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Catalogue 162*



CHARLES B. WOOD III, INC.  
*Antiquarian Booksellers  
Cambridge*



OFFERED AS A COLLECTION  
THE COMPLETE CATALOGUE IS VIEWABLE ON MY WEBSITE

# *AMERICAN DREAM: Land and a Home. Suburban and Rural Land Promotion and Development*

A collection of 100 pamphlets, brochures, flyers, suburban plat plans, western land maps and other promotional materials from Arizona to Washington State. Ca. 1860-1960 \$ 27,500.00

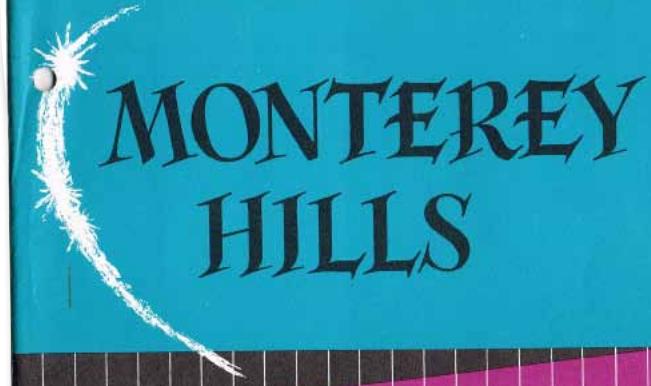
\$ 27,500.00

This collection is formed around the idea of land development for both suburban housing and rural agriculture. It tells an interesting story. The underlying principle is the same – to own one's own land and home. This has always been among the most powerful American dreams.

The subject of this collection touches on various academic disciplines: history, economics, politics, architecture and planning, urbanism and land use, among others. Serious academic study around this general subject is only now beginning to appear. A giant step in this direction is the newly published magisterial work by Robert A. M. Stern, David Fishman, and Jacob Tilove, *Paradise Planned, the Garden Suburb and the Modern City* (Monacelli, 2013). This book discusses some of the suburban developments in the present collection.

The one hundred items on offer here have been gathered over several years. They are not easy to find but are still occasionally obtainable in the marketplace. In another decade or so they will be rare. I am aware of very few institutional holdings for this sort of material. UC Berkeley is strong on those for California; Harvard's strength is in those of the east and Yale has wide cross-country holdings. I have checked the locations in OCLC for almost every item and have noted them. Many have only one or two locations and some have none at all.

The complete profusely illustrated catalogue is viewable on my website ([cbwoodbooks.com](http://cbwoodbooks.com)). Arrangements can be made to see it on approval.



*"Island in the Sky"*

WYOMISSING  
HILLS  
A RESIDENCE SUBURB OF  
READING, PA.



AGATE  
BEACH



Agate Beach Land Co.  
212 and 213 Board of Trade  
PORTLAND, OREGON

PROSPECTUS  
BAKER ISLAND



MANCHESTER-BY-THE-SEA  
MASSACHUSETTS

LARGE PAPER COPY IN A BINDING WITH  
A LONG GILTSTAMPED PRIZE INSCRIPTION

BALTARD, [LOUIS PIERRE]

*Paris et ses Monuments. Mesurés, dessinés et gravés  
[par L.P.B.]*

avec description historique par le cit. Amaury-Duval. [Le Louvre]. Paris: l'auteur [Imprimerie de  
Crapelet], 1803

\$ 5000.00

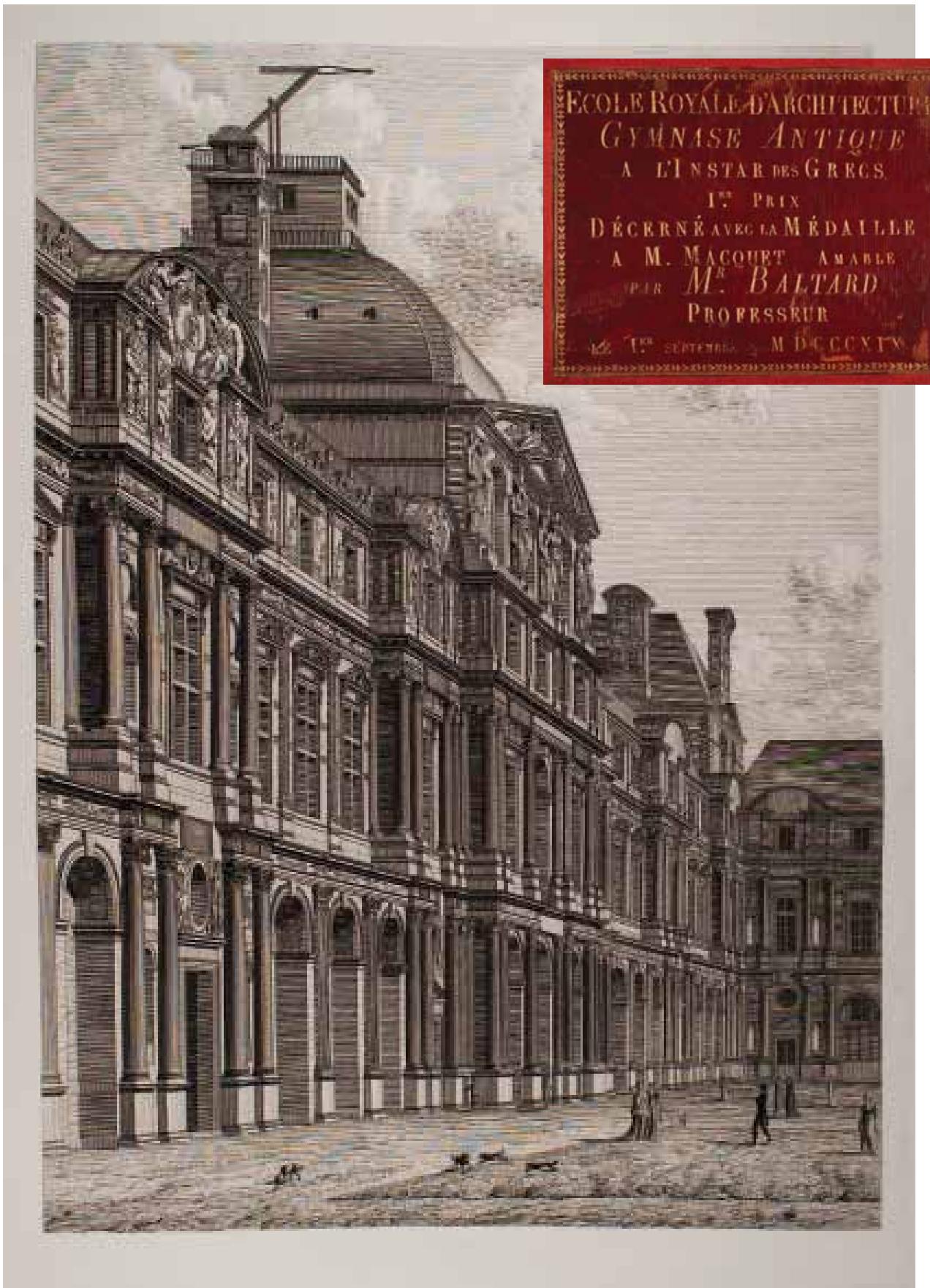


Louis-Pierre Baltard (1764-1846) was an architect, painter and engraver. With J. D. LeRoy he taught architectural students at the Académie Royale d'Architecture and he taught architecture there when it merged with the new Ecole des Beaux-Arts. His major work, which was unfinished, was to describe and illustrate the major monuments of Paris. The first volume was the Louvre (offered here); the second volume, published two years later, was devoted to three chateaux near Paris and an essay on the "Musée Napoleon." The plates, which were drawn and engraved by Baltard himself, are superb.

This is a special and unique copy (one of very few on large paper, 26 1/4 x 19 1/2 as opposed to the Millard copy which is 23 x 16 7/8"). On the upper cover is a large rectangular gilt-stamped red morocco label: "ECOLE ROYALE D'ARCHITECTURE / GYMNASIE ANTIQUE / A L'INSTAR DES GRECS / IER PRIX / DECERNE AVEC LA MEDAILLE / A M. MACOUET AMABLE / PAR MR. BALTARD / PROFESSEUR / LE IER SEPTEMBRE MDCCXIX." Thanks to the work of Professor Pierre Duprey, we know how Macquer came to receive this prize. "According to Vaudoyer's manuscript records of 1819, the same year the Ecole des Beaux Arts got its definitive name, the jury met on 4 January to see the contestants' drawings and pass on them..." [the 1st and 2nd ballots went to students of Ch. Percier]..."It would have been a clean sweep for the Percier atelier had not the professor Louis-Pierre Baltard broken a deadlocked vote in favor of Amable Macquet instead of another Percier student named Jacob." — *The Villas of Pliny from Antiquity to Posterity*, p. 171. Amable Maquet (1790-1865), a member of the atelier Delespine, went on to a successful career as an ecclesiastical architect.

L. P. Baltard was the father (and teacher) of Victor Baltard (1805-1874), architect of Les Halles in Paris. Millard 16. Berlin Catalogue 2527.

Large folio (26 1/4 x 19 1/2"), in orig. red grained paper sides, red morocco spine and cover label (the latter measures 5 x 6 1/2"). Half title, t.p. with engr vignettes, engr ded. leaf to Napoleon, 33 pages and 19 engr. vignettes, and 40 full-p. plates numbered 1-32 plus 10 *bis* plates. Finally 4 pp at the end (descr. of plates). In a signed binding with ticket: "TESSIER Relieur Doreur, 45 rue de la Harpe, Paris." Light stain about one inch in on lower blank margin of first two leaves only; scattered light foxing on a few of the dust sheets. A wonderful copy.



ÉCOLE ROYALE D'ARCHITECTURE  
GYMNASÉ ANTIQUE  
A L'INSTAR DES GRECOS.  
1<sup>er</sup> PRIX  
DÉCERNÉ AVEC LA MÉDAILLE  
A M. MACQUET AMABLE  
PAR M<sup>r</sup> BALTARD  
PROFESSEUR  
LE 1<sup>er</sup> SEPTEMBRE M D C C C X I V

ONE OF ABOUT 30 COPIES WASHED IN SEPIA BY THE ARTIST  
AN INCUNABLE OF LITHOGRAPHY

BARKER, THOMAS

*Forty lithographic impressions from drawings  
by Thomas Barker,*

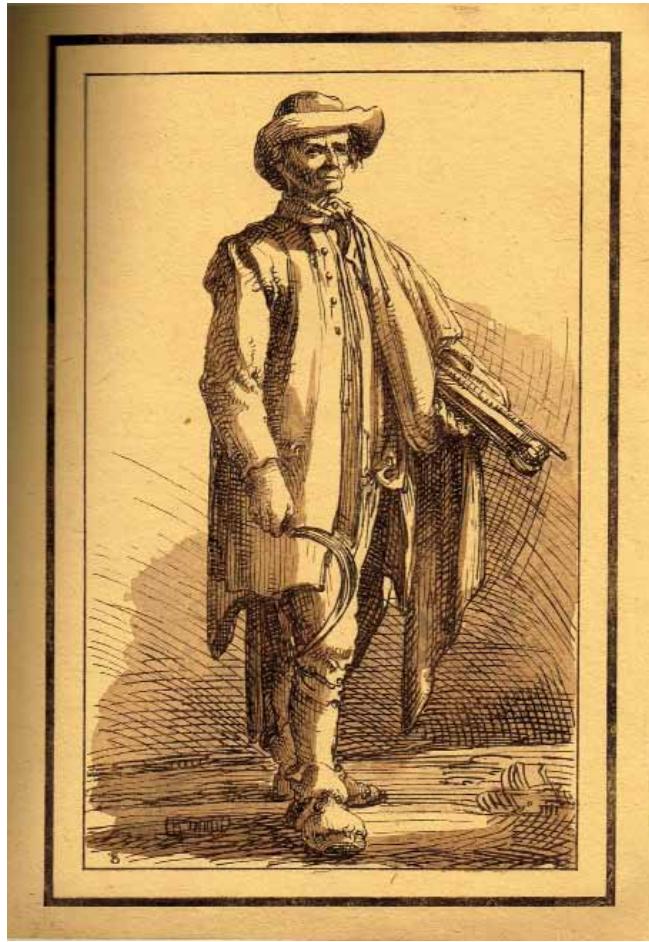
selected from his studies of rustic figures after nature. Bath: Published by subscription, 1813

\$ 5000.00



First and only edition; one of about 30 copies touched with sepia ink wash by the artist. This is the first important 'one-man' collection of lithographs to have been issued in England. There were 126 copies subscribed; the edition was limited to "no more than 200 copies." Barker was a very popular artist in his time; his drawings seem to have been copied on Staffordshire pottery, Worcester china, Manchester cottons, etc. The plates were printed by D. J. Redman, who was the first English lithographic printer (see Twyman). The plates are done in the pen and ink style on several different tints of paper and mounted on the larger pages. The subjects of the drawings are people; market traders, farmers, urchins, old people, etc. See Twyman, *Lithography*, p. 35 and also p. 182: "The first of Barker's important lithographed publications...[printed on] what was probably the only lithographic press in England which catered for the printing of artists' drawings." One of the plates in the present work is reproduced in F. Man, *150 years of artists' lithographs*, p. xviii (fig 7b). Ray, *The illustrator and the book in England*, no. 80: "this is the most substantial English album of lithographic 'incunables.'"

Folio, recent marbled sides, calf spine and corners, black lettering piece; spine tastefully gilt. (6) pp and 40 mounted litho plates, 21 of them on tinted paper and 32 of the 40 touched with ink wash. Includes list of subscribers. Fine clean copy.



BARRETT, GEO[RGE]

*The poor man's home, and rich man's palace*

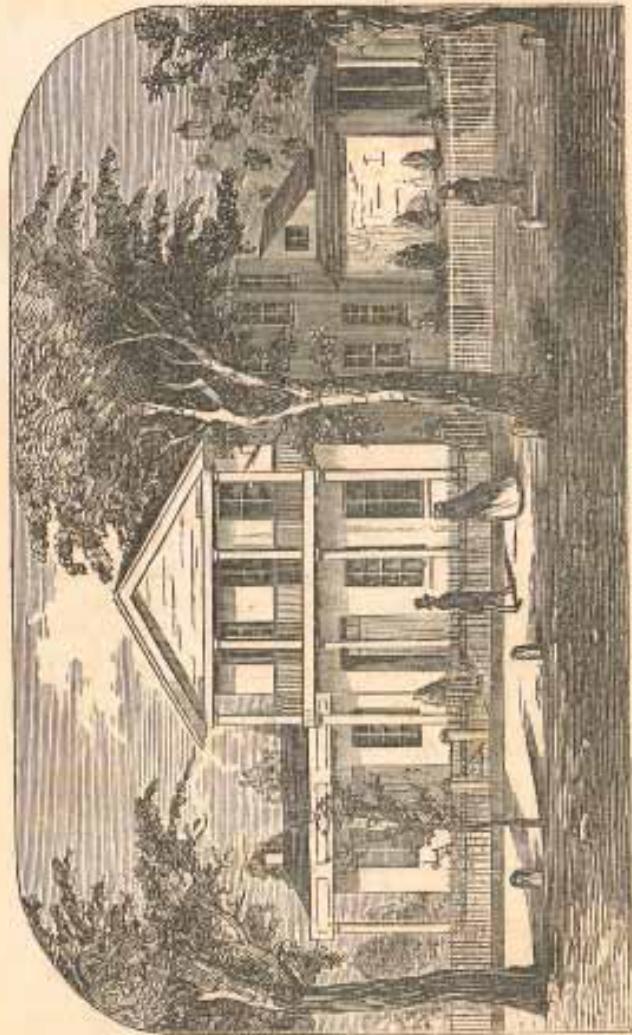
Or the application of the gravel wall cement to the purposes of building. Cincinnati: Applegate & Co., 1854

\$ 1150.00



First edition, rare (this is the first copy I have ever had of this first edition). Barrett criticizes Fowler and his octagon houses and goes on to prove that a square house of the same outside circumference as an octagon house has more square feet of floor space. The work was not mentioned (and was presumably unknown) to W. Creese in his article "Fowler and the domestic octagon," *The Art Bulletin*, XXVIII (June 1946), 89-102. Barrett advertises his method of gravel wall cement by illustrating as the frontispiece his own house; it was a handsome and imposing four-square two story Greek Revival house titled "View of the residence of Geo. Barrett Esq., Spring Valley, Greene County, Ohio." Hitchcock 71.

12mo, orig. cloth, gilt spine. 60+(xii) pp with wood-engr. frontisp and 4 text illus. Except for the usual foxing this is a wonderful copy with the fragile gilt stamped spine in perfect condition.



VIEW OF THE RESIDENCE OF GEO. BARRETT, ESQ., SPRING VALLEY, GREENE COUNTY, OHIO.

THE  
POOR MAN'S HOME,  
AND  
RICH MAN'S PALACE.

OR, THE APPLICATION OF  
THE GRAVEL WALL CEMENT

TO THE PURPOSES OF BUILDING.

BY GEO. BARRETT.

---

CINCINNATI:  
APPLEGATE & CO., PUBLISHERS.  
No. 43 MAIN STREET.  
1854.

AUTHOR'S INSCRIBED PRESENTATION COPY

BARTON, WILLIAM P[AUL] C[RILLON]

*Florae Philadelphicae Prodromus;*

plantarum quae hactenus exploratae fuere, quaeque in ipso opere ulterius describentur, exhibens enumerationen: or prodromus of the Flora Philadelphica; exhibiting a list of all the plants to be described in that work, which have as yet been collected. Philadelphia: Printed for the author by J. Maxwell, 1815

\$ 3750.00



First edition, inscribed on the dedication leaf: "To Monsieur Desvaux with the respectful regards of the Author, Phila., June 6, 1816." Francais Desvaux was a noted French botanist. W. P. C. Barton (1786-1856) was educated at Princeton and studied medicine at the U of Pa under his uncle Dr. Benjamin Smith Barton (laid into this copy is a physionotrace of the latter). "In 1815 [WPC] Barton was chosen professor of botany at the University of Pennsylvania, charming many by his light hearted herborizing expeditions along the Schuykill and by his lectures which were, contrary to the bookish times, demonstrated in his well-stocked conservatories." – DAB. The present work contains a catalogue of about 450 genera of plants collected within about ten miles of Philadelphia. Despite many library locations this work is today rare in the marketplace; more commonly found are his *Vegetable Materia Medica of the United States* (1817-19) and his *Flora of North America* (1821-23). *American Imprints* 34002. Meisel, *Bib Amer Nat Hist*, III, pp. 374-5. Jackson, *Guide to the Lit of Botany* (1881), p. 365.

4to, recent marbled boards, calf spine by Green Dragon Bindery. 100 pp. Excellent copy. As noted above, a physionotrace of Benjamin Smith Barton is laid in.

# FLORÆ PHILADELPHICÆ PRODROMUS;

Plantarum quæ hactenus exploratæ fuere, quæque in ipso opere  
ulterius describentur,

EXHIBENS ENUMERATIONEM:

184

## PRODROMUS OF THE FLORA PHILADELPHICA;

EXHIBITING

A LIST OF ALL THE PLANTS TO BE DESCRIBED IN THAT WORK,

WHICH HAVE AS YET BEEN COLLECTED.

SIMUL ET JUCUNDA ET MONEA SECURE VITAL.—HORACE.

BY WILLIAM P. C. BARTON, M. D.

FELLOW OF THE COLLEGE OF PHYSICIANS OF PHILADELPHIA; MEMBER OF THE AMERICAN  
PHILOSOPHICAL SOCIETY, &c.

PHILADELPHIA:

PRINTED FOR THE AUTHOR BY J. MAXWELL.

1815.



FIRST EDITION OF BENJAMIN'S SECOND BOOK

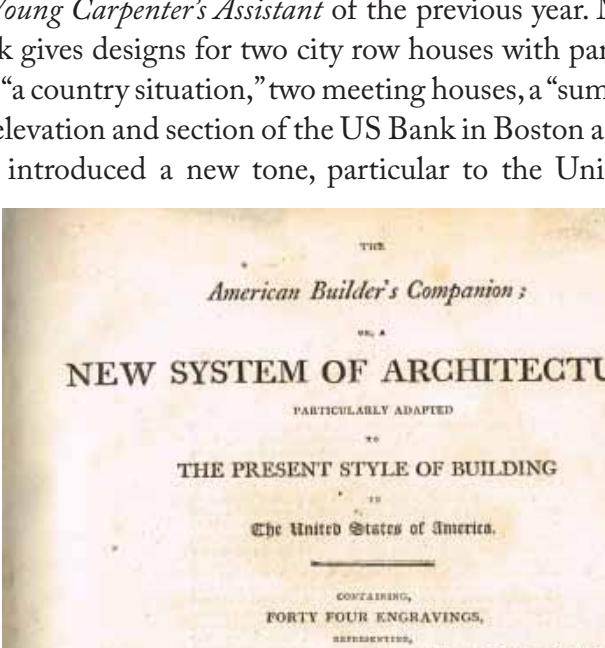
BENJAMIN, ASHER

## *The American builder's companion;*

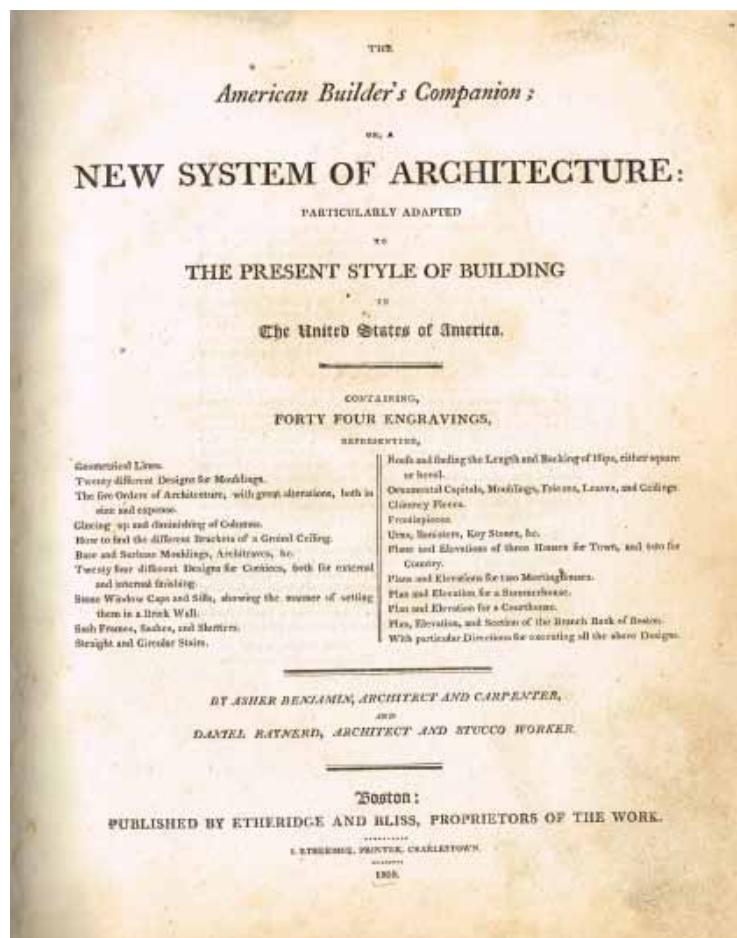
or, a new system of architecture: particularly adapted to the present style of building in the United States of America. Boston: Etheridge & Bliss; S. Etheridge, Printer, Charlestown, 1806 \$ 2750.00

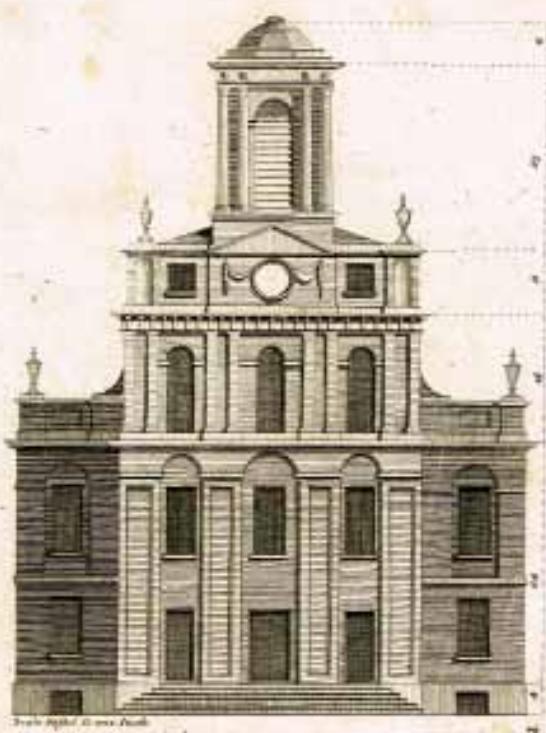
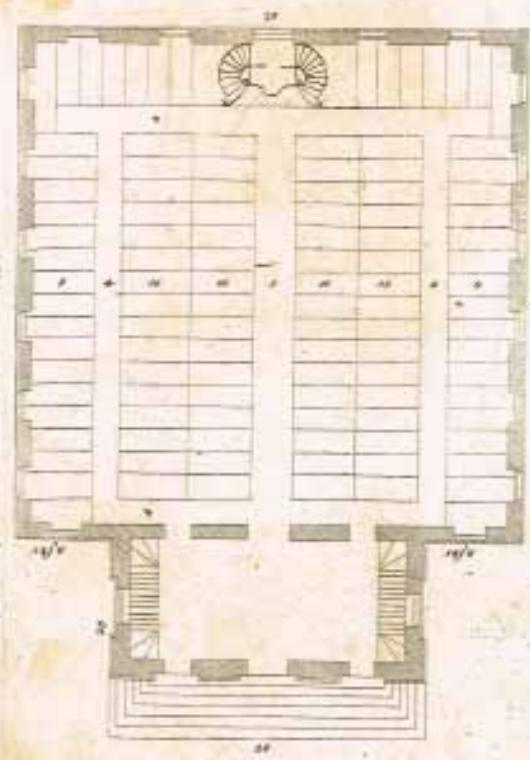
First edition of Asher Benjamin's second book. Daniel Raynerd, "architect and stucco worker" is given as joint author. Hitchcock points out that the nationalistic phrasing of the title imitates, and indeed outbids, that of Owen Biddle's *Young Carpenter's Assistant* of the previous year. More than just a handbook for carpenters, this book gives designs for two city row houses with party walls, a free-standing townhouse, two houses for "a country situation," two meeting houses, a "summerhouse" for a garden, a court house and the plan, elevation and section of the US Bank in Boston as designed by Charles Bulfinch. "Benjamin's texts introduced a new tone, particular to the United States, stressing the systematic organization of information and process, insisting that such practicalities relate to architecture's role as a science. While he argued that the convenience and comfort of the inhabitants should always be a builder's prime concern, Benjamin's books document a growing interest in the "elegancies" of style."

— Gwendolyn Wright, no. 215 in *Avery's Choice*. Hitchcock 99. Shaw-Shoemaker 9966. Rink 2507. Rare; the last copy in the book auction records came up in 1974.



4to, recent full calf. This copy was cleaned and rebound in period style by the Green Dragon Bindery. 70+ii pp with 44 engr. plates. An excellent copy.





Ergonomics Int.

Digitized by srujanika

SOURCE MATERIAL FOR A STUDY-IN-DEPTH  
OF THE ELECTROTYPE INDUSTRY

BLANC, A.

*Horticultural Engraver*

A remarkable group of seven trade catalogues of electrotypes for Florists, Seedsmen and Nurserymen.  
Philadelphia: Edward Stern & Co., Printers, 1884-1889

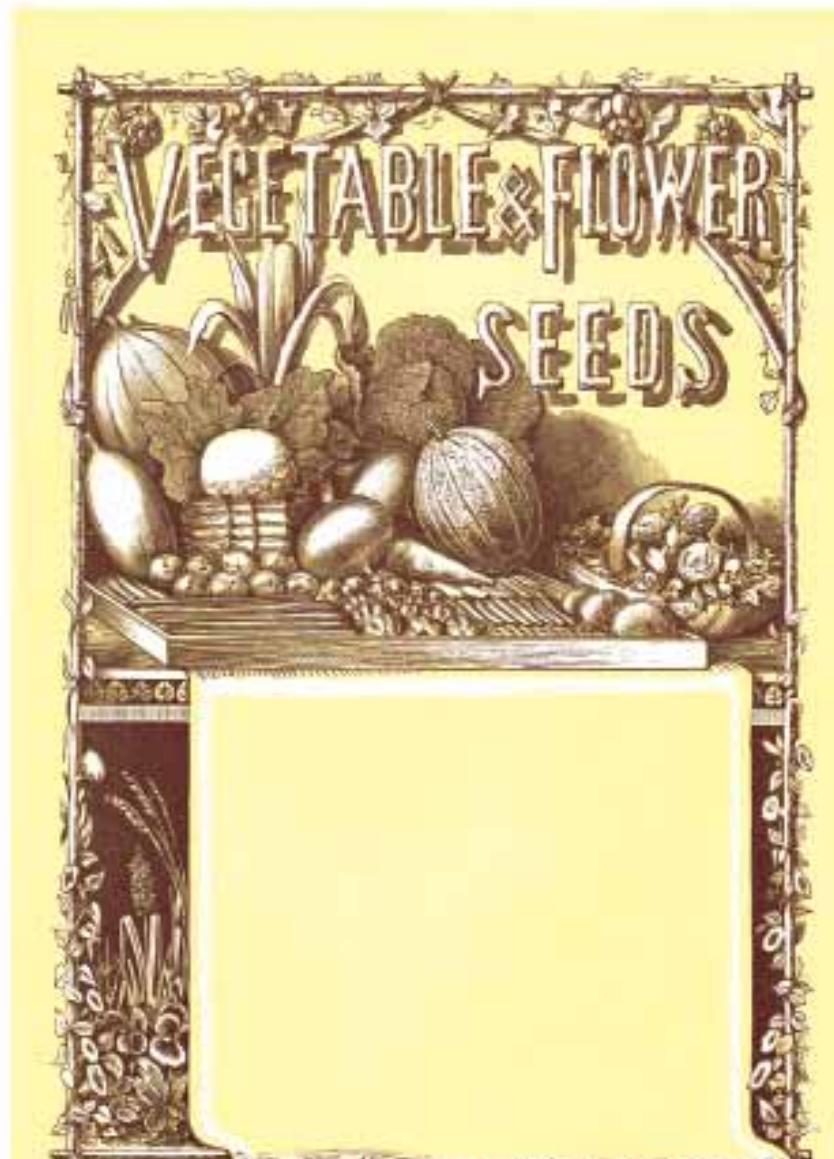
\$ 3250.00



An amazing survival, all seven catalogues in excellent condition with original order blanks and original mailing envelope. "An electrotype is a faithful copy of an object, made by the electrolytic deposition of copper. It was primarily applied to wood-engraving, the most widely used pictorial process of the nineteenth century... Manufacturers supplied stock blocks in the form of electrotypes and thus images appropriate for all kinds of illustration became available for purchase by printers." – *Encyc. of Ephemera*, p. 131. Six of these catalogues illustrate electrotypes of flowers, fruits and vegetables; one of them is entirely devoted to catalogue covers. The time span they cover, from 1884 to 1889, is a critical period in the history of reproductive engraving as it includes, in the late 1880s, the earliest years of the development of the halftone. You can see this clearly as the blocks progress from year to year. On this fascinating subject see Estelle Jussim, *Visual Communication and the Graphic Arts* (Bowker), 1874. This group of catalogues could serve as the basis for an interesting study of this subject. Romaine, in his *GATC*, p. 320, gives a long list of A. Blanc catalogues and notes that he was "the only printer-nurseryman so far located." I very much doubt that this was true but Blanc may well have been the most prolific and the leader in the field.

The seven catalogues are as follows: 1. Electrotypes designed for printing on catalogue covers, 1884. (Cover plus 40 loose sheets printed in 2 colors). 2. Catalogue C. Electrotypes of fruits, trees, etc., 1886. (34 pp). 3. Catalogue D. Electros of fruits, trees, etc., 1886 ([24]) pp. 4. Catalogue of electrotypes for florists, seedsmen and nurserymen, 1886-7. 5. Supplement to Catalogue of electros, 1886-87. (40 pp). 6. Second supplement to electros, 1887-1888. (56 pp). 7. Third supplement to catalogue of electrotypes, 1888-1889. (pp. 57-112).

Seven 4to pamphlets (12 x 9½"), each in orig. wraps. For individual titles and paginations see above. Two clips; else complete and fine. One original mailing envelope.



Cover No. 2. Price, with tint block for printing in two colors, \$18.00. For printing in one color, \$15.00.

Price for the exclusive use of this cover on application.

LARGE PAPER COPY IN A SPLENDID BINDING  
WITH THE PLATES IN TWO STATES

BRITTON, JOHN

*Picturesque antiquities of the English cities*

Illustrated by a series of engravings of ancient buildings, street scenery, etc. with historical and descriptive accounts of each subject. London: [Printed by G. Whittingham for] Longman, 1830

\$ 2500.00



First edition. A famous illustrated book, this copy is unusual and most desirable as the etched and engraved plates are in two states, preliminary and finished. This is thus a most useful copy for teaching the technique of book illustration and the history of the book. The plates on the verso are etchings, about half without captions, titles or numbers; the other half are signed, for example, "etched by J. LeKeux." The facing plates on the recto are the finished version of the same plate, with titles and the credit "Engraved by J. LeKeux." All plates on India paper; all the engravings marked "Proof." But still without numbers. This is thus an early state and a special state.

Though it is a beautifully written and illustrated book, it was a commercial failure. The BAL note states: "It cost nearly £3000 to produce and at 24s per small paper and 2 gns per large paper so far failed to recoup this expenditure through sales that seven years later, when all the remaining stock and coppers had been sold by auction, the publishers still found themselves out of pocket." "*Picturesque Antiquities* contained a scholarly commentary as well as views 'under the varied effects of meriden sun-shine, cloudy and dark skies, sun-rise, sun-set, twilight, rainbow, etc.' But it proved to be the most losing speculation [Britton] ever embarked on. Had it been published in 1810, instead of 1830, it would have been eminently popular and profitable." – Joe Crook in the Pevsner Festschrift. See also: Ray, *The illustrator and the book in England*, no. 25. BAL, *Early printed books*, no. 427.

Large quarto, full contemp. pebble-grained red morocco, covers with gilt lines and rolls, spine with 6 panels, 2 with titling and 4 with elaborate gilt stamps; a.e.g. xii+88 pp with half-title, title with woodengr. vignette, and 118 etched and engraved plates (i.e. all but one in two states). The preliminary etched version for the 28th plate ("The West Gate & Bridge at Gloucester") is not and never was present. Plates engr by J. C. Varrall, J. LeKeux, R. Sands, J. Redway, etc. Slight marginal foxing along the blank borders of some plates. Very slight old waterstain in the lower right corner of the last dozen or so plates. But a lovely copy.



“THE VICTIM OF HIS OWN ASTONISHING TALENT”

CHERNIKHOV, JACOB

*Construction des Formes d'Architecture et de Machines*

Leningrad: Edition de la Société des Architectes de Leningrad, 1931

\$ 7500.00



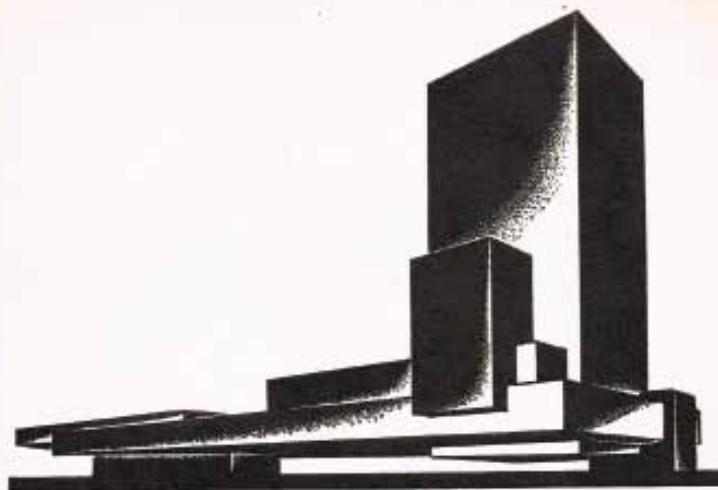
First edition, published with the title in Russian, French and German. Chernikhov (1890-1951) was as much a visionary artist as an architect; he had always in his mind quite specific forms of imaginary buildings. But some of these, to judge from the present work, do have equivalents in real architecture. Especially, for example, (to my eye at least) American grain elevators and tall factory buildings. Of him and his books Kenneth Frampton has written: “For all his evident debt to Malevich’s Suprematism, Chernikhov’s aims were altogether more exuberant, worldly and seductive. This, throughout his various didactic publications of the 1920s and 30s from *The Art and Graphic Representation* (1927) to *The Construction of Architectural and Machine Forms* (1931), Chernikhov always frankly sought what he called *Aristografia*, or “the art of creating the beautiful graphic image.” As an absolutely brilliant colorist and wood block printer, he was in so many ways both the product and victim of his own astonishing talent.” – *Avery’s Choice*, 372. And indeed, the graphic black and white images are sublime. The note in Wikipedia states that Chernikhov produced some 17,000 drawings and projects and was dubbed the ‘Soviet Piranesi.’ This is a rare book, much rarer than his 101 *Architectural Fantasies* of 1933; of that title OCLC locates 15 copies in American libraries whereas the present work is located in one copy only (MoMA).

4to, (12 x 9”), in orig. printed boards with title printed on cover and spine. 232+40 ff + prospectus leaf. Each page is illustrated with one or two images, printed boldly in very black ink. Short crack in lower front hinge; slight wear to head and tail of spine. Internally fine. A truly remarkable book.

# КОНСТРУКЦИЯ АРХИТЕКТУРНЫХ И МАШИННЫХ ФОРМ

ЯКОВ ЧЕ

1 9



2

Конструктивное объединение параллелепипедов в цельно-связанную композицию. Выраженное спокойствие масс в объединенном конструктивном сочетании внедрения и пронизывания тел

A BOOK WHICH DID NOT STOP A BULLET

(CIVIL WAR). TARBOX, CHARLES

*Manuscript pocket diary of Charles Tarbox,*

of Haverhill, Mass, which ends 17 September 1862 at Antietam. See below.

\$ 5000.00



A compelling book-object if ever there was one. It is the diary of a young soldier in the Civil War. His name was Charles Tarbox, and in the summer of 1862 he joined Company G of the 35th Massachusetts. His company passed through Philadelphia, Baltimore and Washington, and the young man wrote excitedly about what he saw and did. In due course his company arrived at Antietam, and the action began to heat up. Charles Tarbox recorded these experiences with gusto, bad spelling, and breathless punctuation. "15 September we had a tremendous battle last night one fellow was taken prisoner I am writing from the battle field there are firing a short distance from here." A few more entries follow, and then on September 17, "We expect to have a large battle today. There is a rifle cannon 75 yard from here. It seems as though it was going right through you..."

That is the last entry in the book. At the bottom of the page – in fact at the bottom of every page – is a nasty, shredded round hole. A bullet had gone clear through the book, no doubt kept in Tarbox's breast pocket, and through him, as well. He died that day. Because he'd written his father's name and address in his diary, the book found its way back to Campton, New Hampshire. Accompanying the diary is a carte-de-visite of Soldier Tarbox in his uniform. (Note written by Greg Gibson, former owner of the diary).

Books and bullets are an interesting subject. The Peabody-Essex Museum owns a breast pocket bible which has a bullet hole half-way through it; in that case it did save the soldier's life. The soldier wrote to President Lincoln to tell his story and Lincoln sent him back a signed and inscribed cabinet photograph of himself. I am sure there are other instances of books which did (or did not) stop bullets.

After marching  
in mud  
With though  
Bread supper  
had nothing  
But coffee  
for breakfast  
no sugar  
no milk  
Camp to the  
Villa of  
Port Albany  
on a sandy  
field this  
is as bad  
country  
as I ever saw  
the 25th  
of Aug 1863  
in the morning

some painting  
some Paching  
there rapsacks  
the sun beats  
some to  
day but not  
so much as  
I expected  
I am greatly  
I am fatigued  
in the heat  
of this  
country  
Porcose and  
Por tunces  
Aug 25  
Cormac  
had  
to sit  
it is  
green



EXTRAORDINARY CHROMO-TYPOGRAPHIC PLATES  
IN RED, GOLD, SILVER & BRONZE

COLE BROS.

*Franklin Lightning Rod Works*

Cole Bros., manufacturers of lightning rods, fixtures, ornaments and wood pumps. Near Vandalia Depot, Greencastle, Ind., U.S.A., [1886] \$ 1750.00



An enchanting trade catalogue of lightning rods and weathervanes and accessories, with many plates printed in gold, bronze, silver, or gold, silver and red all on the same plate. The illustrations were wood-engravings over which were printed the colors; they are thus color wood-engravings printed from relief blocks (or chromo-typographs). The color images show clear evidence of 'ink-squash', one of the main characteristics of relief printing, and in some cases impression marks can be seen or felt on their reverse. (On this see Twyman, *Hist of Chromolithography*, p. 317). In the present catalogue there is clear evidence of poor registration, which is another characteristic of this kind of color printing.

All of this technical discussion, however, somewhat detracts from the charm and folk-art like appeal of this wonderful catalogue and these images. There are a series of farm weathervanes (horses, cows, roosters,) which are printed in gold; these are especially appealing as the original vanes themselves were produced in gold leaf. A compelling catalogue with much 'presence' due in great part to the boldness and intensity of the gold, bronze, silver and reds. There is no indication of who printed it or where it was printed; it was done presumably by an anonymous job printer somewhere in Indiana. The company had 'principal houses' (i.e. sales offices) in Indiana, Missouri, Iowa and Texas. OCLC does not locate this edition but they do locate two similar but later Cole catalogues, one at DWint, one Mo. Hist Socy.

Oblong 12mo (4 x 8¾"), orig. printed boards, cloth spine. 56 pp with about 15 wood-engr illus in black ink only; 61 illus in gold or gold & silver; and 6 illus in gold, silver & red. Condition is quite worn; rear cover is rumpled and dampstained; front cover somewhat less so. Old light marginal water stains on t.p. and last few leaves, but otherwise a very bright and appealing copy.



**Fig. 22.—Our Spiral Copper Tube Lightning Rod, 8-16 and 9-16 Sizes.**

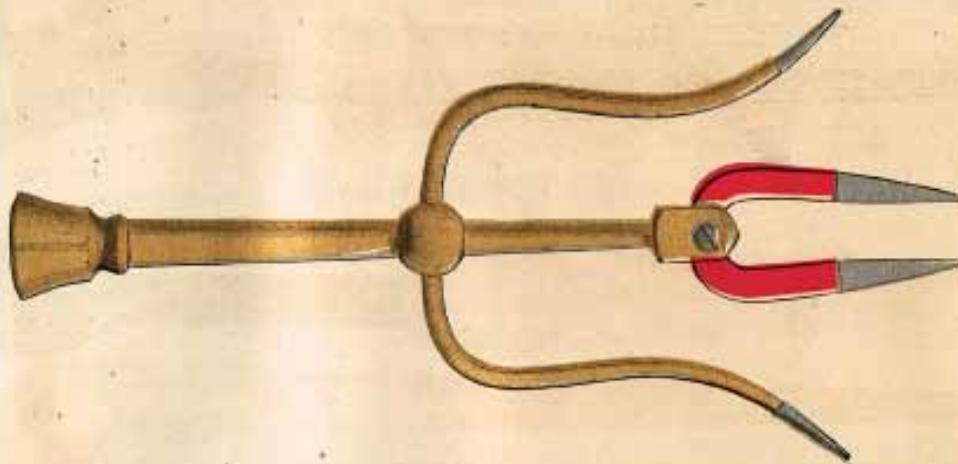
The lower section shows the mode of coupling this Rod. We also furnish a Star Tube Rod if desired.

**Fig. 23.—Our Spiral Copper Tube Point.**



**Fig. 25.—Our No. 4 Franklin Lightning Rod Point.**

We make this Point in Gold or Silver Platinum Tip to fit any Rod, and with close plate or electro plate to suit our customers.



**Fig. 26.—Our Horse Shoe Magnet Point.**

Those having demand for a Magnet Point will find this article to give great satisfaction. It has no superior as a Magnet Point.

COLE, HENRY HARDY

*The Architecture of Ancient Delhi,*

especially the buildings around the Kutb Minar. London: The Arundel Society, 1872      \$ 9500.00



First and only edition of this lovely book, illustrated with photographs taken by Charles Shepherd of the firm of Shepherd and Bourne. Cole thanks him in the preface for turning his artistic skill from picturesque scenes or views to securing accurate photos of the architectural features (the resulting images, however, still betray the hand and eye of an artist). The author was one of the first superintendents of the Archaeological Survey of India; the photos are of high artistic quality; Shepherd is recognized as one of the leading photographic artists working in India.

The plates were printed by the Permanent Printing Company (Woodbury and Autotype Process). This was a “photomechanical process yielding images of almost preternatural loveliness. Many consider it to be the most beautiful photographic reproduction process ever invented. It produces permanent and indelible prints, often in rich warm brown tones...” – *Imagining Paradise*, p. 104. See also Anthony Hamber who discusses the Arundel Society and the present book; he points out that it was the only publication produced by the society which dealt with non-European art and it was also distinctive in its subject matter, architecture... The publication is also of particular interest since it underlines Henry Cole’s interest in the art and architecture of India. – *A Higher Branch of the Art*, p. 312. (Henry Hardy Cole was the son of Sir Henry Cole (1808-1882, the founding director of the Victoria & Albert Museum). “Sun Pictures”, *Bull NYPL* (Spring 1977), no 241.

Folio (14½ x 11”), beautifully rebound with brown cloth sides, brown morocco corners and spine, author and title in gilt on spine. (vi)+131 pp. with 2 litho plans (one hand-col), and 25 mounted photos (average 8 1.2 x 11”) by the Permanent Printing Co (Woodbury and Autotype Process) of which one double-p. (the Kutb Minar) and 4 small prints of varying sizes. Ex-library copy with old rubber stamp on the verso of t.p. and old faded circular stamps in the blank margins of each plate (never touches the image). Except for this, essentially fine copy.



VERY RARE SET OF PHOTOGRAPHS OF TAHITI BY EUGENIO COURRET

COURRET, [EUGENIO]

*A portfolio of 16 mounted albumen views*

titled in gilt on the cover "TAHITI". Lima, N.d. [ca. 1864]

\$ 26,000.00



A very rare, perhaps unique, set of photographs made by a gifted photographer, Eugenio Courret (not in OCLC but that source does locate a partial set of seven of these same images, in the Getty). "E. Courret arrived in Tahiti sometime in 1863 and announced his intention of taking photographs in the *Messenger de Tahiti* of the 12th December. His advertisement was repeated several times and in January was revised to announce that "M. E. Courret pourra offrir aux amateurs la collection complet de ces albums..." P. O'Reilly, *Les photographes à Tahiti et leurs œuvres 1842-1962*, Paris, 1969. Since that time, more work has been done on Courret. A PhD dissertation by Keith McElroy, *The history of photography in Peru in the Nineteenth Century 1839-1876* (U of New Mexico, 1977) adds to our knowledge. Hannavy's *Encyclopedia* states: "The Courret brothers studio established in 1863 merits special attention due to "the quality, quantity and duration of its production" (McElroy). In 1892 Eugenio returned to France. But the archives and negatives of his photographic firm remain in Lima in the National Library of Peru.

The present group of photos are mostly identified on the margins or reverse in pencil, but difficult to read. So I quote the abstract of the Getty views, all of which are present here: A view of a Europeanized residential street in Papeete and a view looking seaward across the rooftops of Faaa. A view of Pointe Hitiaa depicts a native shoreline settlement with huts and dugout canoes. Another settlement can be seen in a shot of a valley in the interior of the island. One image is of a Tahitian choir seated on a picket-fenced lawn. Natural landmarks depicted include a view of the waterfall of Faulo Lua. Other views which are not present in the Getty group include a Maison Europeane, Government [House] at Papete, Palais Poincare (?) Papete, and others. The prints are all blind-stamped on the mounts: "Courret Hermanos. Fotografos. Calle Mercaderes, 197 Lima."

Small folio (13 x 10"), in the original morocco-backed portfolio with ties; title in gilt on cover. Containing 16 mounted albumen photographs on tinted lithographic surrounds; photos measure 4½x 6"; mounts measure 9¼ x 12¼." In very good condition throughout.



AMONG THE FIRST COLORPRINTED 'PAROISSIENS'

DASSANCE, M. L'ABBE

*Heures nouvelles, paroissien complet LatinFrancais,*

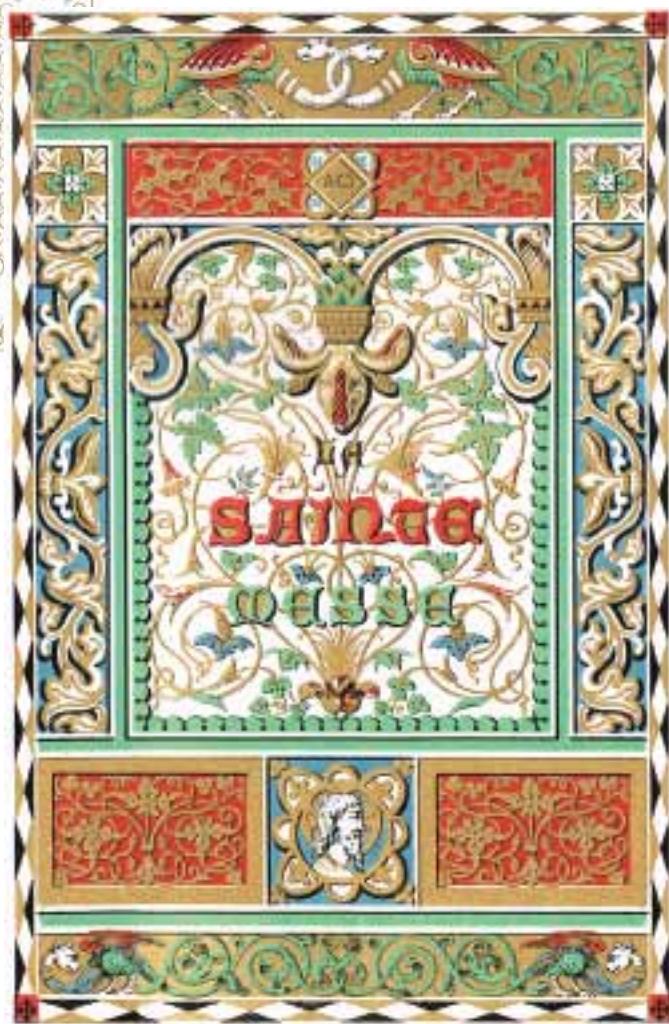
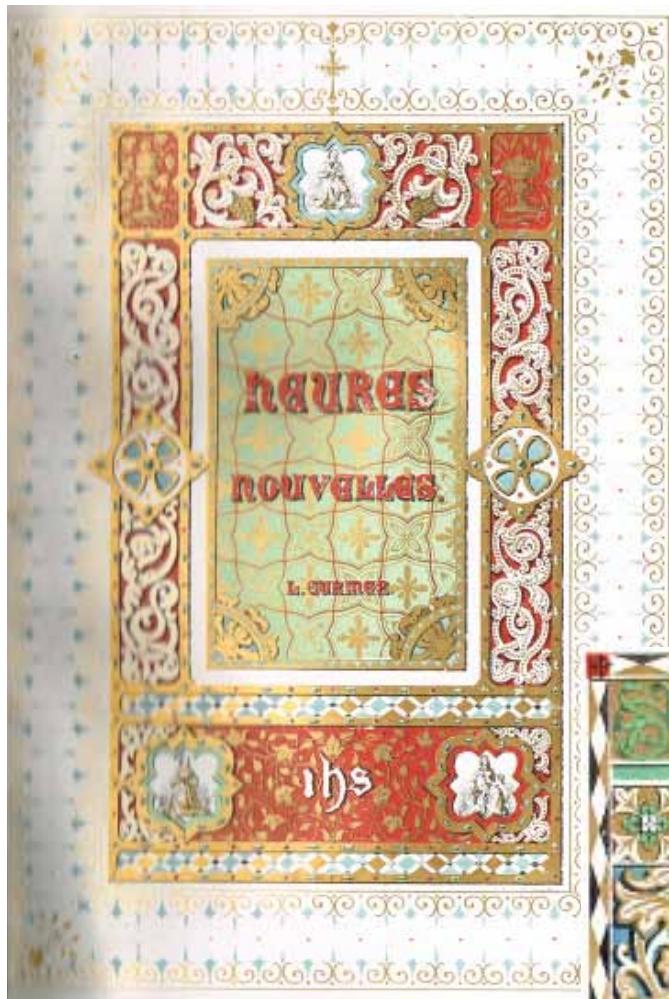
a l'usage de Paris et de Rome, par M. L'Abbe Dassance. Paris: L. Curmer, 1841

\$ 850.00



Writing of a color-printed work entitled *Offices complets suivant le rit romain* of 1855, Michael Twyman states: "This was by no means the first 'paroissien' (French prayer book for the laity) to include some chromolithography. Among the first must be L'Abbe Dassance, *Heures nouvelles...* (Paris: L. Curmer, 1841) which has a decorated title page and a part-title lettered 'Lith. Engelmann.' Both pages were printed on coated stock in a pale version of the five-colour method referred to above. Curmer must have felt that colour was a means of selling his 'paroissiens' as they were advertised very briefly on the wrappers of his *L'imitation de Jesus* (1855-57) as having 'coloured frontispieces ['frontispieces en couleur'].'" – *History of Chromolithography*, p. 184, note 198. Rare; OCLC locates just two copies in American libraries.

8vo, orig. full black morocco, spine with raised bands and gilt lines, a.e.g., two beautifully styled silver clasps, both engraved, one with the name 'Mary Weld' the other with the date '12 July 1841.' 800 pp with 2 chromolithographs as explained above; and 11 steel engr plates. Scattered light foxing but the chromo plates are fine. Great display item.



A RARE WORK ON PERSPECTIVE AND COLOR

DE SAINTMORIEN, [M].

*La perspective aérienne, soumise à des principes puisés dans la nature;*

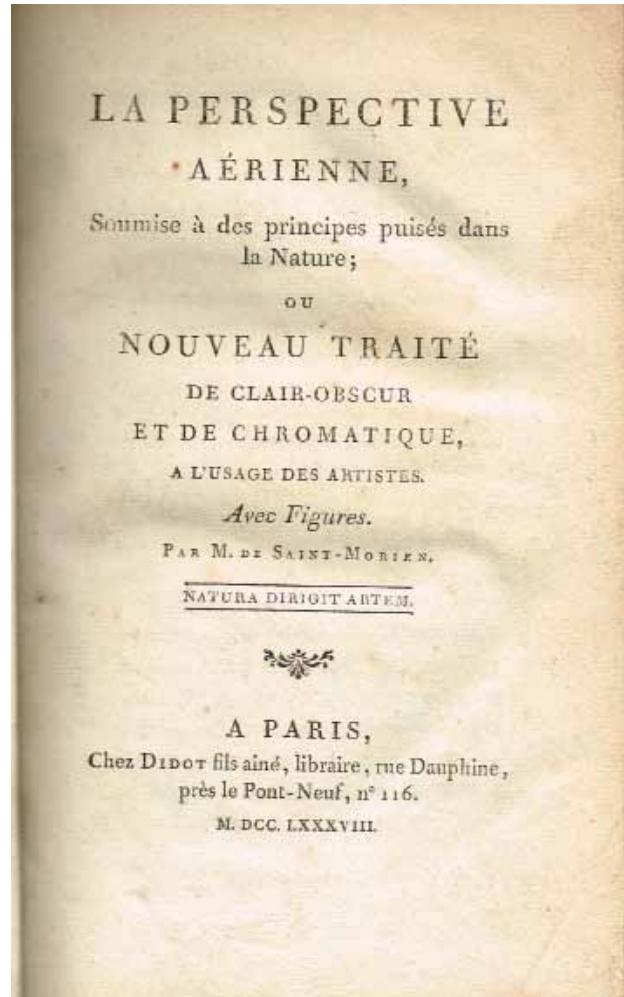
ou nouveau traité de clair-obscur et de chromatique, a l'usage des artistes. Paris: Didot, 1788

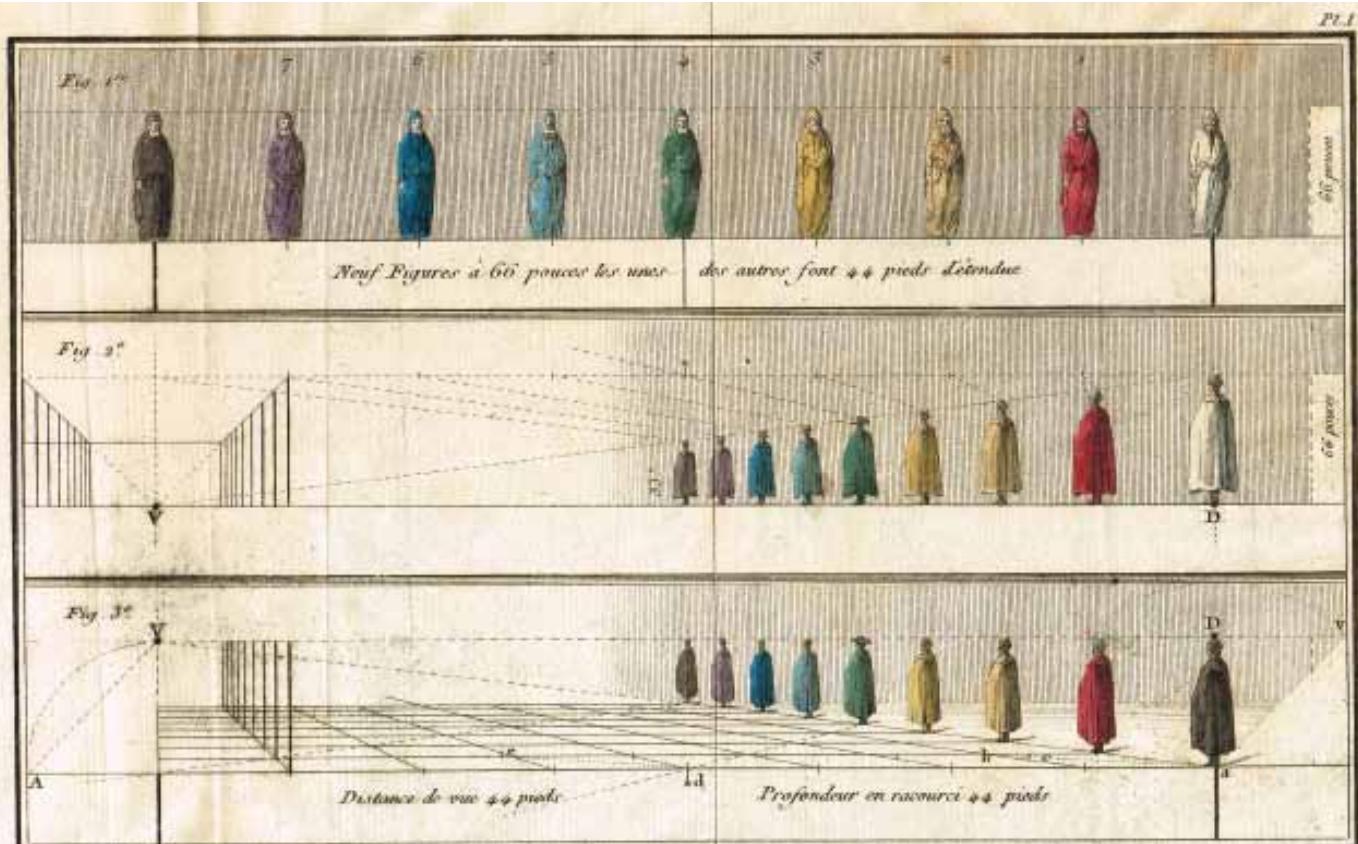
\$ 1750.00



Original edition of this rare work on the technique of painting and the problems of color. The author, who was able to make "machines afin de rendre palpables les opérations secrètes de la nature," dedicated his work to the celebrated painter Jean Baptiste Pierre (1714-1789), first painter to the King and chief inspector of the Gobelins. The book is divided into two parts: "Perspective du clair-obscur" and "Perspective chromatique." It is illustrated with two folding plates, one of which is colored by hand. Vagnetti: "Quest'opera rappresenta molto bene l'opinione piu accreditia del pensiero illuminista sulla problematica difficilmente codificabile proposta dalla proposta dalla prospettiva aerea. Essa era destinata prevalentemente ai pittori ed accoglie una ampia discussione sulla fenomenologia della percezione del chiaroscuro e del colore, constitendo importante anticipazione alle ricerche piu moderne sull'argomento." — (EIVb64). UCBA, II, p. 1806. OCLC locates 3 copies in America: Yale, Harvard, Getty.

8vo, recent marbled sides, calf spine, with raised bands. 174 pp. with 2 fdg engr. plates, one of which hand-colored. Early 20th cent. bookplate of 'Robinson Crusoe, a Belley-en-Bugey.' Untrimmed copy.





N.B. Les 9 premières figures ne peuvent faire illusion n'ayant entre elles aucune dégradation et parce qu'elles sont très petites elles ne peuvent être vues de très loin cependant aussi grandios que Nature elles font éprouver le continent des principes de dégradation chromatique établis N°

LARGE FORMAT UNRECORDED HOUSE PAINT TRADE CATALOGUE  
DAZZLING COLOR PLATES — CHROMOTYPOGRAPHS

DETROIT WHITE LEAD WORKS

*Suggestions for House Painting with Rogers'  
Best Ready-Mixed Paints*

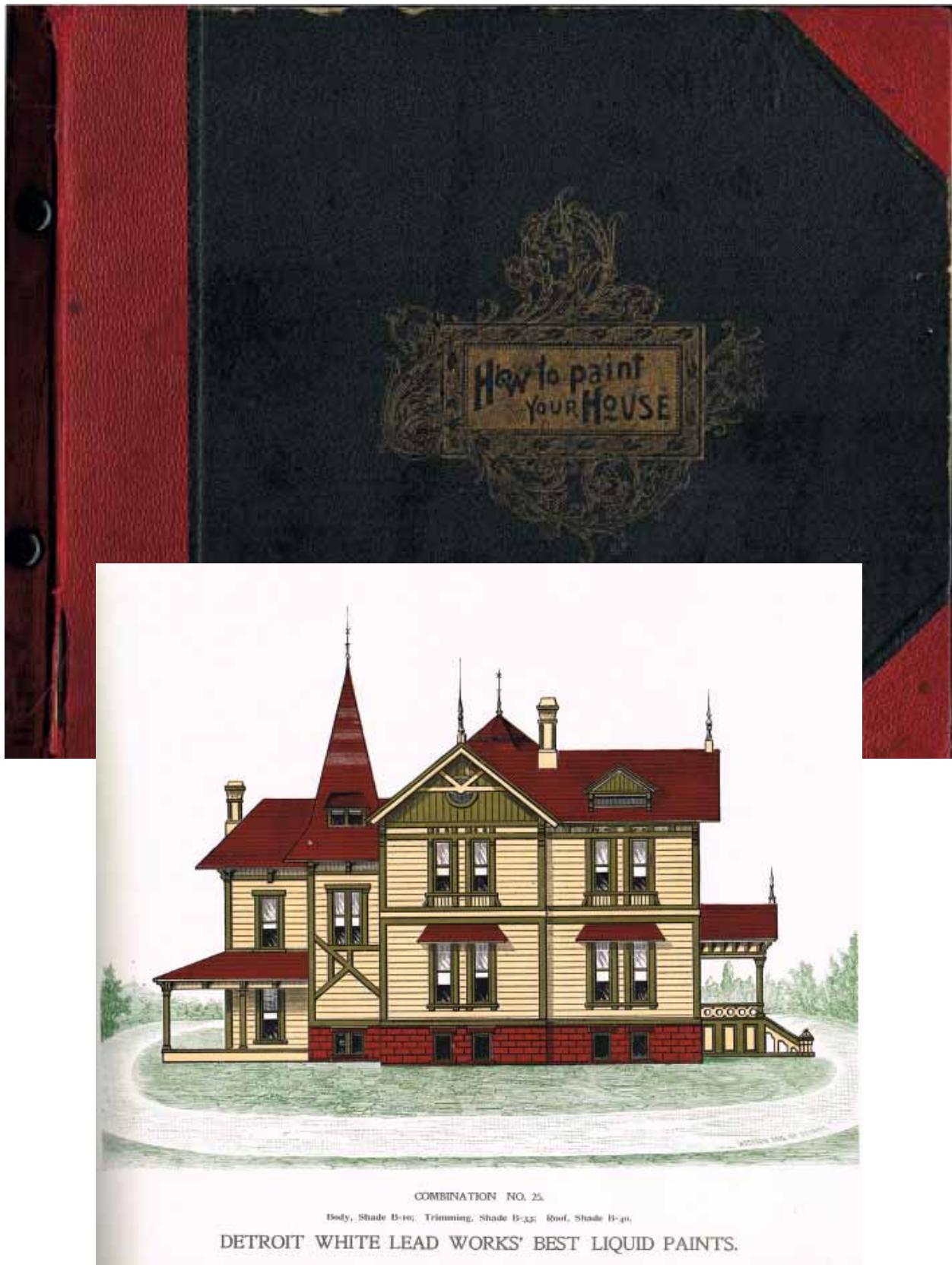
The Best that Can be Made! Manufactured by Detroit White Lead Works, Detroit — Chicago —  
Buffalo. [Detroit White Lead Works Press, 1902] \$ 8750.00



A wonderful and very rare work (in fact, it seems to be unrecorded) especially appealing for its large size and bold color plates — which are in fact not chromolithographs but chromotypographs. The plates shown in this book represent “the latest and most improved styles of exterior decoration.” As was the custom with these books, it shows two basic houses: a perspective view of a house with two story gable and porch and a side elevation of a house with a spiky steeple-tower and five lightning rods. The key to each plate gives the colors for body, shingles, stone, trimming, and roof. Also contains plates of four barns with different color schemes and one “L” planned house. This latter house, though shown with a Victorian bracketed cornice and chimneys, is essentially a house of an earlier (Greek Revival) period and is painted white, the only white house in the whole book. The final plate in the book is a large chart of 45 mounted paint-chips, Rogers’ best ready-mixed paints. Detroit White Lead Works was a huge operation (a bird’s eye view of the factory is shown on the reverse of the last plate); OCLC locates 35 different publications, all trade catalogues or brochures, from this firm but no copies of the present work located.

The company had their own press. Some of the plates bear the legend of ‘Western Engr. Co. Detroit’. The color plates were printed from relief blocks in a series of impressions. Michael Twyman states that “chromotypography became the most serious competitor to chromolithography later in the nineteenth century.” — *History of Chromolithography*, p. 317.

Oblong folio (11½ x 14”), orig. printed cloth over boards, bound with two bolts (‘Interchangeable Leaf Catalogue Binder’). Gilt stamped title on cover: ‘How to Paint Your House.’ T.p., one leaf of text, 64 color plates, final leaf of color chips. Hinges a little wobbly, light wear to edges of covers but a very good copy.



COMBINATION NO. 25.

Body, Shade B-14; Trimming, Shade B-33; Roof, Shade B-40.

DETROIT WHITE LEAD WORKS' BEST LIQUID PAINTS.

WITH 80 STENCIL (POCHOIR) PLATES  
HAND-FINISHED IN WATERCOLORS

[DEWEY, D(ELLON) M(ARCUS)]

*The nurseryman's pocket specimen book,  
colored from nature*

Fruits, flowers, ornamental trees, shrubs, roses, etc. Rochester, N.Y.: D. M. Dewey, Horticultural Bookseller, 1872

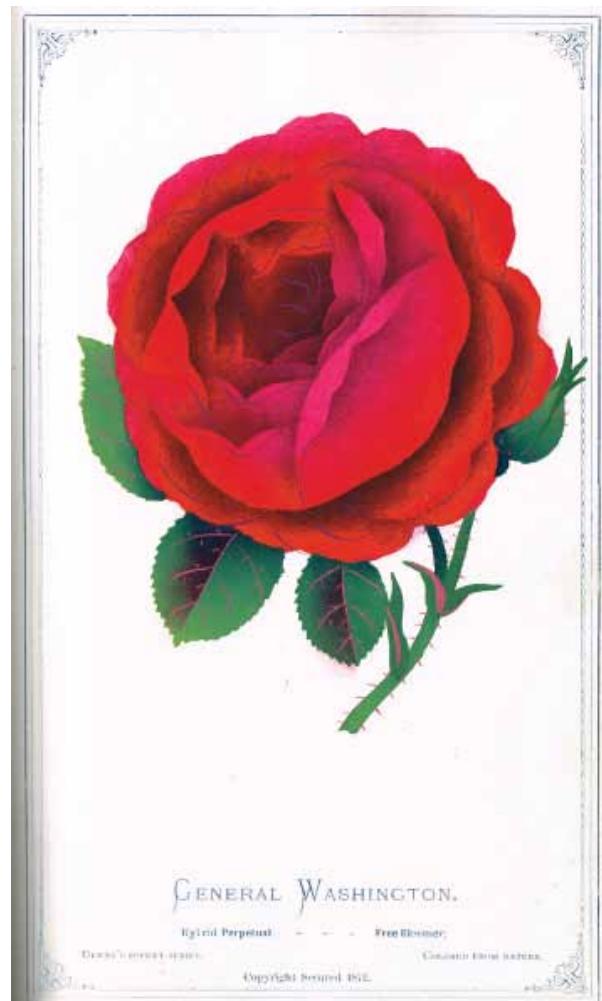
\$ 4000.00



In the second half of the nineteenth century there were many of these nurseryman's color "fruit and flower" books published. Most of them were illustrated with chromolithographs or color-printed wood-engravings (these were relatively inexpensive forms of illustration). The best of them were illustrated with stencils or pochoirs, done in watercolor, as in the copy offered here. This copy is especially desirable for about four reasons: 1. It is in fine condition in the original binding with the original owner's – or salesman's – name stamped on the flap. 2. It has a printed title page (most such books did not have title pages). 3. It has eighty hand watercolored pochoir plates. 4. Of these eighty plates, **twelve are of roses**.

There is much reference literature on these books. Some good comments on Dewey and these catalogues are given in Raphael, *An Oak Spring Pomona* (1990), pp. 168-70. See also Sandra Markham, who writes: "The beautiful watercolor stencil plates for which [Dewey] is celebrated were created by an industry that despite its prolific output eludes the historian. It is known that Dewey employed a multitude of artists, primarily women and girls, to stencil and hand-color wonderful, sometimes abstract, pictures. Using the stencil or theorem process, the colorist created a unique image or added color over wood-engravings, metal engravings, and lithographs." – "Living Preachers through Voiceless Lips: printing for the nursery industry, 1840-1920", *The Ephemera Journal* (vol 9, 2001). Of the present work OCLC locates exactly one copy (Nat Agri Lib) which has 71 color plates.

8vo, full bound in burgundy-dyed polished calf with flap and brass clasp (which still works) and gilt stamped name: s. f. MASON. T.p. (printed in two colors), one add'l leaf of letterpress and 80 hand-col. pochoir plates and a final five plates of trees which are chromolithographs. Binding expertly repaired by Green Dragon Bindery.



❧ 18 ❧

FIRST AMERICAN TREATISE ON LANDSCAPE GARDENING  
“HIS INFLUENCE WAS INCALCUBLE”

DOWNING, A. J.

*A treatise on the theory and practice of landscape  
gardening adapted to North America;*

with a view to the improvement of country residences. New York & London: Wiley & Putnam;  
Boston: C. D. Little and Co., 1841

\$ 1350.00



First edition of the first book devoted entirely to landscape gardening and rural architecture in America, and one of the most influential books ever published in the history of American art and taste. It is significant as being the first American architectural book to be fully illustrated with wood-engraved illustrations and also the first to be issued in a publisher's decorated cloth binding, and in this copy the binding is signed (see below). “Downing laid down his own rules for domestic architecture and garden design in the first important book by an American author on that subject, *A treatise on the theory and practice...* (1841). [His] influence was incalculable...” – *Oxford companion to gardens*, p. 145. Dumbarton Oaks 149: “This is probably the most famous American nineteenth century treatise on garden design.” Hitchcock 354. This copy has a distinguished provenance; it belonged to C[hris]topher Tunnard (1910-1979), prominent Canadian landscape architect, garden designer and city planner.

8vo, orig. blind stamped cloth, gilt title and blocking on spine, expertly rehinged, orig. spine preserved and laid down by the Green Dragon Bindery; orig endpapers and flys preserved. The upper left corner of the front pastedown has the circular blindstamp “B. Bradley Binder Boston.” (iv)+451+(i) pp. with steel engr. frontisp. and 69+19 wood-engr. illus. Scattered light foxing as usual.

A  
TREATISE  
OR  
THE THEORY AND PRACTICE  
OF  
LANDSCAPE GARDENING,  
ADAPTED TO  
NORTH AMERICA;  
WITH A VIEW TO  
THE IMPROVEMENT OF COUNTRY RESIDENCES.  
COMPREHENDING  
HISTORICAL NOTICES AND GENERAL PRINCIPLES OF THE ART,  
INSTRUCTIONS FOR LAYING OUT GROUNDS AND ARRANGING PLANTATIONS,  
THE DESCRIPTION AND CULTIVATION OF HARDY TREES,  
DECORATIVE ACCOMPLISHMENTS TO THE HOUSE AND GROUNDS,  
THE FORMATION OF PONDS OF ARTIFICIAL WATER, FLOWER GARDENS, ETC.  
WITH REMARKS ON  
RURAL ARCHITECTURE.

ILLUSTRATED BY ENGRAVINGS.

By A. J. DOWNING.

"Look not Nature with altered eyes,  
Nor quaff her simple dews by false pretence;  
Weigh well the object, be with contrivance,  
Profane of gauds, not profane of gold."

NEW-YORK & LONDON:  
WILEY AND PUTNAM.  
BOSTON—C. C. LITTLE & CO.

1841.

DUCHATEL, E.

*Traité de lithographie artistique*

Paris: chez l'auteur; Lemercier, &amp; au Journal L'Artiste, 1893

\$ 2500.00



First edition, limited to 200 copies. This is an author's presentation copy, inscribed "A Monsieur Albuize (?) Hommage de l'auteur, E. Duchatel, Paris, le 30 Mai '93." This was the first instruction manual on artistic lithography since Englemann's treatise of 1835. This edition is illustrated with lithographs by Buhot, Bertrand, P. Dillon, Dulac, Fantin-Latour, Fauchon, Fuchs, C. Lefevre, Lunois, Maurou, Pirodon, and Vogel. The preface is by Leonce Benedicte, conservateur du Musee National du Luxembourg. Duchatel is identified as "Essayeur a la Societe des Imprimeries Lemercier." One section is reserved entirely for color lithography, describing the process in detail and illustrating it step by step with color proofs. There was a second extensively revised edition of 500 copies published in 1907; this was illustrated by an entirely different group of artists. Several good notes on Duchatel are given in P. D. Cate and S. Hitchings, *The color revolution, color lithography in France 1890-1900*, (Rutgers, N. J., 1978), *in passim*. Not common, the last copy in the book auction records came up in 1978 (and this was the edition of 1908).

Small folio, original printed wrappers (printed by LeMercier). (ii)+52 pp. with 13 numbered instructional plates printed variously on plate paper (several being different stages of a progressive color proof), papier bristol chine a grains, papier vegetal transparent and papier viennois; also 12 artist's lithographs signed in the stone. A handsome copy.



à monsieur Alboige,  
Hommage de l'auteur

E. Duchafel

Paris le 30 novembre 90

ILLUSTRE PAR  
E. BUNOT, E. BERTRAND, P. VILLEON, DULAC, FANTIN-LATOUR, FAUCHOT,  
ROCHES, C. LÉFÈVRE, LUNOIS, P. MAUROU, E. PIRÉON, VOGEL.

EDITION  
PARIS

des FRÈRES E. Rue Gay-de-la-Brassie  
à la Société des Imprimées, Imprimeur de Rue de Sèvres  
et du journal 'L'Ami du Peuple' des Champs-Élysées.

DUPUIS, [CHARLES]

*Nouveau traité des cinq ordres d'architecture tant ancien  
que moderne*

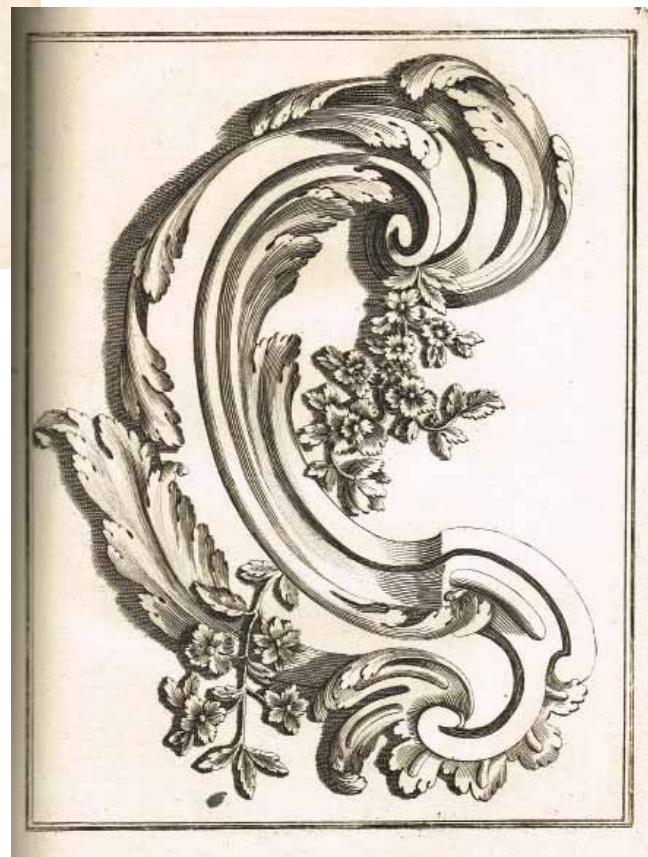
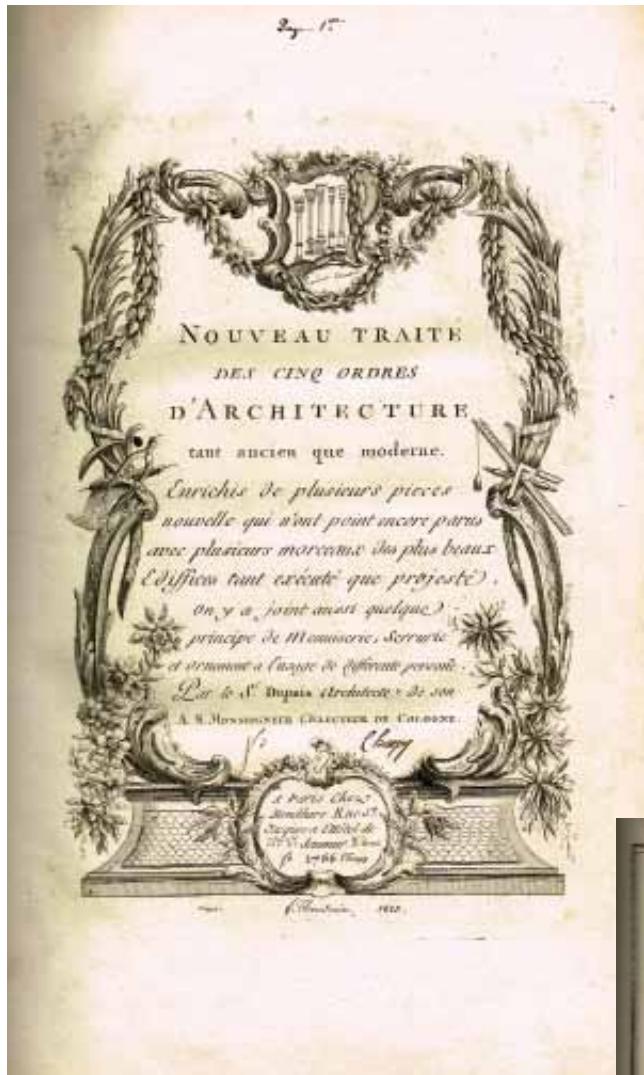
Enrichis de plusieurs pieces nouvelle qui n'ont point encore parus avec plusieurs morceaux des plus edifices tant exécuté que projeste. On y a joint aussi quelque principe de menuiserie, serrurie, et ornement a l'usage de differente persone. Paris: Chex Mondhare, 1766      \$ 3000.00



A rare book (OCLC locates but two copies in America, Columbia and DWint). It comprises engraved illustrations of the classical orders of architecture and a series of engravings of furniture, panelling and ornament. The collation of this work is complicated, and such copies as can be found seem to differ. The note to the OCLC is helpful; it states: "For the most part, this is a reprinting of the plates and three engraved leaves of text of the 1762 ed. Many of the plates bear both their 1762 numbering and the new numbering of this ed." That is true in the present copy also. But this copy has an additional 30 plates from Neufforge bound following the final plate of Dupuis. Then, following the last of the Neufforge plates is a copy of Vignola, *Nouveau livre des cinq ordres d'architecture* (Paris, Daumont, ca. 1760). We know that these works have been bound together since at least 1853 as they were all signed (and the plates consecutively numbered by hand) by Thouvenin and Charpy. Useful notes (and collations) for the Dupuis can be found in BAL 948 and also Hugh Pagan 13:31.

The full title of the Vignola is as follows: "Nouveau livre des cinq ordres d'architecture par... enrichie de differents cartels, et morceaux d'architectures, portails, fontaines, baldaquins, & le tout necessaires pour artistes." This edition, which is engraved throughout, has a distinguishing feature: the title is within a rococo border and the engraved text for plates 2 – 33 is also within a rococo border at the bottom of each plate. Fowler 382.

Folio (15 x 10"), rebound in full mottled calf, highly gilt spine. The volume opens with an engr port. of Robert de Cotte (1656-1735, "one of the most influential French architects of the 18th century"). Dupuis: Engr. t.p., plates 1-50; pls 51-80 are plates from Neufforge with their own numbers. Vignola: Engr. t.p. (counted as pl 1) and pls 2-45. Good clean copy



THE GARABIT VIADUCT – A COPY WITH 2 EXTRA PLATES  
AUTHOR'S INSCRIBED PRESENTATION COPY

EIFFEL, G[USTAVE]

*Notice sur le Viaduc de Garabit (près SaintFlour) Ligne  
de Marvejols a Neussargues*

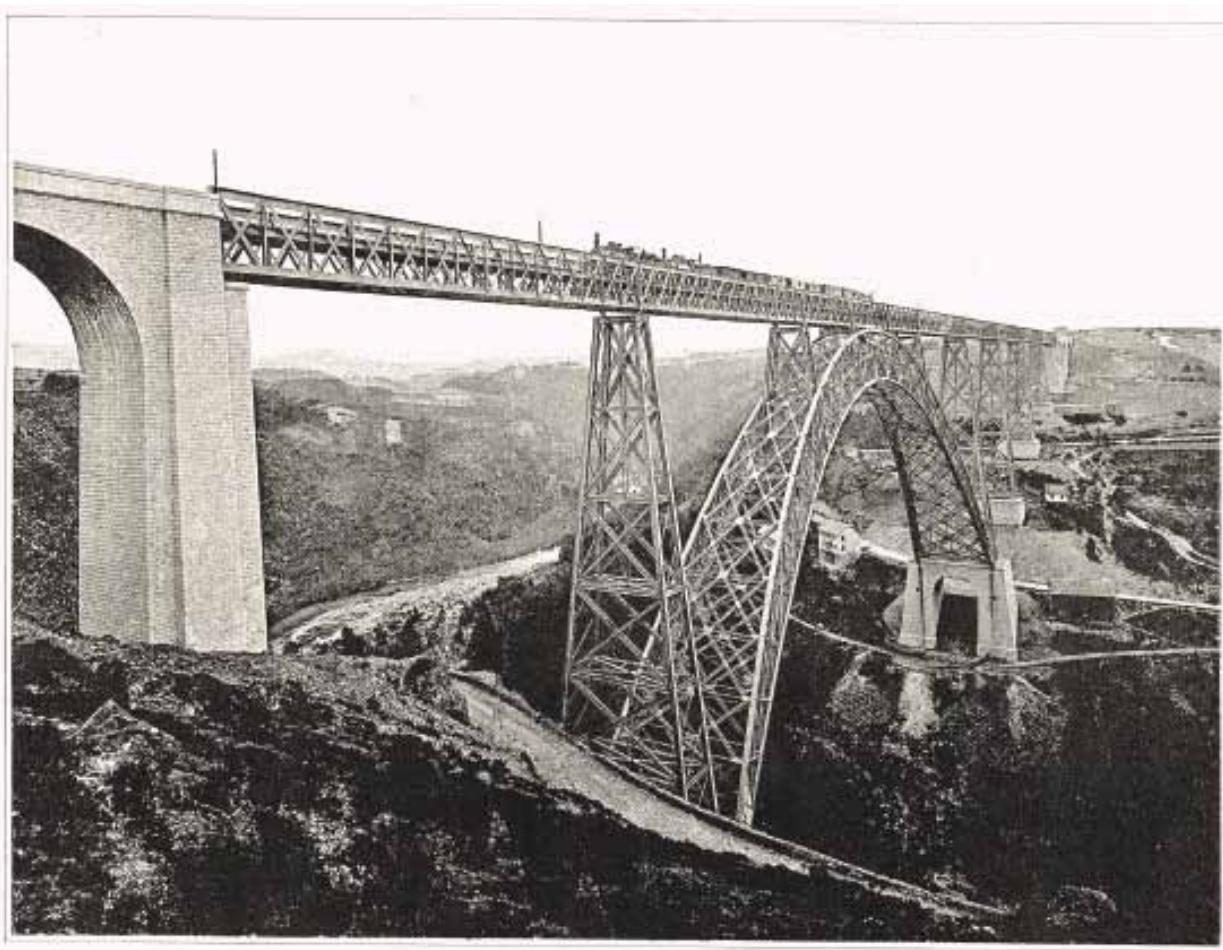
Paris: Imprimerie Administratif & des Chemins de Fer de Paul Dupont, 1888

\$ 3000.00



The Garabit Viaduc was the culmination of Eiffel's development of metal structure, a process that evolved over twenty years. "Eiffel's spectacular Garabit bridge poised 120 metres above the Truyère River in the Massif Centrale took the railway over the gorge in a single span of 165 metres. Completed in 1884, it is a two pinned parabolic wrought-iron arch the design of which was a development of the slightly earlier bridge at Oporto. Much of this account of the Garabit Viaduct is concerned with the differences between it and the Oporto bridge, notably the modification of the piers which at Oporto have simple tension bracing but at Garabit are of box-section bracing capable of taking both tension and compression. The book is illustrated with the plates from "Engineering" but additionally illustrates many details of joints, anchorages, temporary erection cable supports, etc." – Elton 15:38. The list of plates calls for 5; this copy has two extra plates, both of which are unnumbered and in a photo-mechanical process. This copy bears a presentation inscription from Eiffel to Monsieur I. Favé [Idelphonce Favé (1812-1894), member of the Académie des Sciences]. OCLC locates 8 copies in American libraries but the work is scarce in the marketplace.

Small folio (14½ x 11½"), orig. printed boards, blue cloth spine. 22+(ii) pp with 7 plates (of which 3 double-p). Pls 1-3 are fdg lithos; pl 4 is gravure; pl 5 is a wood-engr; and pls [6 & 7] are some sort of photo-mechanical process. Slight foxing on plates 4 & 5.



❧ 22 ❧

THE DELUXE EDITION WITH PLATES ON JAPANESE VELLUM  
AUTHOR'S PRESENTATION COPY

EMERSON, P[ETER] H[ENRY]

*Marsh Leaves,*

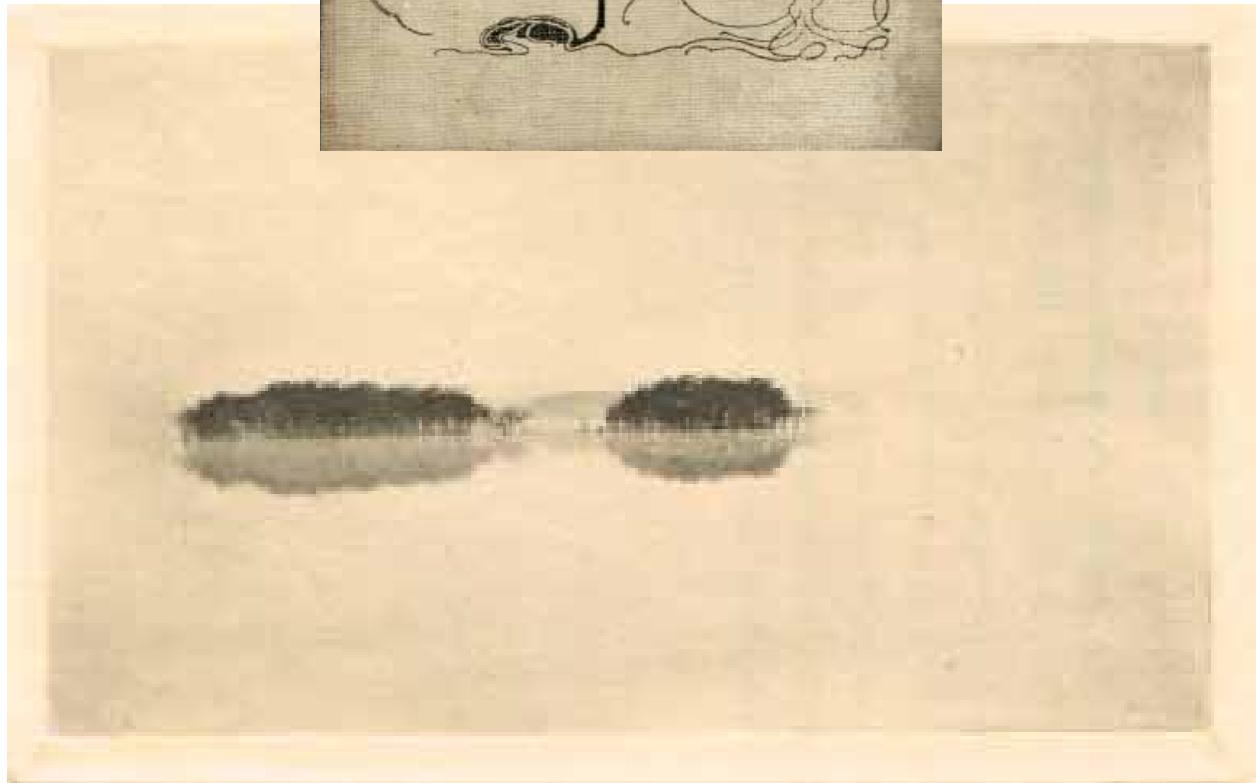
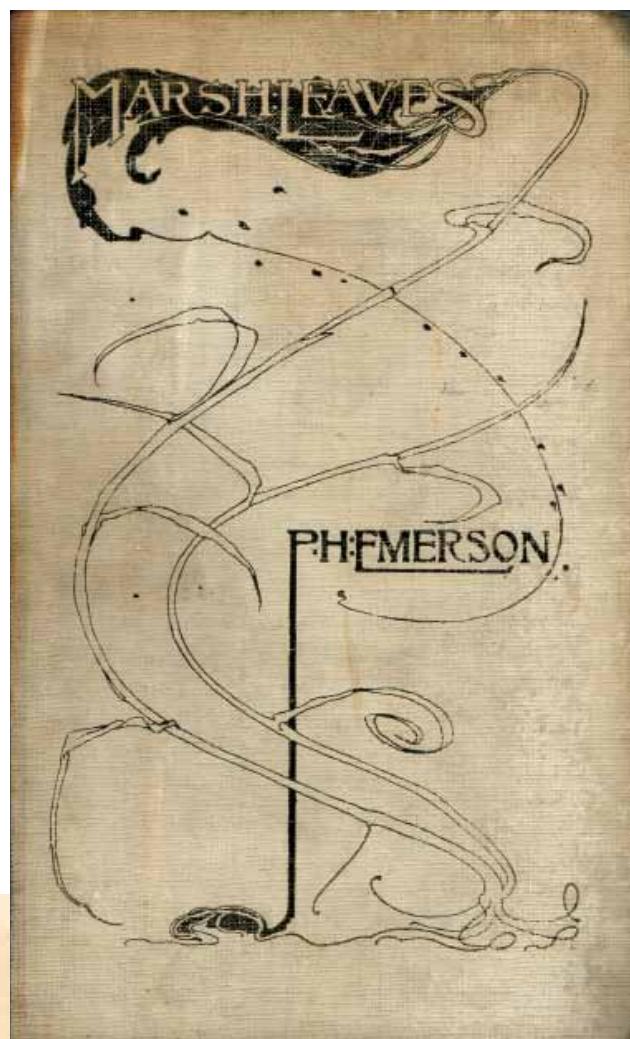
with sixteen photo-etchings from plates taken by the author. London: David Nutt, 1895

\$ 25,000.00



First edition, inscribed on the upper margin of the title page "C. Lanz from the author April 1899." Though copies did not have limitation leaves, it is clearly established that the deluxe edition consisted of 100 copies. The plates were printed on Japanese vellum and the book was bound in morocco and white linen. — *Truthful Lens*, 54. "Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, "The Lone Lagoon." Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream...Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siecle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century's fine art photographic practice." — *Imagining Paradise*, p. 193. "It is one of the most beautiful books about isolation and solitude, perhaps death, ever made, and Emerson's spare, evocative pictures were seldom equalled by the later Pictorialists." — Parr & Badger, *The Photobook*, p. 72. The total edition was 300 copies; both editions are now very rare.

Tall 8vo (11½ x 8½"), orig. white hard buckram with printed upper cover; morocco spine. Title in red and black; viii+165 pp with 16 photogravure plates on Japanese vellum each with dust tissue with printed titles. Text printed on fine quality laid paper. Untrimmed copy.



FIRST GERMAN EDITION OF  
ENGELMANN'S 'TRAITE DE LITHOGRAPHIE'

ENGELMANN, G[ODEFROY]

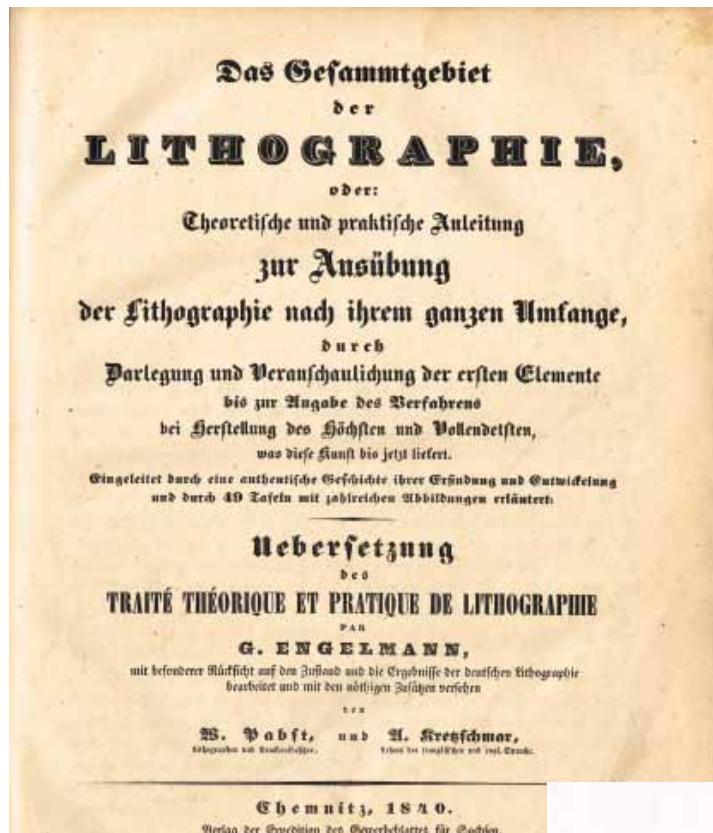
## *Das Gestammtgebiet der Lithographie,*

oder: theoretisch und praktische Anleitung zur Ausubung der Lithographie nach ihrem ganzen Umfange, durch Darlegung und Veranschaulichung der ersten Elemente...erlautert. Chemnitz: Verlag der Expedition des Gewerbeblattes für Sachsen, 1840 \$ 3500.00

\$ 3500.00

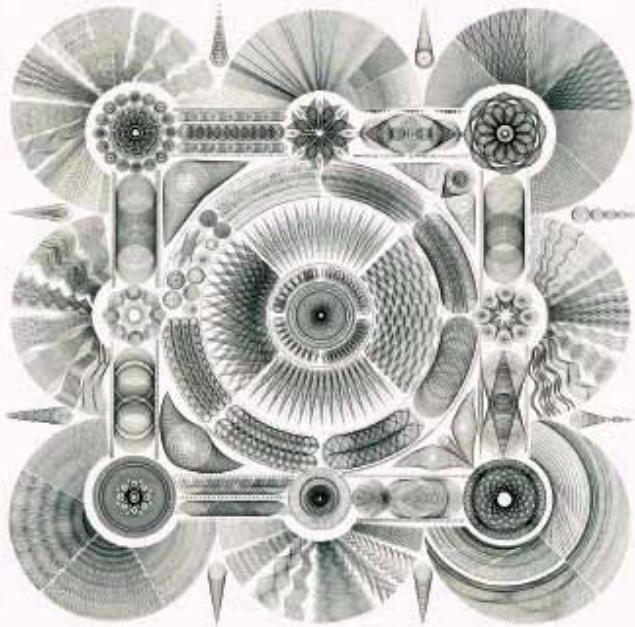
Originally published as *Traité théorétique et pratique de lithographie* in Mulhouse and Paris in 1840. This is the first German edition. There was a second German edition in Leipzig in 1843 and a third in 1847. It is essentially a technical treatise on the processes of lithography; he discusses acids and chemicals, papers, printing presses, printing tools, preparation of the stones, etc. It is well known that Engelmann was the inventor of chromolithography; in the present work he discusses color and color printing on pages 168-171. This is in fact one of the most important technical manuals in the entire early literature of lithography. Grolier Club, *Cat. of an Exhib of... Artistic Lithography* (1896), p. 16. OCLC locates several copies in Europe but only two copies in this country: Temple and Princeton.

4to, orig. marbled sides (worn), neatly rebacked and recornered. xiv+(ii)+284+(viii) pp with 49 litho plates of which 9 fdg. Scattered foxing. Early owner's signature: J. Wolff.



**Chemnitz, 1840.**  
 Verlag der Expedition des Generalkommissariats für Sachsen.

Taf. XXXVI. Baudienste. Baudienste.



**Proben der Kreismaschine in Verbindung mit Linie- und Wellenmaschine**  
**und der Verrichtung für kleine Kreise und Boxetten**  
**von E. Daudur.**

Lith. u. gedruckt bei H. Beudert in Frankfurt a. M.

24

INCLUDES A LARGE, DETAILED AND EARLY MAP OF CENTRAL PARK

ENSIGN, BRIDGMAN, & FANNING

*A new Township Map of the State of New York*

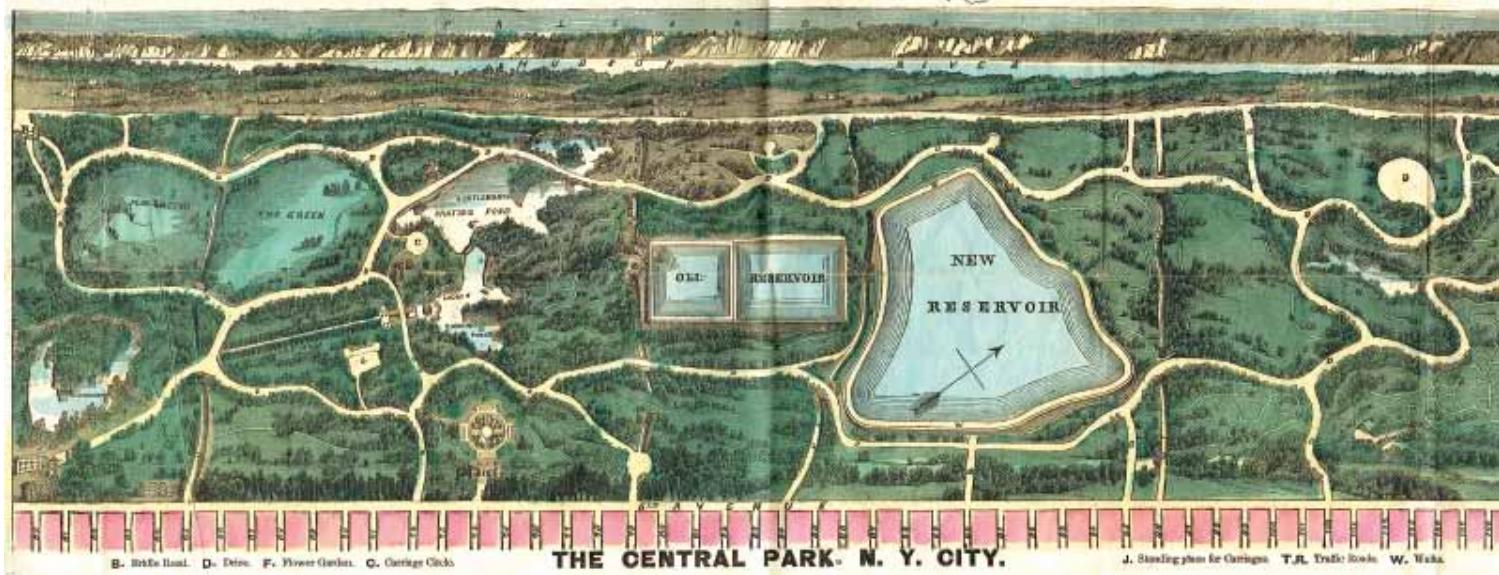
Published by E., B. & F., 156 William Street, 1860

\$ 2000.00



A very fine copy, still in the original gilt-stamped pocket binding. A large map (24 x 30 inches) still folded as issued. With very nice contemporary hand-coloring. A rare visually rich map of New York State, featuring a plan of Central Park just after its completion in 1859. The plan of Central Park extends westward to include the upper West Side; visible along the horizon line is the Hudson River and the Palisades. Beyond the park boundary the upper West Side is shown here as rural countryside with fields and a few scattered houses. The map, as the title suggests, is notable for showing the boundaries of the state's towns and cities and highlighting each in color. The hand coloring is very well and carefully done. Letterpress tables to the right provide the populations of counties in 1860 (hence the dating of the map) and of the various wards of New York City, providing figures for both whites and "colored." To the right of the title is a portrait of DeWitt Clinton. The map's elegant border and careful coloring suggest that it was intended as a decorative object for framing or display, which may account for its rarity.

12mo (5¾ x 3½"), orig. gilt stamped cloth binding. 24 x 30 inches folded down to fit into the binding.  
Very fine copy.



FICHTENBERG, M.

*Nouveau manuel complet du fabricant de papiers  
de fantaisie*

Papiers marbrés, unis, piqués, jaspés, bois, granits, satinés, maroquinés, gaufrés, moirés, dorés, argentés. De la peau d'ane factice, papiers métalliques, impression a la congrève. De la fabrication de la cire a cacheter, crayons de mine de plomb; des plumes a écrire, des pastels, etc. Paris: Encyclopédique de Roret, 1852

\$ 2000.00



First edition of a rare and quite wonderful book, notable especially for its four leaves with 32 mounted samples of marbled and decorated papers. It is an important work historically and is mentioned many times by Richard Wolfe in his *Marbled papers* (indeed, the only other copy I have owned, or for that matter ever seen, went to Mr. Wolfe many years ago). He gives a summary of the contents on his page 28, and suggests that Fichtenberg was German or German-trained; further on (p. 46) he refers to this "extremely fine and valuable 1852 treatise." Fichtenberg deals with much more than just marbled papers; some of them were chemically made patterns. The varieties of marbled papers are described by Wolfe on his p. 114. One of the most elusive and most charming of the nineteenth marbled paper books. Easton, *Marbling a history and bibliography*, p. 156. Fairly widely held in libraries (OCLC locates 13 copies in America) but rare in the marketplace. Not in the Book Auction Records 1975-present.

12mo, orig. printed wrappers, untrimmed. x+233 pp. with 32 samples of marbled and fancy papers on 4 leaves. 36 page cat. of Roret publications bound at end. Scattered light foxing as usual but an excellent copy.

# MANUELS-RORET.

NOUVEAU MANUEL COMPLET

DU

## FABRICANT

DU

# PAPIERS DE FANTAISIE

PAPIERS MARBRES, TISSUS, PIQUÉS, TAPIS, BOIS, C  
ATINÉS, MAROQUINÉS, CATTRES, BOULÉS, BOISÉS,

DE LA VERA D'ARE FRACTÉE, PAPIERS MÉTALLI  
IMPRESSION À LA CONCRÈTE.

DE LA PÉRÉCATION DE LA CIRE À CIGARETTES,  
DE SÉRIE DE FLOCONS; DES TÊTEES À SÉRIE  
DES PAPILLONS, ETC.

Par M. FICHTENBERG.

Ouvrage orné de Modèles de papier

PARIS

A LA LIBRAIRIE ENCYCLOPÉDIQUE DE  
RUE HAUTEFRUITE, 12.

1852

Pl. 4.



A LEGENDARY BUCKMINSTER FULLER RARITY  
THE MIMEOGRAPHED VERSION OF "4 - D"

[FULLER, BUCKMINSTER]

*Strictly Confidential. Property of 4 D*

An aphoristic essay of research and analysis...COPYRIGHT 4 - D, 1928. Chicago: 4 - D General Delivery, 1928 (Mimeo graphed) \$ 7500.00



An authentic American architectural manifesto, and a famous architectural rarity. It presents the case for the Dymaxion house (dynamic plus maximum efficiency) in 4 - D (four dimensional thinking). It has been placed in context by Martin Pawley: "4 - D, chronologically Fuller's equivalent to *Towards a New Architecture*...was 'published' in Chicago in 1928 - in a hand bound 'edition' of 200 copies - virtually all of which were...wasted (for historical purposes) on friends, relatives and prominent people. 4 - D was not destined to be printed again until 1970 - by which time *Towards a New Architecture* had been reprinted eleven times in its English translation alone." - *Buckminster Fuller* (1990), p. 185. Pawley concludes that the "real reason for Buckminster Fuller's anomalous position in the history of Modern Architecture: the paucity and weakness of his early writings. Unlike Le Corbusier, whose early career was immensely aided by the publication of two important and widely translated books - Amedee Ozenfant's *Foundations of Modern Art* and his own *Towards a New Architecture* - Buckminster Fuller was hampered by a lack of accessible publications, an absence of convincing imagery, and by his own impenetrable writing style."

As Pawley noted virtually all of the copies of this work were given away to friends. This copy was given to Arthur B. Holden of New York City and a long typed and signed letter of presentation is bound in. He was trying to get Holden to find him a commercial publisher (which never happened). Other letters bound in: (1). Two typed letters signed to A. B. Holden, June 1 and June 15, 1928. (2) A mimeo. copy of a 6 page typed letter to James Monroe Hewlett dated June 8, 1928 (Hewlett was his father-in-law, an architect and vice-president of the AIA). (3) A one-page mimeo. letter without addressee, dated May 21, 1928. (4) A typed copy of a telegram to BF from O'Neil Ryan Jr., and (5) a hand-written A.L.S. to A. Holden, July 31, 1928.

4to (11½ x 8½"), bound in plain blue library cloth and inscribed 'Arthur B. Holden Bound Jan. 1, 1975.' 6+2+4+52 plus pages 45-50 in a revised version. Condition is fragile. Preserved in a specially made folding-back cloth box.

STRICTLY CONFIDENTIAL

PROPERTY OF

4 D

AN APHORISTIC ESSAY OF RESEARCH AND ANALYSIS  
OF THE PAST AND PRESENT CREATION METHODS OF MAN'S  
LIVING ABORES, THROUGH CONSIDERATION OF THE MATER-  
IAL CREATIONS, AND ABSTRACT ORGANIZATIONS, PROSAIC  
AND HARMONIOUS. ANALYSIS BY ABSTRACT AND MATERIAL  
COMPARISONS TO THE ACTIVITIES OF OTHER INDUSTRIES.

A WIDE DISCOURSE ON THE ARTISTIC AND PRACTICAL  
CONSIDERATIONS SURROUNDING THE PROPER DESIGN OF THE  
NEW HOME.

THE BIRTH OF INDUSTRIALLY REPRODUCED HOUSING —  
THE INEVITABLE FOURTH DIMENSION — SOME PREGNANT  
PROGNOSTICATIONS, AND INDIVIDUAL DUTIES.

Address:

4 - D  
General Delivery  
Chicago.

COPYRIGHT 4-D. 1928,

THE COMPLETE SERIES OF 'SCULPTURE ORNEMENTALE'  
FROM GARNIER'S MONOGRAPH ON THE PARIS OPERA  
45 PHOTOGRAPHS BY EDOUARD DURANDELLE

GARNIER, CHARLES

*Le Nouvel Opera de Paris. Sculpture Ornamentale*

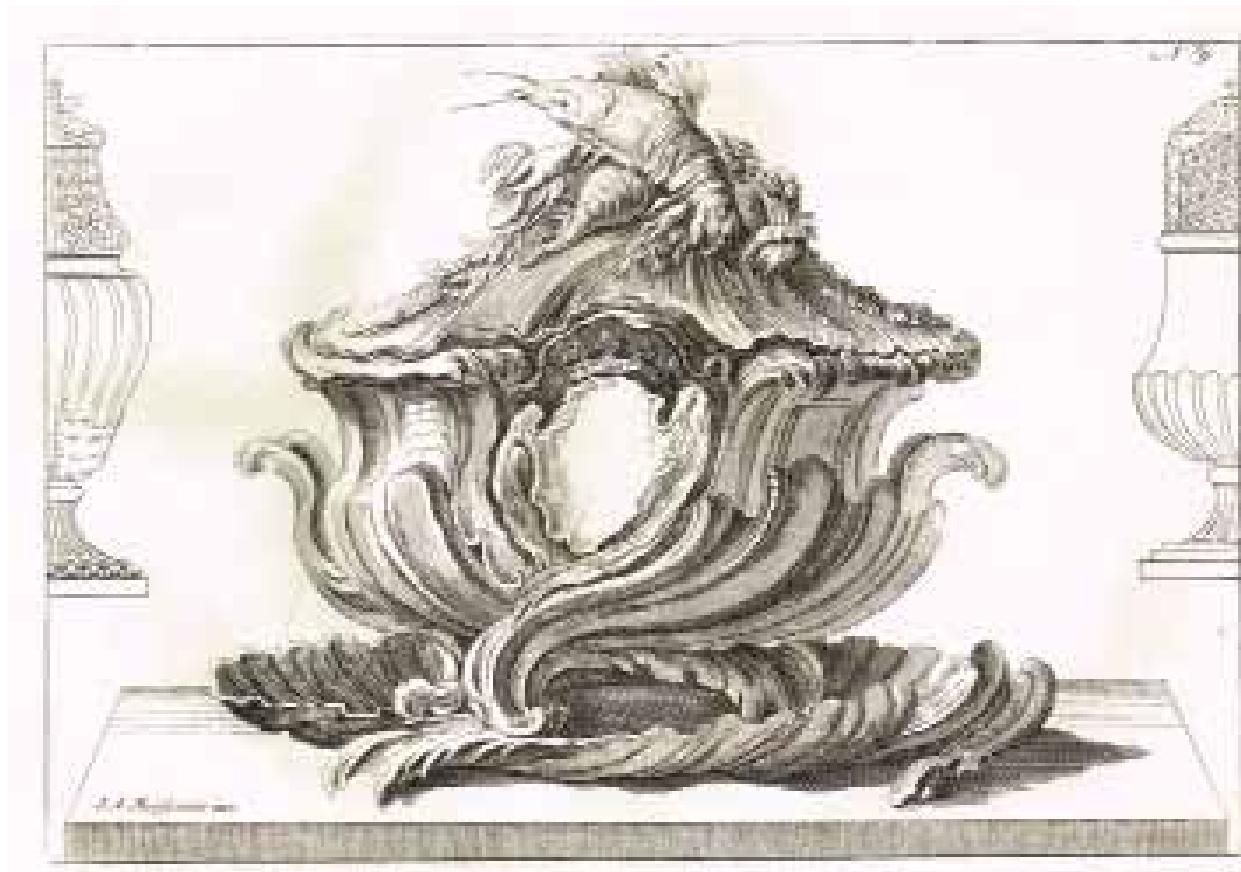
Paris: Librairie générale de l'architecture & des travaux publics, Ducher & Cie., 1876 \$ 25,000.00



The complete series of photographs consisted of 115 images in four portfolios: "Bronzes" (15); "Sculpture ornemantale" (45); "Statues decoratifs" (35) and "Peintures decoratifs" (20). These photographs have been the subject of an extensive scholarly essay by Martin Bressani and Peter Sealy: "Most of the photographs in the decorative sculpture [i.e. sculpture ornementale] – the thickest of the four – 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 (for the complete work).

Folio, orig. dec. cloth, morocco spine, t.p., list of plates and 45 large mounted albumen prints bound on stubs. Prints in excellent condition, rich and dark. They are just beautiful.



GERMAIN, PIERRE &amp; JEAN BAPTISTE CLAUDE CHATELAINE

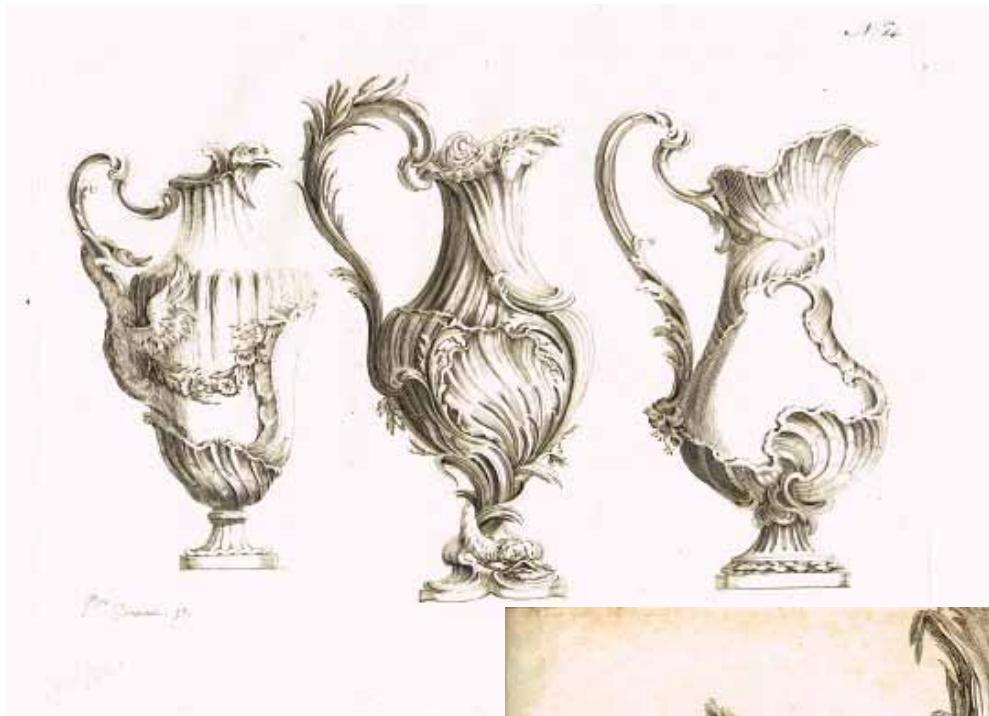
*A book of ornaments containing divers elegant designs for the use of goldsmiths, chasers, carvers, &c.*

curiously engraved by Chatelin &c from the drawings of Messrs Germain, Messonier, Sigr. Cattarello &c. [London]: Printed for John Bowles at the Black Horse in Cornhill, n.d. [ca. 1750-55] \$ 10000.00



A very rare book; OCLC locates just one copy (Winterthur). This is the first English edition of Germain's *Elements d'orfèverie* (1748) which is a much more common book and of which OCLC locates 14 copies in American libraries. The present work has been put into context by Helen Clifford in her *Silver in London* (2004): "Jean Baptiste Claude Chatelain was a prolific engraver who seems to have specialized in reproducing the work of some of the most famous French ornament designers, such as Watteau, Lajoue, and Pierre Germain. We know from an anecdote left by Francis Grose that Clee [a silver engraver] used to invite Chatelain to dinner, 'and whilst it was getting ready, had chalk and other drawing material put before him, always taking care that dinner should not be produced until the drawing was finished. Clee used likewise to lend Chatelain money on his drawings. Clee produced a later edition of Chatelain's *Book of ornaments...* in 1757, entitled *A book of eighteen leaves* of designs, the majority after Pierre Germain..." The title page of *A book of eighteen leaves*, referred to by Clifford, is reproduced as her fig. 8o; it is a straight restrike of the title page engraving of the present work except that the title "A book of ornaments" has been erased and "A book of eighteen leaves" substituted. Also, the imprint line has been changed to read: "To be had of the proprietor Robert Clee at the Golden Head in Panton Street St. James Hay Market and at the printsellers in London, 1757."

Small folio (12 x 9½"), nicely rebound in half calf with marbled sides by Green Dragon Bindery. 17 leaves of engraved plates, the first of which is the title leaf. The very top (about 1/4 inch) of the title page image has been trimmed by an early binder. An excellent copy with good strong impressions of the plates.



CASS GILBERT'S ALBUMS OF  
PHOTOGRAPHS OF AMERICAN BUILDINGS

[GILBERT, CASS]

*Two volumes containing 102 late 19th century albumen photographs of notable examples of American architecture*

Ca. 1880s

\$ 2500.00



A unique survival. The bare-bones history of Cass Gilbert's library is known. Gilbert was born in 1858. In 1880 he entered the office of McKim, Mead and White in New York. Cass Gilbert died in 1934 and left his practice to his son, Cass Gilbert Jr., which included his library. The son retired to Maine and took the library with him. He left it to the University of Maine at Orono. The Gilbert books were at that time appraised by the bookseller Francis O'Brien of Portland and a list of the titles still exists. The University did not choose to keep it; they put it out for sale at very cheap prices. A Maine antiquarian bookseller named Gary Woolfson bought some of the better items, among which were the present two volumes of photographs. These were bought by Earle Shettleworth, who was then and still is the Commissioner of Historic Preservation for the state of Maine. This all took place about 35 years ago. Shettleworth owned them until recently; he has identified most of the buildings and has provided a hand-written list which is laid in.

The two volumes contain photographs of major American buildings: Trinity Church, Ames Memorial Library, Austin Hall, U. S. Capitol, Library of Congress, Boston Public Library, and others of similar importance as well as numerous examples of domestic architecture. Gilbert studied these for ideas for his own work and a few of them have marginal sketches of details. They should provide good source material for anyone studying in depth the career and buildings of this important American architect.

2 vols, folio (14 x 11"), bound in canvas; the leaves are a fine weave linen on which the photographs are mounted. The preliminary leaves in each vol (which are paper) are brittle and broken at the hinge. But the linen leaves are all sound. Condition of photos varies, but in general they are good. Inside front pastedown of each vol bears the ticket of William Helburn who sold the blank volumes; the rubber stamp "GILBERT GIFT" and the pen inscription "From the library of Cass Gilbert, Architect."



GUIMARD, HECTOR

*Le Castel Béranger oeuvre de Hector Guimard,*

Architecte, Professor a l'Ecole Nationale des Arts Decoratifs. Paris: Librairie Rouam, [1898]

\$ 5250.00



First, and as far as I know, the only edition. "As if to substitute his philosophy of the architect as total designer, Guimard published a monograph on his first great completed building, the Castel Béranger apartment house. The book included his designs for every detail, from the polychromatic facades and their grillwork to the luxurious appointments and furnishings of individual apartments. Guimard also composed the typography and page layout. His monogram and the name of the building appear on every page, contributing to the elaborate "style Guimard." Together, they present a vocabulary for a new formal expression.

Guimard carefully acknowledged every contributor, from those who were responsible for electricity or ceramic tiles to the artist who created the watercolor-facsimiles from photographs. The introduction, written by a certain G. d'Hostingue, documents this much discussed novelty in Paris's fashionable sixteenth arrondissement with remarkable reserve; d'Hostingue admitted that: [It is difficult to describe the impression produced by this house, but the more one examines it, the more one becomes fond of it...What is before the eyes is the translation of a mature thought, the affirmation of very conclusive principles and a concept of architectural art as decoration in a somewhat revolutionary way.]" – Barry Bergdoll in *Avery's Choice*, 305. Sharp, *Sources of Mod. Archit*, p. 56.

Oblong folio, orig. flap-edged portfolio case with printed cover, cloth spine with original gilt title (signed at the base of the spine by the binder, ENGEL, REL). Color printed decorative title page, (1)+3+3+(1) pp with 65 chromo-litho plates. Occasional scattered very light foxing but a fine copy. Portfolio restored by Green Dragon Bindery.



A RARE BOOK; NO COPIES IN AMERICAN LIBRARIES  
AUTHOR'S PRESENTATION COPY

HALL, SIR JAMES

*Essay on the origin and principles of Gothic Architecture*

Edinburgh: [From the Transactions of the Royal Society of Edinburgh], 1797

\$ 1350.00



The proper first [offprint] edition, with its own title page and separately paginated. This is a particularly desirable copy inscribed "Duchess of Somerset with Sir. J. Hall's most respectful comps." The book itself is one of a small group of late 18th century historical reflections on Gothic architecture. This is one of the more romantic theories. "In 1797 the distinguished geologist Sir James Hall delivered an 'Essay on the origin and principles of Gothic Architecture' which he later published in book form, expanded and illustrated, as an *Essay on the origin, history, and principles of Gothic Architecture* (London & Edinburgh, 1813). This is a colourful but belated attempt to prove that Gothic Architecture had developed gradually from wicker huts!...Hall's theory of the organic origins of Gothic was discussed and rejected around the year 1820 by [the Germans] Friedrich Schlegel, Johann Gustav Busching and Georg Moller." – D. Watkin, *The rise of architectural history*, p. 56. The illustrations, some of which show Gothic arches and forms in wicker work, are charming. OCLC locates two copies in the UK (both Brit. Lib); no copies in America.

4to, orig. full tree calf with gilt flower-and-leaf wave rolls around the edges of both covers; gilt spine. Upper cover neatly rehinged; lower hinge cracked but firm. Orig. marbled endpapers and flyleaves. 27 pp with 6 engr. plates containing 42 figures. With the 19th cent. engr. bookplate of George Harwood. Occas. light foxing to the plates but a good copy in a lovely binding.

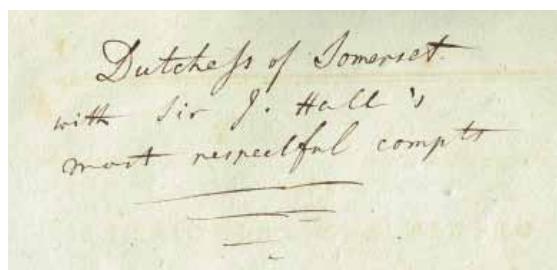
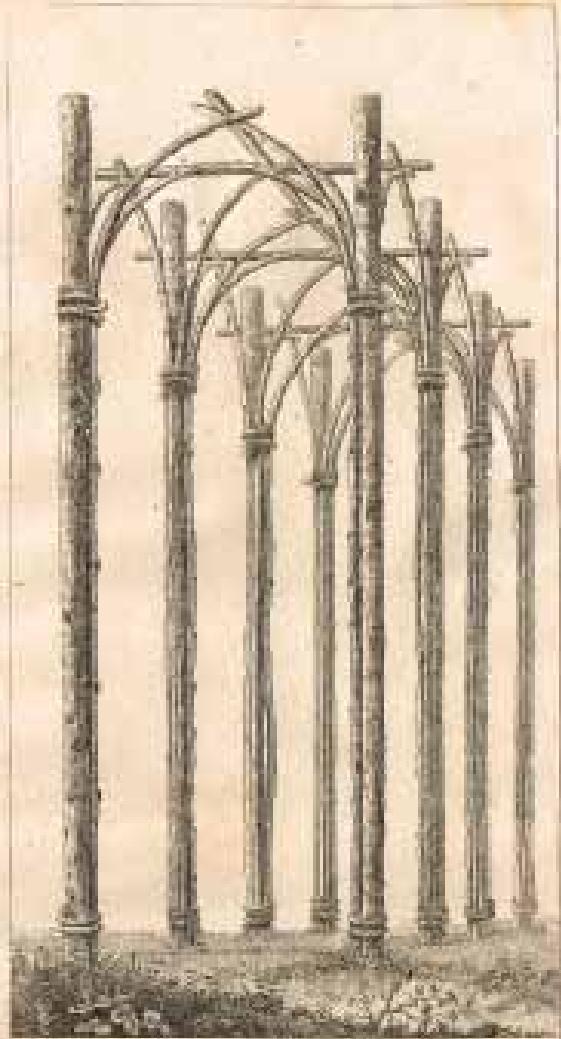
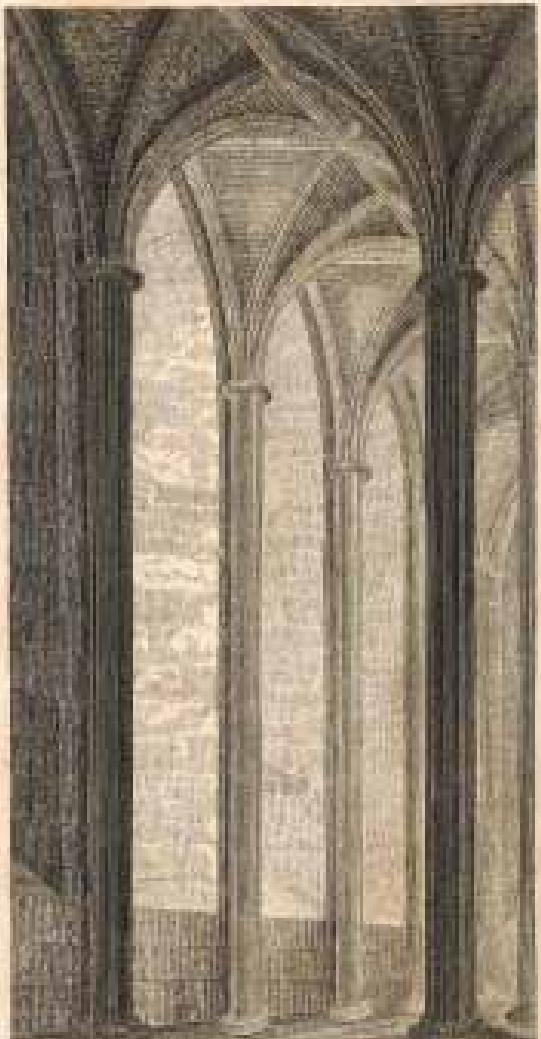


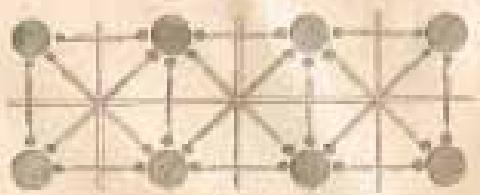
Plate II.



22



23



24



25

PRINTING FOR THE BLIND  
A REMARKABLY FINE COPY

HAUY, VALENTIN

*Notice historique sur l'Institution Royale  
des Jeunes Aveugles*

Paris: Imprimé par les jeunes aveugles, 1817

\$ 2250.00



First edition, a remarkably fine copy. "Valentin Hauy (1745-1822) was the first to devise type that could be read by the blind. Characters slightly different in shape from ordinary italic were embossed on heavy paper to be read with the fingers. He founded the *Institut Royale des Jeunes Aveugles* in 1785 and seems actually to have succeeded in teaching some of his pupils not only to read by this method but to set and print the embossed type. His *Essai sur l'Education des Aveugles*, in 1786, is an incunable of the method." – PMM 292. The *Essai* of 1786 is a very rare book; I have never seen a copy. The present work, the *Notice*, is equally rare; this is the first copy I have ever seen and it is located in WorldCat in only one copy, in the Rosenwald Collection at the LC. But there are (not surprisingly) three copies in the Musée Valentin Hauy in Paris, and they all have exactly the same pagination as the present copy, i.e. the first page after the t.p. is numerated 5/6. During the early 19th century various other methods of printing for the blind were put forth but the definitive system was invented by Louis Braille in 1829. It remains the standard today.

8vo, orig. orange paste paper. T.p. and 14 leaves paginated 5-32 (as is correct; see above). Printed on thick heavy paper. A very fine copy.

MESSAGE  
historique  
de  
la Constitution Générale  
des  
ÉTATS-UNIS D'AMÉRIQUE,  
(Écrit à Jéricho.)

---

LE 11. AVRIL 1776.  
Imprimé par les Jeunes  
évangélistes, à New-York,  
A. 1776, à l'Institution  
en May.

WITH 27 MOUNTED CYANOTYPES OF WILD FLOWERS

HOLDEN, BESSIE

*Manuscript volume of Botanical Studies with 27 mounted  
Cyanotypes of wild flowers*

N.p., N.d. [American, ca. 1900]

\$ 2000.00

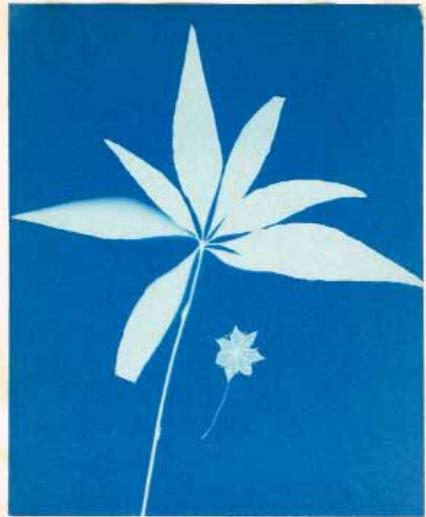


A volume of manuscript notes and drawings of fair competence and best of all, 27 beautiful cyanotypes, the best of which show the flowers in white outline against a characteristic deep blue. These are discussed in DiNoto and Winter's *The Pressed Plant*: "Sun pictures, also called photograms or direct sun prints, were among the earliest kinds of photographs. They were lensless and cameraless, made by placing an object, such as a plant or feather or bit of lace, directly on photosensitive paper. A piece of glass was placed over both paper and object and all were then set together in the sun. Areas of the paper exposed to the light would darken, leaving a same-size negative image where the object had been. These were the first successful photographic paper prints...[Sir John] Herschel had invented a variant of the sun print called the cyanotype, which is known familiarly today as the blueprint. The chemicals used to coat cyanotype paper were not silver based, making the process fairly easy – and also economical – to use." (pp. 118-120). The best known botanical cyanotypes are those made by Anna Atkins in the 1840s and 50s. Amateur examples such as those on offer here are quite rare in the marketplace. The name of 'Bessie Holden' is written on the upper margin of two of the plates.

8vo (8 $\frac{1}{4}$  x 6 $\frac{1}{4}$ "), a stack of about 100 unsewn sheets interleaved with blank sheets and with 27 mounted cyanotypes. Images include the common wildflowers: violet, buttercup, anemone, lily, primrose, cinquefoil, etc. Condition of the paper leaves is a bit brittle but the paper which the cyanotypes are on is a different stock and is strong. Prints are fine. Preserved in a folding back box with morocco label.



7  
Crowfoot Family.  
Rue Anemone  
*Thlaspium Anemoneoides*



8  
Star Family  
Star of Bethlehem



9  
Composite Family  
Golden Ragwort

A RARE AMERICAN COLORPLATE PAINTER'S MANUAL

KAUFMANN, THEODORE

*Kaufmann's American Painting Book*

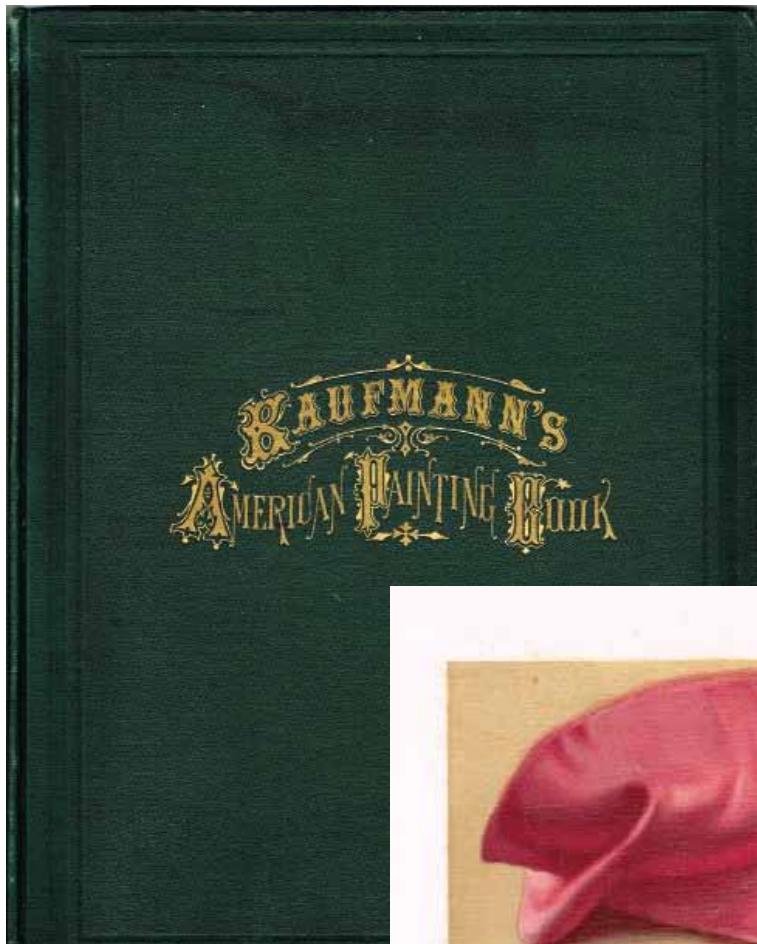
The art of painting, or of imitating the effects of color in nature. With illustrations executed in colors. Boston: L. Prang & Co., 1871

\$ 3000.00



First and only edition; a very uncommon book (this is the first copy I have had in 47 years). It has been noted by Peter Marzio: "Prang also published, in 1871, a little-known book by the German-born artist-lithographer Theodore Kaufmann, entitled *Kaufmann's American Painting Book*. Dedicated to William Wilson Corcoran, the art patron who had recently opened his free gallery in Washington, D. C., the book contained seven chromos and five monochromatic lithographs designed "to reduce to a few principles...the effects of color, as seen in all the inexhaustible variety of nature."— *The Democratic Art*, p. 101. Marzio was confused on the illustrations; there are in fact 12 mounted chromos and no monochromatic lithographs. The chromos are printed on a heavy paper with a 'woven' surface texture which appears as canvas. They are very interesting plates; there is nothing I have seen in 19th century American art literature which comes remotely close to them. The author explains: "I shall endeavor to describe how colors, under given lights, always change in the same manner, on whatever material form they may appear: for example, that yellow changes its hues on clouds, the same as on flames; green on foliage, the same as on cloth, and red on the human cheek, the same as on the rose." It is impossible to describe the color plates; they must be seen. OCLC locates seven copies in libraries but the work is very rare in the marketplace.

Folio (14 x 11"), orig. full green cloth, title elegantly gilt blocked on cover. 20 pp of text and (1) page of ads and 12 mounted chromos printed on heavy paper on 4 leaves. First plate only is lightly foxed; otherwise a fine copy.



11.



12.

“HIS LAST GREAT BOOK”

LAFEVER, MINARD

*The architectural instructor, containing a history of  
architecture . . .*

with a large number of original designs of cottages, villas and mansions...and further designs of  
churches, monuments and public buildings. New York: G. P. Putnam & Co., 1856      \$ 3850.00

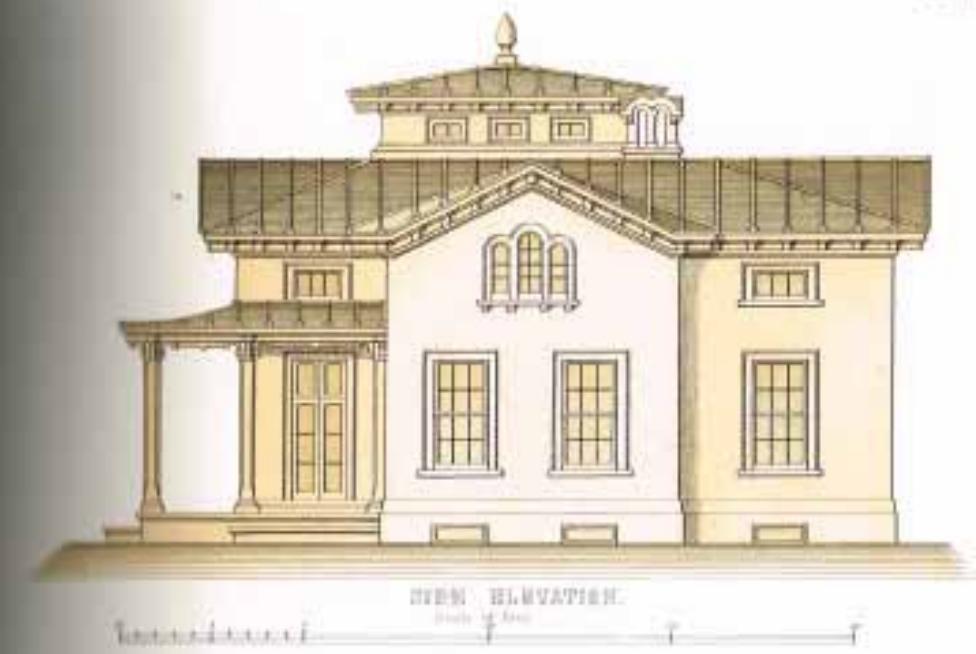


First and only edition, a fine copy of Lafever's rarest book. Lafever (1797-1854) is primarily known as a gifted Greek Revival architect and author of three books of Greek Revival designs and details; the present book, his last, embraces his designs in the Italian, Tuscan, Gothic, Grecian and Roman styles. “Lafever was to earn a great fame in Brooklyn later with a series of superb Gothic Revival churches, of which Holy Trinity (1844-7) is the largest and most famous, the Church of the Saviour near by (1844) the most refined and exquisite. Packer Collegiate Institute with its rather prim, simple English Gothic is his too, as are the stone tunnel and steps at the river end of Montague Street – a monument of true Greek simplicity. The Reformed Church of the Heights (1851) and the Old Brooklyn Savings Bank (1847), both recently destroyed, showed his brilliant use of the later eclectic forms that began to come in the forties; much of this work he included in his last great book, *The architectural instructor*, published posthumously in New York by G. P. Putnam in 1857 (*sic*).” – T. Hamlin, *Greek Rev. architecture in America*, (1944), pp. 147-8. Plates 1-21 illustrate the history of architecture; 22-29 the classical orders and plates 30-III original designs (mostly for buildings which were actually built), the majority beautifully printed in tints or colors. Rare in the marketplace; there is only one copy in the book auction records in the last 50 years (1971). This is only the second complete copy I have had in the past 47 years. Hitchcock 686. On Lafever's architecture, as opposed to his books, see J. Landy, *The architecture of Minard Lafever*, 1970.

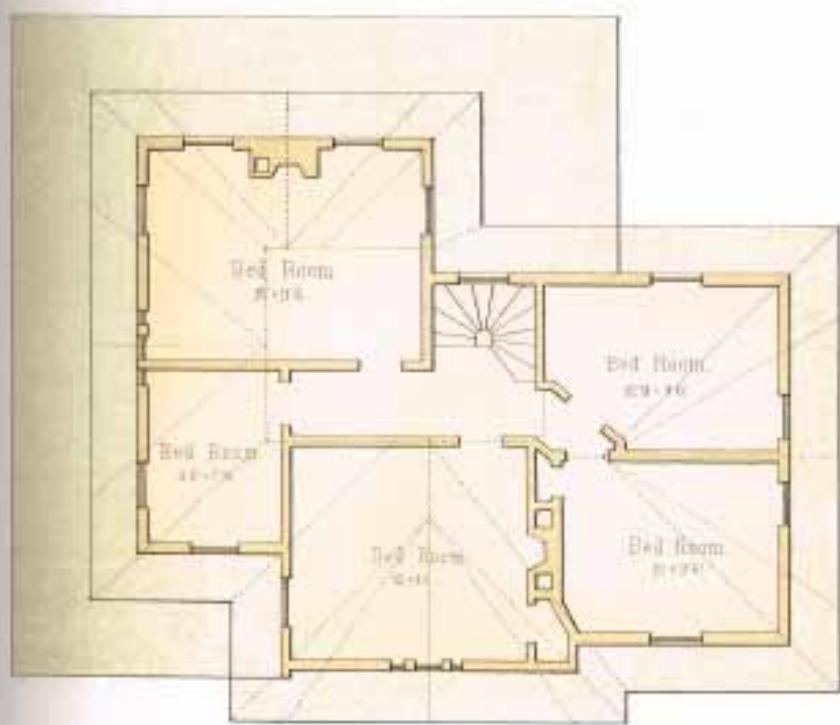
Small folio, beautifully rebacked by the Green Dragon Bindery, t.e.g. 526 pp. with III litho plates, over half printed in tints or colors. A really fine copy, almost completely free of the usual foxing.

COTTAGE No II.

Pl XXXVI



STORY ELEVATION.



SECOND STORY PLAN.

ORIGINAL UNPUBLISHED MS FOR TROUT FISHING IN THE PYRENEES

LAVANGA, PAUL

*Pêche de la Truite dans les Rivières et étangs des  
Pyrénées Orientales*

Etude sur l'eau de neige. Influences du temps. Etude sur les Hamecons et Manière de placer  
les Sauteuses. A Monsieur le vicomte Henry de France President du Casting-Club-de France.  
Perpignon, 1924

\$ 4000.00



A truly remarkable survival, a formal illustrated original unpublished manuscript for a treatise on fly fishing for trout in the snow-fed mountain streams of the Pyrenees. It is 80 pages, densely but clearly written and quite legible. As was the fashion at the time (and for centuries for before that) it was dedicated to an aristocrat, Vicount Henry de France, who was clearly an angler – he was president of the Casting-Club-de-France. It is illustrated with five charming sketches: 1. Plan of a named pool with seven spots marked for lies of the trout; 2. Compass rose marked to show the influences of the wind; 3. “Sauteuses” (translates as leaper or jumper), a full-page diagram divided into six panels showing a leader with two flies (one on a dropper), and the trout. It is not really clear to me what this means, but the illustration is wonderful – it is a real piece of folk art. 4. Another two panel diagram of the leader, the trout and the fly – this seems to be about how to hook the trout. 5. Sketch map or plan of the river, showing numbered pools, a falls and the hotel at the base. Even though this MS is 90 years old, much of the content still seems relevant today; indeed, it merits publication. As the French bookseller from whom I bought it stated: “Passionnant pour les amateurs ...”

8vo (8¾ x 6¾"), written on a stationers notebook with stiff-card covers and lined pages. 80 pp written neatly in pen and ink. With 5 sketch illus as described above. Covers have been overlaid with pasted-on 'dustjacket'. Preserved in a custom made drop-back clamshell box with morocco spine. Excellent condition.

Pêche de la Truite  
 Dans les Rivieres  
 et  
 Etangs  
 des Pyrénées Orientales

Etude sur l'eau de Neige.      Influences du temps  
 Etude sur les Hameçons  
 Manière efficace de placer les Santeuses

à  
Monsieur le Vicomte Fleure de France

Pré 62

Casting

à tous les Membres

Chère Tré, une  
 j'ai chargé mon fils à  
 je vous envoie à lire ce qu'il  
 faites par moi, et dites moi si  
 bonnes volontés qui la fait les  
 pêcheurs de faire le brûlleur il a  
 n'est toutes les observations.  
 Esthétique, faites sur les hameçons,  
 l'arcane. je vous envoie une  
 autre fois que il n'est pas

Pré des

Santeuses

fig 1



Truite montant à l'oblique ou en  
descendant une corde. Son mante est  
bien placée elle ne pique pas toujours.

fig 2



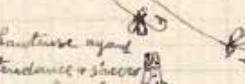
Santeuse mal placée la truite ne  
se piqueira jamais, elle ne fera  
que butter contre le dos, c'est à dire  
la tête de l'hameçon

fig 3



Truite montant en chandelle, se  
prendra toujours, que l'hameçon  
soit tenu à l'oblique ou de l'autre

fig 4



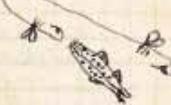
Santeuse ayant  
tendance à buter  
dans la branche  
c'est cela, car la  
truite monte en chandelle ne se  
prendra jamais, elle butte sur  
contre le dos de l'hameçon.

fig 5



Si la santeuse est placée autrement  
elle pointe de l'hameçon tombera  
derrière jusqu'à tout, les truites

fig 6



Truite montant en oblique ou des-  
cendant une corde, se piqueira toujours  
que la pointe soit en dessous  
ou en dessus.

LE CLERC, SEBASTIEN

*Discours touchant le point de vue dans lequel il est prouvé  
que les choses qu'on voit distinctement,*

ne sont vues que d'un oeil. Paris: André Cailleau, 1719

\$ 2500.00



A very fine copy. Originally published 1679, this is a charming but serious treatise on optics for artists. "This was one of the first French investigations into the nature of sight. The text, with some 31 illustrations in wood and copper, was aimed at an audience of artists and connoisseurs interested in problems of optics. Its purpose was to defend current theories of perspective against accusations that their use in painting had been based on false premises. The arguments were later expanded in LeClerc's *Système de la vision fondé sur de nouveaux principes* (1712)." – Wiebenson, III-B-23. LeClerc argued that in natural vision one eye is always dominant at any one instance, and that the painter's one-eyed vision is therefore justified (see M. Kemp, *The science of art*, p. 236). Vagnetti EIIIb69 with a long note. Berlin Catalogue 4723. Of this edition OCLC locates four copies in American libraries.

12mo, orig. full calf, dark red lettering piece, spine highly gilt, a very fine copy. (xii)+1-56; (1 engr plate); 57-86 pp. with 34 full-p. illus counted in the pagination (about 1/2 wood-cuts, 1/2 copper-engr). Fine, clean and crisp copy.

# DISCOURS TOUCHANT LE POINT DE VUE,

Dans lequel il est prouvé que les choses qu'on voit distinctement, ne sont vues que d'un œil.

PAR SEBASTIEN LE CLERC,  
Chevalier Romain, Dessinateur &  
Gravur ordinaire du Cabinet du  
Roi.



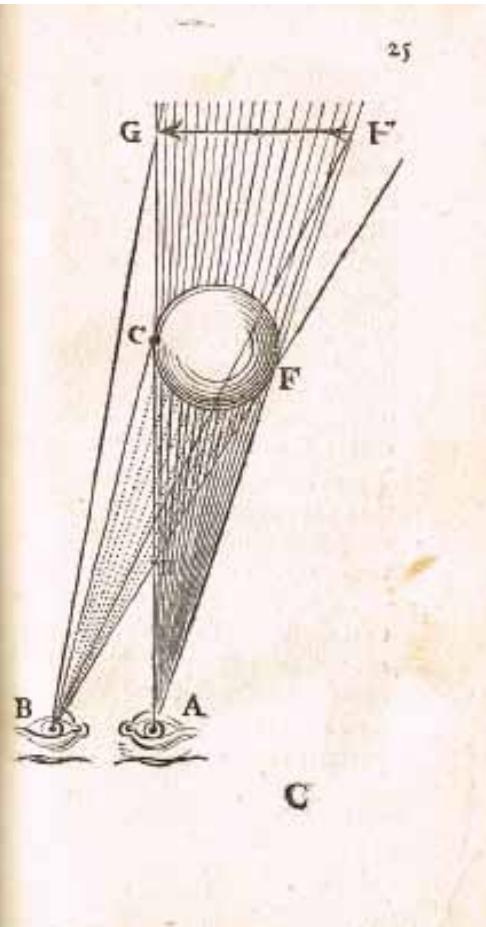
A PARIS,

chez ANDRE' CAILLEAU,  
Quai des Augustins, près la  
rue Pavée, à Saint André.

M. D CC XIX.

AVEC PRIVILEGE DU ROI.

25



AN ESSENTIALLY UNKNOWN WORK  
ON THE TALL BUILDING IN AMERICA

LEITHOLF, O.

*Die construction Hoher Häuser in den Vereinigten  
Staaten von America*

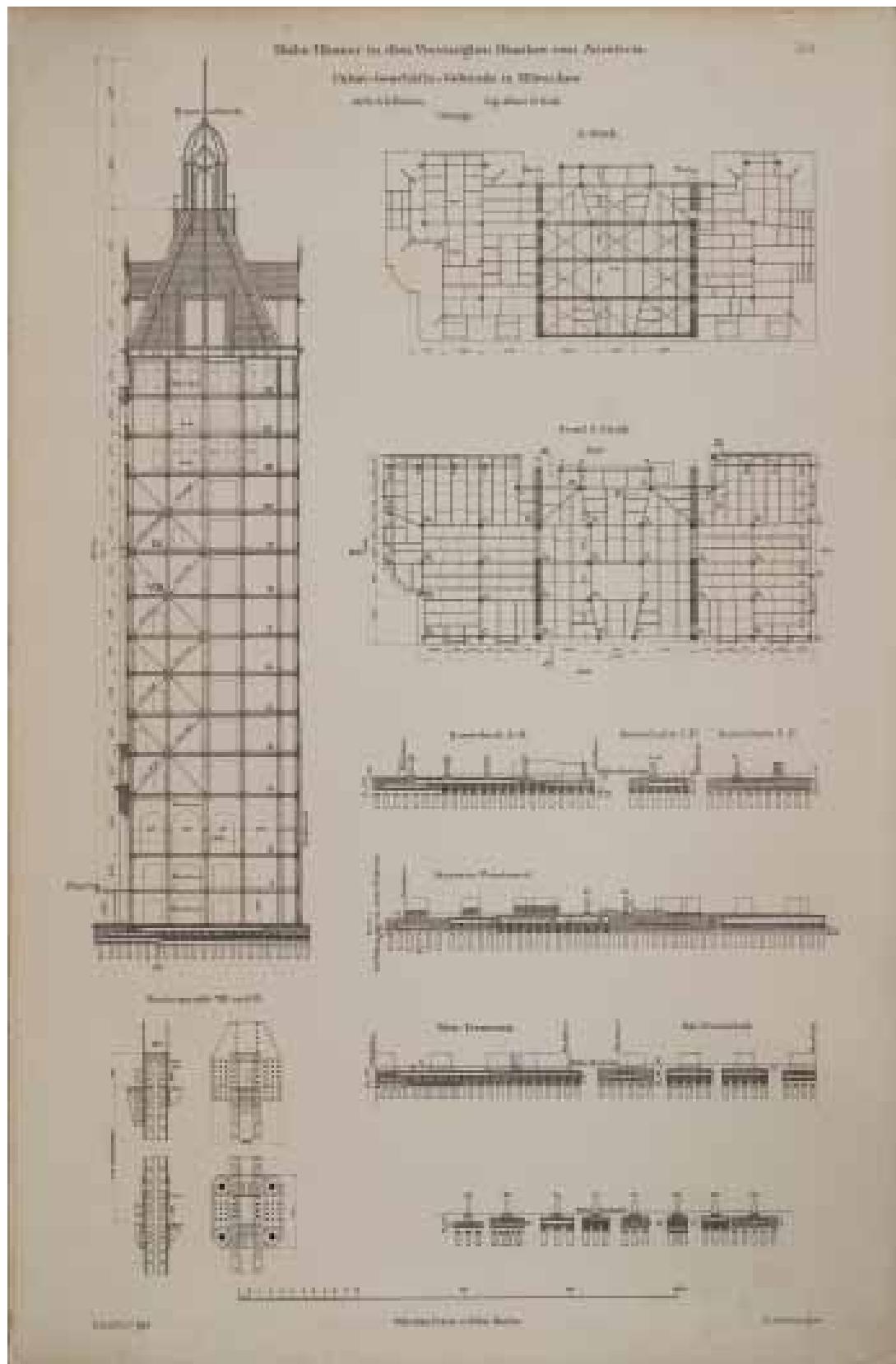
Berlin: Verlag Wilhelm Ernst & Sohn, 1895

\$ 1750.00



First edition, rare. I can find no references to this work in the usual architectural bibliographies or modern histories of the tall building, a field which has been well covered by historians. The author was an engineer. He illustrates in halftone buildings in Chicago, New York, Milwaukee; the remainder of the text illustrations are technical drawings and framing and joining details. The gravure engravings (from photos) illustrate three tall buildings: Pabst House in Milwaukee; World House in New York and the Masonic Temple in Chicago; the remainder of the engravings give ground plans, steel framing elevations, foundation sections, etc. His text is concerned with the construction, rather than the aesthetics, of the tall building. OCLC locates one copy in America (U of Chicago).

Folio, orig. printed boards. (II)+8 pp with 23 text illus and 5 engraved plates with 3 gravures from photos and about 32 line drawings. A contemporary inscription (in German) on the front fly. Inner hinges tender but a good copy.



LEMERCIER, ALFRED

*La lithographie française de 1796 à 1896  
et les arts qui rattachent*

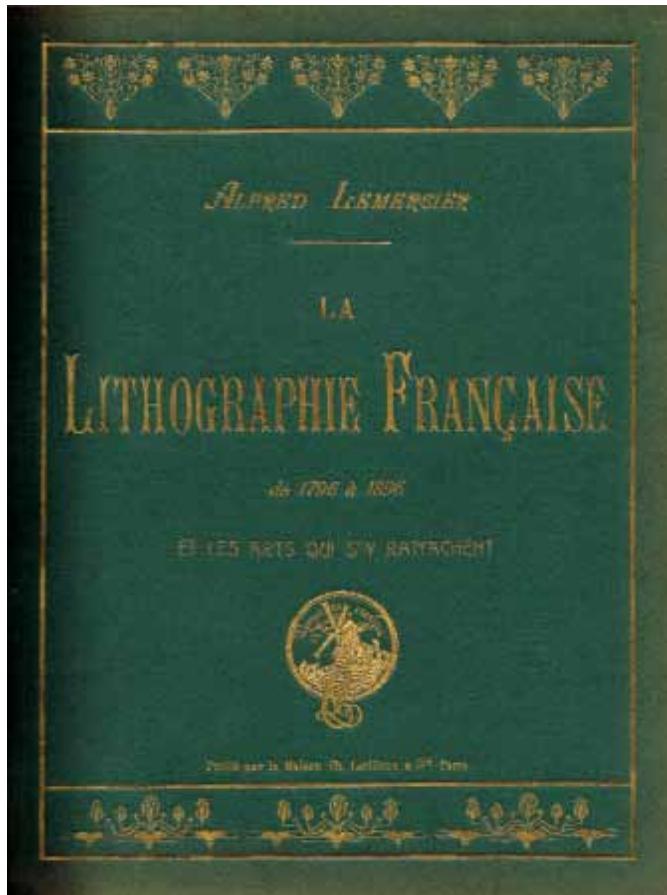
Manuel pratique s'addressant aux artistes et aux imprimeurs. Paris: Ch. Lorilleux & Cie, [1896-7]

\$ 2100.00



First edition of a scarce and very important book published to celebrate the centenary of lithography. Various sections deal with artistic and commercial lithography, autographie, chromolithography, zincography, photolithography, phototypie, photoglyptie and heliogravure. Each of the sections is illustrated with **at least one specimen plate**. The tools and presses are well described and illustrated. “The lithographic firm of Lemercier, 57 rue de Seine, was founded by Joseph Lemercier in 1827. By mid-century his nephew, Alfred, had become his partner. Throughout the century the firm was responsible for many of the important developments in lithographic printing and was especially supportive of artistic endeavors in the medium.” – *The color revolution*, p. 39. “Alfred Lemercier’s *La lithographie française* (1899) provides a detailed historical and technical account of the first hundred years of lithography in France.” – Jay Last, *The color explosion*, p. II. A scarce book in commerce, there is no copy in the auction records (ABPC) from 1975 to the present. St. Bride Catalogue p. 526. OCLC locates but seven copies in American libraries, surprisingly few considering the importance of this book.

Small folio, orig. half-cloth with black leather spine label, marbled sides, t.e.g., orig. gilt printed wraps bound in. (ii)+xxiv+358 pp with 2 litho portraits, hundreds of text illus and 32 full page litho plates (incl specimen plates) *hors texte*. An excellent fine, clean and tight copy.



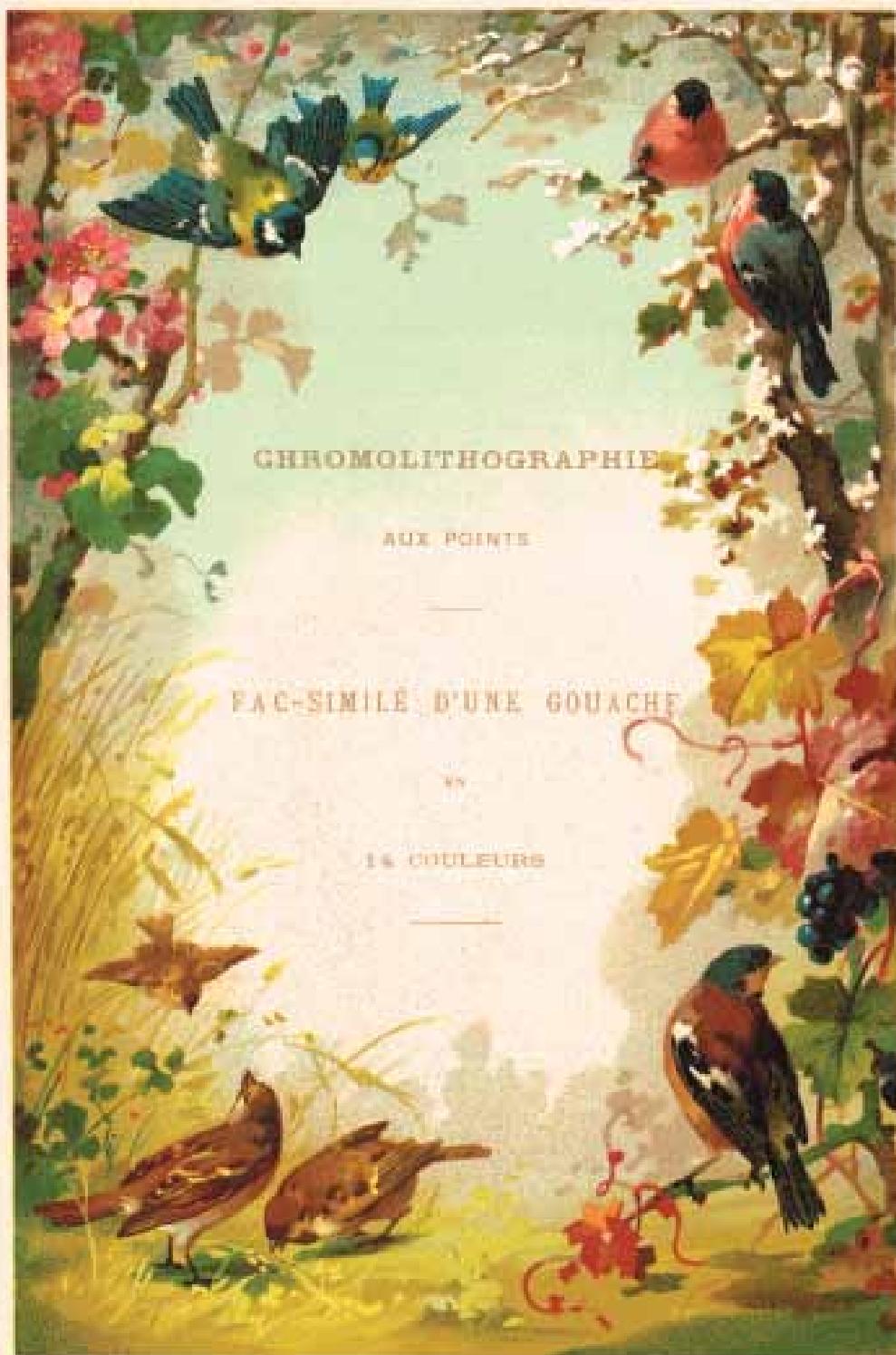
CHROMOLITHOGRAPHIE

AUX POINTS

FAÇ-SIMILE D'UNE GOUACHE

xx

16 COULEURS



40

THE FIRST PHOTOMECHANICAL PLATES IN A BOOK  
THE BEST POSSIBLE COPY  
WITH THREE PLATES IN THE MANNER OF FIZEAU

[LEREBOURS, NOEL MARIE]

*Excursions Daguerriennes, vues et monuments les plus  
remarquables du globe*

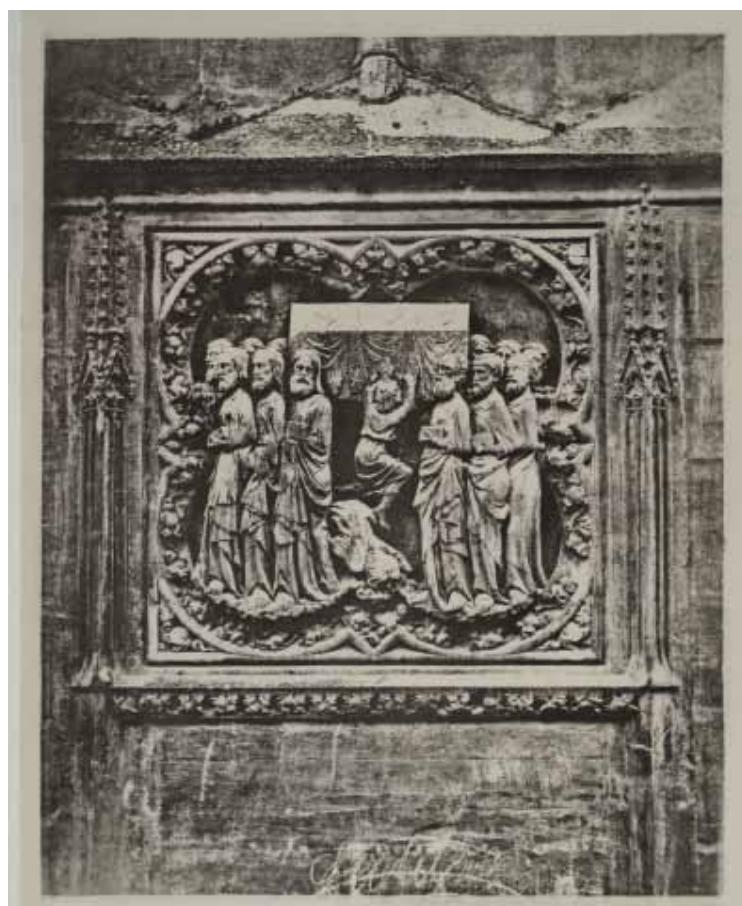
Paris: Rittner & Goupil; Lerebours & Bossange, 1842

\$ 25,000.00



Fine copy of a famous landmark, this was one of the first books with illustrations based closely on daguerreotypes, though they were copied by the hand of an artist. But not all of them; this copy contains three plates printed directly from etched daguerreotype plates. "Excursions Daguerriennes" is also a monument in the history of photomechanical printing, which translates the daguerreian or photographic image into multiple reproductions printed in permanent ink. The 1842 edition marks the first publication of prints made by a complex process of electro-etching invented by Hippolyte Fizeau in which the daguerreotype itself becomes the printing plate. One example is the view of a bas-relief from Notre Dame de Paris. These prints mark the first appearance in book form of illustrations created by a photo-mechanical process." – *Envisioning Paradise*, p. 35. Gernsheim explains the process in more detail: "In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled the plate to bear repeated etching in the dark parts (of the bare silver). Strengthening the printing plate with a deposit of copper enabled him to pull at least ten times as many impressions as Berres, for when the copper deposit had worn off, the plate could be electrotyped again. Fizeau's prints show excellent half-tone, which was supplemented by aquatint grain when necessary. From the fact, however, that only two (sic) of his etched daguerreotypes were used in *Excursions Daguerriennes* it seems probable that the constant renewal of the plate was troublesome and expensive. Nevertheless, Fizeau's results were the most successful of the early photo-etching methods, and the process in its final form was patented in England by A. Claudet in November 1843." – *L. J. M. Daguerre* (1968), p. 110. As noted in our header, this copy contains 3 Fizeau plates; all other copies I can find descriptions of contain only two. Also present in this copy is the list of subscribers; it includes the Duc de Luynes, who went on to sponsor a competition for the invention of the best practical process for producing images by photomechanical means. *Truthful Lens* 104 with the note: "Some copies contain a note to subscribers outlining details of the Fizeau process." That note is present in our copy.

Oblong folio, (11 1/2 x 16 1/2"), orig. pebble grain cloth sides, gilt stamped morocco spine. 2 vols in one. I. (xii)+60 plates; II. T.p., final leaf of table & 52 plates each with orig. dust sheet and one or more leaves of text. Fizeau plates are all in Vol II: [19], Hotel de Ville de Paris; [24], Bas-relief, Notre Dame de Paris & [41], Maison Eleve, Rue S. George. Fine copy.



LOCK & COPELAND'S "NEW BOOK OF ORNAMENTS"

LOCK, MATTHIAS & H[ENRY] COPELAND

*A new book of ornaments consisting of tables, chimnies, sconces, spandles, clock cases, candle stands, chandeliers, girandoles, &c.*

by Matt. Lock and H. Copeland, inventors and engravers. London: Published...Jan. 1, 1768 by Robt. Sayer at No. 53 in Fleet Street, 1768

\$ 12,500.00



Originally published 1752, this is the second edition (or issue). A famous pattern book of engraved rococo ornament, very rare. Given a good note by M. Heckscher: "Lock and Copeland's *New book of ornaments*, first published in 1752 and reissued by Robert Sayer in 1768, has twelve large etched plates with twenty-nine rococo designs. The first edition was the most ambitious pattern book to predate the *Director*. Although the only documented American reference to this volume is from late-eighteenth-century Philadelphia, there is compelling evidence that the book was available in New York and Philadelphia during the 1765-1775 period.

The carved spandrel appliqués from the stairhall arch of the Van Rensselaer Manor house (now in the Metropolitan Museum) are copied from plate 10. Stephen Van Rensselaer probably acquired a copy from his father-in-law, Philip Livingston (who was sending him household goods from London), before completing the interior fittings of his house near Albany in 1768. Presumably, this copy was the second edition, published on January 1, 1768. An anonymous Philadelphia carver also adapted the flute player and Buddha-like figure illustrated on plates four and seven to designs for casting patterns for the side and back plates of two six-plate stoves attributed to Marlboro Furnace, Frederick County, Virginia. — Morrison Heckscher, "English furniture pattern books in eighteenth century America," (in) *American Furniture 1994*, Chipstone Foundation, Univ. Press of New England, 1994, p. 193.

The present copy has an especially desirable provenance; it is from the Howard Reifsnyder Collection sold at the American Art Galleries, New York, April 24, 1929. OCLC locates one copy, Redwood Library, in Newport, R.I.

Small folio (13 $\frac{3}{4}$  x 9 $\frac{1}{2}$ "), orig. blue wrappers inside half red morocco binding by Riviere. 12 etched plates. Modern bookplate of a noted collector (wood-engraving by Leo Wyatt). Fine copy.



“ONE OF THE FINEST PHOTOMECHANICALLY  
PRINTED BOOKS OF THE ERA” -MARTIN PARR

LUYNES, [HONORE THEODORE PAUL JOSEPH D'ALBERT DUC DE]

*Voyage d'exploration à la Mer Morte, à Petra, et sur la  
Rive Gauche du Jourdain*

Paris: Arthus Bertrand, n.d. [c.1868-74]

\$ 17,500.00



The portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Francais de Photographie sponsored a competititon for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemercier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke's geological expedition to the reigon of the Dead Sea in 1864. “Negre was to complete the work by January 1868 for the sum of 23,250 francs. The photographs, made by the Duke's second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Francaise competition, for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect.” – Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced “printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black...” and again: “Negre...transformed the dull photographs into evocative images of great poetry.” (R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

Small portfolio, (14½ x 11”), orig. printed boards, original black cloth spine, orig. ties. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vignes or Sauvaire; the second series of plates numb. 1-64 “photogravures sur acier par CH. NEGRE” after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.



A RARE COUNTER BOOK  
WITH 179 PAINT CHIPS

MASURY, JOHN W. & SON

*Counter Reference Book. Manufacturers of Paints and  
Varnishes for every purpose*

New York, [1915]

\$ 1750.00



Counter books were, as the name implies, "intended to be placed upon the dealer's counter or in some other conspicuous place where customers may see it and look into it..." They were made for various products and are all rare today as they were, obviously, used to pieces. The present example is very appealing; it is in very nice condition, well conceived and printed and contains 179 mounted chips for all kinds of paints: house paints, floor paints, piazza paints, industrial paints; flat colors, wood stains, gloss interior colors, floor stains, automobile colors, yacht colors, wagon colors, gloss carriage colors, oil stains, varnish stains, etc. For the house paints it shows eight color printed perspective views of houses, each with a key indicating colors for body, trimmings, stone work and roof. For the other paints illustrations are given of the cans and color printed labels. The firm also manufactured paints for artists ('Le Mesurier Artists' Colors').

John Wesley Masury (1820-1895) was originally a partner in the Prince, Masury & Weeks paint store; in 1870 Masury became sole owner. He was an inventor and his patents in 1857 and 1859 enabled the marketing of ready-made paints. He developed a novel process for grinding paints in oil. He came up with the idea of selling paints in cans with easily removable thin metal tops. He had a monopoly on the paint can invention for 21 years enabling rapid growth of the firm. The firm also published several handbooks on painting including the very popular *How Shall we Paint out Houses?* (1868). OCLC locates two copies (Yale & Columbia).

Small folio (12½ x 10¾"), orig. cloth, title boldly printed in gilt on cover. 50 pages, each printed on heavy stock, each bound on a stub, and each printed within wide gray borders. The headers are printed in heavy black types and make a very pleasing appearance. With a total of 179 (ex-180; lacks one) mounted paint chips. The only defect is slight offsetting from the paint chips onto the facing leaves. But for this sort of book a very good, almost fine copy, which saw very little time on a counter.

# MASURY'S HOUSE PAINTS

PURE LINSEED OIL LIQUID COLORS ARE LISTED BY SHADE NAMES

MASURY'S RAILROAD COLORS—PASTE HOUSE PAINTS  
ARE LISTED AND SHOULD BE ORDERED BY NUMBERS UNDER SAMPLES.

FOR TRIM COLORS USE THE NUMBERS BESIDE THE SAMPLES		
FLASH K. TINT R. R. 10	1	For Trim
DREAM GOLDEN R. R. 14	2	For Trim
YELLOW M. GOLD R. R. 23	3	For Trim
COLONIAL YELLOW R. R. 25	4	For Trim
VENETIAN YELLOW R. R. 31	5	For Trim
OLD GOLD R. R. 33	6	For Trim
SALMON R. R. 107	7	For Trim
CANARY YELLOW R. R. 208	8	For Trim
FRENCH YELLOW R. R. 12	9	For Trim
RENOVÉ DRAE R. R. 38	10	For Trim
HAZEL R. R. 58	11	For Trim
NEUTRAL GRAY R. R. 8	12	For Trim
GRAY T. STONE R. R. 34	13	For Trim
WARM W. GRAY R. R. 123	14	For Trim
PEACE GRAY R. R. 6	15	For Trim
LIGHT A. GRAY R. R. 1	16	For Trim
GRAY C. GRAY R. R. 17	17	For Trim
WARM DRAE R. R. 127	18	For Trim
BROWN D. STONE R. R. 48	19	For Trim
WALNUT BROWN R. R. 40	20	For Trim
TOBACCO BROWN R. R. 48	21	For Trim
TERRA COTTA, LIGHT R. R. 107		
YELLOW R. STONE R. R. 108		
APPLE P. GREEN R. R. 18		
PEA GREEN R. R. 19		
PEA GREEN R. R. 132		
FERN GREEN R. R. 132		
WOODSHINE GREEN R. R. 198		
GREENSTONE, MEDIUM R. R. 17		
PALM GREEN R. R. 144		
BOTTLE GREEN R. R. 113		
FRENCH GREEN* R. R. 156		
PURE H. GRAY R. R. 156		
FRENCH B. GRAY R. R. 15		
BLUE E. GRAY R. R. 7		
PIAZZA BLUE, LIGHT R. R. 14		
PIAZZA BLUE R. R. 9		
PURE BLUE* R. R. 214		
CODEE RED R. R. 55		
MARSH R. R. 144		
VERMILION* R. R. 133		
DEEP OR. NIGHT* R. R. 223		

44

A VISIONARY CITY

MATHIEU, ALC[IDE]

*Projet d'une capitale modèle*

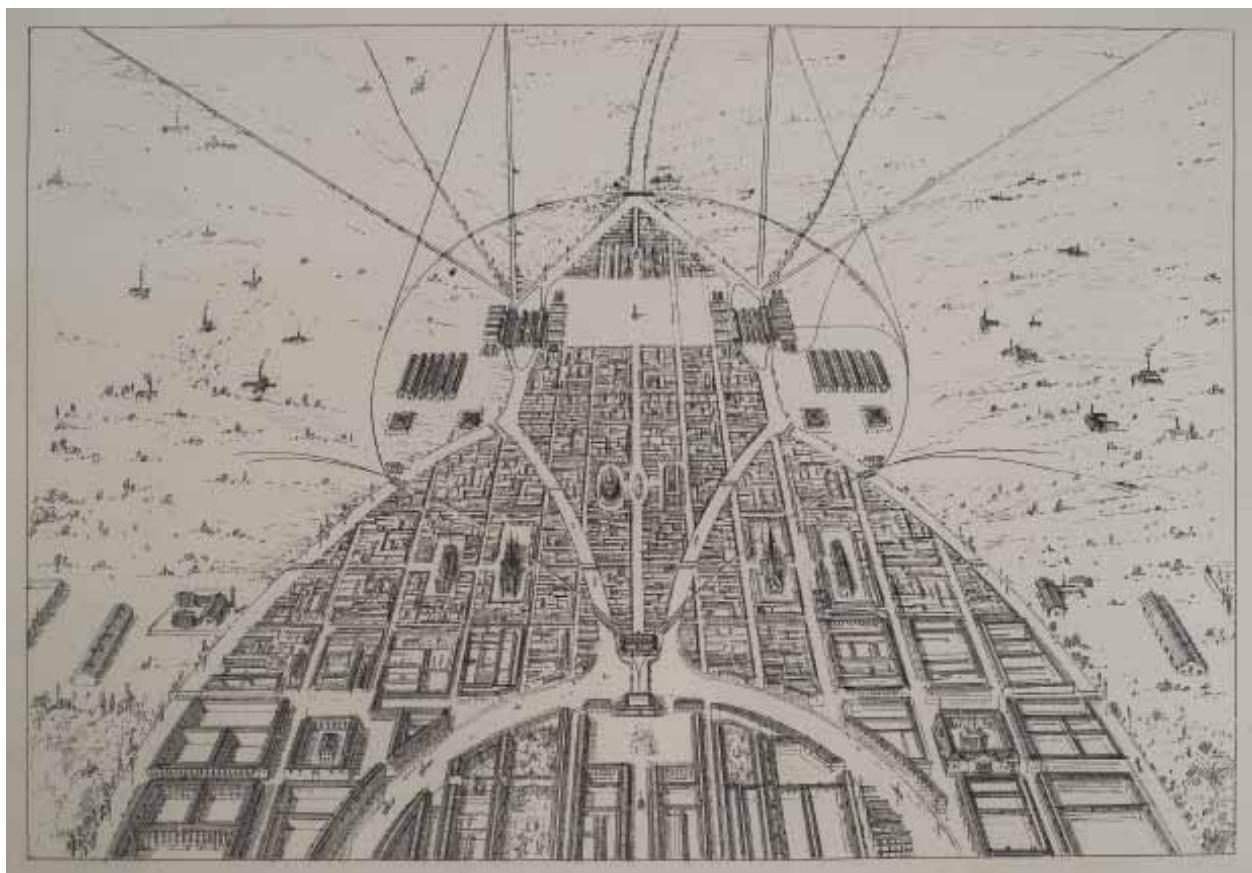
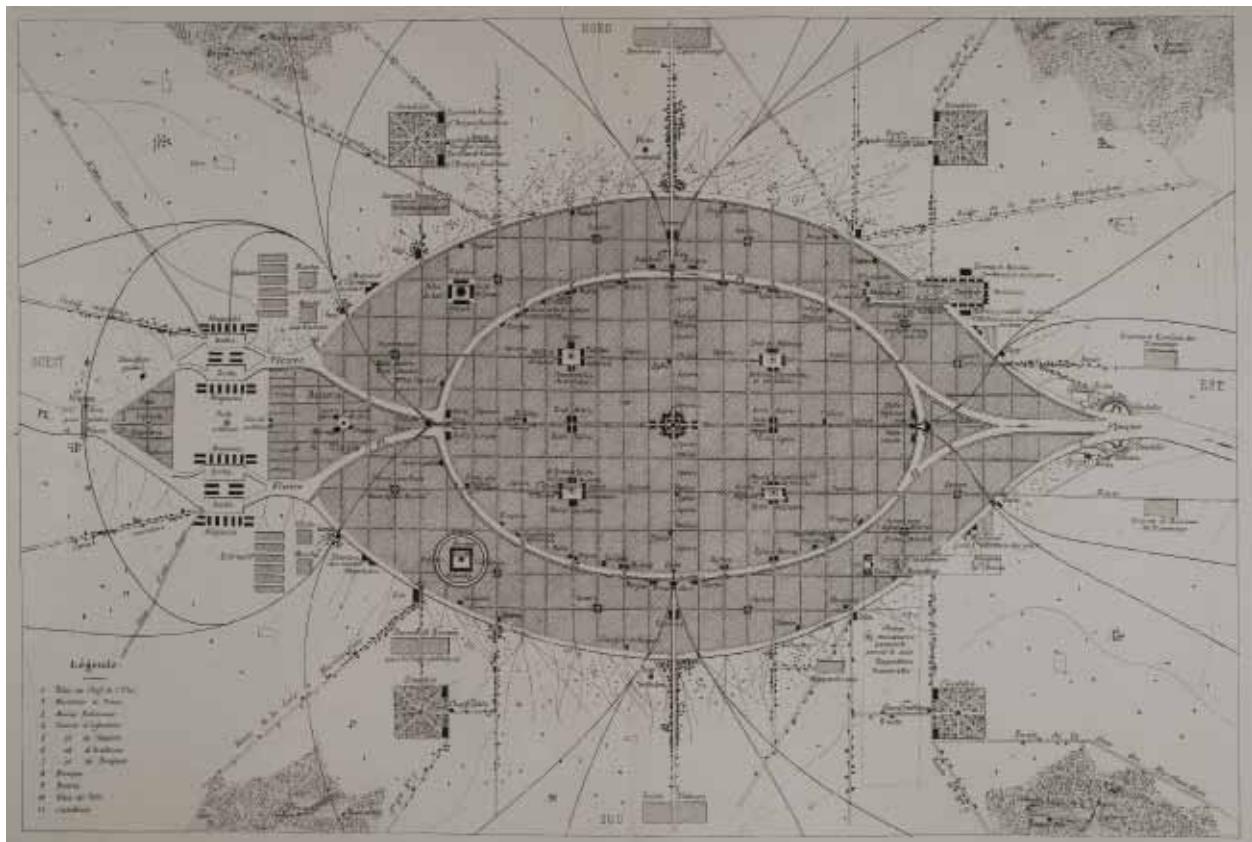
Paris: J. Baudry, 1880

\$ 3500.00



Fine copy of a rare and obscure work on the planning of a 'model capital' [city]. The author is called on the title page 'Associé Fondateur des Mines de Douchy et Courrieres.' There are four brief chapters of text: 1. Du role d'un metropole; 2. Plan ideal d'une capitale moderne; 3. La defense de la capitale; and 4. Avantage du plan proposé. The ideal city was to be near but not on the sea; the general plan was oval, with a river running into and out of it channeled into an oval course. There were to be docks and canals; very wide boulevards, and a subterranean railway or subway system. The penultimate plate gives perspective sketches of four city buildings (church, opera, palace of the head of state, palais de justice) and a bridge for railway, carriages and pedestrians. The final plate is an extraordinary bird's eye view of one half of the city looking towards the sea (which is past the horizon line and not visible). OCLC locates one copy in America (Penn State); there are six descriptors and they sum it up well: city planning; capitals (cities); utopias; visionary architecture; capitales; and urbanisme. This work is rare even outside the US; OCLC locates one copy in Canada, three copies in France and one in Mexico.

Folio (15½ x 11½"), orig. printed boards, cloth spine with title in gilt. (iv)+14 pp with 10 litho plates of which 6 double-p and 10 single page. Fine copy.



AN EXCEPTIONAL LIGHTING FIXTURE CATALOGUE  
FOR GAS, OIL OR CANDLES

MESSENGER & SONS

*All the articles engraved in this book of patterns are  
manufactured for gas, oil, or candles,*

and priced accordingly. Burners and Glasses charged separately. Np, [Birmingham], 1855-56

\$ 7500.00

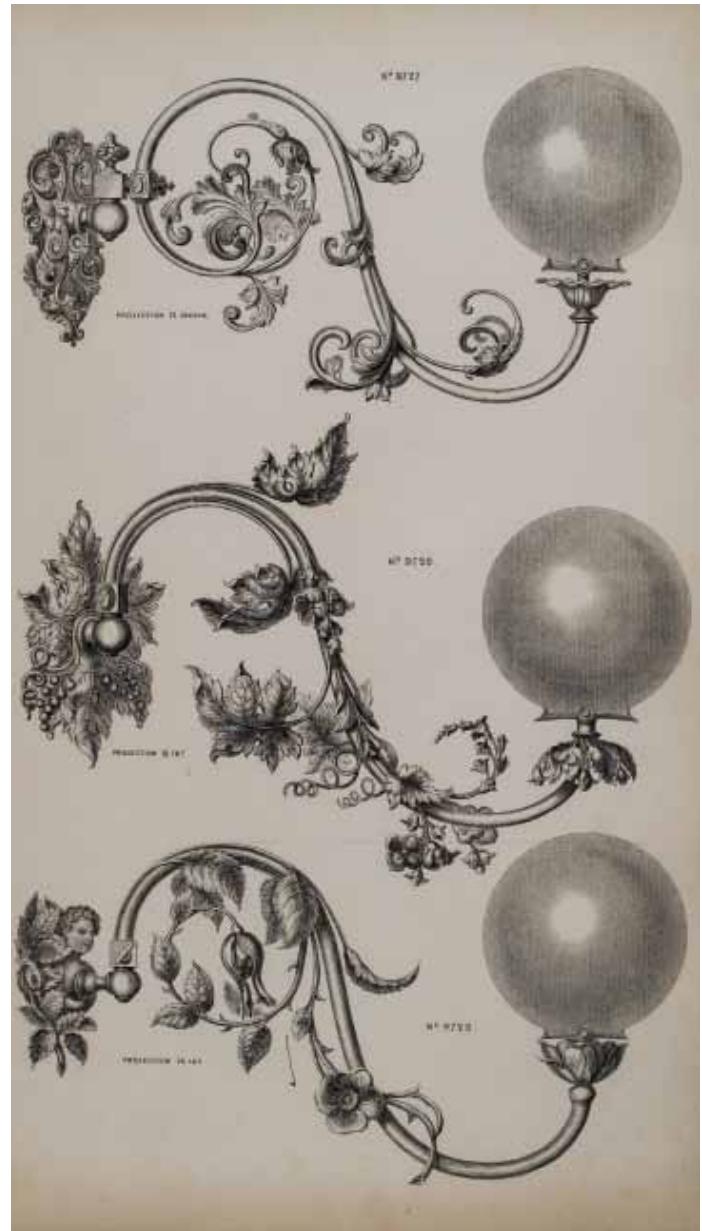


This catalogue is exceptional because of its size (folio), its extent (138 lithographed plates) and its subject matter (mid-nineteenth century lighting). And also the fact that it is identified as to maker. As was the custom with most trade catalogues there is no explicit title page, but the 'title' transcribed above serves in its place. The identify of Messenger is given on the front pastedown in the form of a pasted-on printed "Index to Messenger & Sons Pattern Book." It also states that this copy was originally given to 'Mr. J. Arnold, Plymouth, January 15, 1856.' Arnold was presumably a 'factor' or commission merchant for Messenger.

Contents include over sixty chandeliers and lustres all in the extreme ornate historical-revival styles of the mid-19th century, most with glass globes or shades. Other fixtures include over 60 different designs of wall bracket lights, both for private residences as well as public buildings. There are also numerous pillar lights, tripods, lanterns, pendant lights, movable table lights, lectern lamps, girandoles, candelabra, and other variants. Most are gas, with a lesser number or oil or candles. Two further plates contain 36 examples of decorative lotus glass shades for shadowless burners, while 9 others depict very many types of gas burners; batwing and other jet-tips; seven different argand gas burners; gas cocks, unions, joints, and general gas fittings. The final plate shows ship's lamps.

For information on Messenger see: W. C. Aitken, *The early history of Brass and Brass Manufacturers of Birmingham*, p. 117. See also: <http://www.nationalarchives.gov.uk/designregisters>. OCLC locates only one other copy: Ca. State Lib (Sutro).

Folio (17 x 12 x 2½"), bound in modern but not brand new marbled sides, calf spine. Litho 't.p.' and 138 litho plates numbered in series as follows: 1-19; 25-30; 43-50; 62-67; 74-87; 94-105; 112-118; [6]; 125-133; [2]; 140-148; [4]; 155-163; [1]; 170-179; 188-215. Outer margin of first 3 plates have old waterstain; otherwise a very clean copy. Extremely rare.



A MILESTONE OF COLOR PRINTING  
A ONE VOLUME SELECTION OF PLATES

MIDOLLE, JEAN

*Album du Moyen Age.*

Strasbourg: E. Simon, Fils, Lithographe, 1836

\$ 5000.00



One of the most remarkable works of early nineteenth century color printing; this book has been given a prominent place in Bamber Gascoignes *Milestones of Colour Printing* (Cambridge U.P., 1997), where he states that the present work "used four devices to add colour and variety to Midolle's calligraphic fantasies. These were transfer, rainbow printing, dusting with gold, and inking *a la poupée*." The *Album du Moyen Age* was originally published in 1834- 1835 in three separately titled volumes of forty plates each; later, in 1836, the present one-volume work was published. It was made up primarily of selected leaves from Midolle's *Galerie, Ecritures Anciennes*, and *Specimen des Ecritures Modernes* (all Strasbourg, E. Simon, 1834-5). Some leaves are in variant state or printed in different colors than in the original works. Consists of a lithographed portrait of Midolle, a hand-colored title page heightened with gold, and 27 samples of alphabets and calligraphic compositions drawn on stone by Erhardt, Fasoli, Lemaitre, Perrin and Schmidt after designs by Midolle. Michael Twyman describes a copy of this issue in his *History of Chromolithography*, p. 89. He further states: "The importance of Simon's lithographic colour printing lay in its priority, its technical innovation and its successful application in published works." The present one-volume album is about half the price of the three volume work and serves the same purpose. OCLC locates four copies in American libraries.

Oblong folio (10½ x 15"), orig. glazed deep red paper covered boards with gilt rolls on the edges, t.e.g., neatly rebacked; orig. title on cover: 'Album.' Litho port. of Midolle, hand-col litho t.p. with gilt; and 27 litho plates all but one or two of which are color printed, some with colors heightened by hand. Scattered light foxing but a very good copy.



Galerie



Pl. 51.

A UNIQUE VOLUME OF CYANOTYPE COPIES  
H. H. RICHARDSON; WARE & VAN BRUNT; RICHARD UPJOHN

MONOGRAPHHS OF AMERICAN ARCHITECTURE

*A bound volume of cyanotype copies of five of the  
"Monographs of American Architecture" series*

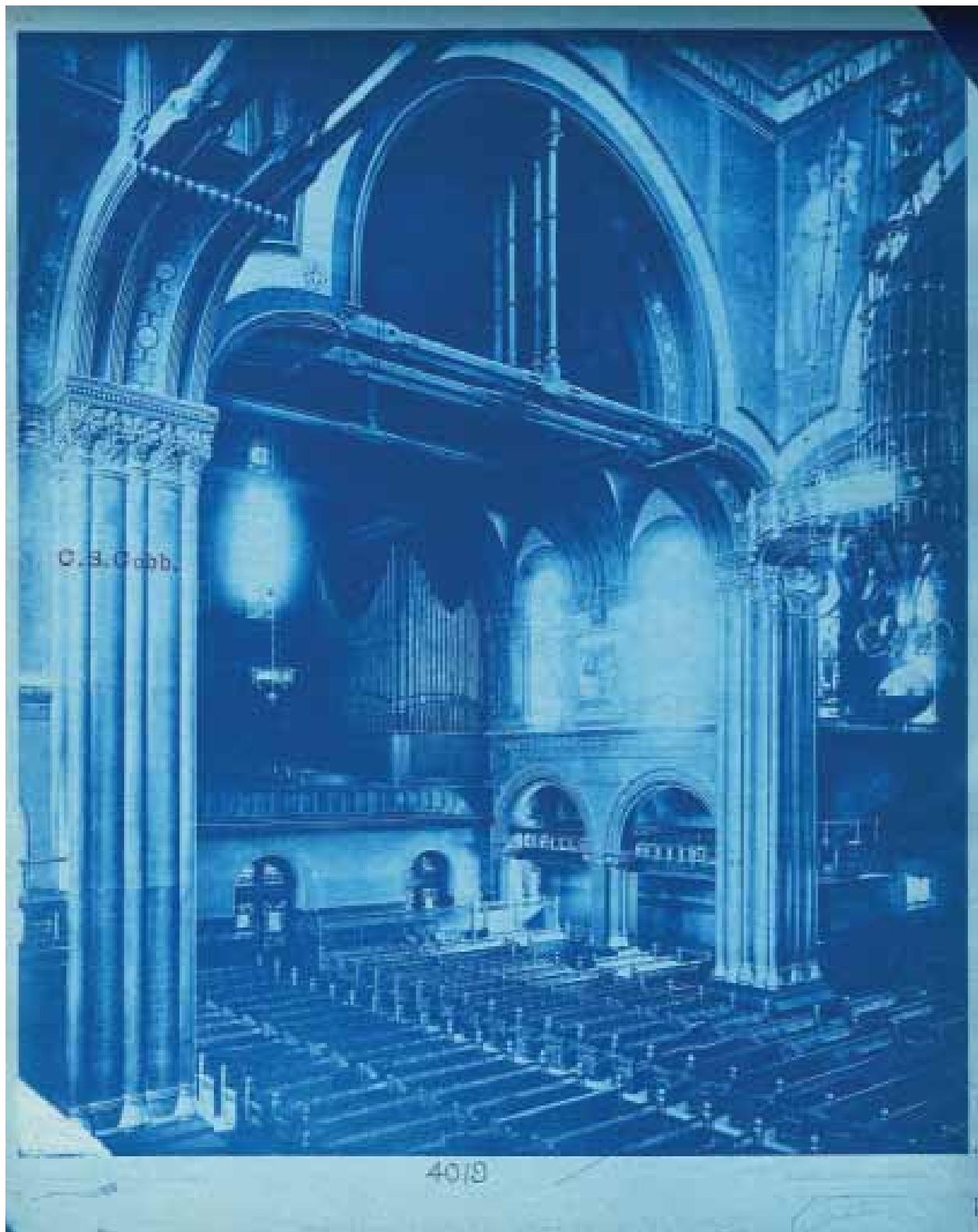
published in Boston by Ticknor & Co., 1885-88

\$ 1500.00



A unique copy of what appears to have been a 'study aid' apparently made by 'C. S. Cobb' of Cornell School of Architecture in the 1880s. The book is an oblong quarto (8 x 10 3/4"), bound in period cloth and titled with two leather labels on the spine, 'Cornell Prints' and 'Vol VII'. The volume opens with that wonderful portrait of HHR in a monk's habit and goes on to give 20 plates of Trinity Church; followed by Ames Memorial Buildings (22 plates); followed by Austin Hall (16 plates); followed by Memorial Hall by Ware & Van Brunt (13 plates) followed by the State Capitol at Hartford by Richard Upjohn (8 plates) and ending with 11 miscellaneous plates. Every plate bears a small stamp of 'C. S. Cobb', perhaps an architectural student (though I can find no record of his presumed later career as an architect). The originals of which these copies were made were stamped "Cornell University Libraries." There are sequential numbers on the cyanotypes beginning at no. 4000 and running to 4110. The answer to the questions this curious item raises might be provided by the Cornell University Library. But I leave that to the buyer to work out.

Oblong 4to, cont. cloth, respined at some later date. 90 cyanotype plates.



G. B. Cobb.

40/9

STUNNING EARLY CHROMOLITHOGRAPHY

MOREY, [MATTHIEU-PROSPER]

*Charpente de la Cathédrale de Messine,  
dessinée par M. Morey,*

architecte, ancien pensionnaire de l'académie de France a Rome, gravée et lithographiée par H. Roux Ainé, éditeur des vues des ruines de Pompei et de l'ouvrage d'Herculaneum et Pompei. Paris: Firmin Didot Frères, 1841

\$ 3000.00



First and only edition. Michael Twyman has written "One of the earliest French books on the decorative arts to make use of chromolithography, includes some fine examples of flat colour lithography in a more limited range of workings. The eight plates of this folio book were put on stone by H. Roux (senior) and printed by Jean Engelmann, the most impressive of them in six or seven colours, with red, gold and blue dominating. Though most of these colours were printed as pure solids, there is a little crayon shading and also some overprinting, particularly on gold workings. Hand colouring appears on several plates, mainly (though not exclusively) where an additional colour was needed in small areas only. One particularly refined and delicate plate, "Plan et élévation d'une travée", though superbly registered, seems to have proved too much of a challenge for the chromolithographers and has its small figures coloured by hand. The book's stylish title-page and introductory pages, all printed letterpress in modern-face types, broke new ground with their red, blue and gold lithographed borders. They pick up the book's theme and depict the decorative patterns of the cathedral's painted beams, artfully varying the colour in which the stones were printed to provide variety." – *History of Chromolithography*, pp. 133-4 and figs. 102a & b. The object of this book, the polychrome painted ceiling at Messina in Sicily, is said to be the finest such ceiling anywhere. This book does it great justice. But it is of more interest today as a fine exemplar of early chromolithography.

Large folio (23½ x 17"), modern polished black morocco spine, decorated paper boards. (4)+7+(3) pp. with 8 chromolithographic plates each with dust sheet; t.p. and text leaves are printed within chromolitho borders. Small area of wear to lower right corner of leaves; not objectionable.

CHARPENTE  
DE LA CATHÉDRALE  
DE MESSINE,

DESSINÉE PAR M. MOREY, ARCHITECTE.

ANCIEN ENSEIGNEMENT DE L'ACADEMIE DE FRANCE A ROME.

IMPRIMERIE ET ESTAMPAISON

PAR H. BOUX AINÉ,

ANCIEN ENSEIGNEMENT DE L'ACADEMIE DE FRANCE A ROME.

6. R.

PARIS.

TYPOGRAPHIE DE FIRMIN DIDOT FRÈRES,

IMPRIMEUR DE L'ACADEMIE DE FRANCE

DU LIVRE, &c. &c.

1866.



ORIGINAL WORK-BOOK/SAMPLE-BOOK OF MORRIS WALLPAPERS

MORRIS & CO.

*Wallpaper Sample Book*

(original MS book with 115 sheets with 207 mounted samples of papers). UK, ca. 1915-30

\$ 3000.00



A most important survival, a unique manuscript work and sample book of Morris Wallpapers. It consists of 115 ten by nine inch stiff unbound paper sheets arranged alphabetically by the name of the pattern – ACANTHUS to WREATH. Each of the patterns is shown by at least one mounted sample (2 x 3 1/2 inches), and each pattern is numbered as well as named. Also the name of the designer is given as well as the number of blocks required to print it. Designers included William Morris, Miss Kersey, J. H. Dearle, Miss Faulkner, 'Unknown' and a few others not identified. Included also are nine large sheets of Morris papers, from 12 x 21 to 22 x 26 inches. As well as the usual woodblock printed papers there are a few samples of brocade papers and flock papers. Together with the sample book and large sheets are six pamphlets or catalogues all related to Morris papers. One of them is a copy of the trade catalogue *Morris Wallpapers by Morris & Company*, (ca. 1910). I bought this material at auction in London in October 2013; I do not know the provenance, but it clearly came from someone who was intimately associated with the firm.

Sample book: Large 4to (10 x 9 inches), 115 sheets, each sheet with holes in the left margin for loose leaf binder. Title page is written in pencil: "Copy of Morris & Co. Sample Wallpaper Book." That wording is a little misleading; this is not a 'copy' but the original. Accompanied by nine large flat sheets of papers and six pamphlets. Unique and important.

Diaper  
2 blocks



act 17  
green

white + yellow



17

18

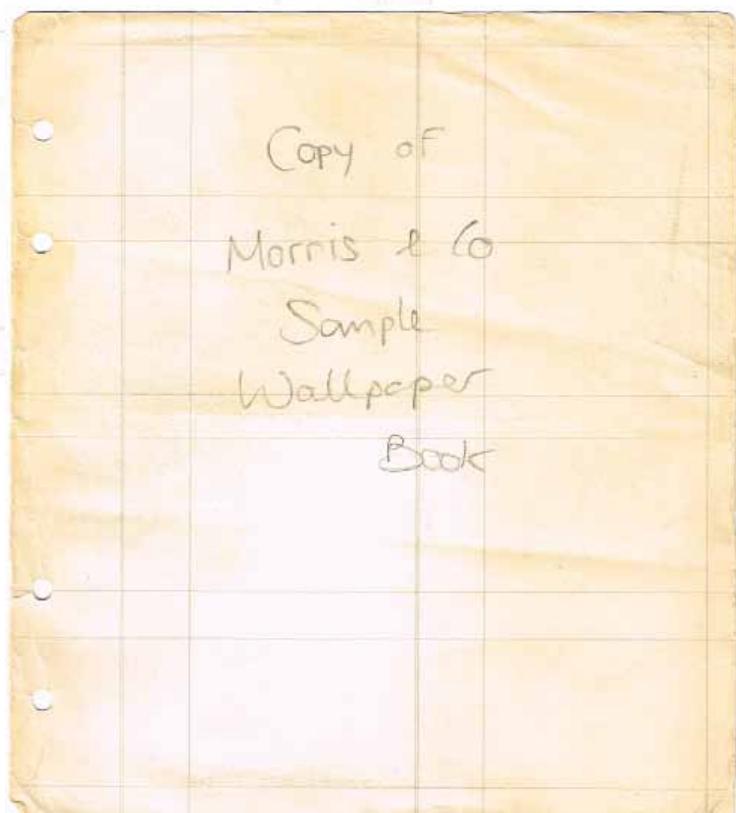
the 33



33

34

38



Des. William  
Morris  
2 blocks

※ 50 ※

THE BIGGEST AND BEST CAST IRON FOUNTAIN  
AND ORNAMENT CATALOGUE OF THEM ALL

MOTT, J. L. IRONWORKS

*Illustrated catalogue of statuary, fountains, vases, settees, etc.  
for parks, gardens, and conservatories, manufactured by the ...*

90 Beekman cor Cliff St., New York: E. D. Slater, Printer, 1875

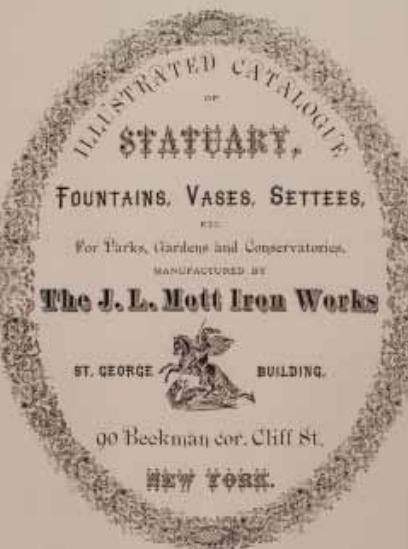
\$ 5000.00



A fine copy of a fragile book. Large folio (21 x 15"), 132 pages with close to a thousand fine and sharp wood-engraved illustrations. The name of the printer, E. D. Slater, is given in the imprint; a few of the wood-engravings are signed in the block "Fay and Cox" (these were prolific wood-engravers; see both Groce and Wallace and the Sinclair Hamilton catalogue). The Mott Iron Works was founded in New York City by Jordan L. Mott in 1828. In the second half of the nineteenth century they were especially well known for their very large cast iron fountains, many of which were (and still are) found in public parks and rural town greens. The Mott company was noted for producing very fine and expensive trade catalogues of their wares. On a pasted down printed slip inside the front cover it states: "Gentlemen: In consequence of the great expense incurred by us in getting up this Catalogue, it is necessary for us to state that to our Customers we can only supply one Copy Free of Charge. If an Extra Copy is required we will furnish same at the nominal price of \$ 3." Romaine, *GATC*, lists 15 of their catalogues, the present one on p. 258. In the final analysis what is most impressive about this copy is the remarkably fine condition.

Folio, orig. brown cloth, title cartouche stamped in gilt on upper cover. T.p. and 132 pp of wood-engr. plates. Gilt stamped date on upper cover states 1875-6.

1875.



Patented according to Act of Congress, on the 1st year 1875, by the J. L. Mott Iron Works,  
in the name of the Librarian of Congress at Washington.

PRICE OF CATALOGUE, THREE DOLLARS.

New York:  
C. D. BLAKEY, PUBLISHER,  
141 & 143 ELM STREET.



“PERHAPS THE MOST ASTONISHINGLY BEAUTIFUL OF ALL...”

NATURE PRINTING

*An album of 24 dried, pressed and mounted seaweeds*

U. K., N. d. (mid to late 19th century)

\$ 2000.00



A fine album of 24 very beautiful specimens. The standard book on these things is A. DeNoto and D. Winter, *The Pressed Plant* (1999). They state: “Along the coast seaweed was collected with just as much enthusiasm [as ferns were inland]. The slithery plants would seem unsuited to pressing. In the nineteenth century, the common name was sea-moss, or, more correctly, marine algae (experts in the subject are algologists). It was very difficult to harvest seaweed and prepare it for pressing and mounting... When properly mounted, seaweeds are perhaps the most astonishingly beautiful of all botanical specimens, amazing in their varieties and colors. What was once slimy vegetable matter becomes a roseate veil, a puff of green, a spidery drawing.” (page 74 and color plates on pp 75-76). The album on offer here is anonymous but it was made in the UK sometime in the 19th century. The condition is perfect and the colors and forms are sublime, especially as they are mounted on heavy and very white paper. Of the 24 six are identified by their Latin names in pencil along the bottom margin.

Oblong 8vo (6 1/4 x 9 3/4”), orig. red paper covered boards, red cloth spine (one inch piece missing from head of spine). 24 leaves, each with a mounted specimen. *Mis-en-page* is well done. A very pleasing album.



DOCUMENTATION OF NEW ENGLAND FACTORY ARCHITECTURE

NEW ENGLAND

*A collection of exactly 300 post card views of  
New England Factories*

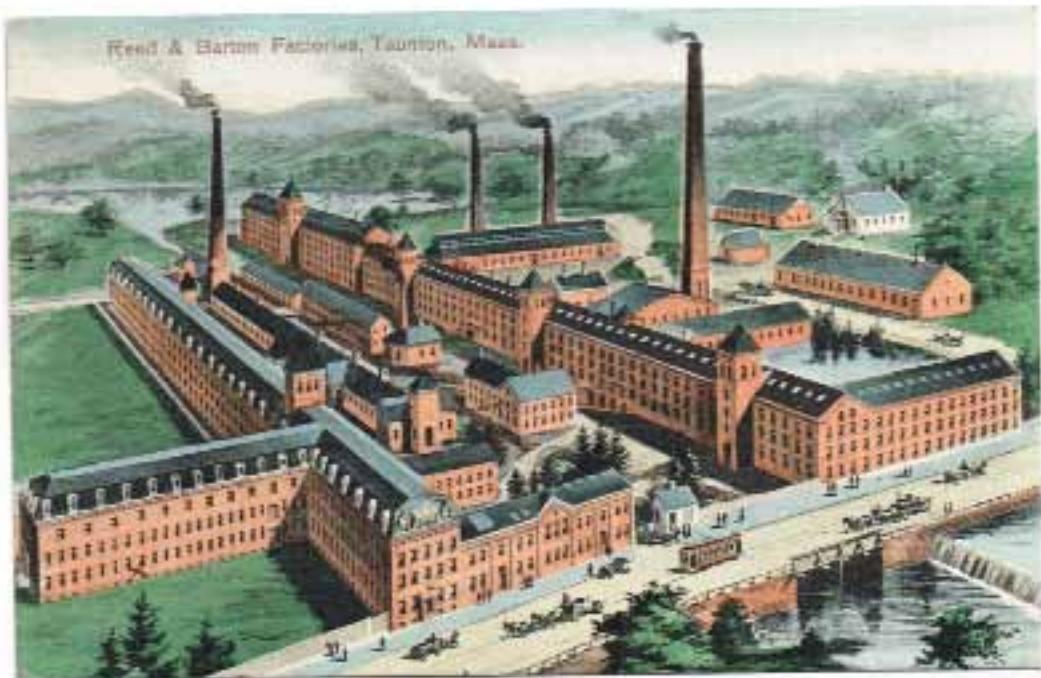
ca. 1890s-1920s

\$ 950.00



Someone must have taken years to make this collection. It is of much value to the historian seeking illustrations of turn-of-the century factories and factory buildings. State-by-state breakdown is as follows: Massachusetts, 151; Maine, 54; New Hampshire, 49; Vermont, 20; Rhode Island, 13; and Connecticut, 11. Finally, 2 from New York. The factories made everything under the sun: shoes, hats, tools, engines, cotton, paper, carpets, chocolate, woolen, elastic fabrics, rubber thread, textiles, straw works, paper goods, furniture, flax, worsted, shirts, webbing, etc., also stone quarries. Most of these factories no longer serve their original purpose but many still stand and have been adapted to other uses. This is an aspect of architectural history that is ripe for exploration. This collection will prove to be a good source.

300 'picture post cards', mostly in color. Neatly mounted 3 to a page in clear plastic sleeves in a binder (14 x 8 inches).



A BIRDSEYE VIEW AS SEEN THROUGH A FISH-EYE LENS

NEW HAMPSHIRE. BOSTON & MAINE RAILROAD

*Bird's-Eye View from the Summit of Mt. Washington;*

White Mountains, New Hampshire. Boston: Geo. H. Walker & Co., 1902

\$ 2000.00



A great image and a wonderful conceit; it takes you by surprise as you focus in on and read the captions. In a way it's like "Google Earth" a hundred years before its time. This image was included in the exhibit *Maps of the White Mountains of New Hampshire 1677-1988* (Harvard Map Collection, 2006) and it is included in the catalogue by Adam Apt as Map 9 on page 28: "This charming map is described as a "bird's-eye" view, but it is more like a bird's-eye view as seen through a fish-eye lens. An image of mountains using the same kind of perspective appears in a plate in volume I of Horace-Bénédict de Saussure's *Voyages dans les Alpes* (1770), but one can only speculate whether this image had any influence on the design of the present Mount Washington view." There were a few other 19th century maps/views which used this same rather strange and appealing perspective. Apt states that there were three states or editions of this print, the distinguishing feature being the number of buildings on the summit. The print on offer here seems to conform to his first edition.

Lg folio (27½ x 26½"). Originally issued folded and inserted into a printed card cover. This copy has been flattened by the Green Dragon Bindery. It is in perfect condition.

Birds-Eye View from Summit of Mt. Washington, White Mountains, New-Hampshire



A CALIFORNIA ARCHITECTURAL RARITY

NEWSOM, J. CATHER, ARCHITECT

*Modern homes of California*

San Francisco: the author, [1893]

\$ 1500.00

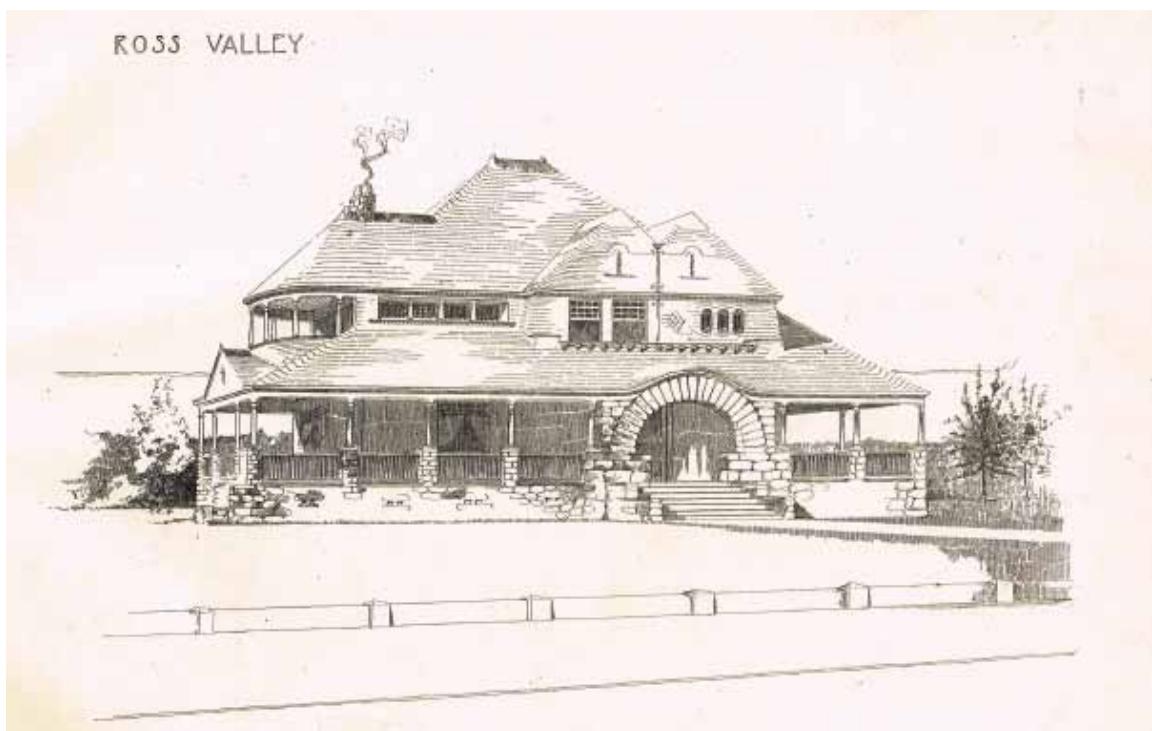


First edition; a very rare book but lacking the final plate and priced accordingly. Samuel and Joseph C. Newsom were brothers who designed over 600 buildings in late 19th and early 20th century California and who, in addition, published 11 architectural pattern books. All of the books are rare and the brothers are not well known. The scholar of the Newsoms, the late David Gebhard, hit the nail on the head: "Although one may offer a number of explanations for the relative obscurity of [the Newsoms], the fundamental reason is that in the teaching of the history of architecture only the work of high-art practitioners is discussed." — *Macmillan Encyclopedia of Architects*, p. 292. See also Gebhard's exhibition catalogue *Samuel and Joseph Carter Newsom*, UCSB Art Museum, 1979. A good idea of the rarity of the Newsom books is given by the fact that Hitchcock, in his *American architectural books*, did not even mention them (and four were published before his cut-off date of 1895). The present title is listed in Gebhard's checklist as first published in San Francisco in 1893. Of the present 1893 edition OCLC locates but two copies, (one of which is in New Zealand). The absolute rarity of these books is difficult to understand; *American book prices current* from 1940 to the present lists only one title once. In the past 47 years I have had only three of them, and never the same one twice. One can only conclude that they were used to pieces.

The present work includes a number of pages of ads, (5) pages of letterpress (title page and description of plates) and 40 (ex-41) leaves of plates consisting of artotypes printed by Britton & Rey, S. F., pen-drawn perspectives and plans. Each house has a distinctive name, usually taken from the locality where the house was built. Each plan also includes estimates of cost.

Oblong small folio (10 x 14"), orig. cloth, title gilt-stamped on upper cover. (xvi) pp of ads; title leaf, (4) pp descr. of plates, (iii) more pp of ads; 40 ff of plates (ex-41) and 1 final page of ads. Inner hinges cracked. Were this copy complete with the final plate it would be priced about \$ 4000.

ROSS VALLEY



55

JOHN MCCOMB JR.'S COPY  
WITH THREE ORIGINAL DRAWINGS

NICHOLSON, PETER

*The carpenter and joiner's assistant; containing  
practical rules for making all kinds of joints, and various  
methods of hingeing them together*

London: I. & J. Taylor, 1797

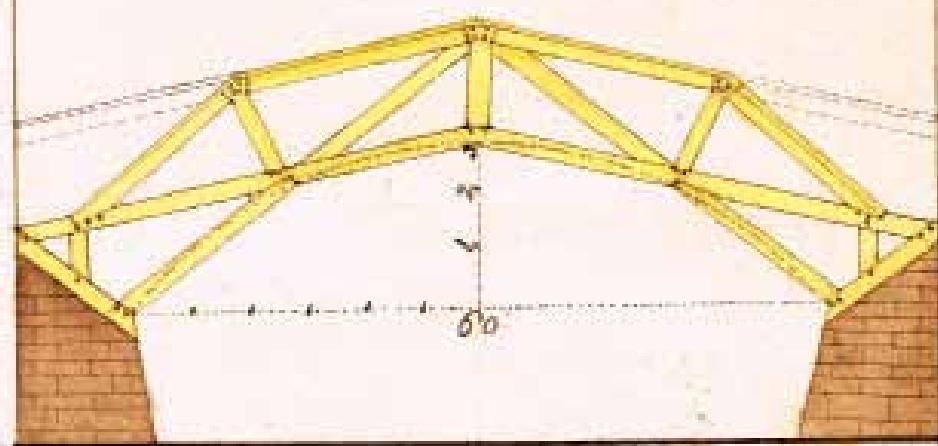
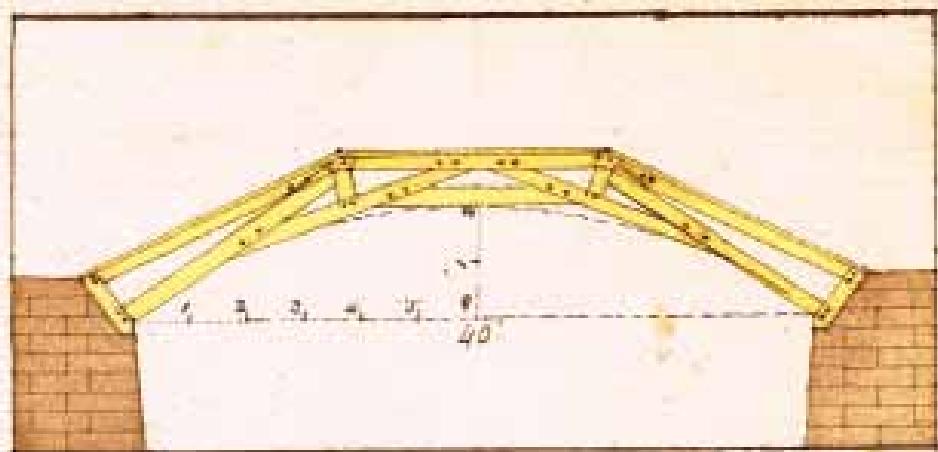
\$ 2750.00



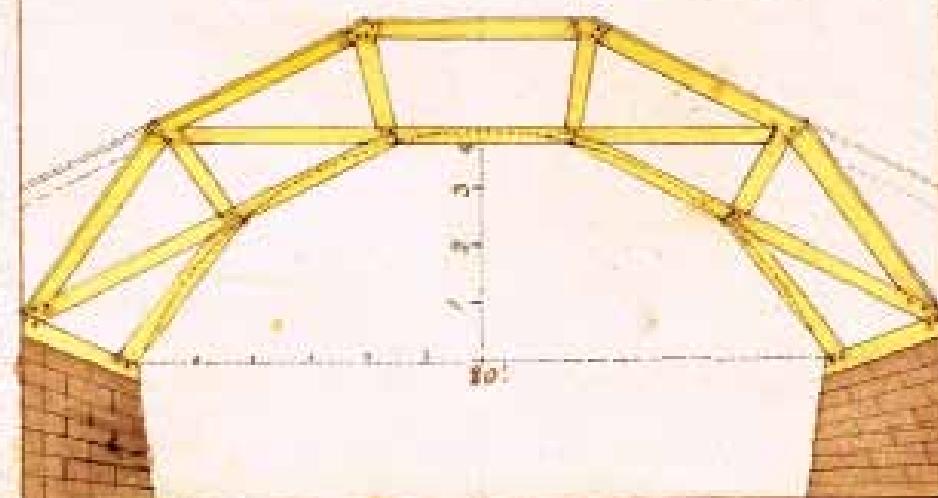
First edition of one of the rarest Nicholson titles and a very special copy; it belonged to the prominent early New York City architect John McComb Jr. (1763-1853). The front pastedown bears his armorial bookplate, and the title page is neatly and proudly signed "John McComb, Junr. Aug. 10th, 1805." Loosely laid in are three finely executed drawings: (1) three timber-framed bridge trusses, a pen-and wash drawing in yellow for timber and umber for brick, signed "In. McComb Jun"; (2) two roof trusses, iron gall ink on paper, captioned: "57' in the clear, Roof of the Bleeker Street Church"; and (3) another ink drawing of a roof truss simply captioned "57' Clear."

This work was intended by its author as a supplement to his *New carpenter's guide* of 1792; is now much scarcer than that title. This was the first book on the construction of hinges and the hanging of doors. He covers, in addition, the fitting up of windows and shutters; the construction of floors, partitions, roofs, the adjusting of raking pediments, the setting out of shop fronts, the constructing of stairs and hand rails, etc. Thomas Jefferson ordered a copy of this work for the University of Virginia in 1825 (O'Neal 65). Colvin, p. 415. Berlin Catalogue 2306. Schimmelman 84 with incorrect date. BAL, *Early printed books*, 2284.

4to, orig. full polished calf, front hinge cracked but cords holding. xi+79+1 pp with 79 engr. plates of which 6 folding. An excellent, clean and unfoxed copy.



*In. M. Com. Jno.*



THE COPY OF GILBERT FRANCART (1637-1682)

PALLADIO, ANDREA

*“Peintre Ordinaire Des Batiments Du Roi”*

Les quatre livres d'architecture. Mis en Francois. Paris: Edme Martin, 1650

\$7500.00



The first edition in French of all four books of Palladio. “Until Roland Freart published the present translation of all four books of Palladio, the only version of the text available in the French language was Pierre LeMuet’s edition of Book I published in 1645 ... The woodcuts in this edition (i.e. the present edition, above) represent the final appearance of the original woodblocks cut for the 1570 edition ... There is some new worming and wear to the already damaged blocks, but they have been carefully printed and have a fresher and more comprehensible appearance than in the 1642 edition ...” - BAL, *Early printed books*, 2398 with a long and interesting note. The fact of the wormholes in the blocks is fascinating; they are quite visible in some of the plates (but are not unsightly). Thomas Jefferson owned this edition (O’Neal 92d). Fowler 218 with interesting note: “This French translation is one of the first examples of archaic printing, since format, ornament and type simulate sixteenth-century French bookmaking.” This copy was signed twice on the title page: “Gilbert Francart 1671.” Gilbert Francart (1637-1682) is a known artist and is listed in Benezet; Google provides a few more details.

Folio, recent full calf, antique, nicely bound by the Green Dragon Bindery. Woodcut title pages to each of the four books; (iv)+329+(iv)+(1) pp with woodcut illus throughout. Faded old lib. rubberstamp on verso of t.p.; otherwise not marked. Slight browning toward the rear but a very good copy.

Pl. 1. 1691.



Gilbert Francast 1691

57

THE GRANDS PRIX D'ARCHITECTURE  
PROOF COPY, PRINTED ON THICK PAPER

PARIS. ACADEMIE DES BEAUX ARTS

*[Collection des Prix]*

[ca. 1796]

\$ 2600.00

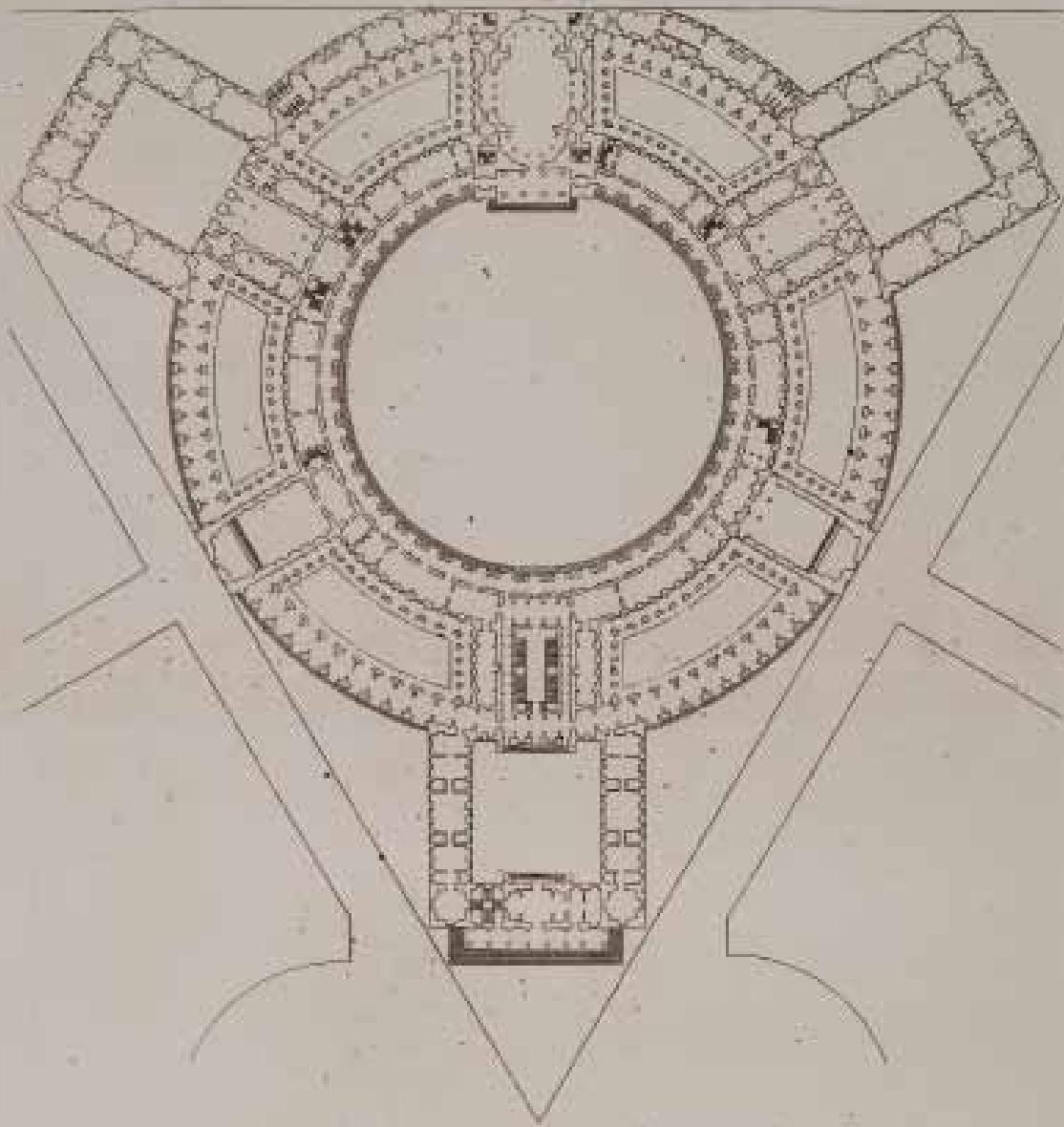


A very fine copy, printed on thick paper and as issued without title page or plate numbering (except for plates nos. 1-6 which are numbered). All of the plates were etched by A. P. Prieur. This is the first half of the first volume (62 plates) of prize designs for the Academie des Beaux Arts in Paris. It is BAL no. 2; its genesis is explained in the note to that entry: "Prieur first approached the Academie with the idea of engraving the winning entries of the Concours de Grands Prix de Rome on 16 April 1787... Thus began a publishing program that continued well into the first half of the 19th century; further collections, modelled along the lines laid down in this volume, appearing in 1806, 1818, 1834 and 1842." As noted the present volume was issued without a title page or plate numbering; the volume is in its original binding and the binder's title is: "Grands Prix d'Architecture." This volume gives an insight into the publishing history of this series. A complete facsimile of this volume was published in *Architectural History* (London, 1960) with introduction and notes by Helen Rosenau. For a good note on the whole series see *Avery's Choice* 288 (note by Barry Bergdoll).

Folio (14 x 11"), orig. green paste-paper sides, calf spine with dark red lettering piece and horizontal gilt lines. 62 double-page etched plates, bound on stubs. Very fine copy, printed on thick paper.

## COLLEGE

Design du grand plan proposé en 1866 par l'Académie et rejeté par M. le Ministre de l'Instruction



## PROGRAMME

Le bâtiment devra être un collège dans un terrains ayant la forme d'un triangle équilatéral, formé par la rencontre de deux rues à angles droits du triangle entre une hauteur de 30 mètres, et les deux rues sont bordées par un mur en pierre. Le bâtiment sera composé au rez-de-chaussée, d'une partie principale comprenant salles et autres salles pour le service, deux portes de chaque côté, la partie au second étage a une hauteur d'une grande salle pour la distribution des prix et pour recevoir les fêtes et cérémonies, deux autres avec communautés, des grands salles, de deux étages, deux logements séparés, la partie avec studios pour le logement des professeurs, deux salles pour les bibliothèques, une bibliothèque pour les étudiants, une autre pour les bibliothèques des familles, une bibliothèque de 100 places, un réfectoire en grand nombre d'tables, plusieurs salles de réunion, une bibliothèque pour les étudiants, une bibliothèque pour les familles, une bibliothèque pour les étudiants, une bibliothèque pour les familles.

“ONE OF THE EARLIEST DATAABLE  
EXAMPLES OF THE FIVE COLOUR METHOD”

PFEFFEL, THEOPHILE CONRAD

*Fables et Poésies Choisies,*

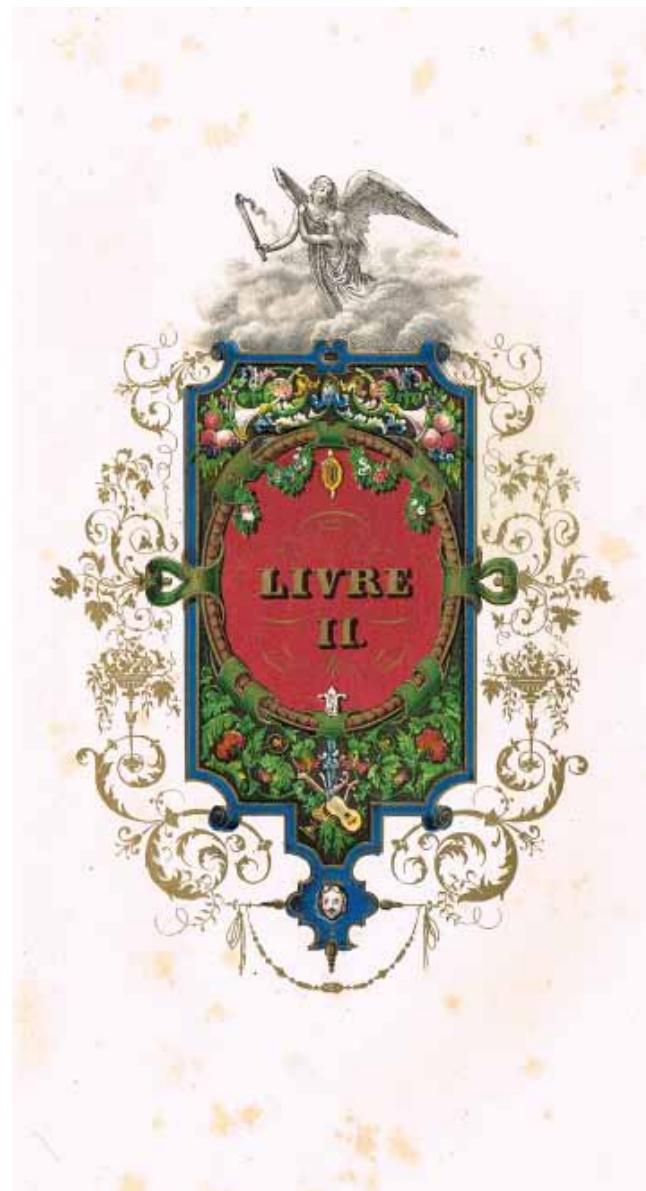
traduites en verse français. Strasbourg: G. Silbermann et L. Derivaux, 1840

\$ 1500.00



Michael Twyman has shown the spotlight on this formerly obscure book: “Some of the earliest datable examples of the five-colour method are to be found in a book, *Fables...* It includes a fine chromolithographed title page in a style somewhat reminiscent of the decorative title page of the Engelmann *Album Chromolithographique* (1837), in addition to pictorial vignettes on each of its four part-titles... The book establishes a clear link between the two leading colour printers in Strasbourg at the time: Emile Frédéric Simon (Simon fils), a pioneering chromolithographic printer, and Gustav Silbermann, who was just beginning his experiments with relief printing in colour. Simon was responsible for producing the book’s chromolithographed pages after designs by Georges Zipélius, an Alsatian wall-paper designer and decorative painter. Silbermann was the book’s co-publisher and also printed its letterpress text pages, which are surrounded by double rules that vary in colour from spread to spread.” – *A History of Chromolithography*, p. 146 & fig. 113. OCLC locates several copies in French and German libraries but **no copies in America**.

Large 8vo, orig. deeply embossed polished calf binding, spine gilt, a.e.g. (iv)+364 pp. with engr. author’s port., 4 full-p engravings., and chromolitho title page and 4 part-titles. Scattered foxing throughout but does not affect the chromolitho plates. Except for the foxing a fine copy.



PHOTOGRAPH ALBUMS OF EXPOSITIONS - *Next six items*

59

FINE FRENCH EXPOSITION PHOTOGRAPH ALBUM  
NO COPY IN OCLC

(BORDEAUX: 1882)

*Société Philomatique de Bordeaux*

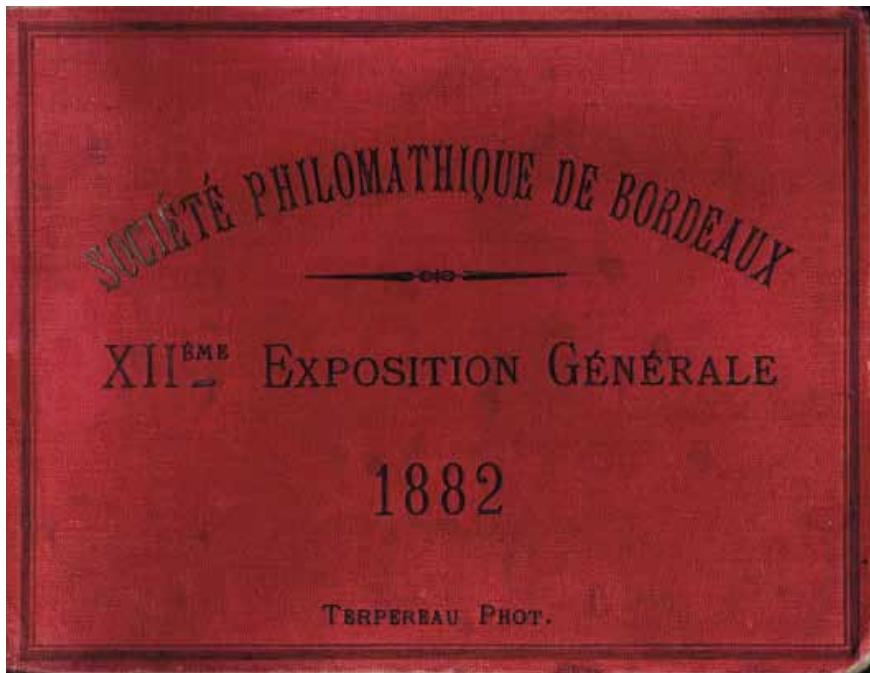
Fondée en 1808. Déclarée établissement d'utilité publique. XIIe Exposition Generale. Bordeaux:  
Photographie Terpereau, 1882

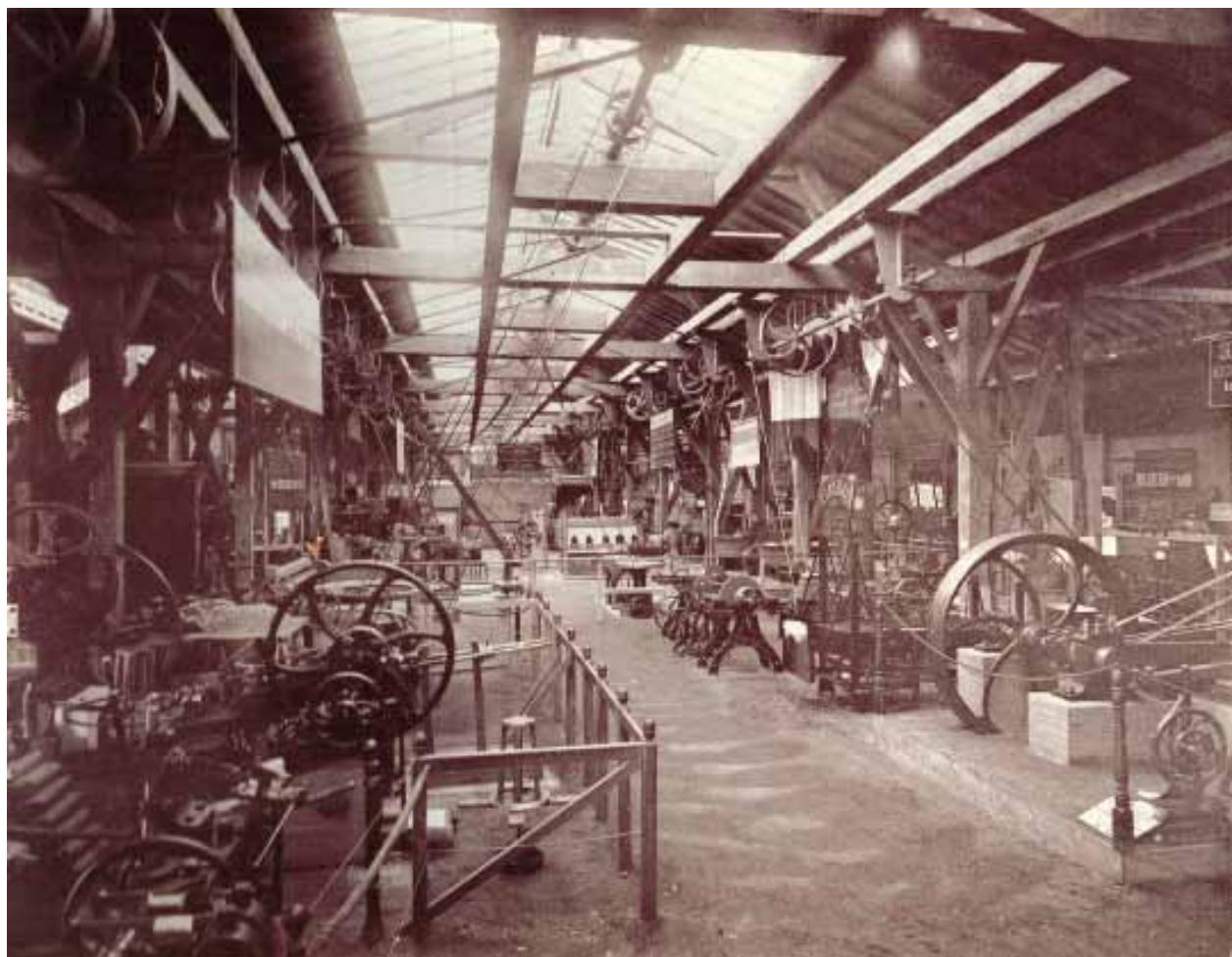
\$ 5000.00



A fine album with excellent views taken by a documented photographer. Alphonse Terpereau was based in Bordeaux from 1865 to 1896; he is listed in Voignier who states that he "participe à de nombreuses expositions. Vues de Bordelais, travaux de voies ferrées." — *Répertoire des photographes de France au dix-neuvième siècle* (1993), p. 237. Wikipedia states that a philomatique society was an association of persons who loved sciences; they were influential in the nineteenth century. The present volume contains a printed title page and 20 large mounted photographs each 7 1/2 x 9 7/8 inches with printed borers and captions. There are nine exterior and eleven interior views. They include the principal building, entrance vestibule, the exhibit galleries (galerie du travail, art ancien, galerie des machines, galerie d'électricité); the wine pavilion (façade des vins), view of the gardens taken from the elevator, music kiosk, and the 'Porte Principale des Vins', a splendid triumphal arch of very eclectic and provincial design. An enlightening photographic record of an otherwise little known exposition. No record of this album in OCLC.

Oblong folio (11 x 14 1/2"), orig. red cloth, title stamped in black. T.p. printed in red on pale yellow stock; and with 20 stiff card leaves bound on stubs each with a printed general caption at the top and identifying caption at the bottom. Excellent copy.





60

FINE PHOTOGRAPHS OF  
THE EXPOSITION UNIVERSELLE PARIS, 1878

(PARIS: 1878)

*A group of 22 large mounted photographs of this exposition*

each signed in print on the mount: Neurdein. [Paris, 1878]

\$ 2000.00



A very good group of photographs, loose (i.e. unbound) which appear to have come from a larger album. They are on stiff card mounts ( $11\frac{1}{2} \times 16\frac{1}{2}$ "); the prints themselves measure  $6\frac{1}{4} \times 11\frac{1}{4}$ ". Each mount is printed with the title EXPOSITION UNIVERSELLE 1878 under which is printed a very small number (probably the series number) and then the title of the view. There are fifteen exterior views and seven interior views. On the lower left corner of each mount is printed: 'E. Neurdein Phot. Edit.'

"The 1878 Exposition universelle was a proclamation, to the nation and the rest of the world, that France was ready, once again [after the 1870-71 Franco-Prussian War] to assume its traditional role as a great civilizing force in human culture." – J. E. Findling. One of the major landmarks of this exposition was the much unloved Palais du Trocadero. Parisians put up with the building for fifty-six years before demolishing it to make way for the Palais du Chaillot at the 1927 Exposition universelle (this still stands). The Trocadero Palace is shown in one of the present photographs.

Oblong folio ( $11\frac{1}{2} \times 16\frac{1}{2}$ "). 22 mounted photos as described above. The reason why I have stated these have come from an album is that the top, right, and bottom margins are gilt edged; the left margin is not; this is where they would have been attached onto stubs). Condition of the prints is generally fine; most are dark and rich.



INCLUDES ELEVEN VIEWS OF OR FROM THE EIFFEL TOWER

(PARIS: 1889)

*Exposition Universelle de 1889*

[Oblong 4to album of 50 mounted photographs]. Paris, 1889

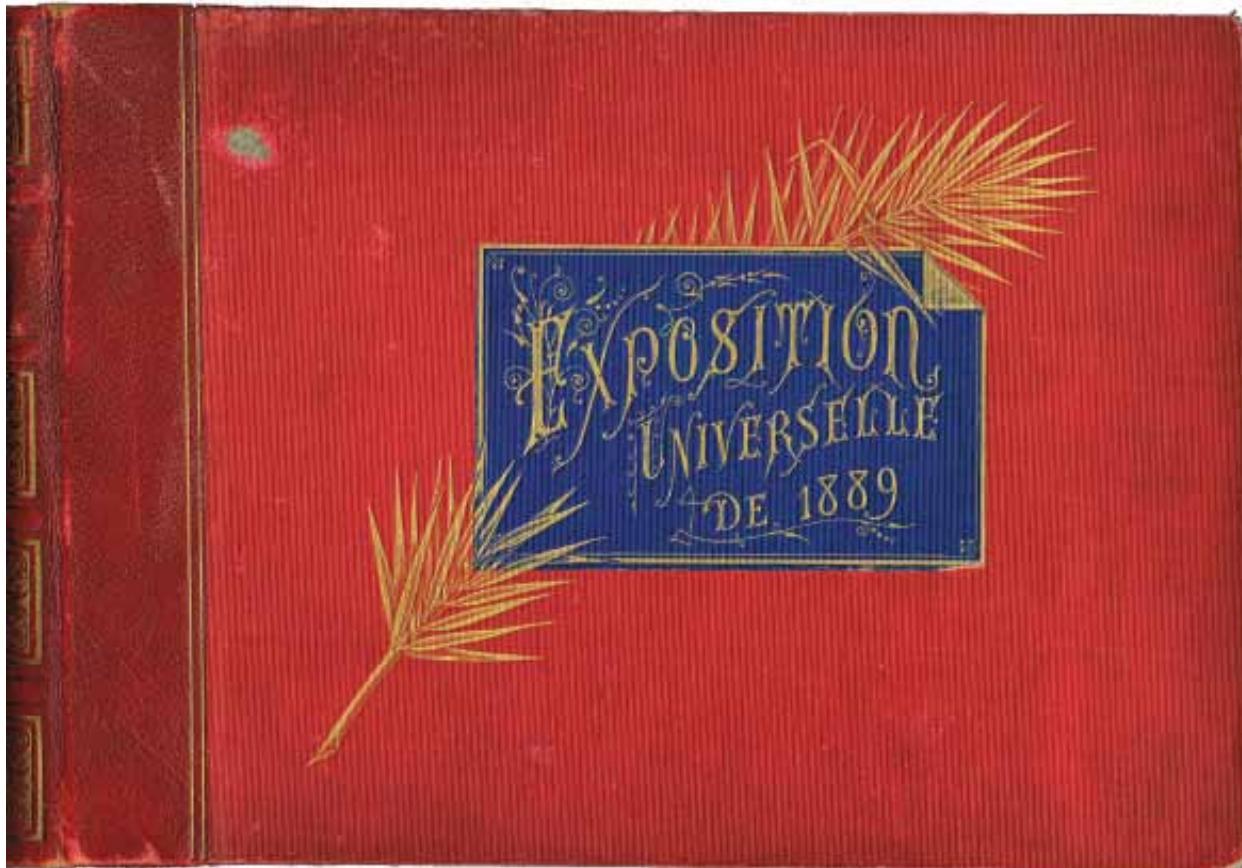
\$ 2250.00



A deluxe production, a thick quarto album in the original half red morocco binding with the title in gilt both on the spine and cover. Twenty-five thick card leaves containing a total of fifty  $4\frac{3}{4}$  x  $7\frac{1}{2}$  inch mounted albumen photographs each with blue and gold printed borders and printed captions. The corners of each of the printed borders incorporate the initials ND (Neurdein Frères). A good essay on this firm is found in Hannavy's *Encyc of 19th Cent Photography* where it is stated they were "heavily involved in photography of the temporary architecture of several World Fairs."

The present album opens with 11 views of or from the Eiffel Tower (each of these is marked with a blind stamp "Société de la Tour Eiffel"). Other views show the Dome Central (designed by Joseph Bouvard), interior views of the Palais des Beaux Arts, the Galeries Industries Diverses, the Galerie des Machines, and other galleries. There are exterior views of a number of the national pavilions (Monaco, Annam and Tonkin, Morocco, English Indies, Argentina, Bolivia, etc.) There are several views of the Historie de l'Habitation Humaine by Charles Garnier. This album was clearly published in an edition and sold, but the photographs in all probability differed slightly from copy to copy. OCLC locates two copies (Boston Pub. Lib & Vanderbilt University).

Oblong quarto ( $7\frac{1}{2}$ " x 11" x 3" thick). Orig. half red morocco, title gilt stamped on cover against a panel of blue cloth; spine highly gilt, all edges gilt. 25 thick card leaves bound on stubs with 50 mounted albumen prints each  $4\frac{3}{4}$  x 7 inches. Prints good and dark and unfaded.



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FOLIO PHOTO ALBUM IN ORIGINAL BINDING

(PARIS: 1889)

*Exposition Universelle*

[Paris], 1889

\$ 1750.00



An oblong folio (14 1/4 x 18") photograph album titled in gilt on the red cloth cover: Exposition Universelle 1889. The twelve albumen prints are 8 1/2 by 10 1/2 inches on printed mounts; all are signed in print on the mounts NDPhot. The first two are views of the Eiffel Tower. The others are as follows: Fontaine Monumentale du Champ de Mars, par Coutan; La Galerie des Machines; La Grand Galerie des Industries Diverses; Le Vestibule du Palais des Beaux-Arts; Palais de l'Exposition Algérienne; Esplanade des Invalides; Palais de l'Exposition du Ministère de la Guerre; Pagode d'Angkor; Les Palais des Colonies; and the Palais de l'Annam et du Tonkin. A few of the prints are slightly pale; priced accordingly.

Oblong folio (14 1/4 x 18 inches), in orig. red cloth, dark red morocco spine, titled in gilt on cover as noted above, all edges gilt. With 12 large albumen prints on printed mounts and bound on stubs. Outer edges of upper cover with old spotting, a few prints slightly pale, else a very good copy.



※ 63 ※

“UN VERITABLE DOCUMENT D’HISTOIRE”

(PARIS: 1889). GLUCQ

*L’Album de l’Exposition, 1889*

Premiere [Deuxieme] Partie. Paris: Bureau de Vente et de Soubscription, Ch. Gaulon, [1889]

\$ 1800.00



A two volume folio set of 100 fine photogravure plates from photographs showing the interiors and exteriors of the exhibition. The captions are printed in red in French, English and Spanish. Includes views of all the national pavilions, the interiors of the Sculpture gallery, the Galerie des Machines (several views), the Palace of Liberal Arts, the Exhibition of Victuals; the shipping exhibition and the quai; many other interiors and of course several views of the Eiffel Tower, plus “The History of the Human Home.” A remarkable visual panorama; as the introduction states: “l’Exposition purement et simplement TELLE QU’ELLE ETAIT...un véritable document d’histoire.” There is no indication of the name of the photographer. OCLC locates seven copies in American libraries. Not in *The books of the fairs*.

2 vols in one. Large folio (16 x 13”), orig. half black morocco, gilt; head and tail of spine worn, wear to front edges of covers. (viii) pp with 50 plates and list of plates; (iv) pp with 50 plates and list of plates. With all original dust sheets.

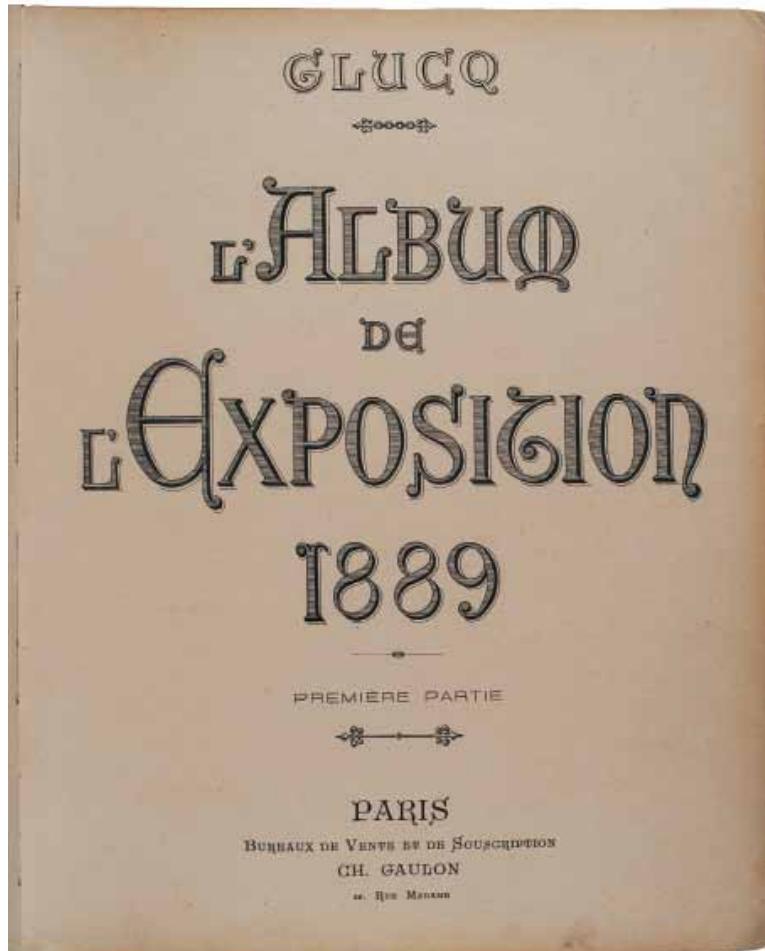


PLANCHE 41  
GLUCQ. — ALBUM DE L'EXPOSITION 1889



Видъ на постъ Ейфел, преди изграждането  
Уикъд на Ейфел, преди изграждането  
Видъ на постъ Ейфел, преди изграждането

A SPLENDID PAVILION IN 1930S ART DECO  
 DOCUMENTATION FROM A HOLE IN THE GROUND  
 TO THE FINISHED BUILDING

(BRUSSELS: 1935)

*Exposition de Bruxelles, 1935*

Pavilion du Luxembourg. [Brussels, 1935]

\$ 6750.00



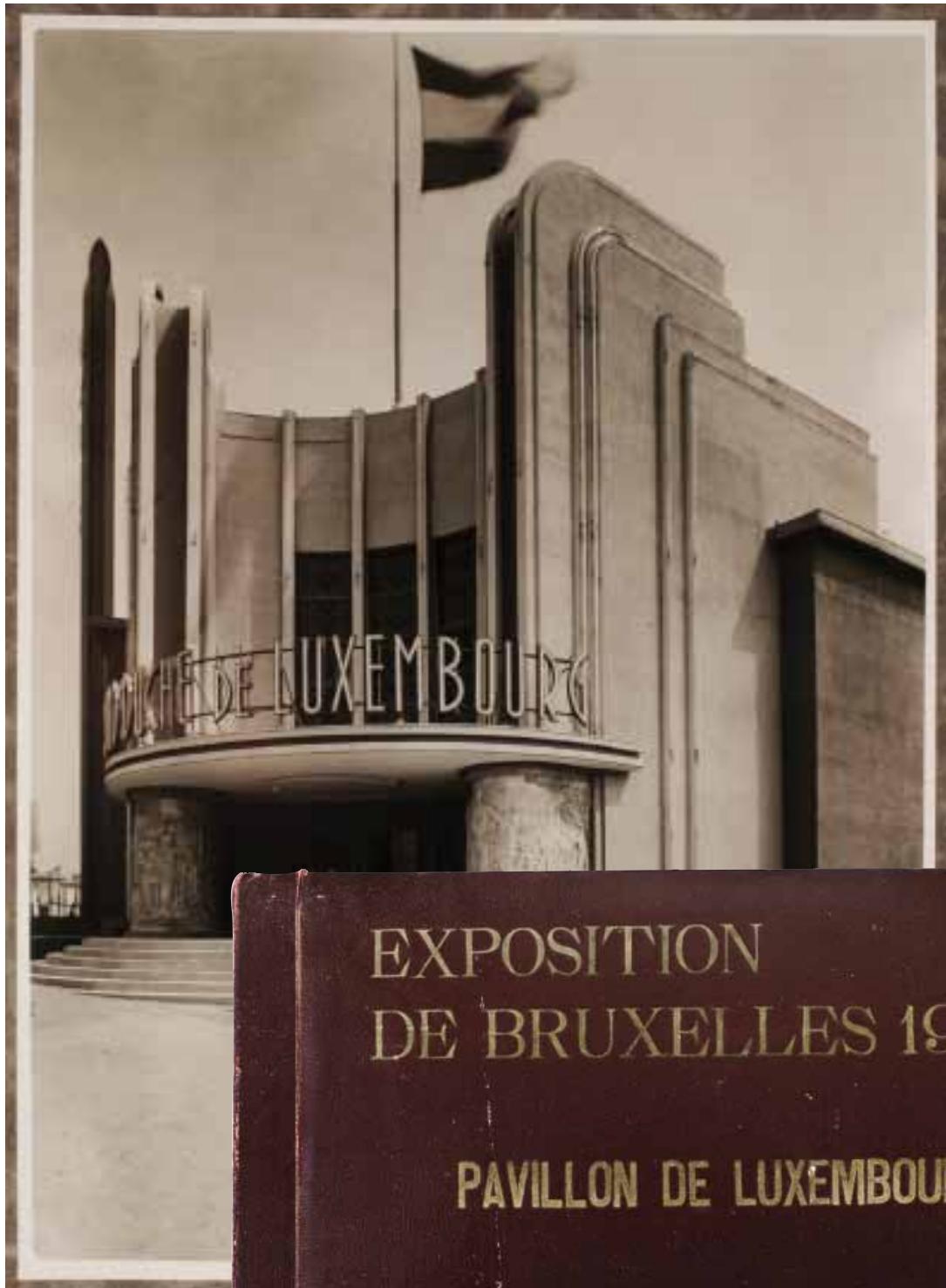
A fine album of 78 highly professional photographs showing the erection of the elegant Luxembourg Pavilion at the Brussels Exposition of 1935. It was a sleek modern building designed by Belgian architects Michel Wolff and Georges Traus in the Art Deco style. The dealer from whom I bought it stated that the photos were taken by the Belgian photographer L. V. Gregorius but I can find no confirmation of this in the album itself. The album opens with photos of two models of the building; then shows the foundation, the steel framing, the steel and glass roof, and the finished exterior. It was a stunning building. Many interior views: cafeteria, restaurant, bar, various commercial exhibits, all distinguished by great art deco design and lettering.

In 1935 Traus and Wolff won first prize for the competition to design this building; see Dr. R. Philippart, "Georges Traus", *Revue Technique Luxembourg* April 2011. Traus and Wolff were of some importance as architects. "Georges Traus and Michel Wolff...designed several commercial buildings in the town centre based on steel frames and strip windows...In the mid-1930s tobacco and cigarette manufacturers Heintz van Landewyck inaugurated their headquarters in Rue de Hollerich, built after plans by architects Georges Traus and Michel Wolff, it is one of the country's finest examples of industrial architecture, its design with a roof terrace and large window strips, entirely indebted to modernism." – Architecture in Luxembourg, culture.lu.

For a good brief account of this exposition see J. E. Findling (ed), *Historical Dictionary of World's Fairs and Expositions* (1990), pp. 275-277. Not in OCLC. The edition would have been tiny.

Oblong folio (10 x 15½ x 3"), bound in contemp. cloth with title stamped in gilt on cover. 79 stiff card leaves bound on stub with 78 mounted original silver prints. Fine copy.





ARCH. TRAUS & WOLFF

FINE UNTRIMMED COPY OF  
A RARE BRITISH PATTERN BOOK

RANDALL, JAMES, ARCHITECT

*A collection of architectural designs for mansions, casinos,  
villas, lodges, and cottages, from original drawings . . .*

elegantly engraved in aqua-tinta, on thirty-four plates with explanations. London: Printed for J. Taylor at the Architectural Library, no. 59, High Holborn, 1806

\$ 5500.00



First and only edition. Fine, large untrimmed copy in the original boards of one of the rarest British cottage pattern books. It is illustrated with sepia aquatints and printed on fine quality paper. It is included in the BAL catalogue *Early printed books 2703* which states that it began publication in 1803 in parts, with the sixth and final part appearing in 1806. It was offered in a Taylor catalogue of that year at two guineas for copies in 'Large Quarto' format and three guineas for 'The same on Folio Paper.' The present copy is one of the latter. I can find only one catalogue description of this book, that by Hugh Pagan (48:90) and he makes an interesting comment. In his copy plates VII-XI and the two accompanying text leaves were affected by overall spotting; he postulates that it was "due to the particular character of the paper stock . . . and that all copies may therefore suffer from comparable spotting." That is not true in the present copy; it is fine, clean and fresh all the way through.

For comments on the text and designs the BAL note refers the reader to Archer's *The literature of British domestic architecture 1715-1842*. The designs are presented in perspective view and ground plan; they are mostly in Gothic and Greek revival style, but the most interesting one is for a larger house in the Egyptian style. Toward the end are designs for park lodges and cottages and the final plate shows cottages for laborers. On Randall's life and work (what little is known of it) see Colvin. OCLC locates five copies in this country: Columbia, NYPL Res, Yale, Winterthur and UFlorida. This is the first copy I have handled in all my 47 years in the book trade. It should be noted also that folio architectural books from this period to have survived in their original boards are few and far between.

Folio, orig. paper boards, neatly rebacked. T.p., ded leaf, pp iii-vi plus (26) pp and 34 aquatint plates printed in sepia. Fine clean and fresh copy.

A  
COLLECTION  
OF  
ARCHITECTURAL DESIGNS  
FOR  
MANSIONS,  
CASINOS, VILLAS, LODGES,  
AND  
COTTAGES,  
WITH  
ORIGINAL DRAWINGS

By JAMES RANDALL, Architect.

ELEGANTLY ENGRAVED IN AQUA-TINTA, ON THIRTY-FOUR PLATES,  
WITH EXPLANATIONS

—  
PRINTED IN THE 600,  
1800, NEVER DRY WORKED, WITH EXPLANATIONS.  
THOMAS'S LIBRARY.

LONDON

PRINTED FOR J. TAYLOR, AT THE ARCHITECTURAL LIBRARY, NO. 80, NEW BOND-ROW,  
1800.



A CORNUCOPIA OF COLORFUL SILK RIBBONS  
IT GIVES A NEW MEANING TO THE TERM "REGIMENTAL COLORS"

REDMAYNE & CO, SILK MERCERS & GENERAL DRAPERS

*Two sample books of very colorful insignia ribbons.*

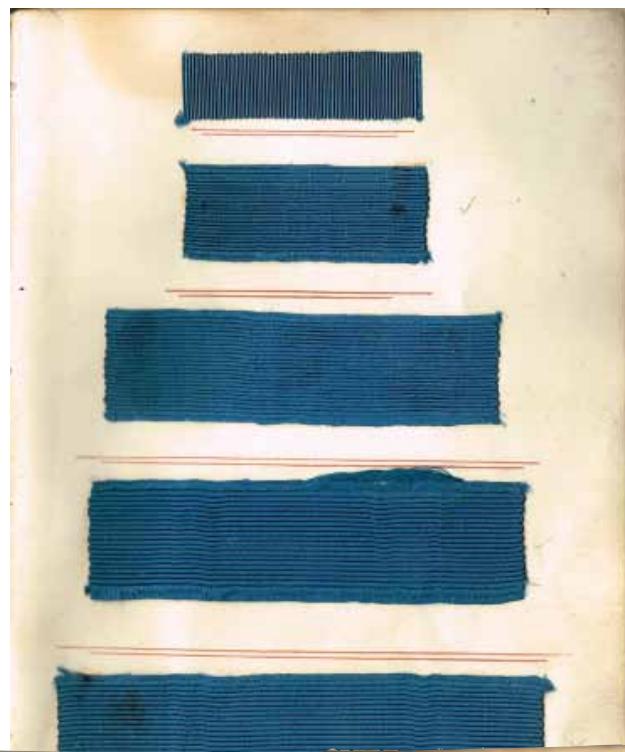
London, 1881-early 20th century

\$ 2250.00



Two charming, indeed irresistible, sample books of more than 460 mounted and identified insignia ribbons in every color of the rainbow. Redmayne & Co. were London's premier silk mercer with branches in fashionable New Bond Street and Conduit Street. They were Insignia Riband Makers to His Majesty the King. They specialized in ribands for 'English and Foreign Orders, Decoration and Medal ribbons, Regimental and Athletic Club Colours.' The first of the two books, bound in black roan, contains samples of ribbons for many Oxford Colleges and Clubs, many cricket clubs, a few tennis and football clubs and many regimentals. The second book, bound in red roan, includes ribands for British and Continental decorations, Masonic and military decorations, and more cricket clubs. This book is very attractive from a visual point of view as the samples are placed on the page in increasing size from top to bottom, are each titled in a neat hand, each title with a double underline in red ink. Hard to describe but very pleasing to look at. Much has been written about symbolic colors; here is first hand evidence. Sample books such as this are extremely rare.

2 volumes, 8vo, both in late 19th century roan, one in black, one in red. 59 and 53 leaves of stiff paper with a total of 160 and 302 pasted-on or pinned in with manuscript captions. Some leaves have offsetting from silk samples on facing pages but in general very clean and fresh.



Masonic



1/2" x 10" 2" 2"



1/2" x 1" 2" 2"



1/2" x 3" 4" 2"



1/2" x 10" 2" 2"



1/2" x 10" 2" 2"

Masonic United Lodge

90-24 1/2"



Right Sash

1/2" x 10" 2" 2"



Left Sash

1/2" x 10" 2" 2"



Masonic Grand Lodge of State of Belgium



REYNOLDS, M[ARTHA] W.

*Flowers for the Altar.*

Philadelphia: J. B. Lippincott &amp; Co., 1867

\$ 1500.00

A rare and lovely nineteenth century American color plate book. It is not in Whitman Bennett (though quite superior in quality to many of the flower books listed there). The illustrations were sketched and painted by Reynolds and accompany appropriate verse commemorating the holy days. The large hand-colored lithographed plates depict both single flowers, such as the passion flower for Good Friday, or groups of flowers, such as roses, tulips and pansies for the Epiphany. The quality of the hand-coloring is very high. All the plates are bright, fresh and quite free of fading or foxing. OCLC locates two copies: Stanford and Crystal Bridges Museum. I have never seen a copy before.

4to (11½ x 9½"), orig. maroon cloth, title die-stamped in gilt on upper cover, bevelled edges; a.e.g. 13 pp and 11 hand-colored litho plates. Wear and rubbing at edges and corners; rebacked with orig. spine laid down. Orig. flyleaves and endpapers preserved. Several plates loose in binding. Internally clean and fresh.





FLOWERS FOR THE EPIDHANY

RIEDEL, JOS.

*Glasfabriken, Polaun, Post UnterPolaun*

[Czechoslovakia], 1935

\$ 2000.00



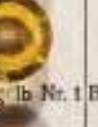
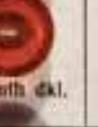
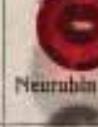
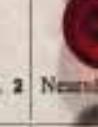
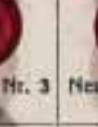
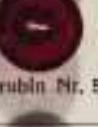
A sample book of buttons does not sound very sexy or even very interesting. But this is quite the contrary; it is in fact a beautiful object. The buttons are made of glass by a famous glassworks and are of the highest quality. The sample book consists of 12 leaves of thick card stock, each leaf with between 50 and 54 mounted buttons with captions. Shows buttons in a stunning spectrum of colors in glass, including vivid translucent greens, reds, oranges, champagne, aquamarine blue, violets, storm gray, smoke gray, and more. There are also well over two hundred concave shaped solid buttons, many of them made of coal glass which include colors such as brown stone emery, Japanese yellow, vivid blues, greens, oranges, ivory, black and other colors striped, as well as beautiful ones called silk gloss ('seidenglanz') which have a soft mother-or-pearl type finish. The stiff card leaves are a white enamel finish stock, and all printed with color and product numbers. The buttons are of a fairly uniform size suggesting their use on shirts, women's blouses, as well as decorative trimmings for the fashions of the 1930s.

The Riedel glassworks was originally founded in the 1750s, and would continue to expand and dominate the European market for glass buttons until after the Napoleonic Wars. In 1859 Josef Riedel – who became known as the Glass King of the Jizera Mountains, located all the glassworks and factories in Unter-Polaun, now the Czech Republic. He was innovative in his designs as well as in his production methods; he began fueling their furnaces with coal gas rather than wood, which helped to stop the clear-cutting of forests in Bohemia. His son Josef Riedel Jr. was also very innovative developing new methods for glass production and expanded into jewelry, glass beads, glass sculpture, ornament and related fields. (source of this paragraph is unknown).

To me, the beauty of this object comes from the intense sense of "presence", the very fine condition, and the mis-en-page by which is meant the placement of the buttons to show the color gradations. Hard to describe; it really must be seen.

Large "4to" (10 x 8½"), bound in orig. dark brown cloth, Art Nouveau lettering on upper cover and spine in faded gilt. Flat spine (4" thick); cloth back covers a slotted wooden spine with all 12 card leaves mounted into grooves about 1/8" apart (to allow for the relief of the buttons). The only letterpress is on the front pastedown. Slight wear on the upper & lower hinges but a fine copy. Very rare; perhaps unique.

JOS. RIEDEL, POLAUN.  
GLASFABRIK — STEPHANSRUH.

					
Aquamarin Nr. 0	Aquamarin Nr. 1	Aquamarin Nr. 3	Aquamarin Nr. 4	Aquamarin Nr. 5	Aquamarin Nr. 6
					
Aquamarin Nr. 7	Aquamarin Nr. 8	Aquamarin Nr. 9	Aquamarin Nr. 10	Aquamarin Nr. 12	Aquam. grünlich
					
Aquam. grünlich Nr. 1	Aquam. grünlich Nr. 2	Aquam. grünlich Nr. 3	Aquam. grünlich Nr. 4	Aquam. grünlich Nr. 5	Aquam. grünlich Nr. 6
					
Grünsamarin Nr. 5	Signalgrün	Annagru. Nr. 3	Annagru. Nr. 5	Annagru. Nr. 7	Annagru. Nr. 9
					
Annagelb gew.	Annagelb dkl.	Aquamarin fein	Champagnergelb	Goldlach	Goldgelb
					
Brillantgelb grünlich Nr. 1	Brillantgelb grünlich Nr. 2	Brillantgelb grünlich Nr. 3	Brillantgelb Nr. 1	Brillantgelb Nr. 2	Brillantgelb Nr. 3
					
Hyazinth hell	Hyazinth hell	Hyazinth mittel	Hyazinth dkl.	Nesubin E	Neurubin Nr. 0
					
Neurubin Nr. 1	Neurubin Nr. 2	Neurubin Nr. 3	Neurubin Nr. 4	Neurubin Nr. 5	Neurubin Nr. 6
					
Rosalin Nr. 0	Rosalin Nr. 1	Rosalin Nr. 2	Rosalin Nr. 3	Rosalin Nr. 4	Rosalin Nr. 5

THE BUILDINGS OF LATE 17TH CENTURY ROME

ROSSI, [FILIPPO DE]

*Descrizione di Roma moderna formata novamente*

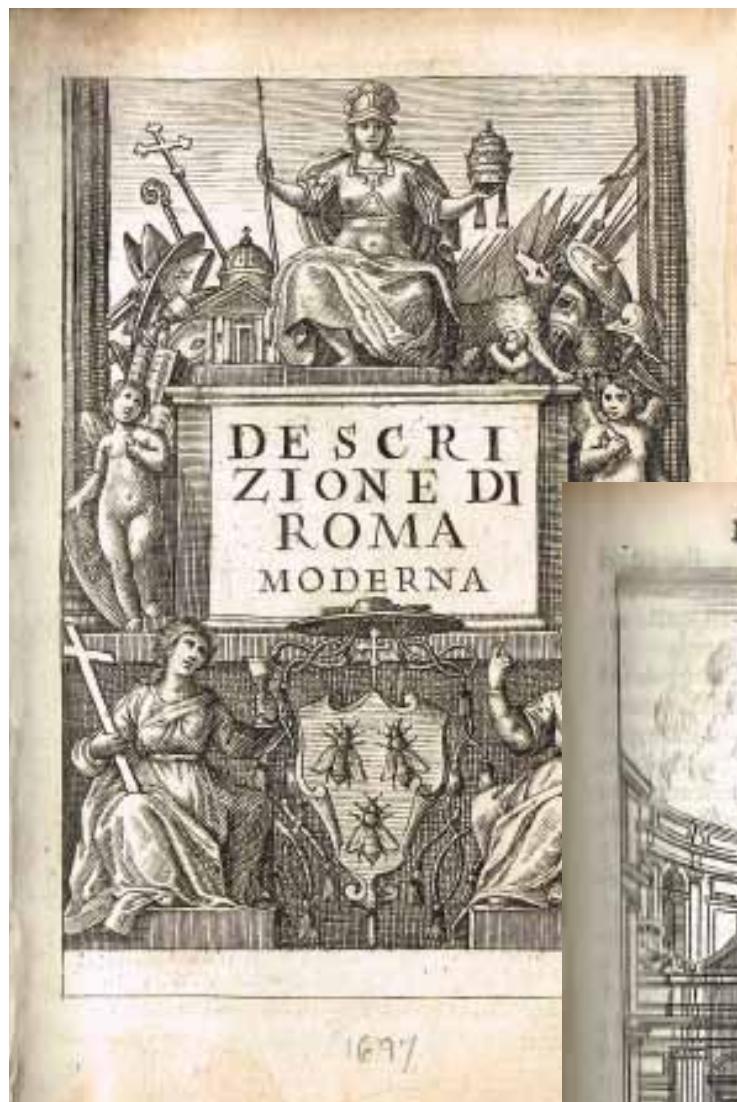
con le autorità del Cardinal Baronio, Alfonso Ciaconio, d'Antonio Bosio, Ottavio Panciroli. Rome:  
Michel'Angelo e Pier Vincenzo Rossi, 1697

\$ 2000.00



The Rossis were a publishing dynasty in 17th century Rome, and the bibliography of these various guidebooks is complicated. The present issue is one of the best and most comprehensive for 'modern' Rome, especially notable for its comprehensive illustrations. Includes the Palazzos Mattei, Farnese, Spada, della Cancellaria, Piazza Navona, S. Agnese, Palazzo Panfilio, S. Maria della Pace, Santa Susanna, Pal. Barbarino, Villa Borghese, Pal. Borghese, S. Andrea della Valle, Sant Ignazio, Collegio Romano, Chiesa del Gesu, Campidoglio, S. Giovanni Laterano, Santa Maria Maggiore, Villa Aldobrandini in Frascati, among many others. The attribution of this work to Filippo de Rossi comes from the OCLC entry (which is a scholarly piece of work). Schudt 193. OCLC locates 5 copies: UDel, Rollins, Emory, Wellesley and UTexas.

8vo, orig. full vellum. Engraved half title/frontisp; (vi)+698+(37+1 blank) with 5 double-p. fdg engr plates and 59 single-p. engr plates as numerous woodcut medallions. Outer lower blank corner of one index leaf torn away but no loss of letterpress. A very good copy.



**F**orma vna bella prospettiva nella piazza contigua la nobil Chiesa prefente, già chiamata nè secoli trascorsi S. Andrea degli Acquarenarij, dependente dalla Collegiata di Lorento in Damaso.  
Haueua dunque la prima Chiesa vn piccolo portico davanti, nel quale ellendo vn'antica Immagine della B.V. con il

X 2 Bam-

70

A "BOOK OF PATTERNS"

VERY RARE TRADE CATALOGUE OF GAS LAMPS & CHANDELIERS

[S. B. & G.]

*Directions to be Observed in ordering Goods from designs  
in this Book of Patterns.*

The articles are always sent lacquered unless differently ordered. It is necessary to state Bronzed or  
Bronzed & Relieved. N.p. [U.K.], 1870 \$ 3000.00



Fine copy of a folio lithographed trade catalogue of gas lighting – bracket lamps, hanging lamps, chandeliers and hardware. As was almost always the case, the name of the manufacturer is not given, but written on the front pastedown in a contemporary hand is: "S. B. & G., / 5 / 1870." It consists of 'title page', transcribed above, and 117 litho plates. Includes glass globes (many etched), "opal shade with rim and coronet," another captioned "glass pan and droppers" and other items of glass. Lamps shown include, in addition to those noted above, hall lamps, billiard table pendants, portable lights, and other specialized lamps. Hardware for the gas includes welded tubes, all kinds of joints, gas mains, gas pillars, drapers rods, sockets and brackets; picture rods, ends, supports, hooks, etc. The first plate shows tools of the trade: gas tongs, gas plyers, brace and bits, stocks and dies, etc. In excellent condition throughout, this catalogue shows almost no signs of use. But whatever the condition these 19th century lighting fixture catalogues are all very rare.

Folio (14½ x 11"), marbled sides, sheep spine. Litho 't.p.' and 117 litho plates. The blank front flyleaf and margin of the 't.p.' have old pen and ink calculations; otherwise no clips, no marks. A fine copy.

**DIRECTIONS**  
*to be Observed*  
 in taking Books from Designes in this  
 Book of Patterns.

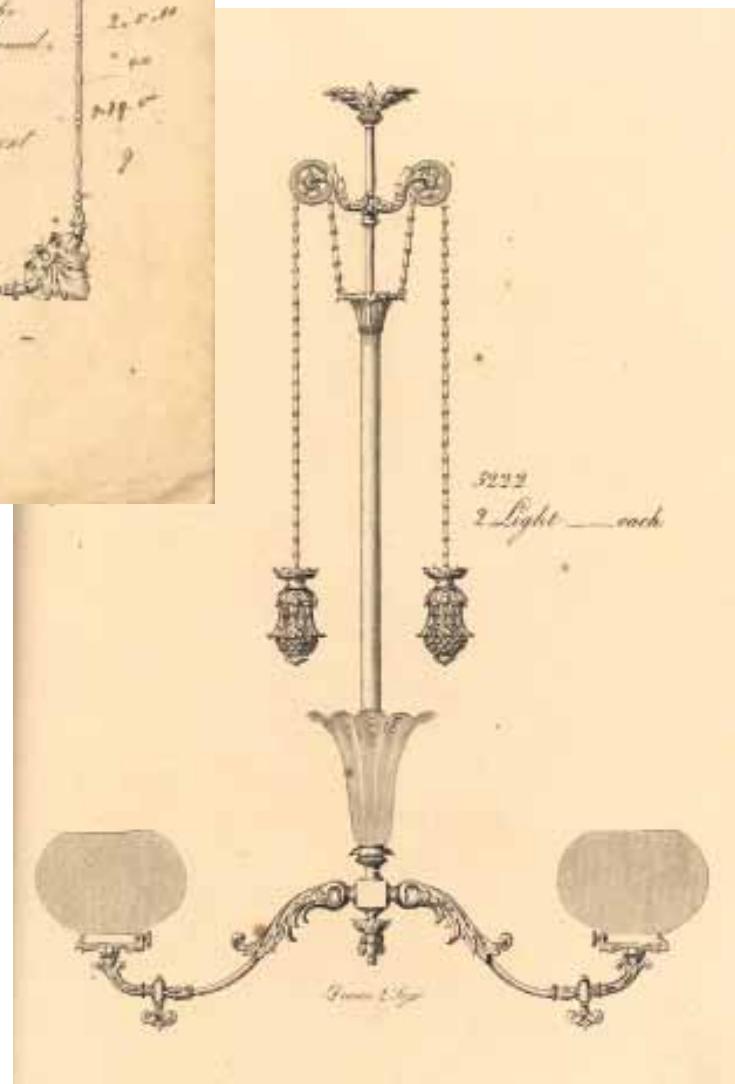
The Articles are always put together and  
differently ordered. It is necessary to state  
Bronzed, or Bronzed & Relieved.

**IS REQUIRED**

Bones and Plates although separated to the  
Articles are charged in addition to the Price named.

**THE RATES OF THE ARTICLES**

Proposed is the List of Rates will be sent  
unless differently ordered.



SARGENT, CHARLES G. CO.

*Archive of nineteenth century Manufacturer of Textile  
Machinery*

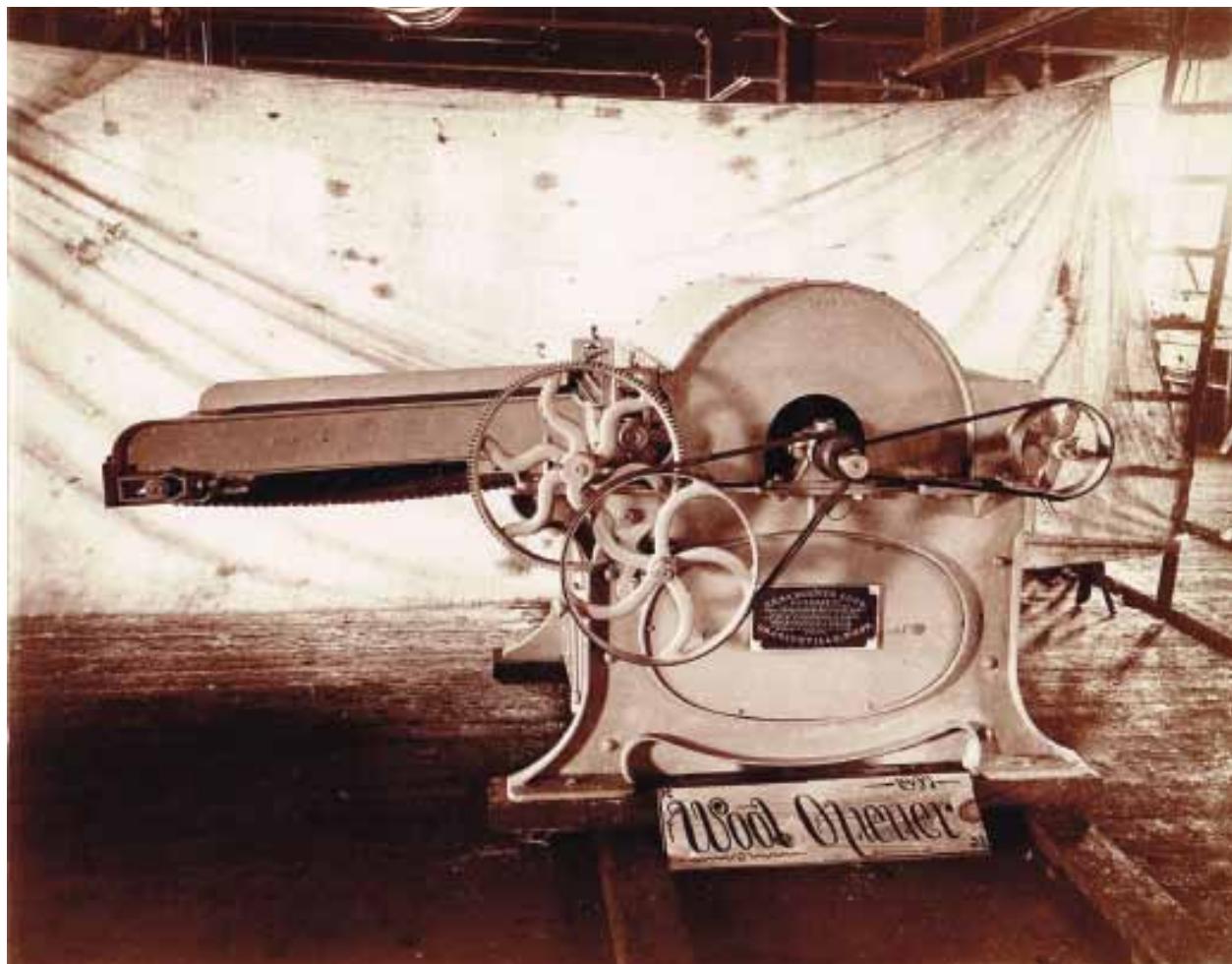
Graniteville (Westford), Mass., ca. 1853-1920

\$ 3500.00



Graniteville is a small village west of Lowell; it was right in the heart of the 19th century Massachusetts textile industry. The area was, until the arrival of the railroad in 1847, primarily known for its granite quarries. The railroad's arrival prompted the beginnings of local industry. In 1854 Charles G. Sargent moved to Graniteville and, with Francis A. Calvert, converted the old saw and grist mills into shops for the manufacture of machinery for cotton and woolen mills. In 1859 Calvert & Sargent carried out major alterations to the mill, dam and wheel pit (documents for this as well as the specifications are included in the archive). In 1862 Sargent bought Calvert's interest in the machinery firm, and soon thereafter brought his son into the firm; it became Charles G. Sargent & Son. Later a second son came on board, and eventually the firm became C. G. Sargent's Sons Corp. The archive consists of four basic parts:

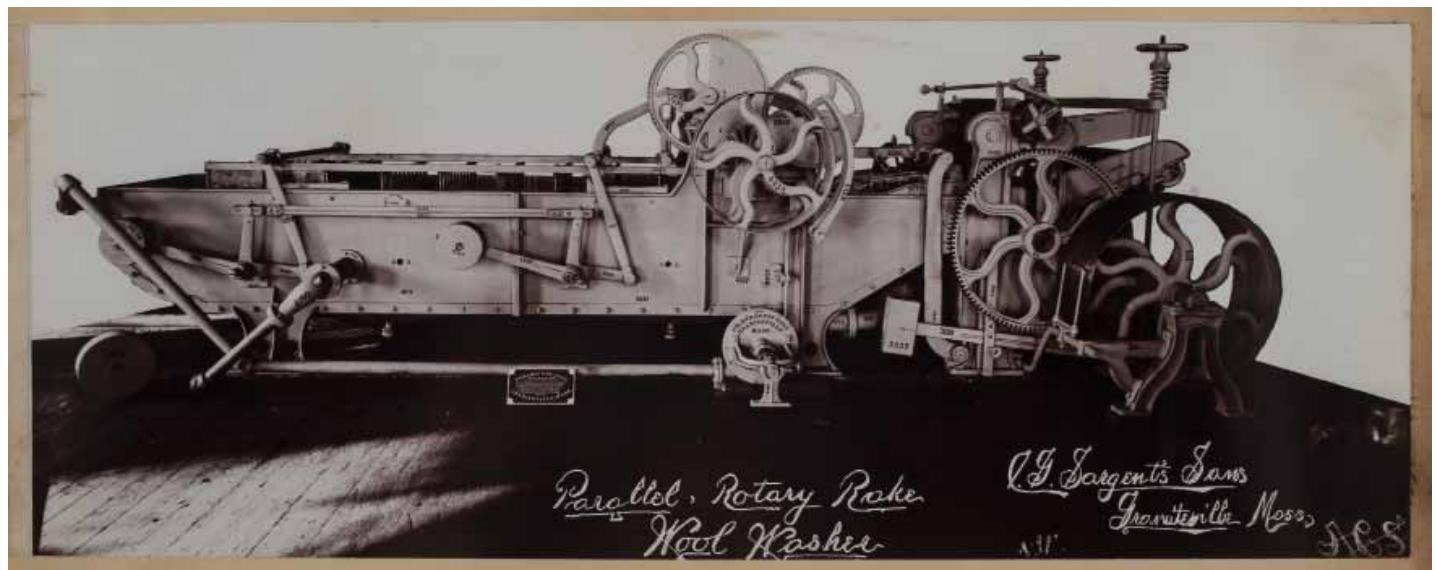
- I. A good run of Sargent & Sons trade catalogues for woolen machinery. They include catalogues from 1879, 1884, 1888, 1889, 1895, 1907, 1910, 1911, 1916 and one or two later ones. Included also are a few catalogues from competitors: Goddard's Burring Machine Works, New York, 1866; H. W. Church Machine Co., Lowell, MA, ca. 1900 and Prince, Smith & Son, Textile Machine Works, Keighley, U.K., ca. 1904-5.
- II. Specifications and original drawings for the mill building(s). Specs for the 1859 work are noted above. The main granite mill building, built in 1876, known as "Mill no. 1" is well documented. There are a series of five rolled sheets, 43 x 18 1/2", ink and pink and blue water color wash on Imperial Tracing Cloth. They are titled: Front Elevation, Mill & Machine Shop; Basement Plan ditto; First Floor Plan; Part of Roof Plan, Section Through Mill & Tower and Framing Plan First Floor. The architects were Cherrington & Cherrington. The original MS specifications are also present; they cover Earth Work, Stone Work, Brickwork, Woodwork, Iron work, Roofing, Painting and Glazing. This building still stands and is noted especially for its tall Mansard-roofed stone tower. Survivals of original drawings and specifications for 19th century mill buildings are quite rare. These are thus of some importance in the larger context of architectural history, in addition to their value as local and industrial history.
- III. A folio-sized scrapbook containing primarily photographs of textile machines made by the firm. Their primarily product was a long and large wool-washing machine; there are numerous photos and drawings of various models of this machine. Photos range in size from small to as large as 10 x 11" and 6 x 16 inches. There are albumen prints, silver prints, halftones, a few cyanotypes and two original measured colored drawings (a burr cylinder and a box and shaft joint). In addition to the wool washing machine, there are photos of a screw acid tank, a parallel rotary rake wool washer, wool opener (dated

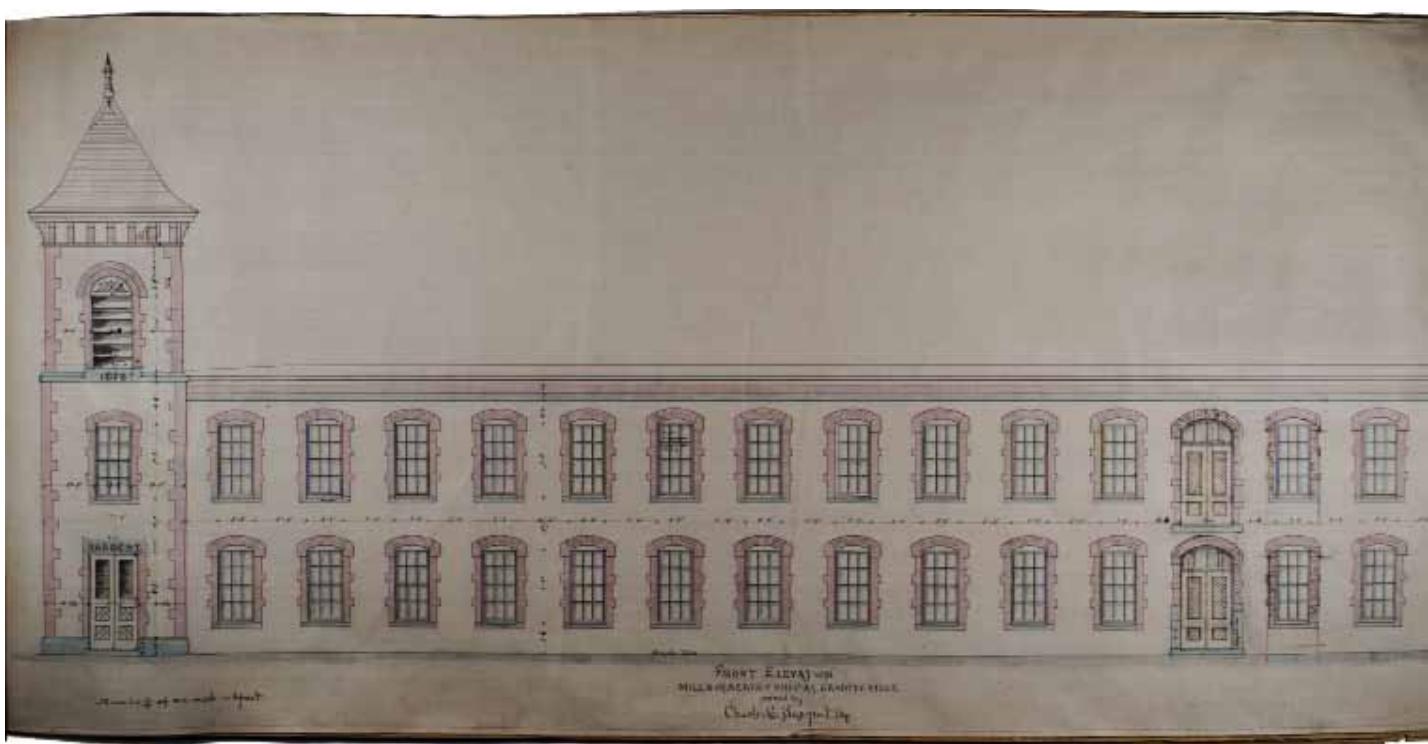


1897), very large fans for drying, etc. There are a few views of the mill building and four interesting 8 x 10 inch views showing wool washing machines loaded on horse-drawn wagons for delivery to customers. Also, loosely laid in or tipped in are several broadsides of English textile machines. The best of these photos are fine rich prints of great images; they approach works of art – at least in the vernacular sense.

IV. Patents. Two boxes of about sixty folded patents, ca. 1880-1920, mostly for woolen mill machinery designed by and for the Sargent Co. The 1889 trade catalogue lists 35 patents just on their wool washing machines dated between 1873 and 1886.

C. G. Sargent's Sons was to become the best-known manufacturer of woolen mill machinery on the east coast with clients all over the New England states as well as the south, the mid-west and Canada. This is an important archive.





FRONT ELEVATION  
MILLS RESIDENCE, 1851, GRANGEVILLE  
Designed by  
Charles L. Morgan, Jr.

FIRST AMERICAN TREATISE ON THE SUBJECT

SHAW, EDWARD

*Operative masonry:*

or, a theoretical and practical treatise of building; containing . . . the fundamental rules in geometry on masonry and stone-cutting, with their application to practice. Boston: Marsh, Capen & Lyon, 1832

\$ 1500.00



First edition of the first systematic treatise published in America on the nature and qualities of masonry building materials. "Containing a scientific account of stones, clays, bricks, mortars, cements, &c.; a description of their component parts, with the manner of preparing and using them". Strangely this work is not mentioned by Talbot Hamlin in his *Greek Revival Architecture in America*. An advertisement leaf for the second edition of the author's *Civil Architecture* faces the title page. American Imprints 14681 locates only 5 copies. Hitchcock 1159. A rare book; there is only one copy in the book auction records 1975 to present. This is but the third copy I have owned in the past 47 years. This copy has an early ownership inscription of 'Thomas Ditson.'

8vo, recent marbled paper sides, calf spine, by the Green Dragon Bindery. 2+140 pp. with 40 engr. plates. Scattered light foxing as in every copy I have ever seen of this book but in fact an excellent copy.

# OPERATIVE MASONRY:

OR,

A THEORETICAL AND PRACTICAL

## TREATISE OF BUILDING;

CONTAINING

A SCIENTIFIC ACCOUNT OF STONES, CLAYS, BRICKS, MORTARS, CEMENTS, &c.; A DESCRIPTION OF THEIR COMPONENT PARTS, WITH THE MANNER OF PREPARING AND USING THEM.

The Fundamental Rules in Geometry,

ON

## MASONRY AND STONE-CUTTING,

WITH THEIR APPLICATION TO PRACTICE.

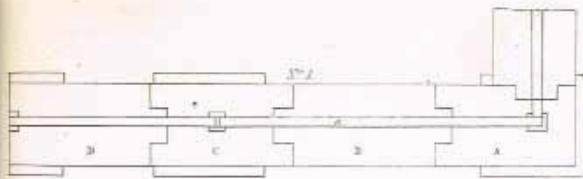
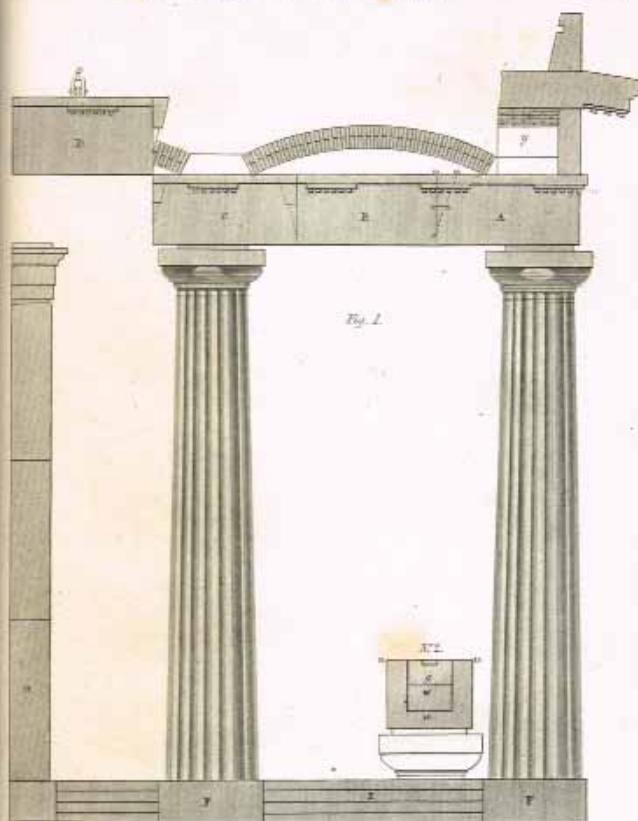
ILLUSTRATED WITH FORTY COPPER-PLATE ENGRAVINGS.

BY EDWARD SHAW, ARCHITECT,  
*Author of Civil Architecture, &c.*

BOSTON:  
MARSH, CAPEN & LYON.  
1832.

DORIC COLUMNS AND ARCHITRAVE.

Pl. 23.



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

STALKER, JOHN, & GEORGE PARKER

*A treatise of Japanning and Varnishing,*

being a compleat discovery of those arts...together with above an hundred distinct patterns for Japan-work, in imitation of the Indians, for tables, stands, frames, cabinets, boxes, etc. Oxford: the authors, 1688

\$ 30,000.00



A fine clean copy in the original binding of this famous, rare, and remarkable book. "It was meant to be used by both professional craftsmen and elite 'young ladies' seeking a pastime. The book was created to provide a less expensive alternative to the rare and expensive lacquered items then being brought back to Europe by travellers to the far East, which were in great demand. It offers basic technical advice on varnishing methods, gilding, decorative graining, and the preparation of pigments. Twenty-four engravings depict chinoiserie-style patterns of buildings, figures, plants, and birds; many of these patterns were inspired by Johann Nieuhof's 1665 guide to China..." – S. Van Dyk, *Rare Books Cooper Hewitt* (2001), p. 68 and illus. This was the first *chinoiserie* pattern book to be published in England. It is also included in Hofer's *Baroque Book Illustration*, pl. 17, who states "an early reflection of the eastern influences which entered European decorative arts during this period." Ward-Jackson, *English furniture designs*, gives a good note stating that this "same book was issued twice again in the year of publication with different title-pages. Apart from a few minor alterations, the titles read as before, but in the one case the order in which the names are given is reversed and in the other John Stalker is mentioned as the sole author..."; he also states that the illustrations on gilding were the clearest and most complete since Cennino Cennini's handbook, published in the fifteenth century. Illustrated in his pl. 3. The reason for the book's rarity is that it was literally "used to pieces"; in Chapter XIV the author advises his readers to "take the designs out of this book", prepare the versos with whiting, and use the prepared plates to transfer the designs to the box or table to be decorated.

PROVENANCE: Sir Henry Somerville Boynton (1844-1899) with his bookplate; Arthur Standard Vernay (1877-1960) with his bookplate. Wing S 5187B. As well as serving as patterns, the book is a work of art in its own right.

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



STRICKLAND, W.

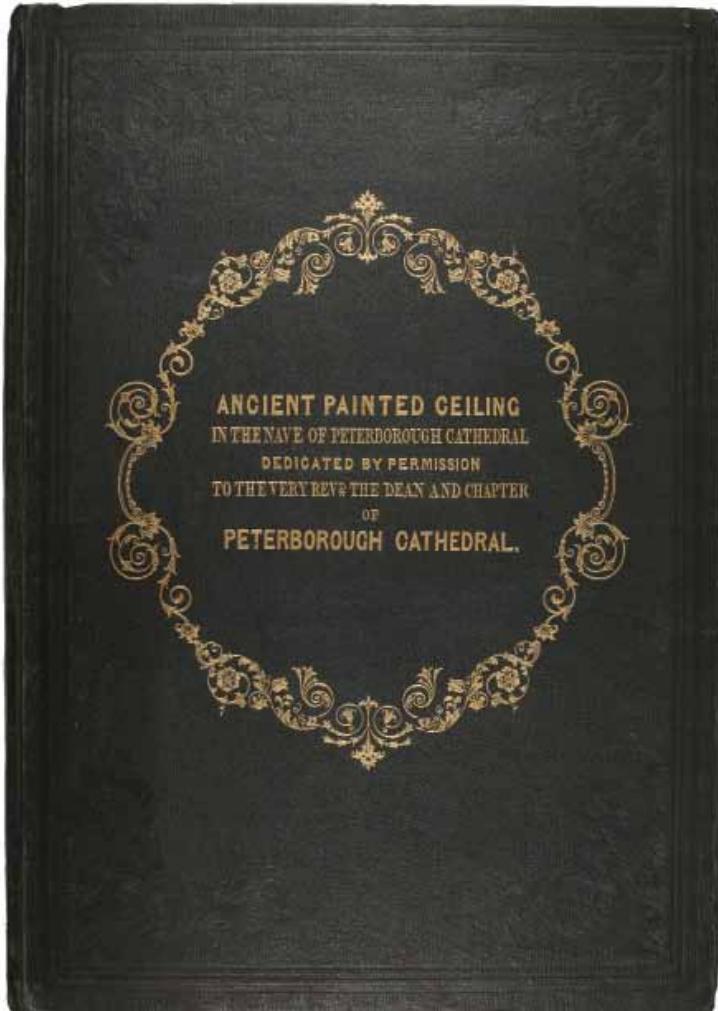
*Strickland's Lithographic Drawing of the ancient painted ceiling in the nave of Peterborough Cathedral*

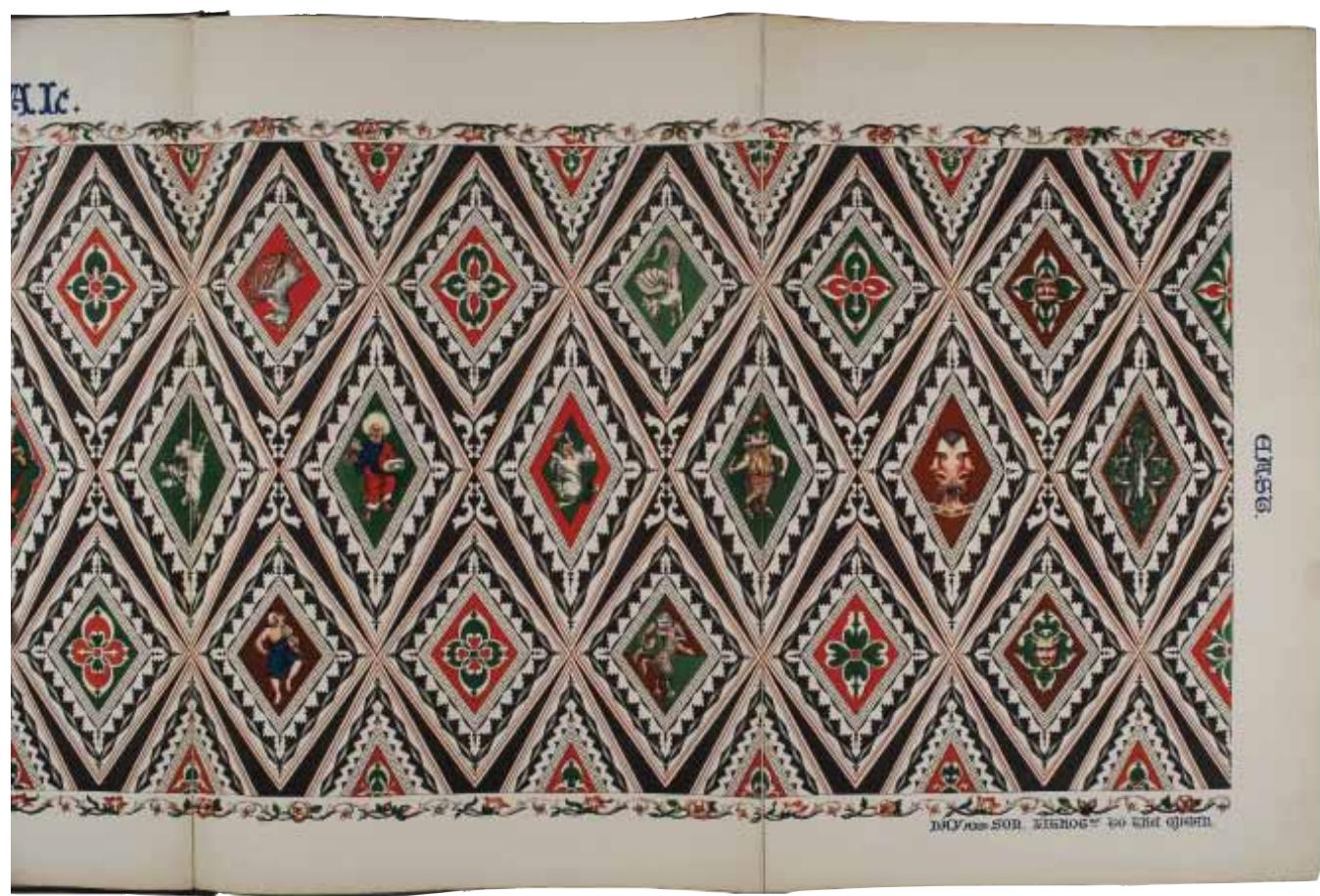
Peterborough: Published by the Author, W. Strickland, Painter; London: George Bell; Cambridge: E. Meadows, and all booksellers, N.d. [1849]

\$ 1750.00

An extraordinary example of Victorian book illustration, one folding chromolithographic plate which extends to six feet in seven folding panels. Each panel was printed from a separate stone 16 1/2 by 11 inches; they were hinged together and open out accordion- fashion. The plate is signed by the lithographers, Day & Son, and by the lithographic artist, I. Sliegh, Lith. Sliegh is mentioned several times in Twyman's *A history of Chromolithography*; it would appear that he was one of the stable of artists employed by Day and Son. Twyman states that by the middle of the century Day & Son in London had become the major lithographic house in Britain. But this is by no means a common book; I have had it once before in 47 years and OCLC locates only four copies in this country (Columbia, Getty, Yale, NGA). The date of 1849 is provided by the OCLC entry.

Folio (16 3/4 x 12"), orig. publisher's cloth, handsome gilt stamped title on upper cover within an ornamental cartouche. T.p. in red and black; 12 pp and one long fold-out plate made up of 7 panels. Neatly recased in the original cloth with new endpapers and flyleaves. An attractive and appealing copy.





ALC.

CLAS.

JACOB SON. MANUFACTURER OF FINE PAPER

❧ 75 ❧

ONE OF 100 ON GRAND PAPIER  
WITH PLATES PRINTED IN COLOR A LA POUPEE

VADE, J[EAN]J[OSEPH]

*Oeuvre poissardes de J. J. Vadé, suivis de celles  
de l'Ecluse;*

édition tiré à 300 exemplars, dont 100 sur grand papier; et ornée de Figures imprimées en couleur.  
Paris: Defer de Maisonneuve, 1796

\$ 4500.00



First edition, a large paper copy, untrimmed, of this splendid late 18th century French example of color printing. The four prints were executed in stipple and printed from single plates inked *à la poupee* in an unusually delicate and remarkably subtle range of colors. The house of Defer de Maisonneuve seems to have made a specialty of sorts of these works, bringing out four between 1792 and 1796 (the present work is the last of these four). – see M. Grasselli, *Colorful Impressions* (2003), p. 148.

Gordon Ray includes the present title in his *Art of the French Illustrated Book*. He states: “In the preface we learn how the experiences of a fiery and dissipated youth led Jean-Joseph Vadé (d. 1757) to create “a new kind of poetry” called “poissard.” It depicts reality, founded on truth, but is not without its agreeable side...” (no. 87). The work is illustrated by four color-printed plates by Clément after Monsiau. The copy Ray catalogued came from the Morgan Library; he gives the page size as 13 3/4 by 10 1/4 inches; that is exactly the size of our copy. And he states the Morgan copy is one of the 100 on large paper. Thus, so is the copy on offer here.

For some further insightful comments on these French books of the 1790s (though without mention of the present title) see B. Gascoigne, *Milestones of Colour Printing 1457-1859*, pp. 17-20.

Folio (13 3/4 x 10 3/4”), beautifully bound in full dark green straight-grained morocco, covers with gilt lines, spine with gilt stamps. 6+(ii)+167 pp with four color printed plates. Fine copy, in slipcase.



CHANT III.

SECOND EDITION OF  
THE FIRST AMERICAN PRINTER'S MANUAL  
"WITH THIS BOOK...AMERICAN PRINTING CAME OF AGE" — SILVER

VAN WINKLE, C. S.

## *The printer's guide,*

or, an introduction to the art of printing: including an essay on punctuation, and remarks on orthography. Second edition, with additions and alterations. New York: Published by White, Gallaher and White; [C. S. Van Winkle, Printer], 1827 \$ 4000.00

\$ 4000.00

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 this second edition. But unlike the first edition, this one has an engraved leaf of proof-readers' marks inserted between pages 186 and 187. It is signed by the engraver 'Slout' or 'Stout'. There was a third edition published in 1836. All 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 second edition I have ever seen on the market in my 47 years in the trade. This copy has an interesting provenance; it was owned by Wm. J. Lovell, a late 19th century printer of Moorestown, N.J. JPHS, E10. Bigmore & Wyman, II, p. 42 (citing the third edition).

12mo, original marbled sides, worn, neatly rebacked and recornered by the Green Dralon Bindery. 240 pp. Engr, leaf inserted between pp 186 and 187. Final leaf is soiled. Old bookplate of Wm. J. Lovell. Many textual diagrams (imposition schemes).

THE  
**PRINTER'S GUIDE,**  
OR, AN *Introduction*  
TO  
**THE ART OF PRINTING:**  
INCLUDING  
AN ESSAY ON PUNCTUATION,  
AND  
REMARKS ON ORTHOGRAPHY.

BY C. R. VAN WINKLE.

*Second Edition, with Additions and Alterations.*

—  
**NEW-YORK.**

PUBLISHED BY WHITE, GALLAGHER, AND WHITE,  
No. 7 Wall street.

—  
1827.

A SOUVENIR BOOK FOR GRAND TOURISTS  
CHARMING VIEWS OF PASTORAL ITALIAN LANDSCAPES

VENUTI, R[IDOLFINIO]

*A collection of some of the finest Prospects in Italy,*

with short remarks on them by Abbate R. Venuti. Vol I [all published]. London: J. Nourse, 1762

\$ 2750.00



Originally published as *Raccolta di alcune delle piu belle vedute d'Italia* (Rome, 1761). The present edition has the text in English, Italian and French. The plates are both engravings and etchings, "engraved by various celebrated engravers at Rome." Venuti states in his preface: "We have thought proper, therefore, to take another course [from the guidebook and topographical writers], and to produce a work of a different kind which may be agreeable to travellers, and useful to the lovers of painting and design. Pleasing to the first, for being furnished with this performance on their travels, they may be induced to stop in order to contemplate on the exactness of the design, and the beauty of the prospect it represents: to the last it will be useful in their paintings, and designs, having ourselves had occasion to observe by frequent experience their fine effect." Venuti is described on the title page as Antiquarian to the Pope and Fellow of the Royal Society of London. This copy is signed 'Ed. Wynne 1762'. This was Edward Wynne (1734-1784); his library was auctioned after his death in a sale that lasted eleven days. Pine-Coffin 761. Christies, Kissner Sale (1990), 1104. Rare; OCLC locates but one copy, NY-MMA.

Oblong 8vo, orig. boards, neatly rebacked in calf. vi+80 pp. with etched 22 etched and engraved plates. Rich, dark impressions; nice copy of a very pleasing book.

▲  
*Collection of some of the finest Prospects in  
I T A L Y.*

With short remarks on them, by Abbate *R. Venuti* Antiquarian to the Pope,  
and Fellow of the Royal Society of London.

Engraved by various celebrated Engravers at Rome.

*Rit lscut, Hesperiam Graii cognomine dicunt :  
Terra antiqua, potens armis atque ubere glebae :  
Oenatrii colunt viri ; macta fama minares  
Italiam dñeisse, ducit de nomine, gentem.* Virg. Æn. L. L.

◆◆◆ VOL. I ◆◆◆

*DR*  
L O N D O N ,

Sold by J. Nourse opposite *Catherine-street* in the *Strand*,  
Bookseller in ordinary to His Majesty.

◆◆◆ M D C C L X I I . ◆◆◆



A GREAT INNOVATION IN PRISON ARCHITECTURE  
AND REHABILITATION OF PRISONERS

VILAIN, J. J. P., VICOMTE XIIIII

*Memoire sur les moyens de corriger les malfaiteurs et  
fainéans a leur propre avantage*

et de les rendre utiles a l'Etat. Gand [Ghent]: Pierre de Goesin, 1775

\$ 3500.00



First edition. The Vilains were an ancient Belgian family of nobility; the earliest generations, including the present Jean-Jacques-Philippe (1712-1777) were politicians. The present Vilain had a special interest in prisons and prison reform. He is discussed by Pevsner in his *History of Building Types*: "Architecturally the great innovation which [John] Howard illustrates is the Maison de Force at Ackergem outside Ghent, built 1772-75 at the initiative of Vicomte J. P. Vilain, who called himself proudly Vilain XIIIII. The architects are given as Malfaison and S. J. Kluchman. It was built as a house of correction for the whole of Flanders, and the enlightened plan is only one illustration of the enlightened policy of Maria Theresa. The principle behind the building is faith in 'amélioration par éducation et travail.' At night prisoners were in single cells, during the day they worked together. The plan of the building was radial; we can guess where the inspiration came from...", p.p. 161-2 & fig 10.4. (Pevsner goes on to speculate that it was inspired by the architect Pierre-Gabriel Bugniet of Lyons). Vilain gives an extensive illustrated description of the Maison de Force and devotes the rest of his book to prison administration and industries for the inmates. The book was reprinted in 1841. The importance of the Maison de Force is also emphasized by Norman Johnson in his *The Human Cage, a Brief History of Prison Architecture* (1973), p. 13. OCLC locates seven copies in the USA.

4to, recent marbled sides, calf spine and corners. (vi)+268 pp with 4 double-p. engr. plates bound on stubs. Upper blank margins of most pages of the first third of the book have been mended with Chinese tissue; in no case is the letterpress affected.

*M E M O I R E*  
SUR LES  
**MOYENS DE CORRIGER**  
LES  
**MALFAITEURS ET FAINÉANS**  
A LEUR  
PROPRE AVANTAGE ET DE LES RENDRE UTILES

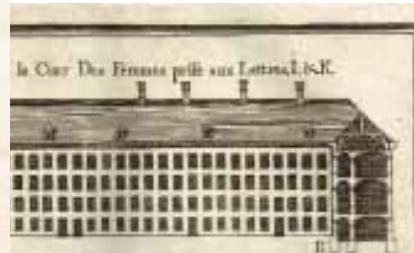
*A L'ÉTAT,*

*Proposé à l'Assemblée des Députés par le VICOMTE VILAIN XIIIIL  
& présenté aux Corps & Administrations des Etats de Flandres  
au mois de Janvier 1775.*

*Si quid rectius istis  
Candidus imperti, si non his utere mecum.*



**A G A N D,**  
Chez PIERRE DE GOESIN, Imprimeur de Sa Majesté Impériale, Royale  
& Apostolique.



*longueur depuis aux Lettres N. O. P. N. Q.*



*Elevation Suivant Posteigne depuis aux Lettres Q. R. S. T.*



*Échelle de Cent pieds de gris*

"HIS REPUTATION REMAINS HIGH..."

VINGBOONS, PHILIPS

*Gronden en afbeeldsels der voornaamste gebouwen*

van alle die Philips Vinboons geordineert heeft. Amsterdam: Clement de Jonge, 1665 \$ 3000.00



Originally published in 1648; the present is the second edition, but the plates were re-engraved for this edition and the prints are rich and dark. "As an architect Vingboons was conspicuously successful and spent most of the period between 1638 and his death in 1678 designing houses for the wealthy merchants and noblemen of Amsterdam. His designs were inventive and pleasing, but essentially traditional and grounded in the existing work of Hendrick de Keyser, Jacob van Campen and others; he designed several buildings based on Van Campen's Mauritshuis in the Hague. His reputation remains high, due in part to the large number of well-proportioned and symmetrical houses which he built, often on very narrow plots of land, and which survive in the streets around the canals of Amsterdam." – *BAC*, 3484 (imperfect copy). A third and last separate edition was published by Justus Dankerts in 1688. Paul Breman has noted "among the little-explored features of this collection [of plates] are the plans which include gardens – plates 3 and 36 are typical examples..." – Cat. 171: 29. The title page vignette of the present edition shows the publisher in his print shop showing a map of Djarkarta to some customers. This book is surprisingly rare; OCLC locates but two copies in this country (Trinity Coll; NY Hist Soc).

The prices of these kinds of books are all over the lot; just today I received a catalogue from a European dealer asking \$ 21,300 for a copy of the second Dutch edition of the second volume of the present work. What is going on ... ?

Folio (17½ x 11½"), 19th century marbled boards, calf spine (head of spine neatly patched). T.p. with engr. vignette; (iv)+6 pp with 62 engr. plates of which 24 are single-page, 38 are double-page. There is one *bis* plate, 53a. Old and light marginal water staining along the blank margins of about a dozen plates toward the rear (not touching the engr surface). Else an excellent clean copy.

# GRONDEN EN AFBEELDSELS DER VOORNAAM GEOBOUV

Van alle die  
PHILIPS VINGI  
geordineert heeft



AMSTELDAM  
By CLEMENT de JONGE, in  
indegekroonde Konsten Ca  
A. c I s. 13 c. 6 x v



WALLER, FREDERICK SANDHAM (ARCHITECT)

*A group of four pocket sketchbooks*

which include notes, sketches and watercolors. Gloucestershire, UK, ca. 1870

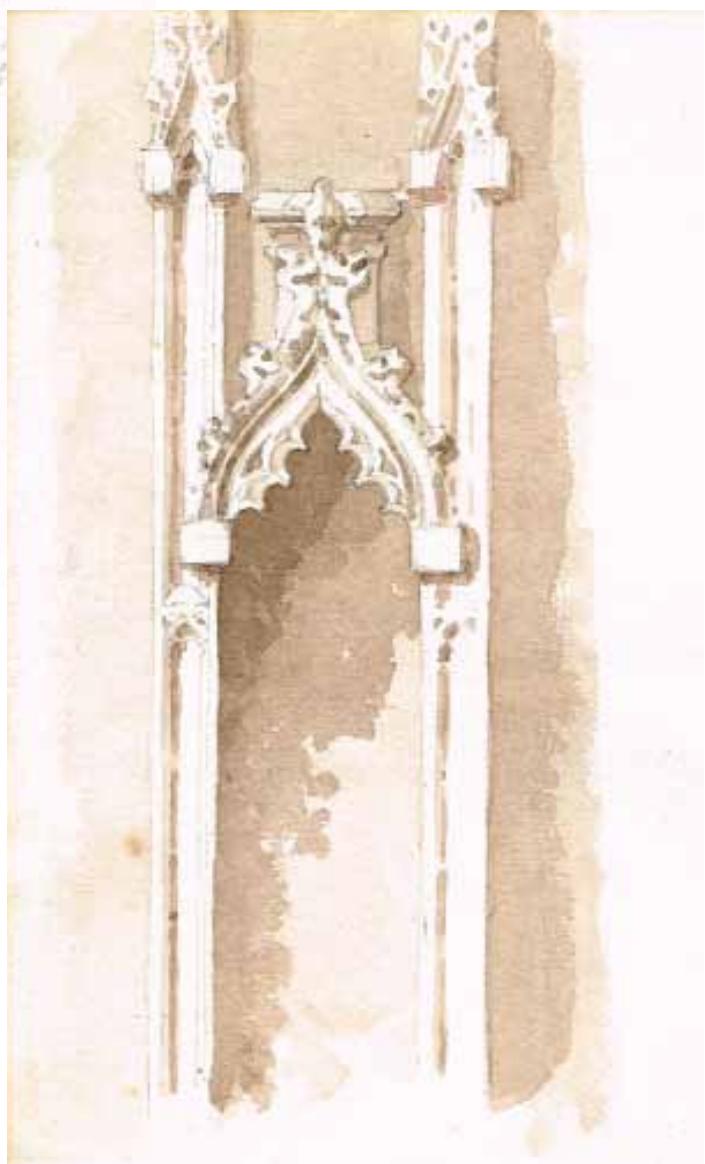
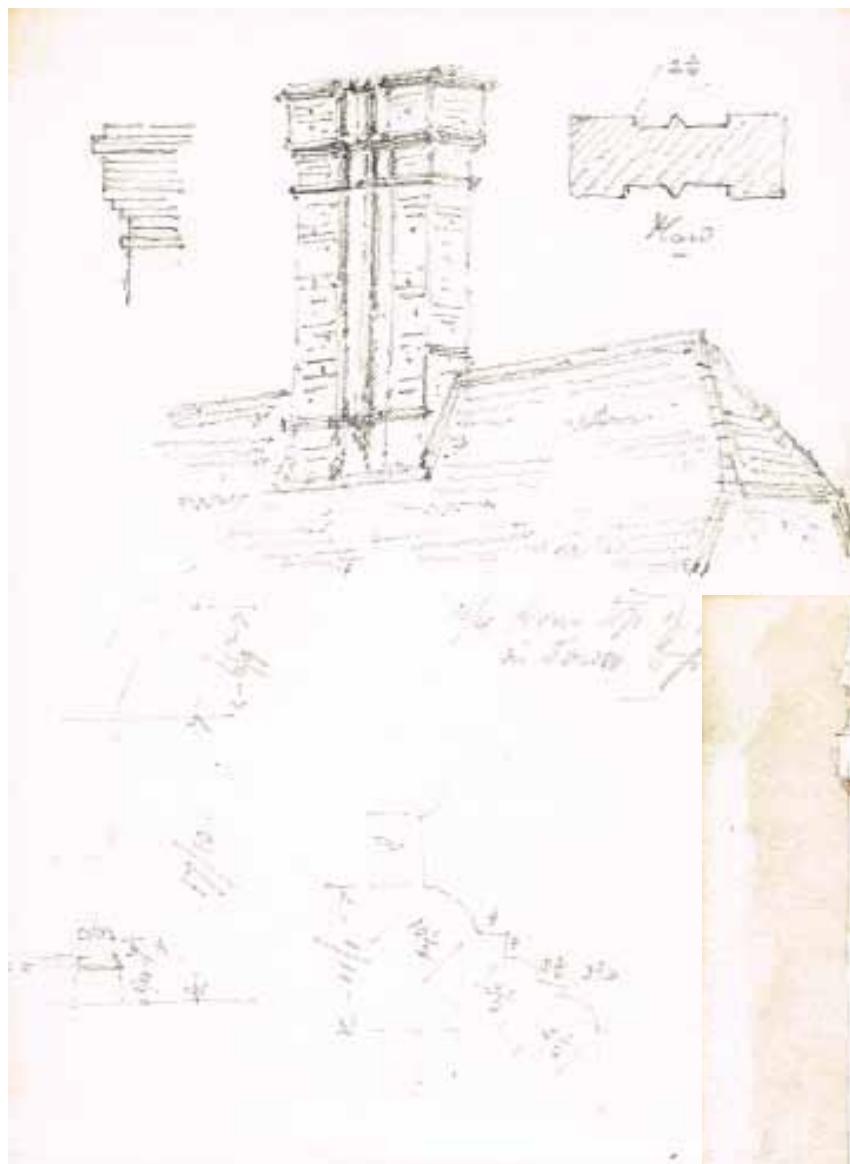
\$ 1750.00



F. S. Waller (1822-1905) was a British architect and antiquarian of Gloucester, where he was the resident architect to the Dean and Chapter of Gloucester Cathedral. He was articled to the civil engineer and county surveyor for Gloucestershire, Thomas Fulljames (1808-74), who proposed him as a fellow of the RIBA in 1856. Waller worked in partnership with Fulljames 1846-70 and with Walter Bryan Wood from 1852. Most of his architectural commissions were in Gloucestershire. He also designed an extension in the Tudor Revival style to Great Tew Park House in Oxfordshire. He retired in 1900 and died at Barnwood, Gloucestershire on 22 March 1905. The records of the architectural partnership, and the family's collection of glass negatives are held at the Gloucestershire Record Office.

Contents for each volume are as follows: 1. 35 leaves with 11 full-page watercolors of topographical scenes from a trip to Egypt; also very good pencil sketches for several garden pavilions and gazebos, other sketches related to Poulton Church, Eastleach Church, Free Library, Stone Court, Mrs. Hayley's furniture; 2. 11 leaves plus blanks, pencil sketches of Dartmouth Church and Elkstone Church plus other unidentified sketches; 3. 14 leaves with 4 wash drawings (one of which, a Gothic niche, is especially lovely) and pencil drawings of Elton Hall Church, instructions for roof and repairs, etc.; 4. 28 leaves, calculations and pencil drawings for Hardwick Church, Hasfield Court. Waller was a talented draftsman and a good watercolorist; these are very pleasing sketchbooks. See RIBA, *Directory of British Architects 1834-1900*, p. 957. See also good note in Wikipedia.

4 oblong pocket sketchbooks (5½ x 7½"), uniform roan-backed cloth, hinges cracked, spines worn, but internally excellent. Two volumes with bookseller's tickets, one Gloucester, one Cheltenham. One vol signed: "F. S. Waller, Barnwood, nr. Gloster."



WILLETT, RALPH

*A description of the library at Merly in the County of Dorset*

London: Printed for the author by John Nichols, 1785

\$ 4000.00



An extraordinary book, of interest to the historian of architecture, of libraries and of the British country house. The story of Ralph Willett, his house and library has been told by Alan Thomas in *The Book Collector*, 1963, pp. 439-448. Of the present work he comments: “Few collectors can have given more thought to the creation of a fitting casket for their treasures. Willett described it [the library] in an 8vo volume, of which 200 copies were printed by Nichols in 1776. In 1785 this was reprinted in a lavish folio, dedicated by permission to George III, with parallel English and French texts, and 25 large engraved plates. The room was 84' long, 23' wide, and 23' high, of which 5'6” was coving. The bookcases, 13'4” high, were of carved mahogany, enriched with a complete Ionic order. The top of each bookcase was flanked with busts...” Both the cases and the incredible plasterwork of cove and ceiling are illustrated here. Thought up by Willett, it was executed by a “Mr. Collins”; the theme was nothing less than the origin and progress of civilization. Sadly, the library wing lasted only about 40 years; it was pulled down after the books were sold in 1813. Not in John Harris, “English country house guides, 1740-1840” and not in his *A country house index*. Holmes, p. 177. Berlin Catalogue 3998. The last two plates, which are scenic views of Athens in the manner of Italian *vedute* are often missing; they are present here in fine condition. This copy with the armorial bookplate of Sir Thomas L. H. Naeve, Bart., Daghams Park.

Large folio (23 x 17½”), 20th cent. half brown morocco, pattern cloth sides, gilt spine, an elegant copy. Title page with engr. vignette, ded. leaf, and 14 pp of letterpress with 25 engr plates (4 are fdg. and count as two plates each). Scattered very light marginal foxing on a few plates.



A DESCRIPTION  
OF  
THE LIBRARY  
AT  
M E R L Y

In the County of DORSET.

DESCRIPTION  
DE  
LA BIBLIOTHÈQUE  
DU  
M E R L Y

Dans le Comté de DORSET.



—Dopo Anna Baratta,  
Il suo Paese, la valle delle Vigne. Orio: Stocchi.

L O N D O N  
PRINTED FOR THE AUTHOR, RALPH WILLETT, ESQ, DEAN-STREET, 5030,  
BY JOHN NICHOLS, 1783.

SECOND EDITION OF THE 'WASMUTH  
PORTFOLIO' WITH A GOOD PROVENANCE

WRIGHT, FRANK LLOYD

*Ausgeführte Bauten und Entwürfe.*

Berlin: Ernst Wasmuth, [1923-24]

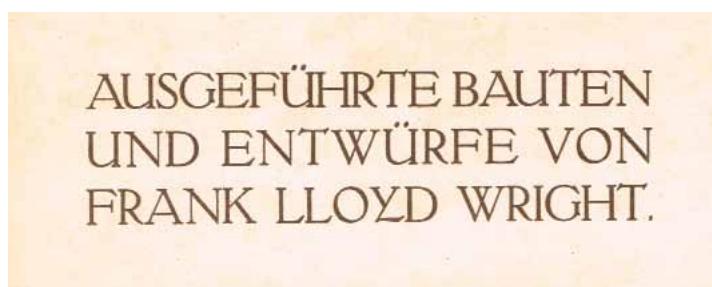
\$ 10,000.00

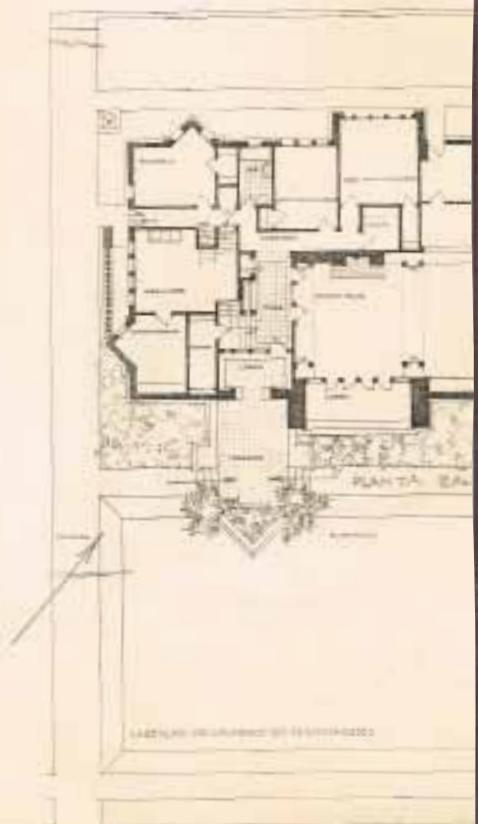
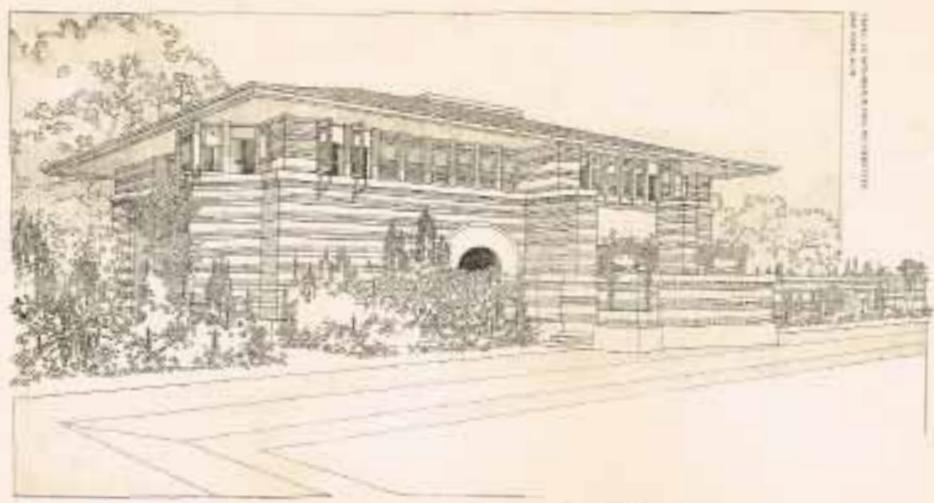


Originally published 1910, this was perhaps the greatest architectural publication of the 20th century. This is the second undated German edition published in somewhat smaller format than the 1910 original. The 100 plates are kept in their original sequence, but they are reduced to 48.2 by 32.5 cm. They 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.). 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. This edition is almost as elusive as the first and makes an interesting complement to it. It seems now that serious collectors want both. A copy with some foxing and general wear sold for \$ 9900 at auction in New York on 10 March 1989. Our copy is in very good condition and absolutely complete. Sweeney 87.

This copy has an interesting provenance. It was sold when new by the Libreria Italiana Moderna in Buenos Aires to V. Raul Christensen; it was signed by him and dated Feb. 1923. He was a professor of architecture at the University of Buenos Aires. I bought it privately here in Cambridge from a retired professor at the Harvard GSD who had been a student of Christensen in Argentina.

Folio, printed boards as described above; the original cloth spine and flaps have been replaced; the ties are still original but fragile. With orig. bookseller's ticket and signed and dated by Christensen. 30 pp of text and 100 plates. Each plate is protected by a loosely laid in clear sheet of glassine. Preserved in a custom made slipcase.





# FRANK LLOYD WRIGHT

AUSGEFÜHRTE BAUTEN  
UND ENTWÜRFE

VERLEGT BEI  
ERNST WASMUTH A. G. BERLIN

EXTREMELY RARE SERIAL PUBLICATION ON FLW IN JAPANESE  
FINE SET OF THE COMPLETE RUN

[WRIGHT, FRANK LLOYD]

*Franku Roido Raito Sakuhinshu 15.*

[Frank Lloyd Wright Collected Works 1-5]. Tokyo: Koyosha, Taisho 15 – Showa 3 (1926-1928)

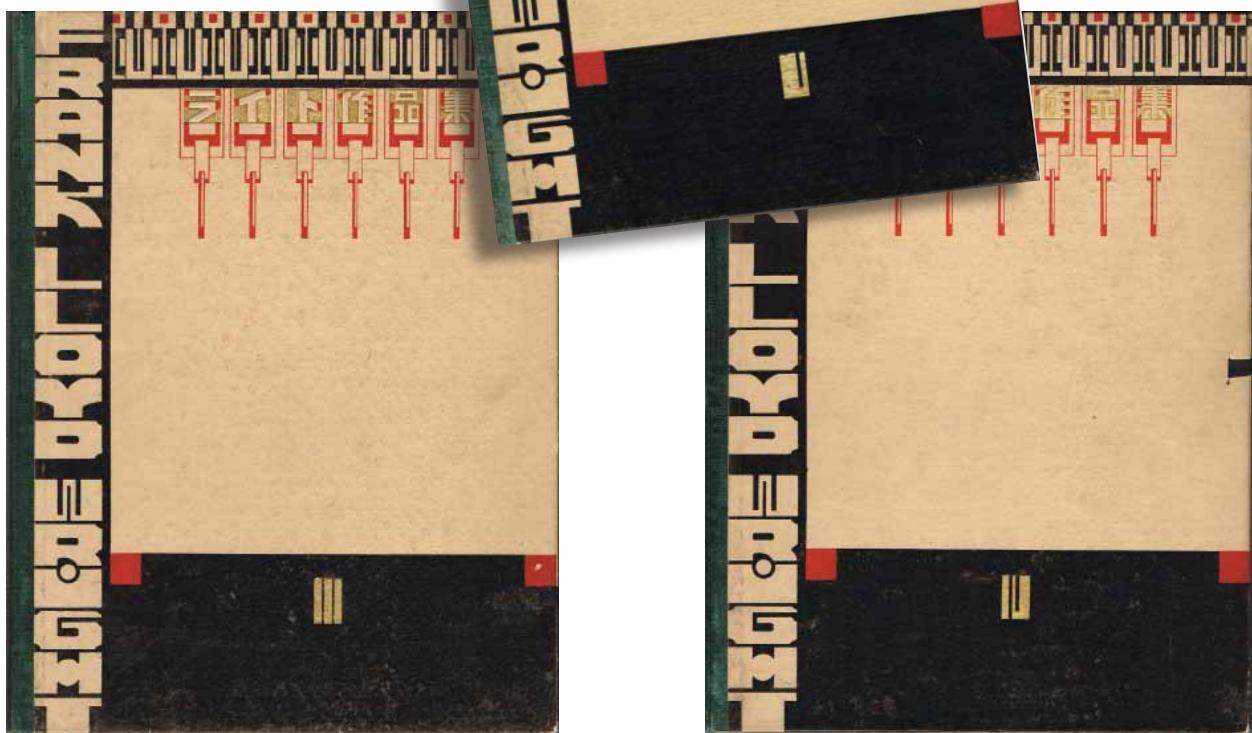
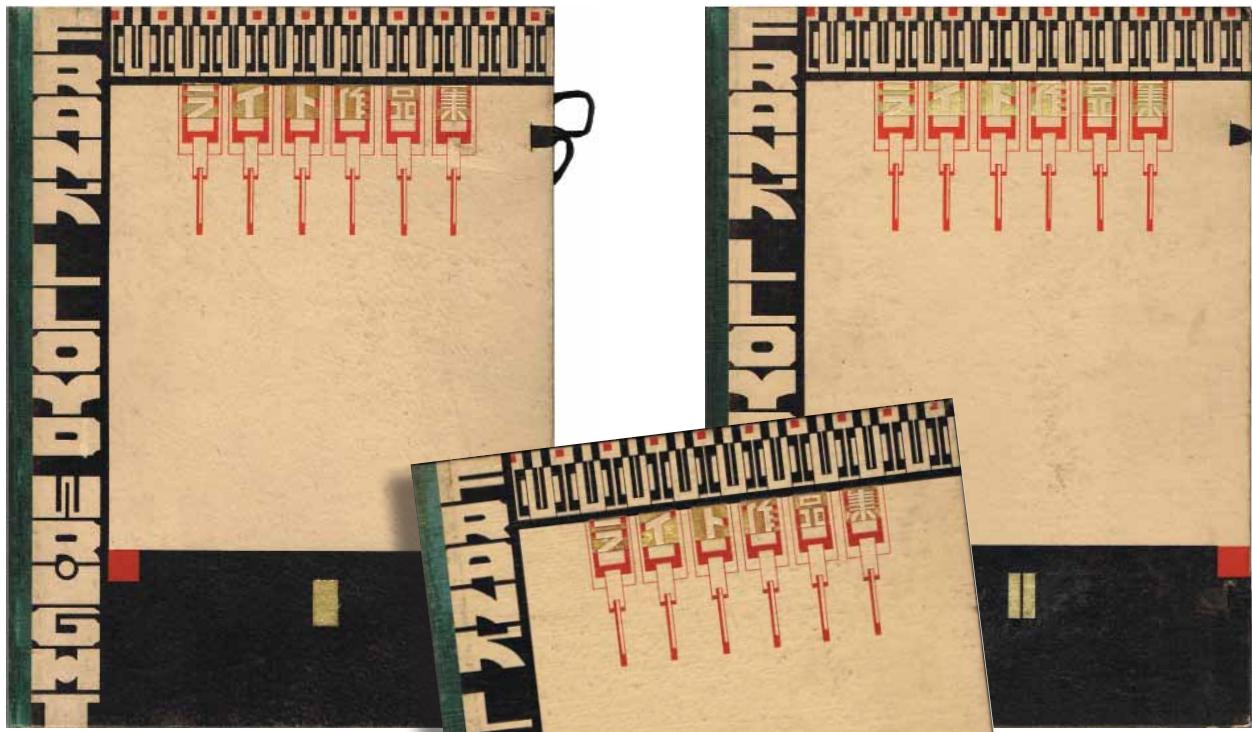
\$ 22,000.00



A complete run of this exceedingly rare and important early Japanese edition of Wright's collected works, attesting to his popularity and great influence among Japanese architects. Each of the five volumes has an introduction (in Japanese) by Erich Mendelsohn (vol 1), J. J. P. Oud ('The influence of F. L. Wright on European Architecture', vol 2); Dr. H. P. Berlage (vol 3), and Adolf Behne (vol 4). Vol 5 has an introduction in Japanese and a chronology.

The series was edited by Yutaro Takahashi. It seems to be completely unknown in the West. Not in Sweeney. Not in OCLC. Not in Union List of Serials.

5 volumes. Small portfolio (10 x 7½"), each volume in its original color printed boards as designed by FLW in gilt, black, red and cream; each vol with gold-printed cloth spine, and with 4 or 2 ribbon ties (all orig. ties still intact). Each volume with title leaf, 4 page text booklet and 48 plates of architectural photographs, drawings and plans (continuously numbered 1-240) with captions in Japanese. Printed label affixed to inner back cover of each vol. Occas. light marginal browning. Title leaves browned due to paper quality. Portfolios' extremities slightly rubbed, but a very fine copy of this extremely rare work.



[WRIGHT, FRANK LLOYD]. STORRER, WILLIAM ALLIN

*The Michigan Architecture of Frank Lloyd Wright*

[No place, no publisher, 1979]

\$ 4000.00



Storrer has achieved lasting fame as the author of *The Architecture of Frank Lloyd Wright, a Complete Catalogue* (MIT Press, 1974). The present work was produced five years after that catalogue was first published, and Storrer explains what it is and how it came about: "For the short term, I settled down to doing what I had suggested in my own Introduction [to the *Complete Catalogue*], writing a more detailed book about a specific group of Wright buildings, namely, those in Michigan. The Michigan Society of Architects wanted to do a series on the state, and seemed anxious to have me do their Wright study. I was given a contract and a royalty advance. I produced a manuscript with every built work, plans for most, a listing of all Michigan projects with discussion of the most interesting of those which were unbuilt. I included chapters on general aspects of Wright and his work, specifically to help readers who were likely to be unfamiliar with either... The manuscript was exhaustive for its time. The Wayne State University Press, MSA's publisher, demanded I produce 300 photos from which they'd make a selection of less than a hundred for the book... The book didn't get done." -<http://www.storrer.com/billphd.html>.

Laid into the present copy is a typed note from Jim Gallagher of SH&G [Smith, Hinchman & Grylls] dated 7/9/79 stating the importance of the book and that it should be published. But it was not to be.

The present copy, which is a zerox or some other sort of photo-mechanical reproduction of Storrer's typescript, is therefore not a unique copy. Some internet research has determined that there are in fact five copies all in the Storrer papers at the Univ. of Texas Austin in the "Alexander Architectural Archives." But I can locate no other copies anywhere.

4to (8½ x 11"), flat spine, tape-bound in yellow wrappers (1 3/8 inches thick). 166 leaves, printed on rectos only. Profusely illus. This is a very preliminary version with corrections, additions and notes throughout. Lower right corner (which was blank) has been torn away.

THE  
MICHIGAN ARCHITECTURE  
OF  
FRANK LLOYD WRIGHT

BY  
WILLIAM ALLIN STORRER

Jim Gallagher

**SH  
&G**

7/9/79

John:

Here is the Frank Lloyd Wright manuscript. Both I and Historian Tom Holleman agree that 1) it is a book of importance and stature, 2) it should sell enough copies to pay a good share of its production costs, and 3) it needs the strong hand of an editor (Wayne State Press' responsibility).

Read, and pass on to Bill Lyman.

*Best regards  
J. J.*

ZABAGLIA, NICCOLA

*Castelli, e Ponti di Maestro Niccola Zabaglia*

con alcune ingegnose pratiche e con la descrizione del trasporto dell'obelisco Vaticano, e di altri del cavaliere Domenico Fontana. Rome: Stamperia di Niccolo, e Marco Pagliarini, 1743 \$ 7950.00



First edition. "A fundamental work for knowledge of the building history of St. Peter's and for a full understanding of early building techniques. Niccolò Zabaglia (1664-1750) was one of the great exponents of practical mechanics of his time. As engineer to the Fabbrica of St. Peter's he was responsible for designing the scaffolding and other devices used in the decoration and repair of the basilica. With Poleni and Vanvitelli he was actively involved in strengthening the great dome which had been weakened by the earthquakes of 1703 and 1730. Zabaglia's most famous achievement was the institution of the 'Sanpietrini', a group of masons and maintenance men who carry out all the repairs, decorations and additions to the basilica. About 1700 Zabaglia suggested to the Fabbrica that this work should no longer be trusted to casual laborers. With their consent he trained 30 young men in all the building and decorative crafts. This group became an efficient force of skilled craftsmen and technicians; it grew into a devoted hereditary corps of educated men with their own rules and customs and their descendants are active to this day. The book shows the kinds of tasks carried out by these 'Sanpietrini' as well as Zabalia's many scaffolding and mechanical inventions. It includes illustrations of the tools and materials used, methods of transporting stone and other similar large objects, different kinds of winches and pulley systems, as well as a wide variety of scaffolding devices. Zabaglia himself was illiterate and when publication of his inventions was ordered by Pope Benedict XIV, it was undertaken by Giovanni Bottari, an erudite scholar who was custodian of the Vatican Library. Under his direction Leo Cosatto wrote the Latin and Italian descriptions while Francesco Rostagni drew the illustrations which were engraved by a group of craftsmen each specializing in a particular subject... The book includes a record of the work of that other great papal engineer, Domenico Fontana. The final section is devoted to his achievement in moving the Vatican obelisk. Thirteen of the plates are made after the illustrations from Fontana's own work, redrawn by Carlo Fontana, engraved by the ubiquitous Alessandro Specchi." – Weinreb 40:456, note by Denise Chafer. BAL, *Early Printed Books*, 3733.

Large folio (20 x 16"), orig. marbled boards (spine stripped). Engr. portrait frontsp., (2+21) ff Latin text; (2+21) Italian text and 54 engr plates (of which 4 double-p). Engr vignettes on both title pages. A very worn but equally very appealing copy, totally honest and unsophisticated. Preserved in a double thickness folding back box.



CASTELLI, E PONTI  
DI MAESTRO  
NICCOLA ZABAGLIA  
CON ALCUNE INGEGNOSE PRATICHE,  
E CON  
LA DESCRIZIONE DEL TRASPORTO  
DELL' OBELISCO VATICANO,  
E DI ALTRI  
DEL CAVALIERE  
DOMENICO FONTANA.



IN ROMA, MDCCXLIII.

NELLA STAMPERIA DI NICCOLO, E MARCO PAGLIARINI  
MERCANTI LIBRAI, E STAMPATORI A PASQUINO.  
CON LICENZA DE' SUPERIORI.

## ‡ Addendum ‡

ARCHIVE OF PROOFS & SPECIMENS OF THE EARLIEST ENELMANN  
CHROMOLITHOGRAPHY

ENGELMANN, GODEFROY, PERE & FILS

### *Includes a Complete Copy of The Album Chromolithographique*

Three large folio volumes containing many hundreds of specimens and proofs of early chromolithography. [Mulhouse & Paris, 1837-1855] \$ 95,000.00



An extraordinary survival of the greatest importance and an especially timely find as Michael Twyman's majestic *History of Chromolithography* (London: British Library, 2013) has only just been published. These three volumes were clearly put together by the firm itself at or close to the time the specimens were printed. Together they contain about 250 leaves with hundreds and hundreds of mounted specimens and proofs from full-page folio book illustrations to samples down to the size of playing cards and labels. The volumes preserve specimens from the first eight years of chromolithography from the presses in Mulhouse and Paris by the inventor Godefroy Engelmann and his successors. Highlights include:

- \* *Album Chromolithographique*, 1837. Eight chromolitho plates including the front wrapper, title page, and litho. leaf with explanation to the plates. For a full illus. description of this major work see Twyman, *Chromolithography*, pp. 101-8.
- \* Large trade card dated 1839 (280 x 120 mm), reads as follows: "Engelmann, Pere & Fils à Mulhouse - J. Engelmann, Cité Bergere Paris. Chromolithographie ou impression lithographique en couleurs."
- \* Female portrait. "Premier essay du procédé chromo-lithographique de Mr. Engelmann par E. Viennot" (for approval of the Société d'Encouragement in Jan. 1837). And a similar male portrait without caption.
- \* A few proof sheets with unfinished images, portraits and landscapes.
- \* Reproductions of paintings
- \* Uncut sheets with playing cards for different games (Loto graphique, Rebus, Jeu de la Mythologie, Jeu de cartes syllabaire Européen, and Jeu de cartes de l'histoire de France par un professeur d'histoire).
- \* Jean Landais, printer in Rennes, announcement of the reopening of his business and starting with lithographic color printing of all kinds in Rennes, 25 June 1840.
- \* Jean Engelmann, announcement of the invention of chromolithography and the opening of his press in Paris, 1 January, 1838.

- \* Many uncut glazed paper sheets with pages from missals and other religious texts in the style of mediaeval manuscripts ('Paroissiens').
- \* Uncut sheets with labels for product boxes (perfumes, soaps, tobacco, matches, writing devices, etc).
- \* Specimens with embossed chromolithographic printing.
- \* A series of highly decorative calendars beginning with an example from 1839.
- \* Many examples of book illustrations, book covers, trade cards, posters, window displays, carte-de-visites, tobacco labels, cigar bands, illustrated writing papers, paper toys, religious cards, etc. etc.

Michael Twyman has seen these volumes and has called them "the most interesting collection of its kind that I have ever come across." After they have found a permanent institutional home, he intends to write about them. He tells me that the Bibliotheque Nationale in Paris has extensive Engelmann archival materials both before and after the dates of the present group, and also that the B.N. materials are very light on chromolithography. In that sense these three volumes seem to "fill a gap." The provenance of the present offering is not clear though Michael states that they probably came into the market within the last ten years from the Engelmann descendants. They turned up, not surprisingly, in Paris.

3 volumes, very large folio (650 x 470 mm), uniformly bound in cont. half brown calf, marbled sides. Bindings worn; contents very clean. Spines blank except for Roman numerals I, II and III. 99, 73 and 76 leaves. Specimens mounted both recto and verso on brown stock. About 13 leaves are blank with specimens removed, presumably at an early date.

*Set in Caslon & Bell types  
Catalogue design by  
Jerry Kelly*

