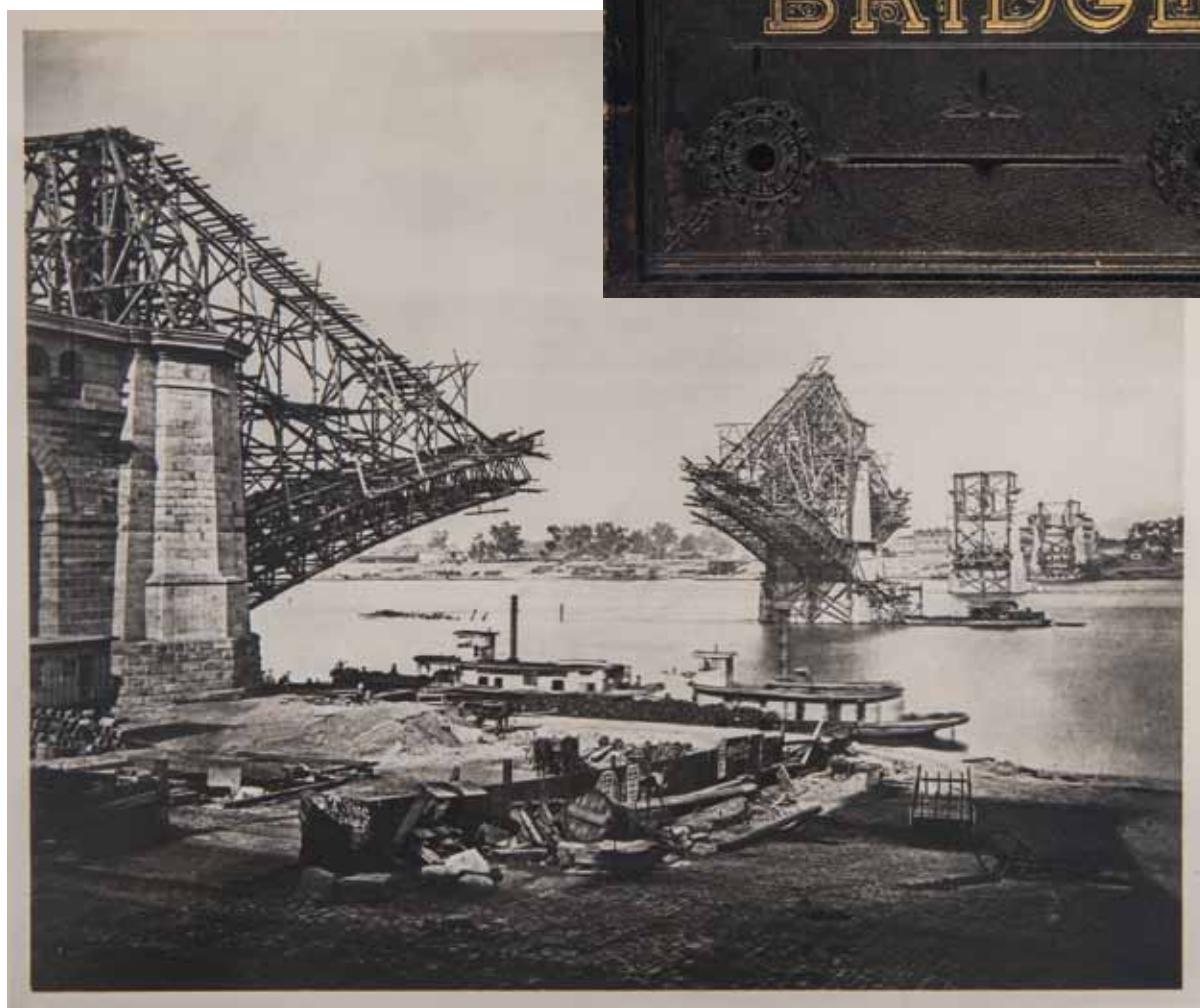
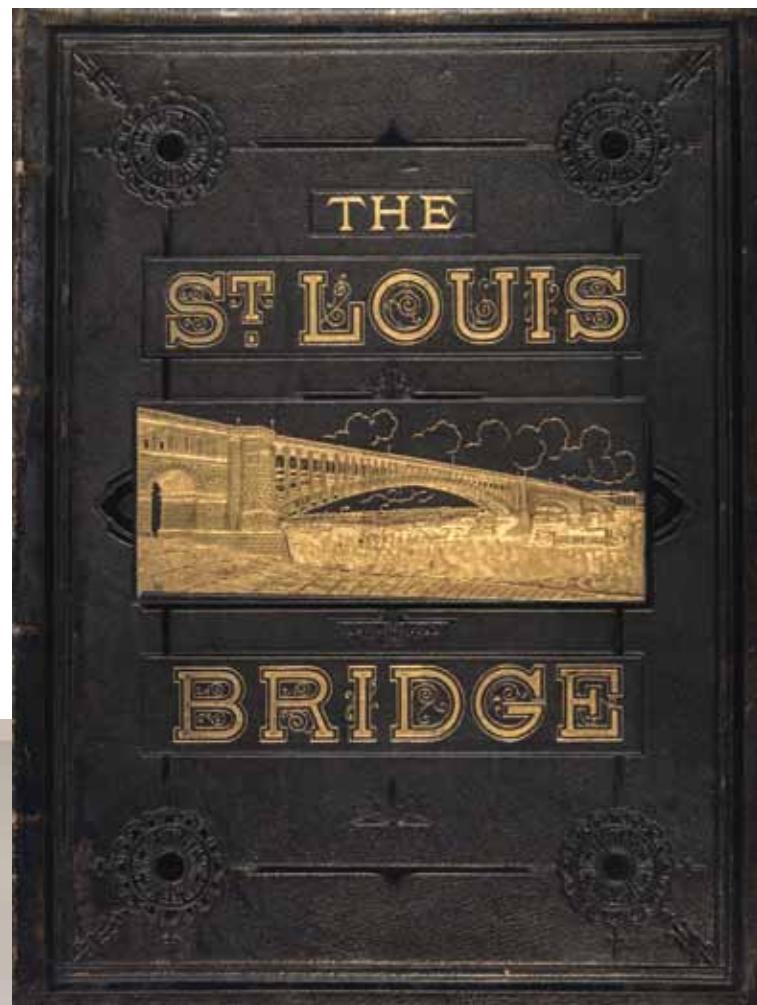
64 WOODWARD, C[ALVIN] M. A History of the St. Louis Bridge; containing a full account of every step in its construction and erection, and including the theory of the ribbed arch and the tests of materials. St. Louis: G. I. Jones & Co., 1881 \$4000.00

First edition, a splendid copy of this wonderful book. Inscribed across the upper blank margin of the title: "Presented to Mr. John Bridge Aspinwall Q.C., with the kind regards of Jas. B. Eads. London, April 1884." - "The St. Louis Bridge, over the Mississippi is the first major steel bridge, predating the more famous Forth Bridge by nearly 20 years. It was the masterpiece of James Buchanan Eads, an inventor with no formal training in engineering and no previous experience in bridge building. Although Charles Ellet and John Roebling had each submitted designs, the choice of Eads for the project rested largely on his unsurpassed knowledge of the river's treacherous, shifting sandy bed acquired through his successful underwater salvage business.

His unprecedented design consisted of a three-arch double-decker structure with a central span of 500 feet and two slightly smaller side spans made of chrome steel supporting a wrought-iron deck. The bridge's lasting structural importance rests on the fact that not only did Eads make use, for the first time, of steel on a very large scale but used a high strength chrome steel made by the Siemens-Martin open-hearth process recently introduced to America by Andrew Carnegie's Keystone Company; Carnegie also undertook the construction and erection of the superstructure. The drawings of the details and Eads' specifications, together with the exhaustive testing of full size samples of all structural members, ensured a standard of workmanship which was to have great influence on future bridge building.

The long-span metal arches of this bridge were inspired by Telford's London bridge design of 1801 and the pioneering method of erecting the superstructure was also derived from Telford. Eads' other major contribution in this project was the first large-scale use of compressed air caskets to build the piers which had to be founded on bedrock far beneath the turbulent river bed. The bridge was completed in 1874 and the present volume is the major and best source of information on it. It contains all the detail drawings together with a dramatic photographic record of the construction." - Frank Newby & Julia Elton 13:94.

Small folio (14 x 11½") in publisher's deluxe binding, spine gilt & blindstamped; cover decorated with gilt title and vignette view of the bridge; all edges gilt. (xx)+391 pp with steel-engr frontisp (port. of Eads) and 46 plates (1 fdg) of which 39 litho and 7 heliotypes or gravures from photos. Many wood-engr. test illus. Fine copy.



SECOND EDITION OF THE 'WASMUTH PORTFOLIO'

65

WRIGHT, FRANK LLOYD. *Ausgeführte Bauten und Entwürfe*. Berlin: Ernst Wasmuth, [1923-24]

\$7500.00

Originally published 1910, this was perhaps the greatest architectural publication of the 20th century. This is the second undated German edition published in somewhat smaller format than the 1910 original. The 100 plates are kept in their original sequence, but they are reduced to 48.2 by 32.5 cm. They are uniformly printed in brown ink on cream colored coated stock. The text and list of plates are printed on unbound sheets, folded once (36.2 by 26.5 cm., 31 pp.). In this copy the text is in German. There is only a single portfolio instead of two as in the original edition. The portfolio is grey paper over boards with cloth at the hinges and the title is printed horizontally in dark red on the cover. A copy with general wear sold for \$9900 at auction in New York on 10 March 1989. Copies of the original 1910 edition now bring about \$100,000. Our copy is in fine condition and absolutely complete. Sweeney 87.

"*Ausgeführte Bauten* presents the work of an architect who had been carrying on a rich and revolutionary practice for almost twenty years. It is a record of work accomplished. Words and images are separated. One may read the introduction or not. I suspect that most Europeans at the time merely skimmed it, since its message would have been familiar enough to them from the European criticism which they already knew. Attention is focused on the drawings ... [the portfolio] remains unique. It shapes a noble vision, commemorates it, and gets close to the dream." - Vincent Scully, Rizzoli reprint of 1986, pages 5 & 8.

Folio, printed boards as described above; with the original cloth spine and flaps. the ties are still original. 30 pp of text and 100 plates. The text, the plates and portfolio are in fine condition.

FRANK LLOYD WRIGHT

**AUSGEFÜHRTE BAUTEN
UND ENTWÜRFE**

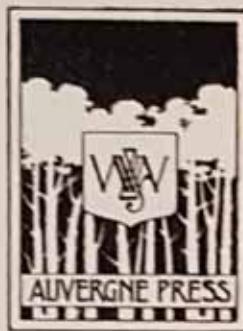
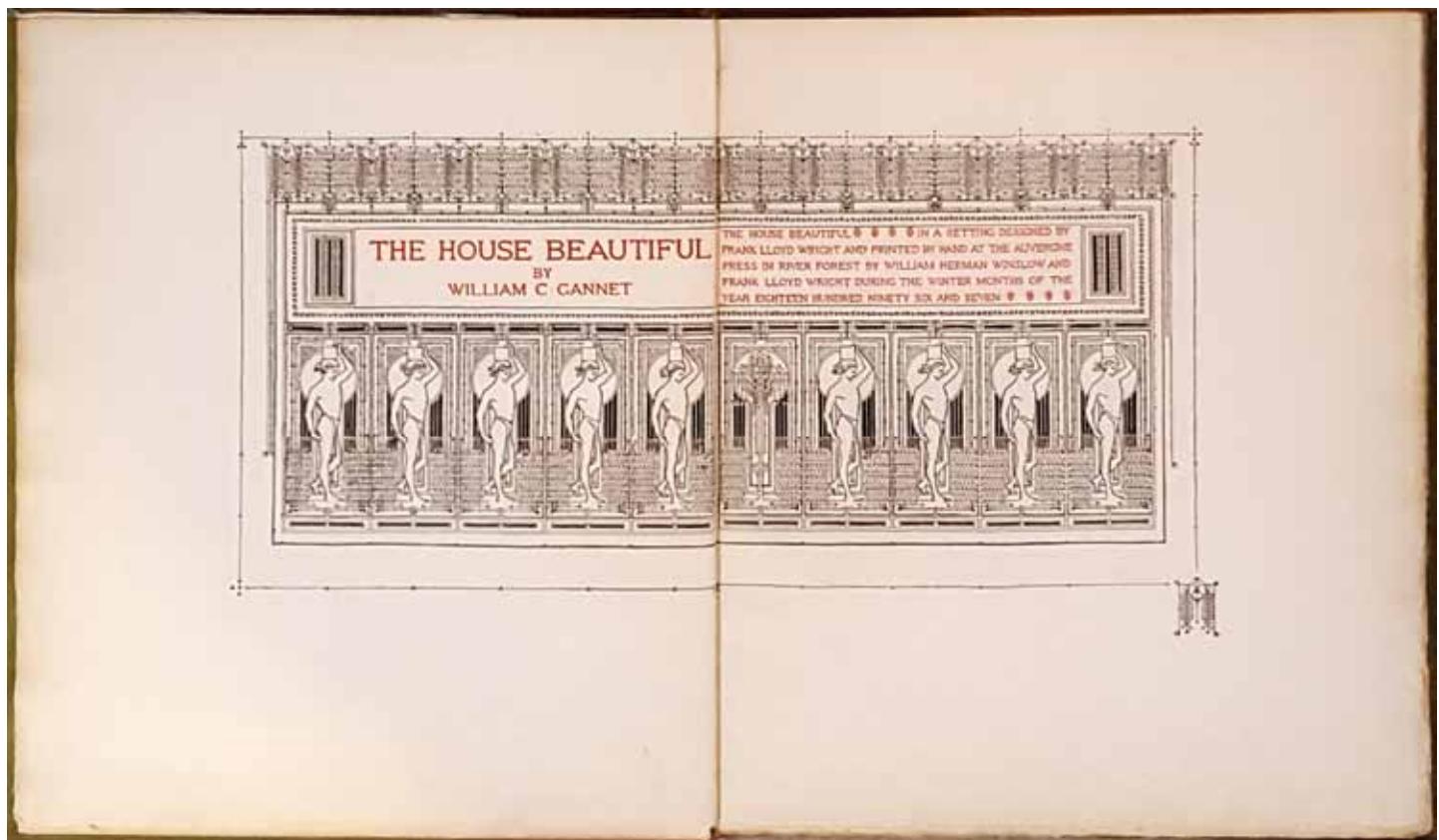
**VERLEGT BEI
ERNST WASMUTH A. G. BERLIN**

66 WRIGHT, FRANK LLOYD & WILLIAM C. GANNET (sic). *The house beautiful* in a setting designed by Frank Lloyd Wright and printed by hand at the Auvergne Press in River Forest by William Herman Winslow and Frank Lloyd Wright during the winter months of the year eighteen hundred ninety six and seven. River Forest [Illinois]: Auvergne Press, 1896-7 \$26,000.00

First edition, copy no. 71 of 90, signed in the colophon by both Winslow and Wright. Though FLW did not write the text (and they spelled Gannett's name wrong on the title page) this really has to be considered his first book as the page decorations were entirely designed by him; in addition, the volume incorporates a booklet sewn to the front end paper which contains a series of 12 hand printed collotypes of dried weeds from photographs made by Wright. Wright himself considered it his first book and said so in a letter to Samuel R. Morrill, the Boston bookseller (quoted in *The turn of a century*, no. 141). It is a famous book, both in the history of Frank Lloyd Wright and as an outstanding American press book (see Susan Otis Thompson, *American book design and William Morris*, p. 104). See also *The art that is life* (Boston MFA, exCat, no. 87). And also *Frank Lloyd Wright ... the Domino's Pizza Collection* (exCat, 1989, pp. 122-23. And also D. Hanks, *The decorative designs of FLW*, pp. 172-76 where he points out that the series of Apollonian figures holding the blocks on the title page prefigure those of the female sprites at Midway Gardens (1914) where the block was held with both hands above the head. Thus the book decorations play a part the evolution of FLW as an architect and designer. The best analysis of this book that I have found is by M. J. Hamilton, *Frank Lloyd Wright and the book arts* (1993), pp. 59-61. Sweeney 18.

PROVENANCE: Written on the front pastedown is the following: "Hillside Farm / Main Library / Deep Shelves 2 / 720." Wright's aunts, Nell and Jane Lloyd Jones founded a progressive school in Hillside, WI; in 1887 the aunts asked their nephew to design a school building for them. This building was Wright's first built work (see N. Levine, *The Architecture of Frank Lloyd Wright*, p. 80 and figure 76).

Small folio, orig. half polished calf (neatly rebacked original spine preserved) with gilt line borders and green paper covered sides. Top edge gilt, untrimmed. 55 pp, printed in black and red throughout. Tall narrow booklet of 14 pp sewn to the front end paper with 12 collotypes (scattered very light foxing to the blank margins). Edges of covers are lightly worn but a good clean and fresh copy of a fragile and rare book.



WE HAVE PRINTED NINETY COPIES OF
THIS BOOK. THIS IS COPY NO. *Seventy-one*

*H. W. Winslow
Frank L. Wright.*

A LANDMARK IN EARLY CHROMOLITHOGRAPHY

OCLC LOCATES NO COPY IN THE USA

67

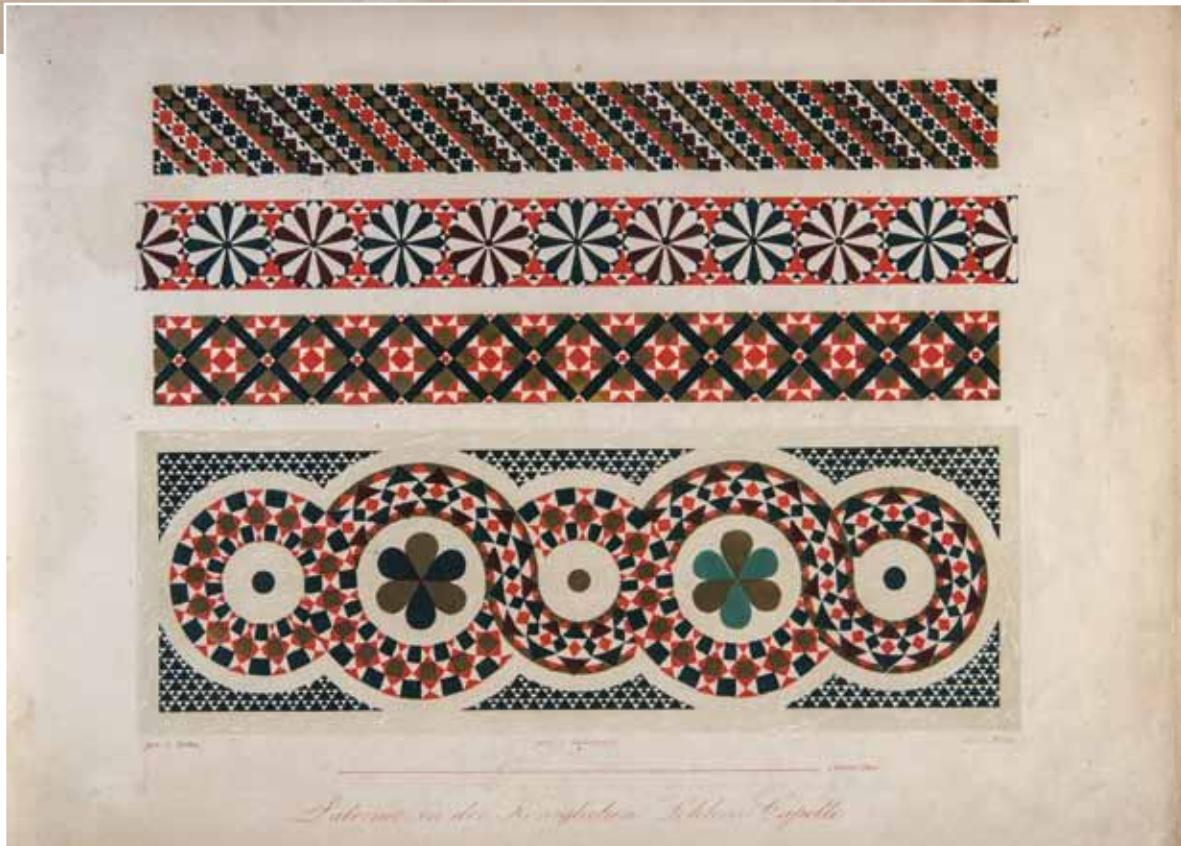
ZAHN, WILHELM. *Ornamente aller Klassischen Kunstepochen*. [Berlin: Dietrich Reimer], [1831-1843]

\$5000.00

Wilhelm Zahn is well known as a pioneer in color printing. He produced several ornament books in the 1830s and 1840s which have been thoroughly analyzed by Michael Twyman. His first book, *Die Schonsten Ornamente* was published in Berlin 1828-29. "While *Die Schonsten Ornamente* was underway Zahn had a similar work published that featured classical wall paintings, pavements, vases, columns, and capitals: *Ornamente aller Klassischen Kunstepochen* (Berlin: Dietrich Reimer, 1843, 1848). [On offer here is volume I of this work with 50 plates dated 1831-1843]. A landscape-format book, with chromolithographed title pages to its two volumes, it came out in twenty parts over a long period, each with five plates, the first of them possibly as early as 1831-33. [Twyman here cites BAL, *Early Printed Books*, 3735 which describes the work on offer here; there is no question as to the dates of Parts I, II and III as they are dated in the letterpress]. Zahn's chromolithographs were again put on stone by a team of artists, the most prolific being Konter, Berth, Asmus, and E. Deffmers. A few of the book's plates were printed in two or three colors, but the majority required anything from five to nine workings, and one a many as ten. Though not as grand as the plates of *Die Schonsten Ornamente*, they took the process of chromolithography further by abandoning hand coloring." - *A History of Chromolithography*, pp. 82-83.

OCLC locates but three copies: one each in the UK, France and the Netherlands. No copies in the USA. All of Zahn's books are rare; this is only the second one I have owned in the past 51 years.

Oblong folio (10½ x 14 ½") recased in blue library buckram. Ex-library; there is one pale old library stamp in the margin of one of the plates, else no lib. stamps or markings. Chromolitho t.p. (right margin with old repair but no loss); opening leaf of Forward and 10 parts each with letterpress part title and list of plates and 5 plates to each part. A few old repairs but a quite presentable copy with the plates and colors clean and fresh.



Salome in der Klassischen Akademie Capelle

ADDENDA

WITH TEN MOUNTED SPECIMENS OF DRIED GRASSES
IN PERFECT CONDITION

68 AMOS, WILLIAM. Minutes in agriculture and planting . . . illustrated with specimens of eight sorts of the best, and two sorts of the worst, natural grasses, and with accurate drawings and descriptions of the above practical machines on seven copper plates. Boston [U.K.]: Printed by J. Hellaby, 1810 \$2950.00

First published 1804. The present copy is in fine condition, printed on thick paper and illustrated with ten mounted specimens of dried grasses all in perfect condition. The 'practical machines' referred to in the title are as follows: sward dresser, thistle cutter, compound roller, tree-transplanter, scuffle, couch grass drag and a couch grass rake. Though it appeals to us today primarily as an example of a now extinct form of book illustration, in its day this was intended for farmers to show them how best to grow crops of grass. The mounted grasses are identified by both their Latin names and common names; their perfect state of preservation is remarkable. This book would make a great display item. Called 'natural illustration', this method was used from the 18th century and reached its height of popularity in the middle of the nineteenth. Expensive and time consuming to produce, "the results rarely justified the effort, since the plants were difficult to fix securely into the books, were often fragile, and prevented the book from closing properly, even when they were guarded in." - Wakeman, *Victorian Book Illus.*, p. 65. None of those problems appear in the present work. OCLC/WORLDCAT locates 7 copies in American libraries.

Large 4to, modern binding of linen spine & corners; original printed boards have been reproduced on both covers. (ii)+viii+92 pp with 10 mounted specimens of dried grasses on three leaves with letterpress mounting labels and manuscript numeration, original tissue guards; 2 hand-colored engr plates of grasses, and 7 folding engr plates of machinery. A fine large untrimmed copy with half title.

MINUTES
IN
Agriculture and Planting.

I. On the structure and component principles of Vegetables.
II. On the culture and use of Nine of the best Grangear, and of Eight of the best Natural Grains, showing their advantages, that would arise from a more general use of them, by enabling the Grainer to keep one-fourth more Stock, and the Farmer to produce one-fourth more Corn, upon the same Land, than they did before.
III. On the construction and use of a Guard Dresser.
IV. On the construction and use of a Threshing Cart.
V. On the construction and use of a Combined Reeler; combining a spike and plain Reeler.
VI. On the construction and use of a Tare, Transplanter, for sowing and planting large Trees.
VII. On the construction and use of a Single Gravel Drag.
VIII. On the construction and use of a Level Gravel Rake.

ILLUSTRATED with SPECIMENS

OF EIGHT KINDS OF THE BEST, AND TWO KINDS OF THE WORST

NATURAL GRASSES,

AND WITH ACCURATE DRAWINGS AND DESCRIPTIONS OF THE ABOVE.

Practical Machines, on Seven Copper Plates,

WHEREBY EVERY FARMER WILL BE MORE PROPERLY AQUITTED
NATURAL and ARTIFICIAL GRASSE

AND NOT ONLY BE MADE ACQUAINTED WITH THE USE OF, BUT ALSO

To Construct the above Machines,

THE SECOND EDITION.

BY WILLIAM AMOS,

Of the West End, near Boston, Massachusetts.

AUTHOR OF THE THEORY AND PRACTICE OF THE SOILS MACHINES



BOSTON: PRINTED BY J. HELLARY,
AND SOLD BY LACKINGTON, ALLEN, AND CO.

1810.



EXTREMELY RARE HOUSEWRIGHTS PRICE BOOK

69 MASSACHUSETTS. SALEM. The Rules of Work, of the Housewrights, in the Town of Salem. Formed and accurately corrected by a committee chosen for that purpose. Salem: Printed by Joshua Cushing for the Proprietor, 1804 \$4000.00

Fine copy in the original marbled wrappers of a very rare work; I have never seen another copy. Price books were published for almost all of the trades in the later eighteenth and early nineteenth centuries. The best explanation of them that I have ever seen is that by C. F. Montgomery, *American Furniture of the Federal Period* (1966) where he states "... price books are manuscripts or printed lists of prices for the making of furniture [or anything else - cbw] at rates sought by journeymen or agreed upon by masters" (pp. 19-26). They are all very rare today because they were not intended for the general public; they were meant to be kept within the trade. Indeed they were supposed to be and often were destroyed by the widows of the deceased craftsmen. Henry-Russell Hitchcock, in his bibliography *American Architectural Books* (1946) stated that he had "generally excluded publications of carpenters' and builders' rules and prices believing that they belong rather to the economic history of the building industry." In addition to the title page, the present work contains a two page introduction (signed in pen and ink by Asa Flanders, Clerk), a two page table of contents and 31 pages of prices. Covers all aspects of house building: framing, window frames and caps, corner boards, cornices, frontispieces and porticos ... etc. OCLC locates just 4 copies: AAS, State Lib of MA, Col Wmsbg, and U of Ill.

12mo (6½ x 4"), stitched and in orig. marbled paper wrappers. Signed in ink by the original owner, Jeremy Hutchinson.'

THE
RULES OF WORK,
OF THE
HOUSEWRIGHTS,
IN
THE TOWN OF
SALEM.

FORMED AND ACCURATELY CORRECTED BY A COM-
MITTEE CHOSEN FOR THAT
PURPOSE.

SALEM:
PRINTED BY JOSHUA CUSHING,
FOR THE PROPRIETORS.
1804.

VERY EARLY AMERICAN PAINT TRADE CATALOGUE TO HAVE ACTUAL COLOR SAMPLES

70 TIEMANN, D. F. & CO. Manufacturers of the celebrated brands of "Tiemann's Colors," dry and ground in oil and water; varnishes, etc., importers and dealers in zinc whites, white lead and paints. Office & Warehouse, No. 128 William St., New York, 1859 and 1860 \$1500.00

On offer here are two similar but not identical trade catalogues of paints. The copy for 1859 has 24 pages and does not have color samples. The copy for 1860 was enlarged to 30 pages and has two pages at the beginning each with 24 color samples (a total of 48 colors). In fine print, at the bottom of each plate is the caption: "Many of the above colors, *not being adapted to printing on paper*, do not give that BRIGHTNESS OR DEPTH OF COLOR which is obtained when they are used in OIL ON WOOD OR METAL." The technology used to print these colors is not obvious; they could be some form of lithography. Or something else.

My theory is that the June 1859 catalogue, without color samples, was not successful at selling the Tiemann paints. So the next catalogue, issued in January 1860, was provided with color samples.

These paints were used for buildings and marine use as well as for paper makers and paper stainers. They were not artists' colors. These two catalogues are not located in OCLC but that source does locate one copy (Harvard) of an 1855 Tiemann catalogue with 16 pages and "illustrations"; also they locate one copy (nyhs) of an 1856 Tiemann catalogue with 26 pages and "illustrations." It is impossible at this distance, to know if the illustrations were color samples. My sense is that they were not; if they were they would have been called 'samples' or 'color samples.'

2 vols (actually thin pamphlets). 1859: Orig. printed wraps with 24 pages. 1860: Orig. printed wraps with 30 pages and 2 color plates. Light edge wear to the wrappers but very good copies. Extremely rare.

January, 1860.

DANIEL F. TIEMANN,

JULIUS W. TIEMANN,

PETER O. TIEMANN.

D. F. TIEMANN & CO.,

(Successors to A. TIEMANN & Co.—Established 1807.)

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"PURE,"
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"KNICKERBOCK'R"

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colors, at a uniform
price.

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AND PAINTS.

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in Boxes.

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and

"MARIN"

BRAND

HIBERNIA GI

BRONZE GR

BRUNSWICK

PARIS BL

No. 1 A, PRU

BLUE.

PRUSSIAN B

AZURE

and

SKY BLU

Low price

POWDERED I

WASH BLU

SOLUBLE B

FIG AND BI

BLUES

D. F. TIEMANN & Co., Manufacturers and Importers,



Many of the above colors not being adapted to printing on paper, do not give that
intensity or purity of color which is obtained when they are used in oil, on Wood or Metal.

Store, No. 128 William Street, New York.



Many of the above colors not being adapted to printing on paper, do not give that
intensity or purity of color which is obtained when they are used in oil, on Wood or Metal.

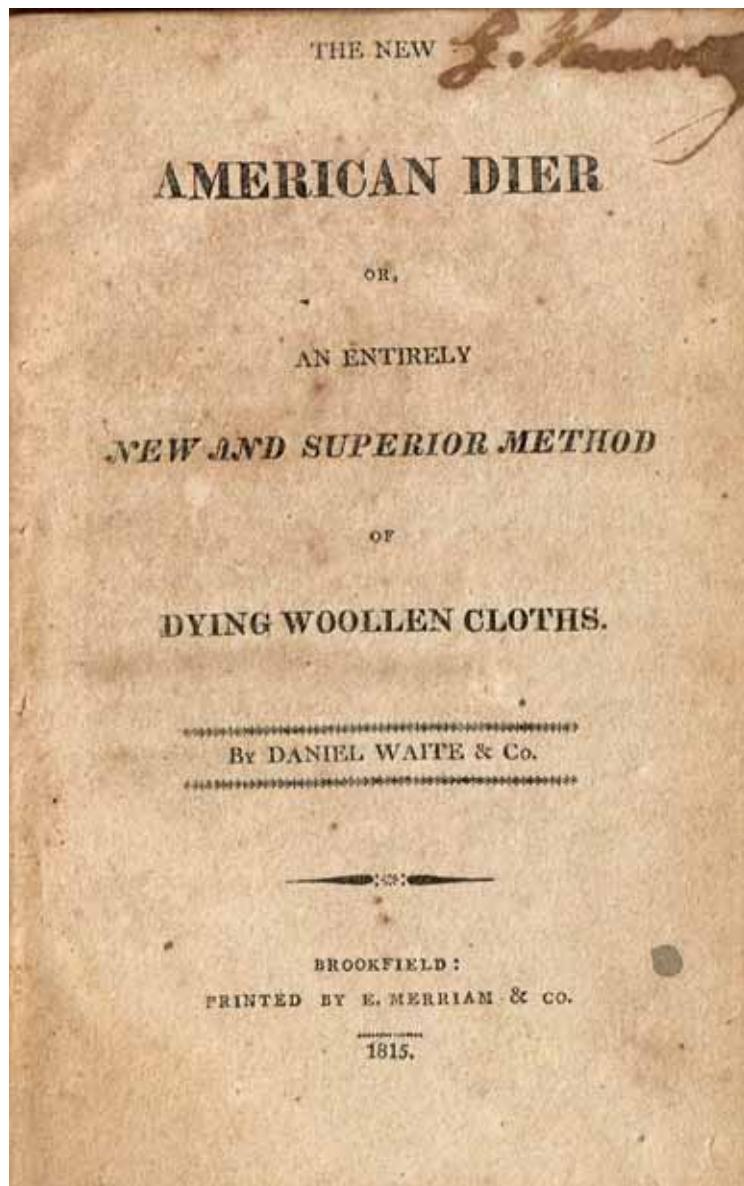
A VERY RARE AMERICAN DYEING BOOK

71 WAITE, DANIEL & CO. The New American Dier, or an entirely new and superior method of dyeing woollen cloths. Brookfield: Printed by E. Merriam & Co., 1815
\$1500.00

First and as far as I know the only edition. This is the first and only copy I have ever owned or ever seen (after 51 years). Waite claims to have “an entirely new and superior method of dyeing woollen cloths.” The eminent historian of dyeing and a very serious collector of books on the subject, Sidney Edelstein (1912-1994), wrote many articles on early dyeing methods and books, collected together in his *Historical Notes on the Wet Processing Industry* (1972). This book is a collection of 30 articles on the subject and does not have a comprehensive index, but I have read several of the relevant articles on early New England dyers and Daniel Waite & Co. is nowhere to be found. To put it in context, Edelstein wrote a long entry on Asa Ellis, author of *The country dyer's assistant* (Brookfield: E. Merriam & Co., 1797) in his essay “Yankee Dyers” - “Historical Notes...”, pp. 39-43; but he makes no mention of Waite. Yet Mr. Edelstein did own a copy of the Waite book; it is no 1085 in the catalogue of his dyeing library, (now in the Jewish National and University Library in Jerusalem). Not in Lawrie, *Bibliography of Dyeing & Textile Printing* (1949). OCLC locates 7 copies in the USA plus the Edelstein copy in Israel.

This copy has a good provenance. Both the title page and the leaf following are signed “Geo Hemway”, possibly an early dyer. It also has the early 19th century ticket of ‘Belfast Bookstore and Book Bindery’ (this was Belfast, ME). It comes more recently from the library of Betsy Beinecke Shirley (d. 1904) who spent her summers in Islesboro, ME.

12mo, orig. calf, hinges cracked but holding. (80)+111 pp. Preserved in a folding clamshell box.



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