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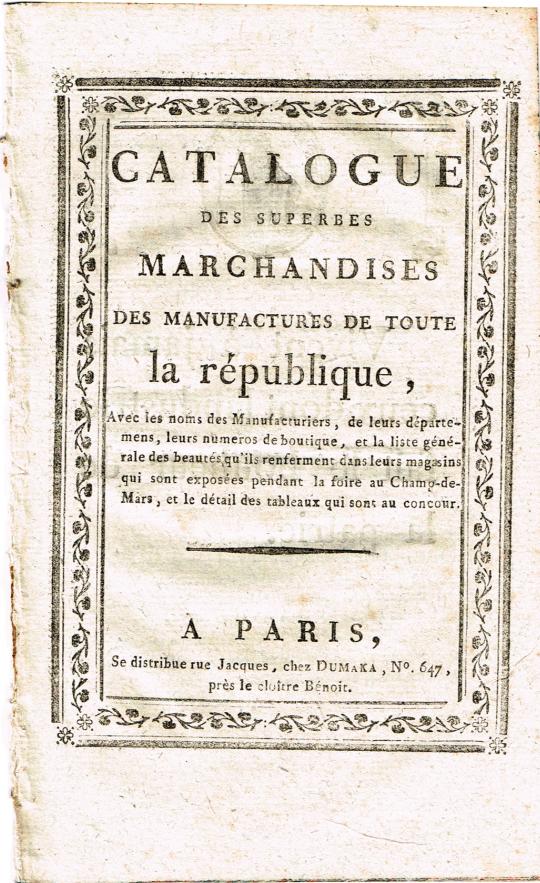
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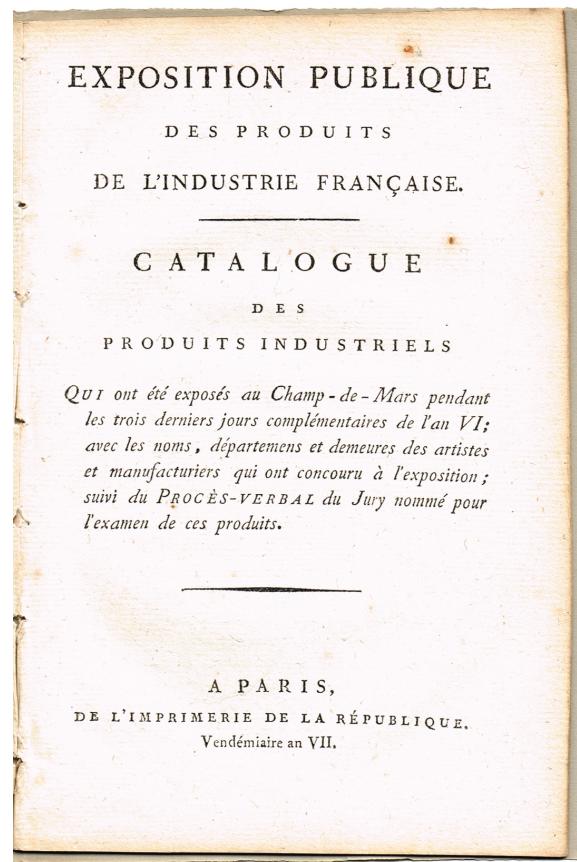
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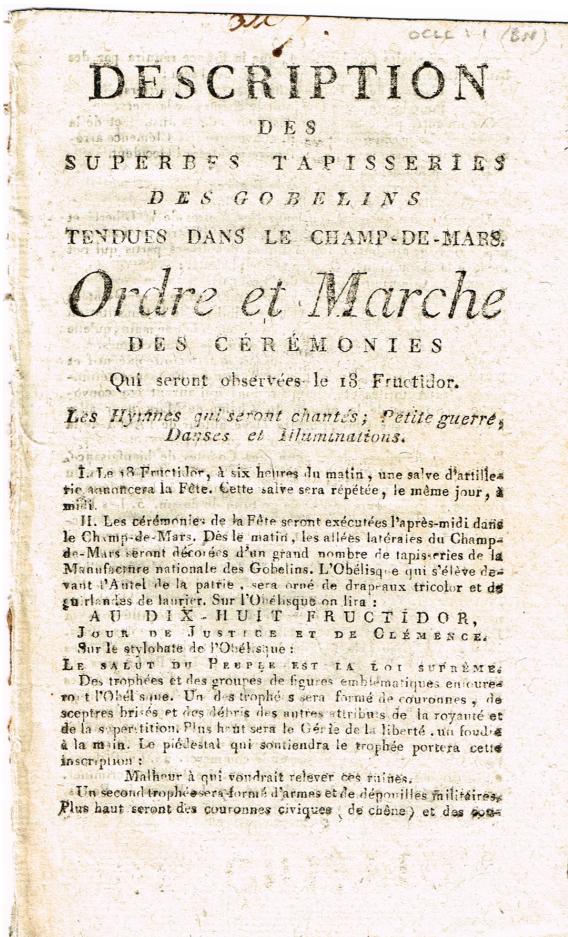
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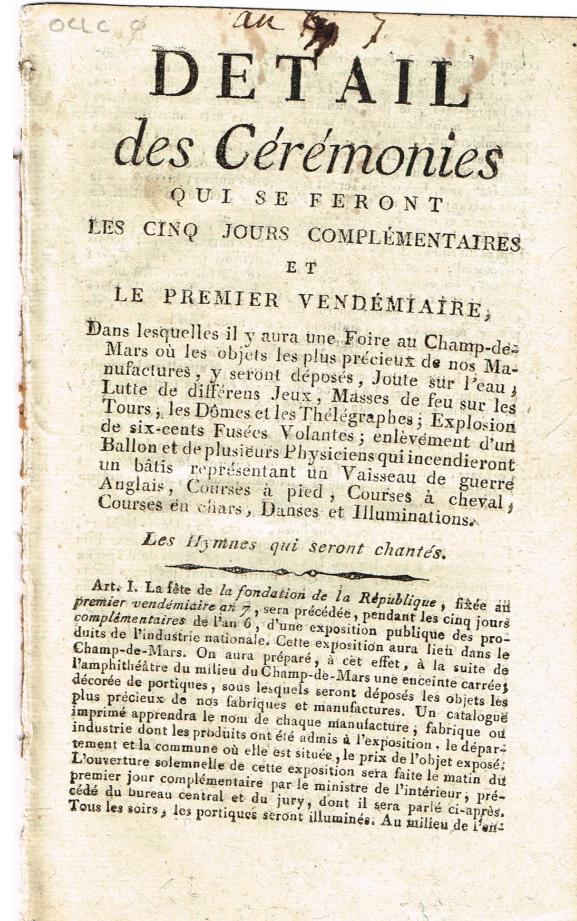
Item #1



Item #2



Item #3



Item #4

PART I (a) FAIRS & EXPOSITIONS

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

1. (PARIS: 1798). [EXPOSITION PUBLIQUE DES PRODUITS. *Catalogue des superbes marchandises des manufactures de toute la république, avec les noms des Manufacturiers, de leurs départemens, leurs numeros de boutique, et la liste générale des beautes qu'ils renferment dans leurs magasins qui sont exposées pendant la foire au Champ-de-Mars, et le détail des tableaux qui sont au concour.* Paris: Se distribue rue Jacques, chez Dumaka, No. 647, pres le cloitre Benoit. N.d. [1798]-[or 1799] \$6000.00

This brief catalogue is unrecorded [as far as I can find] and preceded the proper first edition which was published in an expanded format shortly thereafter, perhaps only a few weeks later. The best source I know of in English on this first French industrial exhibition is K. Luckhurst, *The Story of Exhibitions* (1951). This first exhibition was produced and directed by the Marquis de Neufchateau, who was the Minister of the Interior. Luckhurst states: "The exhibition was housed in temporary buildings erected specially in the Champ de Mars, on the banks of the Seine...The exhibition buildings comprised a square arcade, of some sixty arches, surrounding a central 'Temple of Industry.' (p. 73).

The present catalogue, which is only eight pages, lists 68 'boutiques' which corresponds with Luckhurst's statement. Each entry is very brief, for example the first one states: "Marchand de porcelaine, horlogerie, plaque d'or, et d'argent. Ceci fait honneur à l'artiste." A few entries give the names of the artists or artizans, but most do not. This very brief and unrecorded catalogue gives every indication of having been set and printed in a whirlwind of haste; it has several, if not numerous, typographical errors. For example in the 10th boutique it states "Tapisseries d'enbusson" where it should have said Aubusson. Another example: for the 20th boutique it states: "clincaillerie" where it should have said quincaillerie. Another: for the 29th boutique it states "boulique." Yet another: for the 3rd boutique it spells manufacture "manufacture." And there are others. This pamphlet is only 8 pages and lists 68 boutiques (or exhibits). The first issue of the first edition of the catalogue was enlarged to 24 pages and had 110 exhibitors.

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

Small 8vo, disbound. 8 pp.

THE FOUNDATION STONE OF ALL MODERN INDUSTRIAL EXPOSITIONS

2. (PARIS: 1798). EXPOSITION PUBLIQUE DES PRODUITS DE L'INDUSTRIE FRANCAISE. *Catalogue des produits industriels qui ont exposés au Champs-de-Mars pendant les trois dernières jours complémentaires de l'an VI; avec les noms, départemens et demeures des artistes et manufacturiers qui ont concouru à l'exposition; suivi du Procès-Verbal du Jury nommé pour l'examen de ces produits.* Paris: De l'Imprimerie de la République, Vendémiaire an VII. [1799] \$4500.00 First published one year earlier, this is the second edition with some additional material. This is the catalogue of the first "official" exhibition of French industry (there had been an unofficial exhibit the year before, but it had no published catalogue and was primarily an effort to sell some of the products of the Gobelins tapestry works, Sevres porcelain works and the Savonnerie carpet factory to raise cash to pay the workers). For the present exposition, organized by the Marquis de Avèze and Francois de Neufchatel, the venue was "in the city itself, at the Hotel d'Orsay, and the scope of the display was greatly extended to include exhibits from many trades besides the three which were represented on the first occasion. There were furniture and inlaid work, clocks and watches, fine bookbinding, silks and works of fine art, besides carpets, porcelain, and tapestries." - Luckhurst, *The story of exhibitions*, p. 72. This exposition was the first of a more-or-less regular series; there were ten ever larger industrial exhibitions in France between this one and 1849. For this exhibition there were 110 exhibitors arranged in 68 arcades. The arcaded square was designed by the painter J. J. L. David. Paul Greenhalgh has pointed out that one of the features of this exhibition was "a specially compiled catalogue containing the names and addresses of participating firms. The potential of this publication as an effective free advertiser was quickly realized by manufacturers, making them keen supporters of succeeding events." - *Ephemeral vistas*, pp. 5-6.

The present edition is not located in OCLC. There was a second issue later in 1798 with 30 pages and with the imprint of Grenoble (of this edition OCLC locates one copy, CMoG). Carpenter, p. 474.

Small 8vo, stitched into modern wraps. 25 pp. Good clean copy.

3. (PARIS: 1798). *Description des superbes tapisseries des Gobelins tendues dans le Champ-de-Mars. Ordre et Marche des Cérémonies qui seront observes le 18 Fructidor. Les Hymnes qui seront chantés; Petit guerre, Danses, et Illuminations.* [Paris: Imprimerie de Gelé, (1798)] \$750.00 Ephemeral pamphlet issued at the opening ceremonies of the first French national industrial exhibition. Luckhurst, writing about this exhibition, states: "The gaiety of the occasion was therefore ensured by military bands, athletic sports, military parades, and, at night, illuminations and balls." - *The Story of Exhibitions*, p. 73. As noted in the title this includes a "description des tapisseries qui seront dressées dans les cotes

latéraux de Champs-de-Mars" - then follows a list of about 50 tapestries all identified as to subject and location. The subjects included life of Alexander the Great, sacred and profane history and classical mythology. OCLC locates one copy (BN); no copies located in America.

8vo, disbound. 8 pp. Clean tear in page 5/6 but no loss. Printing is not of the highest quality; imperfect inking, but legible throughout.

4. (PARIS: 1798). *Detail des cérémonies qui se feront les cinq jours complémentaires et le premier vendémiaire, dans lesquelles il y aura une Foire au Champ-de-Mars ou les objets les plus précieux de nos Manufactures, y seront déposés, joute sur l'eau, Lutte de différens Jeux, Masses de feu sur les Tours, les Domes et les Thélégraphes; Explosion de six-cents Fusées Volantes; enlèvement d'un Ballon et de plusieurs Physiciens qui incendieront un batis représentant un Vaisseau de guerre Auglais, Courses a pied, Courses a cheval, Courses en chars, Danses et Illuminations.* [Paris: Imprimerie de Gelé, (1798)] \$750.00

As stated in the note to the item above, this first national exhibition was opened to great fanfare - here is a detailed account of all the ceremonies, games, races, fireworks, etc. This pamphlet is very rare; not located in OCLC.

8vo, disbound. 8 pp.

5. (PARIS: 1819). COSTAZ, M. L. (ed). *Rapport du Jury Central sur les produits de l'Industrie française...rédigé par M. L. Costaz.* Paris: L'Imprimerie Royale, 1819 \$1500.00 This was the fifth industrial exposition to be held in France. The jury consisted of the following members: Berthollet, Breguet, Brongniart, Chaptal, Christian, Costaz, D'Arcet, D'Artigues, Fontaine, Gérard, Heron de Villefosse, Molard, De La Rochefoucauld, Tarbé de Vauxclairs and Ternaux. The editor was L. Costaz.

Early in 1819, French manufacturers having expressed a desire for a renewal of the tradition, a Royal ordinance was issued and a committee was set up to organize the fifth exhibition, which took place from the 25th of August until the 30th of September 1819. The committee, presided over by the Duc de la Rochefoucauld, began to inspect industrial products in early August, appointing Costaz the official reporter of the exhibition. Medals were awarded to new manufacturers, and the exhibition, together with its report, aimed to demonstrate progress made since the last exhibition of 1806.

After the editor's introduction, the present *Rapport* lists all exhibitors, with details of their industries, an appraisal of their products, and announcement of their medal awards, both past and present. Divided into various categories (woollens, silks, cottons, leather goods, paper, glass, metals, musical instruments, etc.), the survey is followed by the report of the central jury, a list of those exhibitors presented to the king, copies of the official ordinances, reports and circulars relative to the exhibition, and an alphabetical listing of prize-winning manufacturers and artizans from all five

exhibitions. Carpenter, p. 475. Kress C.375. Goldsmiths' 22370. Querard II, p. 298. OCLC locates nine copies in American libraries.

8vo. recent boards, morocco lettering piece. xxiv+492 pp.

6. (PARIS: 1823). HÉRICART DE THURY & MIGNERON. *Rapport sur les produits de l'Industrie française présenté, au nom du jury central, a S. E. M. Le Compte Corbière.*

Paris: Imprimerie Royale, 1824 \$800.00

This exposition was held in the courtyard and interior of the Louvre. The definition of "industry" was all-encompassing and included typographie, gravure, lithographie, peinture, écriture, reliure des livres; also a section of "objets divers"; a small selection of produits du travail dans les établissements de charité and a selection of produits du travail dans les maisons de détention et de correction. A fascinating catalogue. This is a very nice copy in original binding with paste paper sides and a handsomely decorated gilt calf spine with faded red lettering piece. Kress C.1309. Carpenter, p. 475. Rare.

8vo, cont. paste paper sides, calf spine, gilt, with red (faded to pink) label. xvi+464 pp.

7. (PARIS: 1827). *Rapport sur les produits de l'Industrie français, présenté, au nom du jury central. Rédigé par M. le V Héricart de Thury et par M. Migneron.* Paris: Imprimerie Royale, 1828 \$1200.00

A good well preserved copy. The jury for this year consisted, as it did every year, of learned and distinguished men: the marquis de Herbouville, the vicomte Héricart de Thury, the baron Héron de Villefosse, M. Brongniart, M. Molard, M. d'Arcet, M. Gay-Lussac, M. Arago, M. Quatremere de Quincy, etc. The contents range over the whole gamut of French production, e.g. wool, silk, linen, cotton, lace, artificial flowers, bonnets, felt hats, tapestries and wall papers, dyes and bleaching, etc. At the end, following the table of contents, is a "Liste alphabétique des fabricans et des artistes qui ont obtenu des medailles ou autres distinctions à l'exposition de 1827." The exposition was held in the courtyard and interior of the Louvre. Kress C.2146. Carpenter, p. 475.

8vo, cont. paper-covered boards with red leather spine label. Front blank fly leaf torn and neatly repaired. xvi+573 pp. A very good copy.

LARGE PAPER COPY IN ORIGINAL PASTE PAPER BOARDS

8. (VENICE: 1827). *Atti della distribuzione de' premj d'industria nella solennità del Giorno onomastico di sua maesta I.R.A. Francesco Primo IV Ottobre MDCCCXXVII in Venezia.* Venezia: Dalla Tipografia di Francesco Andreola, 1828 \$700.00

As was the custom with these Italian reports, the work opens with an introduction - which states that the first of these exhibitions was held in 1817. Then follows a listing of the

gold medals (five), the silver medals (seventeen) and honorable mentions (five). The medal-winners were wide ranging: mathematical instruments, barometer, the making of colored maps, pile-drivers, chrome-yellow, refined sugar, blue paint, etc. A brief essay accompanies each medal winner. The work concludes with a discourse given by Signor Dottor Francesco Aglietti. This is a handsome book, well printed on fine white paper with large margins and in the original paste-paper boards. Not in OCLC.

Lg. 8vo, orig. paste paper boards. 63 pp. Fine copy.

9. (SARDINIA: 1830). BONAFOUS, [MATTHIEU]. *Coup d'oeil sur la premiere exposition des produits de l'industrie agricole et manufacturiere dans les etats de S.M. Le Roi de Sardaigne.* Paris: Madame Huzard, [1830] \$500.00
Fine copy with author's presentation inscription, published under the auspices of the Société d'Encouragement in Paris. This was the first such exhibition held in Sardinia. The contents are brief essays on the categories of goods exhibited: étoffes de soie; étoffes de laines; coton filé et étoffes de coton; toiles de chanvre et de lin; broderie et bonneterie; soies grèges; passementerie; chapellerie de paille et de feutre; fleurs artificielles; machines diverses; instrumens de musique; ébénisterie et serrurerie; porcelaine et poterie; verres et cristaux; cuirs et peaux; produits chimiques, papeterie etc.; encre et cire a cacheter; lithographie, imprimerie, impression, etc; orfèverie; marbres et ciments; plaques d'or, d'argent, etc.; quincaillerie; épingle et clouterie; compositions d'etain, étamage, etc.; fonte, fer laminé et ouvrages en cuivre; acier, et objets divers. Though it is written in French this was printed in Turin at the Imprimerie de Chirio et Mina. OCLC locates two copies, Harvard and CMoG. But it is not in Carpenter.

8vo, orig. pink wrappers, untrimmed. 52+1 pp. Inscribed on the wrapper: "a l'Academie de Padova / hommage de l'auteur / son correspondant."

10. (PARIS: 1834). FLACHAT, S. *L'Industrie.* [Paris: L. Tenré, (1834)] \$950.00

One of the best publications on the 1834 exposition as it is well illustrated. Copies of this work vary; some copies have as few as ten plates; the present copy has 28 (erratically numbered), a few copies have 33 plates, and I had one once with 38 plates. The work opens with a long historical introduction; then follow chapters on bronzes, porcelaines, faïences, poterie, verreries et cristaux; lutherie et pianos; produits chimiques; orfèverie, plaque; l'éclairage, lampes; horlogerie; tissus, etc. All of these categories are illustrated in the highly detailed engraved plates. The final five pages of this copy give a list of awards, arranged by category of goods. In this copy the first leaf is a prospectus for a multi-volume work on French and foreign industry edited by Flachat (see next item).

This exhibition was the eighth in the French series, which started in 1798. It marked a decisive development in

the size and number of exhibitors, popularized the concept of these exhibitions throughout Europe, and led eventually to the Great Exhibition of 1851.

Tall 4to, orig. cloth spine, paper sides, outer edges of covers worn. (ii)+160+(i) pp with 28 engr. plates numbered erratically.

11. (PARIS: 1834). FLACHAT, STEPHANE. *Traité élémentaire de mécanique industrielle. Second publication de l'Industrie.* Paris: L. Tenré & Dupuy, 1835 \$750.00

This is an interesting and rare work; it was intended as a second volume to the work above but often is not found with it (it is part of the 'Publications de l'Industrie Francaise' series as listed in the prospectus included in the copy described above). It deals with industrial mechanics and is a resumé of the treatises of de Christian, Poncelet, d'Aubuisson, Coriolis, Hachette, Lanz et Betancourt, Ch Dupin, Borgnis, etc. Flachat was himself a civil engineer and author of the standard work on the 1834 exposition (see item above).

Tall 4to, recent marbled sides, calf spine. (iv)+212 pp. with 23 fdg. engr. plates and 1 fdg. table.

12. (PARIS: 1834). *Rapport du jury central sur les produits de l'industrie française exposés en 1834. Par le Baron Charles du Pin.* Paris: Imprimerie Royale, 1836 \$2250.00

Very fine 3 volume set in the original bindings with handsome gilt die-stamped spines and decorated paper sides, original marbled endpapers and flyleaves. "One feature which was common to all this series of French national exhibitions and was of great importance in its effects was the appointment of juries and the making of awards. All these juries were composed of men of the highest standing, and the report which they issued after each exhibition formed an extremely important survey of the national economy at the time...Incidentally, they provide nowadays a remarkably authoritative and convenient source for the economic history of France during this period." - Luckhurst, *The story of exhibitions*, p. 78. Carpenter, p. 476. OCLC locates six copies in American libraries.

3 vols. 8vo, orig. half black polished calf, highly gilt spines. (iv)+lvi+420+(iv); (iv)+lxxvi+318 pp and (iv)+510 pp. Very fine set.

13. (PARIS: 1839). JOBARD, J.B.A.M. *Industrie française. Rapport sur l'exposition de 1839.* Bruxelles: chez l'auteur; Paris: chez Mathais, 1841 \$1250.00

A fine set in a nice period binding. This is the report of the commission of the Belgian government to the Paris exhibition of 1839. This exhibition lasted sixty days; it had 3381 exhibitors. The present work is extensive and thorough (2 vols, over 900 pages); it is arranged according to category of manufacture or goods: machines à vapeur; filature; papier; métallurgie; sondage; industrie des bronzes; sucres; instruments de musique; éclairage; éclairage au gaz; lithographie; typographie; reliure; arquebuserie; and chauffage. Full of valuable information; under lithographie, for instance, is a

section "Photographie lithographique" - and photography (the daguerreotype) was only invented in 1839. An important and little known source. Carpenter, p. 476.

2 vols. Large 8vo, orig. half polished calf, decorated paper sides. xlivi+429; (ii)+484 pp. Nice clean copies.

14. (FLORENCE: 1839). *Rapporto della pubblica esposizione dei prodotti di arte e manifatture Toscane...ed eseguita in Firenze*. Firenze: Nella Stamperia Piatti, 1839 \$750.00
First edition of the official report of the first industrial exhibition held in Florence. By royal decree a one month exhibition of the products of Tuscan artisans and manufacturing industry had been organized in 1839, to be repeated every third year. The present report has chapters on silk, wool, cotton cloth, hemp, hats and bonnets, straw hats, felt hats, paper manufacturing, leather goods, works in metals, chemical manufactures, glass, optical instruments, furniture and luxury objects, irises and gladiolas. Finally, at the end, an alphabetical list of the artisans and manufacturers who won premiums. Not, as far as I can find, in OCLC. Carpenter, p. 482 (and he does indicate there is a copy at Harvard).

8vo, modern brick-red paper wraps. xx+54+(1) pp. Clean copy.

15. (VALENCE: 1839). *Exposition des produits de l'industrie de departement de la Drome*. Valence: Imprimerie de L. Borel, 1839 \$650.00

In addition to the major industrial exhibitions in Paris, there were similar exhibitions held in provincial cities. Carpenter, p. 477, lists exactly one of these (the present item) with the note: "This exposition was sponsored by the Société de Statistique, des Arts Utiles et des Sciences naturelles du département de la Drome. The "Compte-Rendu" is by Dupré-Deloir." He further states: "For a list of exhibitions in the provinces see Tamir (*Les expositions internationales à travers les ages*, 1939), p. 28. Statistik adds Mulhouse 1828, 1836, 1839; Lyon 1834, 1838; Tours, 1841." In the present work, Dupré-Deloir begins with an opening essay and goes on to discuss tissus du soie, laines et draps, impressions sur toile, coton et soie; peaux et maroquins, métaux, poteries, meubles, imprimerie et papeterie, vins and produits divers. The final few pages list the distribution of prizes and medals. I cannot find any copies of this original edition located in OCLC but Harvard has a copy.

8vo, orig. printed wrappers, stitched, untrimmed. 48 pp., very good copy.

16. (FLORENCE: 1841). *Rapporto della pubblica esposizione dei prodotti di arti e manifatture Toscane eseguita in Firenze nel Settembre 1841*. Fierenze: Nella Stamperia Piattei, 1841 \$700.00

As stated in the note to item 14 above, by royal decree a one-month exhibition of the products of Tuscan artisans and manufacturing industry had been organized in 1839, to be repeated every third year. However, this second exhibition

already took place in 1841, to coincide with the national conference of Italian scientists. The report begins with a running account of the various fields included, naming winners of premiums in the different categories, and also pointing out general developments in industry. Fields covered include silk, felt, leather, straw hats, wool, cotton and linen fabrication, paper manufacturing, metal works, chemical production, glass manufacture, optical instruments, and luxury goods. OCLC locates just two copies (Harvard; Art Inst of Chicago). Despite the Harvard location, this title is not in Carpenter's list (probably Harvard bought it after 1972, the date of Carpenter's publication).

8vo, modern pattern-printed paper wraps. xvi+46 pp. Scattered light foxing.

17. (VENICE: 1842). *Atti della distribuzione de' premj d'industria fatta nella pubblica solenne adunanza dell' I. R. Instituto di Scienze, Lettere, et Arti del di 30 Maggio 1842*. Venezia: Giuseppe Antonelli, Premiato di Medaglie d'Oro, 1842 \$650.00

The author of this report was Luigi Palffy di Erdod. After the obligatory dedication there follow the names of the winners of gold and silver medals and honorable mentions. These are not mere lists of names and products; each winner is followed by a long paragraph describing the product. There were nine gold medals, seventeen silver medals, and nine honorable mentions. Of special note in the 'honorable mention' section is Jacopo Kirchmayr of Venice for a "stampe litografiche a colori." This is exactly the period when chromolithography was in its early stages. The work closes with an address by the Secretary of the Institute, Lodovico Pasini. Reports from the Venice industrial exhibitions are rare; Carpenter notes only one (the present one), but states "there were apparently other exhibitions." Not in OCLC.

8vo, orig. printed wraps. 80 pp. Nicely printed as was the custom in Venice.

18. (PARIS: 1844). CURMER, L. (and others). *L'Industrie Exposition des produits de l'Industrie Franciase en 1844*. Paris: L. Curmer, 1844 \$2500.00

Unusual for these exposition reports, this one is illustrated with 15 finely engraved plates. The French national industrial exhibitions were started in 1798; their purpose was to showcase the latest products of French industry. In all there were eleven of these exhibitions, all held in Paris, between 1798 and 1849. The present exhibition was the tenth. It was held in the Champs-Elysees in a purpose built building which is illustrated in plan and elevation in plates 1 and 2.

A good account of the these exhibitions is given by K. Luckhurst, *The story of exhibitions*, pp. 70-82. The present work includes 15 engraved plates *hors texte*; most of these reports were unillustrated. Curmer was clearly the publisher and may have been editor; the essays were written by various others, including E. Lamulonière and Louis Leclerc, Jobard, Fabre d'Olivet, etc. Subjects of the essays include pianos,

chromolithographie (by M. Engelmann), optics, ebenisterie, meubles en fer, bijouterie, orfeverie, marbres artificiels, lithographie (by M. Bertauts), optique, ciment anglais, carroserie, lithophanie, etc. In addition to the essays there are the usual long lists of exhibitors. Carpenter, p. 477. No copy in Kress. I cannot locate a copy in OCLC (though I know there are copies at Yale and Northwestern).

Small folio, orig. publisher's cloth, title in faded on cover. (iv)+255 pp of double column letterpress and 15 engr. plates (of which 1 fdg). The first plate is a plan of the exhibition building, the second an elevation. There is an old gilt stamped number at the head of the spine. But a good copy, not ex-library.

OCLC: NO COPIES IN AMERICA

19. (BERLIN: 1844; MADRID: 1845; VIENNA: 1845). SALLANDROUZE, DE LA MORNAIX, CH. *Lettres industrielles. Conseils généraux de l'agriculture, des manufactures et du commerce. Session de 1846. Exposition des produits de l'industrie à Berlin, à Madrid et à Vienne.* Paris: Firmin Didot, 1846

\$475.00

First and only edition. Carpenter states: "After the close of the exhibition, there were apt to be publications by outsiders not connected with the exhibition. Some of these reports on the exhibition were commissioned by foreign governments..." The present publication was commissioned by the Conseil Généraux de l'Agriculture, des Manufactures et du Commerce. The author was a member of the Conseil Général des Manufactures. He discusses here the Berlin exhibition of 1844, the Madrid exhibition of 1845 and the Vienna exhibition of 1845. This a rare book; OCLC locates 3 copies in French libraries; 1 copy each in Germany and the UK and no copies in America.

Sm 8vo, original printed wrappers, untrimmed. Author's presentation inscription on the half title. 259 pp.

20. (TURIN, 1844). *Quarta Esposizione d'Industria e di Belle Arti al real valentino. Giudizio della Regia Camera di Agricoltura e di Commercio di Torino. Notizie sulla patria industria compilate da Carlo Ign. Giulio.* Torino, Stamperia Reale, 1844

\$850.00

Original edition, fine untrimmed copy in the original printed wrappers. The literature of these pre-1851 national industrial exhibitions has been well covered by K. E. Carpenter in "European Industrial Exhibitions before 1851 and their Literature", *Technology & Culture*, July 1972, pp. 465-486. The present title is listed by Carpenter on p. 483. It gives extensive coverage of all the industrial products at the exhibition: mineral products, iron, steel, arms, lead, silversmiths' and goldsmiths' works, corals and gems, ceramic arts, glass (pages 107-112), chemical products, lamps and illuminations, perfume, color materials (i.e. pigments), lithography, zincography, engraving, works in leather, etc. etc. It further lists all the winners of medals and premiums and at the end an alphabetical list of the prize winners. Einaudi 2606. Rare; OCLC locates only one copy in America, Auburn Univ (and

that is a microfilm copy).

8vo, original printed wrappers, untrimmed and mostly unopened. xxiv+441 pp.

21. (BRUSSELS: 1847). EXPOSITION OF INDUSTRIAL ART AT BRUSSELS, 1847. *The Art Union, monthly journal of the fine arts (Vol IX) containing a good two-part illustrated article "The Exposition of industrial art at Brussels, 1847" (pages 337-344; 381-387).* London, 1847 \$300.00 Industrial exhibitions in Belgium took place in 1803, 1820, 1825, 1830, 1835, 1841, 1847 and 1849. A checklist of publications on these exhibitions is given by Carpenter; all of the Carpenter titles are in French; the present essay is one of very few general overviews and unusual in that it is in English. The first of this two-part article contains 22 illustrations; the second part 19 illus. There are further references to this fair on pages 298, 334, and 399.

Lg 4to, orig. half dark green morocco, gilt spine, a.e.g. 416 pp. Inner hinges cracked but a nice copy in an elegant binding.

22. (STOCKHOLM: 1847). RAWERT, O. J. *Konungariket Sveriges industriella tillstånd år 1847.* Stockholm: C. A. Bagges Forlag, 1849

\$750.00

This report was originally written in Danish; this is a translation into Swedish. It is listed by Carpenter, p. 486. OCLC locates three copies in American libraries (Yale, U of KS and UTAustin).

8vo, orig. marbled sides, black roan spine (front hinge rubbed but sound). (vi)+304 pp. Old rubberstamp on front flyleaf, but a good copy.

PART I (b) INTERNATIONAL WORLDS' FAIRS

23. (LONDON: 1851). *Lectures on the results of the Exhibition, delivered before the Society of Arts, Manufactures and Commerce, at the suggestion of H. R. H. Prince Albert, president of the Society.* London: Printed for the Society, 1853

\$350.00

An uncommon and important volume of essays (this volume contains both the first and second series). Contents: Inaugural lecture by Dr. Whewell; Mining by H. De la Beche; Raw materials from the animal kingdom by R. Owen; Chemical and pharmaceutical processes and products by Jacob Bell; Chemical principles involved in manufactures by Lyon Playfair; Substances used as food by John Lindley; Vegetable substances in relation to commerce by Edward Solly; Machines and tools for working in metal, wood and other materials; Philosophical instruments and processes as represented in the Great Exhibition by James Galisher; Civil engineering and machinery generally by Henry Hensman; The arts and manufactures of India by J. F. Royle and On the

progress of naval architecture by Captain Washington. The second series includes essays by Digby Wyatt on the principles which should determine form in the decorative arts; by Owen Jones on the employment of colour in the decorative arts and by George Shaw on the manufacture of glass. *The books of the Fairs*, no. 40.

8vo, old cloth sides, polished calf spine. 539 pp with scattered text illus and color plate facing p. 335. Old bookplate. Front hinge rubbed.

**“FROM THE GREAT EXHIBITIONS
OF LONDON & PARIS”**

24. (LONDON: 1851 & PARIS: 1855). BRAUND, J[OHN]. *Illustrations of furniture, candelabra, musical instruments from the Great Exhibitions of London and Paris, with examples of similar articles from Royal Palaces and Noble Mansions*. London: the Author, 1858 \$850.00

First and only edition. This work is included in E. Joy, “Pict Dict of Brit 19th Cent Furnit Design”: “John Braund, an ‘artist in design,’ of no. 5 George St, Portman Square, London, produced *Illustrations of Furniture* in 1858. Nothing appears to be known about his background, but the contents of the book are clearly revealed on the title page for, in addition to furniture, it includes ‘candelabra and musical instruments from the Great Exhibitions, London and Paris, with examples of similar articles from royal palaces and noble mansions.’ Elaboration is again the keynote, with distinct touches of Renaissance and Elizabethan ornament, covering a comprehensive selection of pieces.” (p. xxxi). Only 174 copies were spoken for on the list of subscribers (25 of these to J. Weale, the publisher/bookseller). The work is not common, but I did see a copy recently in London offered at £1850.

Folio, recent full cloth, morocco lettering piece. Engr. t.p., 5 pp of letterpress and 49 engr plates. Scattered light marginal foxing, but a very good copy.

**A RARE PHOTOGRAPH
AND A VALUABLE DOCUMENT FOR
THE HISTORIAN**

25. (NEW YORK: 1853). [POWERS, HIRAM]. *An oval mounted American salt print with printed title: “The Powers’ Group of Statuary at the New York Crystal Palace.”* [New York, 1853] \$1500.00

A rare American ‘crystallotye’ or salt print from a glass (?) negative. The subject is of special interest; it is a view of the sculpture gallery in the New York Crystal Palace (opened July 14, 1853). It shows four white marble sculptures by Hiram Powers in the foreground; they are identified in the printed caption, from left to right, as Fisher Boy, Eve, Greek Slave and Proserpine. It also shows the protective railing in the foreground, and shadowy forms in the background of the iron framework of the building. The Crystal Palace is illustrated in Welling, *Photography in America, the formative years*,



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1839-1900 (1978), and the caption reads (in part): “Daguerreotypes predominated in the photography competition at the 1853 fair, as in previous years, but for the first time the top award was captured for photographs made on paper from glass negatives. These were crystallotype prints made from albumin glass negatives by the patentee of the process, John A. Whipple of Boston.”...The building burned to the ground on Oct. 5, 1858. “No photographs of the Palace are known to exist.” (pp. 100-101).

But paper photographs (crystallotypes) are known of the sculptures inside the glass and iron building. A book on the exhibition by Silliman & Goodrich titled *The world of science, art and industry* (NY, 1854) was illustrated with wood-engravings. But a very limited deluxe edition of this book was published with mounted oval paper photos of sculptures in the Crystal Palace. It is generally agreed that these photos were made by John A. Whipple or Whipple and Black. All of the photos in the book are ovals of vertical format. The present image on offer here is a horizontal oval. But I think it is reasonably safe to attribute this photo to Whipple or Whipple and Black. I am unaware of any other copies of this print.

One final comment: For a scholar working on or writing about Hiram Powers this photo would be absolutely essential as an illustration in his or her article or book.

Oval mounted salt print (5-1/8 x 7-1/8") on original card (9-1/8 x 12-1/8"). Printed captions as transcribed above. Blank lower right corner of mount has cracked but the piece is still attached. A conservator could fix it easily. Print is good and dark and not faded.

THE RARE “SCIENCE AND MECHANISM”

26. (NEW YORK: 1853). GOODRICH, C. R. (Ed.) *Science and mechanism: illustrated by examples in the New York Exhibition, 1853-4, including extended descriptions of the most important contributions in the various departments*. New York; G. P. Putnam & Co., 1854 (BOUNDED AFTER)

GOODRICH. *The world of art science, art, and industry illustrated*. New York, 1854 \$850.00

The first title is the companion volume to the more common *World of science, art and industry* edited by Messrs. Silliman & Goodrich. For some reason, the *Science and mechanism* volume is rare; this is only the second copy I have had in forty-six years. It is most valuable as it is in fact an annotated catalogue of the articles exhibited in each class. For example, under Section II, Class X (Philosophical instruments) nos. 108-140 are American daguerreotypes and photographs by a long list of photographers. Other photographs are described under the entries for their respective countries. This seems in fact to be a complete catalogue of the objects in the fair, with many entries annotated. Davis, p. 61. Not in the book auction records since before 1940. See E. Coleman, "The Exhibition in the Palace, a bibliographical essay," *Bull. N.Y. Pub. Library*, Sept 1960, no. 32.

2 vols in one. Folio, recent cloth, morocco spine label. I. (xxii)+208 pp with hundreds of wood-engr illus, some full page. II. (x)+5 ff. of wood-engr. plates and 258 pp. with scattered wood-engr. text illus. Pages v/vi, vii/viii and ix/x of first title loose in binding but nothing missing.

INCLUDES THE DAGUERREOTYPES

27. (NEW YORK: 1853). NEW-YORK EXHIBITION OF THE INDUSTRY OF ALL NATIONS. *Official Catalogue of the New-York Exhibition of the Industry of All Nations*. New York: G. P. Putnam & Co. 1853 \$350.00

First edition. Of much interest is the listing of daguerreotypes found in the section of philosophical instruments (examples by Samuel Root, M. A. Root, Jeremiah Gurney, A. Bisbee, J. E. Whitney, J. Vannerson, John A. Whipple, Matthew Brady and a number of others). Also daguerreotype instruments and cameras, also Talotypes, solography and "crystallotypes or daguerreotypes taken by means of glass upon prepared paper." The work opens with a description of the building. Davis, p. 61. *The books of the fairs*, no. 77.

8vo, orig. printed paper wraps. 192 pp. with 2 wood-engr. floor plans in the text.

28. (NEW YORK: 1853). RICHARDS, WILLIAM C. *A day in the Crystal Palace and how to make the most of it: being a popular companion to the "Official Catalogue" and a guide to all the objects of special interest in the New York Exhibition of the Industry of all Nations*. New York: G. P. Putnam & Co., 1853 \$350.00

First edition; a good copy in the original printed wrappers. Of special interest as it contains considerable material on furniture and objects made for domestic use; the names of the makers are given in each case. This was meant to be a companion to the official catalogue, of which Richards was editor. Coleman, no. 10. Davis, p. 61. Sabin 70972. *The Books of the Fairs* 74.

12mo, orig. cloth. 168 pp. with wood-engr. frontisp. Wrappers a bit soiled.

THREE RARE CATAOGUES BOUND TOGETHER

29. (PARIS: 1855). *Exposition Universelle de 1855. Catalogue des produits naturels, industriels, artistiques, présentés par le Royaume de Sardaigne. Précédé d'une introduction et avec notes explicatives*. [BOUND WITH] *Catalogue des produits naturels, industriels et artistiques présentés par le Grand-Duché de Toscane à l'Exposition Universelle de 1855 précédé d'une introduction...* [BOUND WITH] *Catalogue des envois de l'empire d'Autriche à l'Exposition Universelle de Paris en 1855, avec un aperçu général de la production agricole et industrielle de la monarchie autrichienne*. Paris, [various publishers], 1855

\$700.00

The publishers or sources were as follows: 1. Sardinia, "Extrait de la Revue France-Italienne Journal Hebdomadaire;" 2. Tuscany, "Extrait du numero de 14 Juin du *Monde Industriel*, Journal des Expositions;" and 3. Austria, "Librairie Centrale de Napoléon Chaix et Cie." All three of these works are rare; of the first and second OCLC locates but one copy (BN); of the third they locate two copies: U of Chicago and V&A. This is a very nice copy bound in an appealing contemporary binding.

12mo, orig. dec. paper sides, polished calf spine, titled in gilt. 112; 48; viii+216 pp.

30. (PARIS: 1855). [TRESCA, H. (ED)]. *Visite à l'Exposition Universelle de Paris, en 1855*. Paris: L. Hachette et Cie., 1855 \$425.00

First edition, nice copy in the original printed wrappers (there was a nouvelle edition later the same year). The text contains: 1. L'enumeration des objets sur lesquels doit se porter principalement l'attention des visiteurs. 2. L'indication des places où se trouvent ces objets; 3. Tous les renseignements nécessaires relatifs à leur mécanism, à leur emploi, à leur fabrication à leur prix. The work was compiled by 15 authors under the direction of M. Tresca. The text is arranged in the order of the classification of the exhibition, in 27 classes. Davis, p. 65.

Thick 8vo, orig. printed wrappers. (iv)+(iv)+799+(iv) pp with several folding full-p. illus and fdg. plates.

WITH TWO LEIGHTON BROTHERS CHROMATIC WOOD-ENGRAVINGS

31. (MANCHESTER: 1857). *The Art Treasures Examiner: a pictorial, critical and historical record of the Art-Treasures Exhibition at Manchester in 1857. Illustrated by upwards of 150 engravings on wood*. Manchester: Alexander Ireland & Co., 1857 \$550.00

Of particular note for the two full page plates of color wood-engravings by Leighton Brothers, "Chromatic printers." "Of all the loan exhibitions of works of art ever held in this country the greatest and most famous was the Art Treasures Exhibition in Manchester in 1857, which was organized on a scale comparable with the great industrial exhibitions of the



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time. In fact, it drew its inspiration from the Paris International Exhibition of 1855, where a special gallery of works of art had been one of the most popular features, and it was regarded by many as a supplement to the Great Exhibition of 1851, from which paintings were excluded. A large building, covering more than three acres, was erected to house the exhibits, which came from famous collections in all parts of the country, and over one and one third million people went to see it." - Luckhurst, p. 61. Twenty or so years ago this was a fairly common book, but not so today.

Small folio, orig. publisher's blue cloth, gilt, a.e.g. (viii)+viii+300 pp with upwards of 150 engravings on wood by W. J. Linton, H. Linton, F. J. Smythe, R. Langton, etc. The 2 color plates bound in facing the t.p. Rear hinge mended, hinges rubbed.

32. (LONDON: 1862). *Cassell's illustrated family paper exhibitor, containing about three hundred illustrations, with letter-press descriptions of all the principal objects in the International Exhibition of 1862.* London: Cassell, Petter & Galpin, 1862 \$300.00

A scarce and well illustrated book, comparable to the Art Journal catalogues but including also machinery and technology (these subjects were not covered by the Art Journal). A sampling of the illustrated articles: lathes, bookbinding, mats & matting, terra cotta, enameled tiles, philosophical instruments, etc. Also gives a good account of the building. Davis, p. 166. *The books of the fairs*, no. 91.

4to, full contemporary cloth. xvi+272 pp with "over 300" wood-engr. illus. A very good copy.

"OUVRIERS RELIEURS"

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

See note to item 162A.

AN IMPORTANT SOURCE ON EXPOSITION ARCHITECTURE

34. (LONDON: 1862). MALLETT, ROBERT (ed). *The Practical Mechanic's Journal, Scientific Record of the International Exhibition of 1862...conducted by J. Henry Johnson...edited by Robert Mallett.* London: Longman, Green &c., [1862] \$850.00

Despite the different title, this is in fact the same book as Mallett's *The Record of the International Exhibition, 1862*. In addition to its other strengths, it is a work of great importance for the historian of exposition architecture. The 64 page introduction is in fact an informative and scholarly history of the buildings of national and international exhibitions from the French exhibition of 1798 up to the present (1862). Every major exhibition building built during that period is described and illustrated (for this section alone there are five fine large engraved plates and 94 wood-engravings). A partial list: French, 1844, 1849, 1855; London 1851, (the Crystal Palace); Dublin, 1853; Manchester, 1857; Florence, 1861; London, 1862, etc. The essay emphasizes details and techniques of construction and identifies as well the personalities (architects and builders). Information on the pre-1855 French national industrial exhibition buildings is not otherwise easy to find. Other essays are by leading specialists, e.g. Warrington Smyth, Robert Hunt, Peter Graham (cabinet-makers), Robert Mallet himself, J. F. Bateman, the water engineer; G. B. Rennie; W. J. Rankine, J. E. McConnell, W. B. Adams (who in 1850 first suggested to Joseph Paxton the idea of a crystal palace); J. Clerk Maxwell, etc. etc. Davis, p. 67. *The Books of the Fairs*, no. 135. Also contains much material for the historian of early photography (Gernsheim, *Incunabula*, 868). See also J. Findling (ed), *Hist Dict of Worlds Fairs and Expositions*, pp. 23-30.

4to, cont. half dark blue polished calf spine and corners; cloth sides. (vi)+607+1 pp with 21 engr. plates of which 8 fdg.; also 19 full-page unnumb. wood engr plates and 776 wood-engr text illus. Slightest rubbing to spine else an excellent copy.

HISTORY OF BOOKBINDING AT EUROPEAN EXPOSITIONS FROM 1798 TO 1862

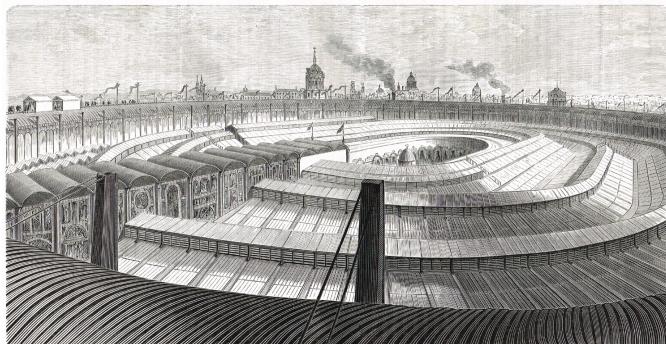
35. (PARIS: 1867). *Délégation des ouvriers relieurs. Première partie. La reliure aux expositions de l'industrie (1798-1862).* Paris: Siege de la Commission chez M. Clemence, relieur, 1868 WITH *Délégation des ouvriers relieurs. La reliure à l'Exposition de 1867. Etudes comparatives de la reliure ancienne et moderne.* Paris: Se vend chez tous les librairies, 1869-75 \$1000.00

See note to item 165.

REPORT ON THE ARCHITECTURAL IRON WORK OF THE EXPOSITION BUILDING

36. (PARIS: 1867). EXPOSITION UNIVERSELLE DE 1867. *Rapports des Délégations Ouvrieres, Serruriers en batiments.* Paris: A. Morel, 1867 \$450.00

A rare report, of much value for the study of the construction of the great iron and glass buildings of the Exposition. This well-illustrated report was "addressé à la Commission d'Encouragement par la Delegation des Serruriers en Batiment." This is one of a series of publications which discussed the exhibits at the exposition from the point of view of the craftsmen and workers. The text opens with discussions of the 'travaux d'art' en metal (iron fences, grilles and gates, garden kiosks, builders' hardware, stoves, etc) but the real value lies in the discussion and illustrations of the construction of iron buildings, especially those of the Exposition itself. The text discusses the 'appareils de levage' and is supplemented by three good measured drawings of the cranes and other technical apparatus used to build them. The builders were J. F. Cail & Cie of Paris. The text is very detailed and includes dimensions. Other building contractors who were involved were Systeme Gouin & Cie., Enterprise de M.



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Joret, Maison V. Joly et Fils, Maison Rigolet as well as M. Eiffel, 'Constructeur.' The final few pages are devoted to 'Questions Sociales' which are addressed to matters having to do with the workers. Signed in print by the delegates: P. Gamois, H. Moneaud, E. Delaitre, A. Coupry, Cochin, and F. Huard. Not in OCLC but that source does list and locate 15 other reports from this series.

Folio, orig. printed wrappers. 29 pp of double-column text. With one loosely-laid in litho plate and 11 wood-engr illus.

37. (PARIS: 1867). *Gazette des architectes et du batiment. Revue bi mensuelle publiée sous la direction de MM E. Viollet-le-Duc Fils et A. De Baudot. 4e Année - 1866.* Paris: A. Morel, 1866 \$375.00

Gives good coverage of the lead-up to the Exposition of 1867. Index gives the following references: Avis relatif à l'ouverture de l'Exposition, p. 111; Arrête concernant l'admission et l'envoi des œuvres d'art, p. 118; Rapport sur

un projet de règlement concernant les récompenses, p. 120; Règlement fixant la nature des récompenses et organisant les jurys chargés de les répartir, p. 121; Avis concernant l'Exposition des beaux arts, p. 160; Arrête modifiant l'admission et l'envoi des œuvres d'art, p. 221; Avis concernant les ouvrages acquis par le gouvernement, p. 222; Avis concernant les artistes étrangers, p. 222; Entrepreneurs d'installations diverses considérés comme exposants, p. 236; Avis concernant l'élection du jury des beaux-arts, p. 255; Constitution définitive du jury des beaux-arts, p. 287; Liste des membres français du jury des récompenses, p. 299; Arrête modifiant provisoirement l'entrée dans les locaux de l'Exposition, p. 320; Règlement des entrées, p. 350; Etude sur l'Exposition: moitié du plan et coupe (fig. 255), p. 369. 4to, orig. dark green roan spine, dec. paper sides. (ii)+388 pp with 262 wood-engr text illus and 4 steel-engr plates *hors texte*.

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

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

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

8vo, original publisher's pebble grained dark green cloth sides, title in gilt on upper cover; dark green morocco spine. 48 numbered leaves, each with dust sheet. With two (different) and very appealing bookplates of the period.

GLASS AT THE VIENNA EXPOSITION OF 1873

39. (VIENNA: 1873). EXPOSITION UNIVERSELLE DE VIENNE, 1873. *Documents & rapports des jurys & délégués Belges. IX groupe, 3e section. Industrie de la Verrerie.*

(by) *Leon Mondron*. Bruxelles: Imprimerie et Lithographie de E. Guyot, 1874 \$350.00

An extensive report; sections of the text as follows: 1. Aperçu générale de l'industrie verrière dans les différents pays; 2. Verres à vitres; 3. Cristaux et Gobelettes (reports on 11 countries); 4. Glaces (reports on 7 countries); 5. Bouteilles (reports on 6 countries); 6. Produits divers (perles, pierres artificielles, optique, verres de montres, cylindres, verres pour appareils de chimie, 7. Des perfectionnements récents apportés dans l'industrie verrière (fabrication des glaces, polissage des glaces, platinage du verre, instrument à couper le verre, sable taille-pierre and fours siemens). There is one large folding litho plate numerated pl. II; plate I is not missing, it was never issued (for which see record no. 97108 of the library of the Corning Museum of Glass). OCLC locates one copy in USA (U. Rochester); also CMoG has a copy. Duncan 8937.

8vo, orig. printed wraps. 70 pp with 1 fdg litho plate. Wants the rear wrapper, else a good copy.

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

40. (PHILADELPHIA: 1876). *Exposition Universelle de Philadelphie, 1876. Délegation ouvrière libre. Relieurs*. Paris: Se vend chez tous les librairies, 1879 \$1250.00

See note to item 169.

RARE REPORT ON THE GLASS EXHIBITED AT THE PHILADELPHIA CENTENNIAL

41. (PHILADELPHIA: 1876). *Exposition Internationale de Philadelphie. Rapport sur l'Industrie & le Commerce des Glaces des Verres à Vitre et des Cristaux aux Etats-Unis*. Par Auguste Gobert Fils et Paul Martin. Bruxelles: Imprimerie Adolphe Mertens, 1877 \$750.00

The first leaf explains the contents and arrangement: "Nous avons divisé notre travail en trois parties: La première consiste en une revue rapide des glaces, des verres à vitre et de cristaux exposés à Philadelphie par les diverses nations. La second comprend l'examen comparatif de la fabrication de ces articles aux Etats-Unis et en Belgique. La troisième partie a pour objet l'étude du commerce des glaces, des verres à vitre et des cristaux en Amérique. Not in OCLC. Not in CMoG. Not in OCLC.

8vo, orig. printed wrappers. 76 pp with lg fdg color-litho map of the eastern half of the US showing glass making areas. Slightly dusty but an excellent copy.

AUTOGRAPH LETTER CONCERNING PUBLISHING

42. (PHILADELPHIA: 1876). GEBBIE & BARRIE, PUBLISHERS. *Signed autograph letter from G & B to a W. S. Strickler, a clothing manufacturer in NY, concerning an entry in the The Illustrated Catalogue of the Phila. Centennial Exposition*. Phila, 4 March 1876 \$200.00

An interesting letter shedding light on publication details of the catalogue. It reads, in part: "I am somewhat at a loss to determine whether the articles you will exhibit would do for our Illd. catalogue: you will see what our prospectus lays out for us, & whether your articles would meet the requirements I really cannot tell, & must wait until I can consult the editor of Industrial department & my partner before replying; if it be suitable we would charge you the cost of drawing and engraving on wood in the best manner & \$10 for the page which the illustrations & text would occupy & I think one page would certainly be quite enough to give specimens of what you would exhibit.

We are not going to exhibit any clothing in our book, and we are exceedingly cautious to keep away any appearance of advertising in our book & it is that which makes me doubtful about the suitableness of your articles. But in the meantime let me know whether you would bear the above noted expense and will perhaps save ourselves some trouble & thought if you say no. Yours very truly, Gebbie & Barrie.

Single sheet, 8-1/2 x 11", written on both sides. Handsome printed letterhead. Short tears at the middle fold, else very good.

THE CENTURY VASE

43. (PHILADELPHIA: 1876). GORHAM M'F'G CO., SILVERSMITHS. *The Century Vase, made in sterling silver by the Gorham M'F'G Co., Silversmiths, Broadway and 19th Street, New York [Works at Providence, R.I.], to commemorate the completion of the first century of the Republic of the United States of America*. N.p., N.d. [1876] \$350.00

A small brochure illustrating in halftones and explaining in a brief text 'the story of the Century Vase.' Ralph Carpenter states: "The most important piece of Gorham silver made in the 1870s was that immense object which Gorham named the Century Vase. It was made specifically for the 1876 Philadelphia Centennial Exposition and was the centerpiece of Gorham's exhibit. The vase was four-feet-two-inches high and five-feet-two inches long. It contained 2000 ounces of silver and was valued at \$25,000. The Gorham records indicate some 17,900 man-hours were spent in the making of the piece." - *Gorham Silver* (1982), p. 77-79. It was exhibited at two other international exhibitions, Paris in 1889 and Chicago in 1893. This eight page version is not in OCLC but they do locate two copies (only) of the 32 page version of the same title.

12mo (5-1/2 x 4-1/2"), self wraps, sewn with thread. (8) pp with 6 good sharp halftones.

"THE BEST SOURCE..."

44. (ANTWERP: 1885). *Anvers et l'Exposition Universelle de 1885 par René Corneli et Pierre Mussely*. Anvers: Typographie Bellemans Frères, 1886 \$1100.00

First edition, fine copy of a very scarce and important work. The scholar on the history of this fair, Maurice Gendron, states: "The best source is René Corneli and Pierre Mussely, *Anvers et l'Exposition universelle de 1885* (1885), published both in French and German. This book, dedicated to Leopold II, has a large section on the history of Antwerp. It also contains much information on the local artistic scene, as well as the city's military, commercial and industrial importance. The second half of the book describes the contributions of the twenty-six participating countries." - J. Findling, *Hist Dict of Worlds Fairs*, p. 92. Gendron also states: "The grand facade of the exposition was striking. It rose 66 meters and did not belong to any particular style but rather gave the impression of one of those prodigious Indian monuments where fantasy dominates, reminding visitors of a palace out of the "Thousand and One Nights." It is shown in two full-page wood engravings, pages 100 and 110. Scarce; OCLC locates four copies in USA: Yale, Hagley, CSUFresno and Getty. This is the first copy I have had in 47 years.

Lg. Folio (16 x 12-1/2"), orig. half red morocco, spine gilt, a fine copy. T.p. in red and black. (viii)+469 pp with hundreds of wood- engravings. (Many were obviously made from photographs and some are very primitive halftones). Scattered light foxing, else an excellent copy.

**INCLUDES FIFTEEN MOUNTED
ALBUMEN PHOTOGRAPHS
NO COPIES IN AMERICAN LIBRARIES**

45. (ANTWERP: 1885). FUMIERE, THEOPHILE. *La section Italienne à l'Exposition d'Anvers 1885*. Bruxelles: Typographie et Lithographie E. Guyot, 1885 \$1250.00
A fine work written by the architect Théophile Fumièrè (1828-1924), a member of the Belgian commission. The text is arranged in three sections: I. L'enseignement; II. La céramique; and III. Le mobilier, la verrerie, le bronze d'art & l'orfèverie. The work is illustrated with 21 plates *hors texte* mounted on stubs of which 15 are mounted albumen photographs with printed captions, five zincographs and one phototypie. Each of the 3 sections has a color printed frontispiece with illuminated letters. The text is in French, captions to the plates in Italian. Subjects of the albumens include portraits, sculptures, furniture, ceramics, a wax floral wreath, silver jewelry, an amphora, etc. The zincographs are outline reproductions of paintings.

This little-known exposition has been given a good note in J. Findling, *Hist Dict of World's Fairs*, pp. 91-92. The Schelde River linking Antwerp to the North Sea was opened up to free world navigation in the late 1830s; by 1885 the port received 4798 ships. "With this, there came the idea of inviting the world to join in the joy of the commercial metropolis of Belgium by means of a world's fair." It was a



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maritime, industrial, commercial and artistic exposition. As far as I can determine the present work on the Italian section was the only publication by any of the foreign exhibitors. It is especially interesting for the original mounted photographs of works of art, the zincographs and the phototypie. It is rare; OCLC locates only one copy (Rijksmuseum); no copies in America.

Small folio (13-1/2 x 11"), orig. dec. paper sides, brown morocco spine and corners. 101+(1) pp. Illus as described above. An excellent copy.

46. (MELBOURNE: 1888). *Reports of the United States Commissioners to the Centennial International Exhibition at Melbourne, 1888*. Washington: Government Printing Office, 1889 \$300.00

This is the major source for the role of the US in this exhibition. It was a huge event; "the US, Great Britain, France, Germany and Austria-Hungary were the major nations officially represented among 93 participating states...About half the floor space was taken by Australian exhibitors...they featured gold, wool, wheat and wine; also quartz, silver ore, tin, copper, lead and mercury...the art exhibits were popular displaying more than 2000 paintings on loan from Britain, France and other countries." - J. Findling, *Hist dict of world's fairs*, p. 105-6. The building still stands; in 2004 it was used for an international antiquarian book fair.

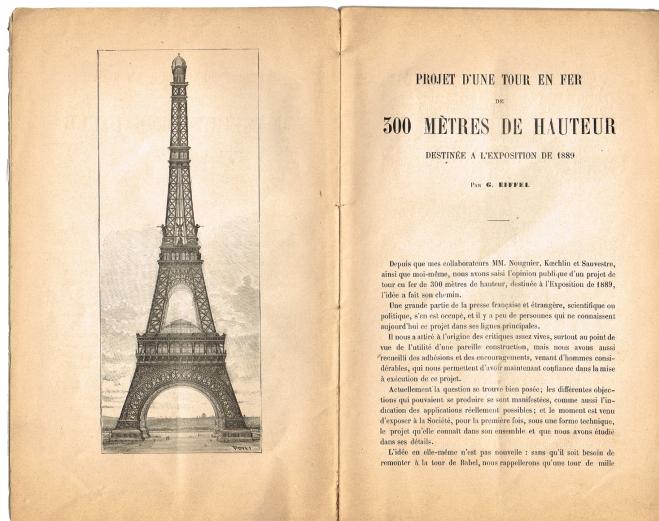
The books of the fairs, no. 692.

8vo, orig. cloth. 451+1 pp. with numerous illus. fdg plans and tables. Old lib. bookplate; paper sticker on spine but a very good copy.

**THE FIRST SEPARATE PUBLICATION
ON THE EIFFEL TOWER**

47. (PARIS: 1889). EIFFEL, G. *Tour en fer de 300 mètres de hauteur destinée à l'Exposition de 1889, Projet présenté par M. G. Eiffel Ingénieur-constructeur; Dressé par MM. E. Nouguier et M. Koechlin, ingénieurs de la Maison Eiffel, et par M. S. Sauvestre, architecte. Mémoire lu à la Société des Ingénieurs civils par M. G. Eiffel*. Paris: Capiomont & V. Regnault, 1885
\$5000.00

Very rare. The history of this famous tower is well told (in English) by Henri Loyette: "There are two versions of the origin of the project: the "official" one recorded in the *Rapport* [A. Picard, *Exposition Universelle de 1889 à Paris. Rapport Général*, 1891], the other given by Eiffel himself; as in the case of the Douro bridge and the Statue of Liberty, he found it difficult to accept that he had not been the only begetter. Alfred Picard's *Rapport* describes Gustav Eiffel taking up the tempting project devised by two of his company's engineers: M. Nouguier and M. Koechlin, engineers with the Eiffel Company, and M. Sauvestre, architect, had drawn up a preliminary plan for a great metal tower 300 metres high. This venture was just the thing to tempt a skillful, experienced and daring builder like Eiffel. He had no hesitation in taking responsibility for it and presenting firm proposals to the Minister for Trade and Industry with a view to including the tower in the Universal Exhibition of 1889. In his *Biographie* Eiffel put himself at the top of the list, deliberately refusing to make any distinction between designer and contractor" ...and... "On March 30, 1885 Eiffel read a paper to the Société des Ingénieurs Civils entitled *Tour en fer de 300 mètres...*" - *Gustave Eiffel* (NY: Rizzoli, 1895), pp. 111-114.



Item #47

The present pamphlet is a separate printing, separately paginated, from the Société's *Bulletin*. It is very rare; OCLC locates just 3 copies, Burndy & Indiana U in the USA and the BN in France. This is the first copy I have seen in 47 years.

8vo, orig. printed wrappers. 30 pp with two full-p. wood-engr., 1 text diagram and 1 fdg. litho plate with 5 figures. Edges of front cover spotted; spine worn. Preserved in folding back box with morocco spine label.

REPORTS WRITTEN BY WORKING MEN

48. (PARIS: 1889). *Reports of artisans selected by the Mansion House Committee to visit the Paris Universal Exhibition, 1889. The Right Hon. James Whitehead, Lord Mayor*. London: C. F. Roworth, 1889
\$600.00

A fascinating and compelling volume, a collection of essays and reports written by English working men (both employers and workers) recounting their impressions and experiences at visiting the exhibition. Sixty-four trades are represented, from barometer making to zinc working. Includes trades in which there is much present-day interest, for example: bookbinding, cabinet making, chair making, clock making, glass bottle blowing, glass making, glass painting, lampmaking, lithographic artists work, lithographic printing, typefounding, upholstery, etc. Not in *The books of the fairs*.

Thick 8vo, orig. cloth. xii+696 pp with numerous text illus. A very good clean copy.

49. (MANNHEIM: 1907). *Album of 41 post cards of the Jubilaums Ausstellung Mannheim, 1907* \$350.00

Rare documentary record of this ephemeral exhibition. Today one building survives from this event: "The Kunsthalle Mannheim is a museum of modern and contemporary art established in 1909 and located in Mannheim, Germany. The building designed by Hermann Billing was erected as a temporary structure to serve an "International Art Exhibition" of 1907, commemorating the 300th anniversary of the foundation of the city. Originally meant to be torn down after this exhibition, the building was transformed into a municipal art gallery which since then housed the city's art collections as well as temporary exhibitions - and up to 1927 those of the local *Mannheimer Kunstverein* as well as its administration." - Wikipedia. The 1907 exhibition was both for gardens and for art; the post cards cover both of these subjects. They show various buildings, restaurants, the Palm House, the park and flower exhibits, the park entrance, music pavilion, hall of industry, etc.

41 post cards of which 11 in color; one double-page. They are preserved in a modern photo album with clear sleeves. Cards in excellent condition. Influence of Art Nouveau is prevalent.

**"THE MOST COMPREHENSIVE
PRINTED SOURCE..."**

50. (PARIS: 1925). *[Encyclopedie des] Arts Décoratifs & Industriels Modernes*. Paris, 1925 \$2950.00

A very nice set in the original bindings with the title, as above, running across the spines of volumes 3-7. This set is in eleven volumes, complete as issued, and seems to be a remainder issue. These volumes originally formed part of the catalogue section of the *Rapport Générale* of the 1925 exhibition which was published at the time in 18 volumes in paper wrappers. The volumes of the unsold Catalogue section were later issued on their own as the 'Encyclopedie.' This necessitated removing the title pages and preliminary pages from the original volumes.

This is a standard and, indeed, famous work, referred to often: "The most comprehensive printed source on this exposition is *Encyclopedie des arts décoratifs et industriels modernes au XXeme siècle en douze volumes* (1928), also published as *Exposition internationale des arts décoratifs et industriels modernes, 1925, Rapport générale: section artistique et technique*. This is a spectacular and detailed coverage of all aspects of art and architecture at the Paris 1925 fair, in twelve volumes, with hundreds of heliotype and color plates and ample description." - J. Findling, *Hist Dict of Worlds Fairs*, p. 242.

The present set, as a remainder, is complete in eleven volumes. 1. L'esprit moderne dans les arts décoratifs et industrielles. Architecture et décoration fixe. 2. Rue et jardin. 3. Art et industrie de la pierre...bois...metal...céramique... verre. 4. Ensemble du mobilier, du bois et du cuir. 5. Tableterie, maroquinerie, céramique, verre. 6. Tissus et papier. 7. Livre. 8. Jouets et jouets; instruments et appareils de sports; appareils scientifiques; instruments de musique; moyens de transport. 9. Groupe de la parure, modes, fleurs et plumes, parfumerie, bijouterie, joaillerie. 10. Arts du théâtre, photographie, cinématographie. 11. Enseignement. Each volume illustrated with 96 gravure plates, many in colors, together with extensive bibliography on each subject.

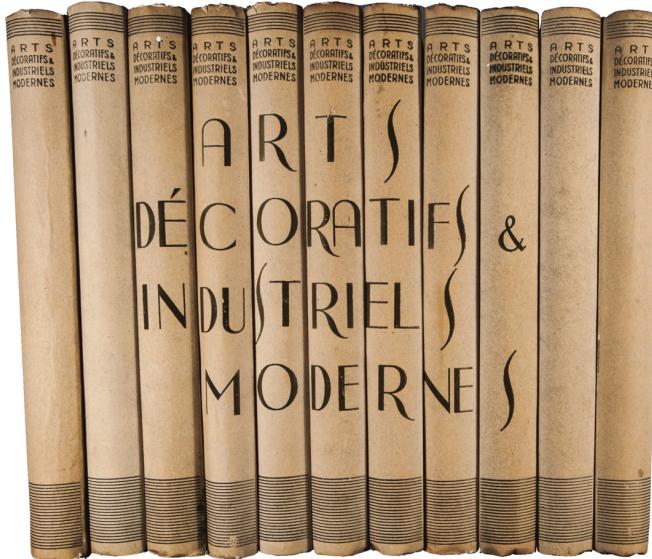
11 vols. 4to, orig. half imitation vellum, dec. paper sides; orig. art deco pattern printed endpapers and flyleaves. Title printed in gilt art deco letters across the spines of vols 3-7. Excellent set.

**A GREAT PIECE OF THIRTIES MODERNE
GRAPHIC DESIGN**

51. (CHICAGO: 1933). AHLBERG BEARING CO. *The Ball Bearing up and through A Century of Progress*. Chicago, 1933 \$350.00

Fine copy of a small catalogue produced for distribution at the 1933 Chicago World's Fair. It is a masterpiece of good printing and graphic design and is credited on the rear cover: "Designed and Printed by Poole Brothers Inc., Chicago." OCLC locates one copy in Canada: CCA; no copies in America.

Oblong 8vo, cover printed in red, black and silver. (20) pp profusely illus. Printed in red and black throughout.



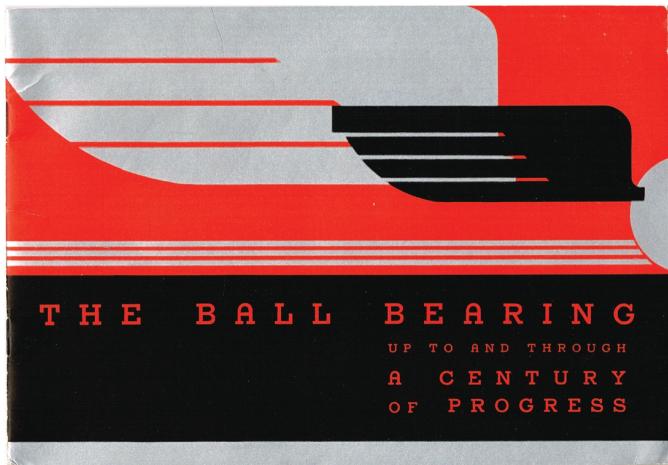
Item #50

**WITH 51 ORIGINAL PHOTOGRAPHS BY
KAUFMAN FABRY**

52. (CHICAGO: 1933-34). *A Century of Progress International Exposition, Chicago, 1933-34*. Chicago: Kaufmann-Fabry, Official Photographers, 1934 \$2000.00

A *deluxe* volume handsomely bound in full blue morocco by Arthur Hertzberg; it was "Presented to Addison L. Gardner Jr. in Grateful Acknowledgement of Valuable Support." Contains a calligraphic title page/dedication leaf and 51 gelatin-silver prints each bound in on stubs. The edition would have been very small. "Not since Chicago's previous fair of 1893 had a world's fair enjoyed the services of so many of the nation's most distinguished architects. Daniel H. Burnham, son of the man responsible for the architecture of the 1893 fair, was the commission secretary, and the other members included Edward H. Bennett, Arthur Brown, Jr., Hubert Burnham, Harvey Wiley Corbett, Paul Philippe Cret, John A. Holabird, Raymond Hood and Ralph T. Walker...Given that the theme of the fair was scientific progress and that the members of the commission had been identified with the beginnings of modern architecture in the United States, it is not surprising that the decision was made to avoid a derivative classical style of architecture and build instead on the precedents of the Bauhaus and the successful modernism seen in the Paris 1925, Barcelona 1929, and Paris 1931 fairs...J. E. Findling, *Hist. Dict. of World's Fairs*, p. 267. The photographic archives of Kaufmann-Fabry are held by the University of Illinois. Not surprisingly, rare; OCLC locates two copies: Smithsonian and Cleveland Pub. Lib.

Folio (14 x 12-1/2"), finely bound in full blue morocco with tasteful gilt stamped decoration on upper cover and spine. Watered blue silk endpapers and flyleaves. 51 gelatin-silver prints on stubs bound in as leaves. Photos hand-captioned in pencil. Foredges slightly marked by old stains; not close to the images. Else a very pleasing copy.



Item #51

53. (PARIS: 1937). *Exposition 1937. Pavillons français. Introduction de Jacques Gréber. Présentation de Henri Martin.* Paris: Editions Art et Architecture, 49 rue de Seine, [1937] \$550.00

A string-tied portfolio with title page, table of plates and 48 fine gravure plates of photographs of the pavilions, each identified as to architect. The main building was the Palais du Chaillot designed by Jacques Carlu, Louis-Hippolyte Boileau and Leon Azéma; it was a replacement for the Trocadero Palace which had been torn down (it was originally built on the same site for the 1878 exposition). The Chaillot is illustrated here in several good views. But in the main, the buildings were not by avant garde or cutting edge architects; the only one who is still held in high esteem is Mallet-Stevens, represented here by four pavilions. This exposition was held in a difficult time; in less than three years Paris was overrun by the Nazis.

Small folio, orig. printed boards with modern cover design; orig. ties still present. T.p., list of plates and 48 plates executed by the studio of Kaczka & Bésouty; printed by Faucheux & Fils, Chelles. Nice copy. Not common.

EARLY EFFORT AT STANDARDIZED HOME BUILDING

54. (NEW YORK: 1939). *NEW YORK WORLD'S FAIR, 1939. The Town of Tomorrow and Home Building Center. New York World's Fair, 1939. (A group of 15 brochures in the original folder, all published).* N. Y., 1939 \$550.00
- A very interesting series of individual house plans, each with a special theme and name, and each identified as to architect. The brochures are numbered as follows: 1. The dual duty house by Henry S. Churchill; 2. The house of plywood by A. Lawrence Kocher (this is a stunning flat roofed modern design); 3. The bride's home by Landefeld & Hatch; 4. The Pittsburgh House of Glass by Landefeld & Hatch; 5. The small brick house of the sheltered workshops by George D. Conner; 6. The small home of wood by Evans, Moore & Woodbridge; 8. The New England home by Cameron Clark;

10. House of Vistas by Werner Walter Johnson (a very good modern design, inspired by the International Style); 13. The Garden home by Verna Cook Salomonsky; 15. The Johns Manville triple insulated house by Godwin, Thompson & Paterson; 16. The Kelvin Home by Electus D. Litchfield; 17. The Celetex house by Henry Otis Chapman Jr. & Harold W. Beder; 18. The electric home by James W. O'Connor; 19. The Fire-Safe home by Perry M. Duncan; and 21. The Motor home by Adams & Prentice (this is *not* a mobile home). In this first edition, the numbering of the booklets was erratic, going from 1 to 21 but the complete series contained 15. In addition to historians of worlds' fairs, this work should interest students of prefabrication, the domestic house and the modern movement in the 20th century. Visitors could walk through the "town of tomorrow", into each of the 15 houses, and pick up a brochure.

4to. 15 booklets, each 4 pp with illus in 2 colors. Each house is illus in perspective and plan. Still preserved in the original printed folder.

THE MAN BEHIND THE V&A AND THE CRYSTAL PALACE EXHIBITION

55. COLE, SIR HENRY. *Fifty years of public work of Sir H. C., K.C.B. accounted for in his deeds, speeches and writings.* London: George Bell & Sons, 1884 \$550.00
- Henry Cole (1808-1882) was an English civil servant and inventor who facilitated many innovations in commerce and education in 19th century Britain. He was the key organizer and manager of the Crystal Palace Exhibition under the Presidency of Prince Albert and was instrumental in the development of the Victoria & Albert Museum. He was the first director of what was initially called South Kensington Museum from 1857 to 1873. It later became the V&A.

2 vols, 8vo, orig. cloth, gilt. xiv+398 and x+412 pp with 25 illus. Large folding sheet ("Specimen of postage charges in 1839") still present in rear pocket of vol II. Spines faded, else an excellent copy.

56. INTERNATIONAL EXHIBITIONS. *Report of the Committee appointed by the Board of Trade to make enquiries with reference to the participation of Great Britain in Great International Exhibitions, together with the appendices thereto. Presented to both Houses of Parliament by Command of His Majesty.* London: H.M.S.O., 1907 \$300.00
- At head of title: "International Exhibitions Committee." A goldmine of information and a rare book. The first part (pp. 1-65) deals with the general effect of Exhibitions on British arts, industries and trade. The final appendix of this section is a table showing "actual expenditure from public funds in respect of the participation of this country in international exhibitions." It runs from New York, 1853 (£2432) to New Zealand, 1906-7 (£8000). The two highest expenditures were Paris, 1867 (£120,556) and St. Louis, 1904 (£128,000). The Appendix (377 pp., separately paginated) is a verbatim transcript of the minutes of evidence taken before the International Exhibitions Committee. There were 56 witnesses

including many who were well known figures in the worlds of art, industry and trade. All the questions are given; all the answers are given. It makes for fascinating reading as well as excellent historical source material. I cannot locate a copy in OCLC.

Small folio, recent cloth, morocco lettering piece. iv+65; vii+377 pp. Thoroughly and extensively indexed.

57. LOWE, CHARLES. *Four national exhibitions in London and their organizer*. London: T. Fisher Unwin, 1892
\$450.00

First edition. Devoted to the following exhibitions, all held in London: American Exhibition, 1887; Italian Exhibition, 1888; French Exhibition, 1890 and German Exhibition, 1891. These were all originated and organized by John Robinson Whitley, a native of Yorkshire. The idea was to familiarize Englishmen, who had never travelled to any of these countries, with the arts, the industries, the products, the life, and the custom of these countries. Davis, p. 126.

8vo, orig. cloth, title in gilt on cover and spine. 548 pp. with photogravure frontisp (portrait of Whitley) and 43 text illus. and large folding plan of the exhibition buildings. Very good copy.

PART II GARDENS & LANDSCAPES

EXTENSIVE, NEAT & EASILY LEGIBLE MS

58. (AGRICULTURE, GARDENING &c). *Extracts upon the subjects of agriculture, gardening, the dairy, rearing stock, etc.* N.p., N.d., [England, ca. 1830] \$850.00

A fine and useful manuscript, primarily as it is thoroughly indexed. The title above is taken from the gilt-stamped red morocco cover label on the upper cover. It consists of 464 quarto pages of text plus 26 pages of index. The sources of the extracts are sometimes given, sometimes not. A fair number of those that are credited come from journals. The index, arranged alphabetically by subject, is very helpful to the reader: e.g. A - air, apples, alpine plants, ashes (pot & pearl), animal and vegetable food, ash tree, ashes as manures, agriculture (Chinese) all the way to W - whiskey, wine, wheat (American), wagons, wheels, water cisterns, weeds & grasses, weather, wastelands, worms, etc. In a few cases the index entries indicate the source of the extract. The title for the index section states Volume 1st, suggesting there was a second volume to come. It is possible the compiler had intended to publish this - in the early nineteenth century there were several other published books of extracts on similar subjects. In the days before copyright, the 'cannibalization' of other peoples work was a common form of bookmaking.

4to, orig. marbled sides, calf spine and corners; dark red gilt-stamped morocco label on upper cover. Pagination: 1-186; 1 blank; 187-464; plus

index (26) pp. Appears to have been written in the same hand throughout. Easily legible throughout. In very good condition.

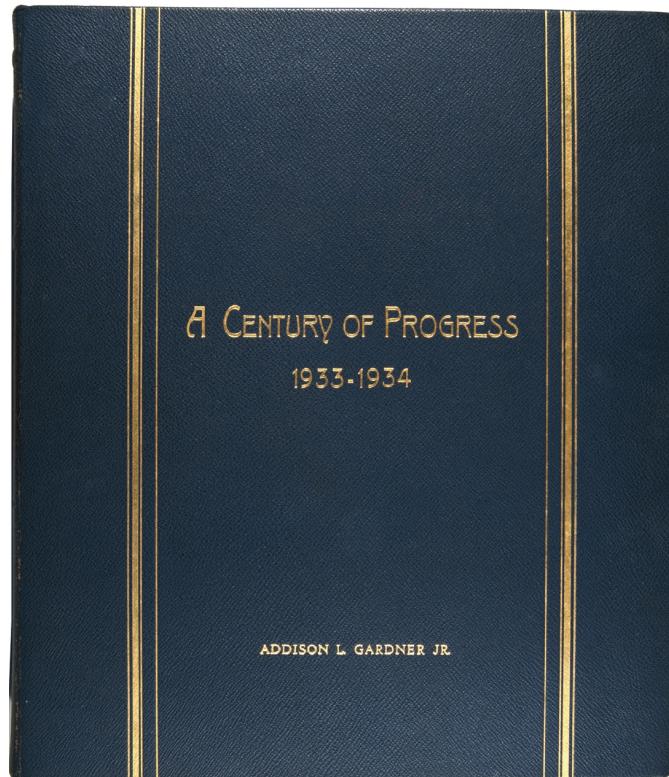
59. BARRINGTON, DAINES. *On the progress of gardening*. [London, 1785] \$200.00

Removed from *Archaeologia*, vol 7, 1785. The essay is in fact a letter from the Hon. Daines Barrington to the Rev. Mr. Norris, Secretary. It is 17 pages in length and is based on extensive reading and research. It is documented with numerous footnotes and is illustrated with one engraved plate of the plan and elevation of a garden building at Lord Barrington's estate Beckett, in Berkshire. Despite his efforts, the author is pretty fuzzy in his history, but then he was pioneering the subject. He is noted by Henrey as 'the noted lawyer, antiquary and naturalist' and was one of the principal patrons of William Curtis's *A catalogue of the British...plants in the London Botanic Garden*, 1783 (Henry II, p. 301).

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

60. BONA, T[HEODORE]. *Tracé et ornementation des jardins d'agrément. Troisième édition, complètement refondue et ornée de 238 figures*. Paris: Librairie Agricole de la Maison Rustique, N.d. [ca. 1864-74] \$200.00

A long-lived manual and pattern book for the design and ornament of pleasure gardens. Originally published in 1859, there were later editions in 1862, 1864, 1866, and ca. 1900. The present copy, despite the Paris imprint, was actually



Item #52

printed in Brussels, 'Typ. de Veuve J. Van Bruggenhoudt.' OCLC locates copies of various editions in five American libraries. Not at all common; I have never seen a copy before. 12mo, orig. mottled sides, black morocco spine, nice copy. 232 pp with 238 text illus.

"THE IMPORTANCE OF LIGORIO IN GARDEN HISTORY CANNOT BE OVERESTIMATED"

61. BOUCHET, JULES. *La Villa Pia des jardins du Vatican, architecture de Pirro Ligorio...avec une text descriptif par Raoul Rochette, Antiquaire.* Paris: H. Cousin a.o., 1837 \$875.00 First edition. "The importance of Ligorio in garden history cannot be overestimated. From his profound knowledge and understanding of Roman antiquity his brilliant imagination evolved designs that were wholly original, individual to himself, and essentially of the virile period in which he lived...The Villa Pia, Vatican, was designed in 1560 for Pope Pius IV. This little papal retreat, **one of the most original landscape conceptions of the Renaissance**, was the first of its kind and particularly important in the history of *giardini segreti*...The elevations are richly detailed and the group remains a unique study of four different garden buildings grouped in space." - *The Oxford companion to gardens*, p. 338 & 430. They are well illustrated in the present work, in perspectives, plans and elevations. The work is widely held in libraries but uncommon in the marketplace (book auction records list only one copy 1975-present). I have owned two other copies in the past 47 years. BAL, *Early printed books*, 344. UCBA, I, 149. The present copy has scattered light foxing throughout and is priced accordingly.

It has an interesting provenance: the 1930's modern bookplate of Starrett and Van Vleck, Architects (and major building contractors) and that of William B. O'Neal, a noted professor of architectural history at the University of Virginia.

Folio, orig. printed boards, cloth spine (edges rubbed). 36 pp with 23 engr. plates. Title page is decorated with an engraved medallion of a profile of Pius IV produced by means of the Achille Collas method. Engravers of the plates: Auguste Hibon & E. Ollivier. Preserved in a modern mylar dust jacket.

VIEWS IN THE PARK OF WESTON-UNDERWOOD

62. [BRAYLEY, E. W.]. *Cowper, illustrated by a series of views, in, or near, the park of Weston-Underwood, Bucks, accompanied with descriptions.* London: Printed by J. Swan & pub. by Vernor & Hood, a.o., 1803 \$300.00

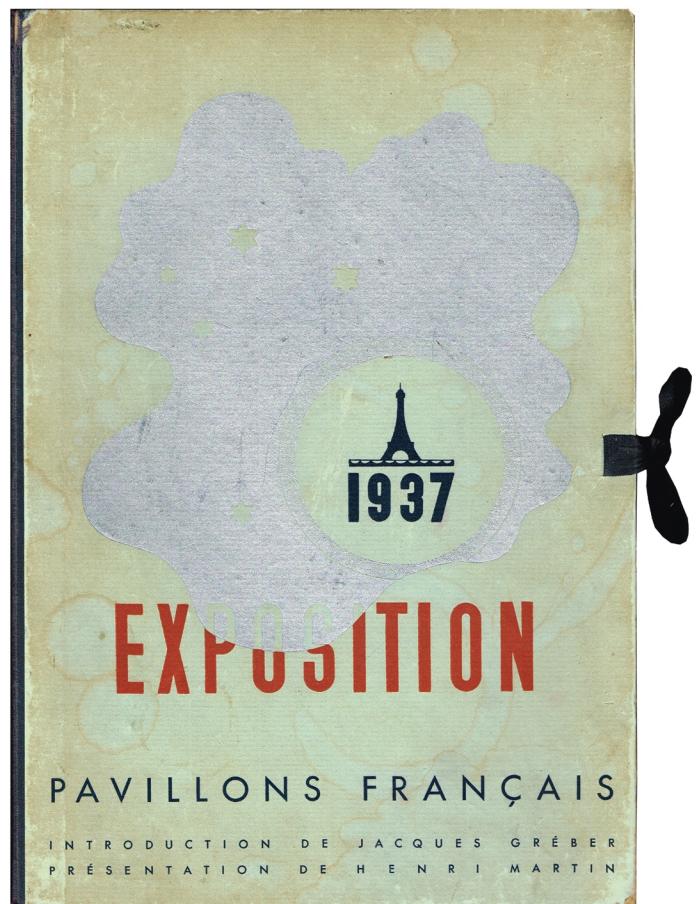
First edition. "The poetry of William Cowper expressed a deep sympathy with nature and love for simple rural landscape. Like the writing of Gilpin, it influenced the popular romantic taste for natural scenery at the close of the 18th century. Nearly all his important poems were written while living in Weston and nearby Olney in Buckinghamshire. Various images and scenes from his poetry can be traced to

the surrounding countryside and, in particular, to the park and grounds of Weston-Underwood, the country home of his friend John Throckmorton, which lay adjacent to his own. The "Description of Weston Park" presented in this volume is similar in character to the familiar house guides of the 18th century, but written specifically to reflect the interests of the would-be pilgrim moved to visit the haunts and retrace the melancholy steps of the great poet. The evocative plates which illustrate the text were drawn and engraved by James Storer and John Grieg. They include such scenes as the peasant's nest, the rustic bridge, the temple in the wilderness, the shrubbery, etc." - Hinck & Wall, 50:13. Listed in John Harris's *A country house index*, (1979), p. 44. Holmes, *The country house described*, p. 268. This copy has a 3 page MS poem, "to Mary," bound in between pages 16 and 17.

Lg. 8vo, orig. roan, hinges expertly mended. 51 pp with engr. title and 12 engraved plates, drawn and engraved by J. Storer. 19th cent. engr bookplate 'Rev. Geo Innes, College, Warwick' and modern book label of John Rayner.

"THE WORKER-BEE OF GARDENS"

63. BRES, [JEAN PIERRE]. *L'arbeille des jardins.* Paris: chez Lefuel, n.d. [ca. 1820-22] \$375.00 A charming little book, and rare (not in OCLC). It is an early



Item #53

19th century French pocket almanac devoted to the ornamental garden. The text is an extensive series of short essays - such things as the Jardin Anglais in Paris, various water features, labyrinths, garden deities, grottos, ruins, pavilions, bosquets, garden seating, etc. etc. Illustrations include an engraved title (waterfall beneath a bridge); a children's garden; a bridge, cascade and temple scene; "La fontaine du jouvence"; a tree house; an aviary; a grotto; a "mountain" with pavilion on top; a gothic pavilion over a lake; a swing enclosed in a bower by a swan filled lake; and a floral clock. De Ganay 192 which calls for 11 plates; this copy has only 10. Nothing has noticeably been removed, but priced accordingly. (I have seen one other copy catalogued, in 2002; that had 11 plates and was priced \$900).

12mo, orig. red morocco sides, red morocco spine; chip in top edge of front cover. Engr. t.p. & 248 pp and 10 engr plates as listed above each with dust sheet.

DESCRIPTION OF THE BOBOLI GARDENS

64. CAMBIAGI, GAETANO. *Descrizione dell'imperiale giardino di Boboli*. Firenze: Stamperia Imperiale, 1757
\$950.00

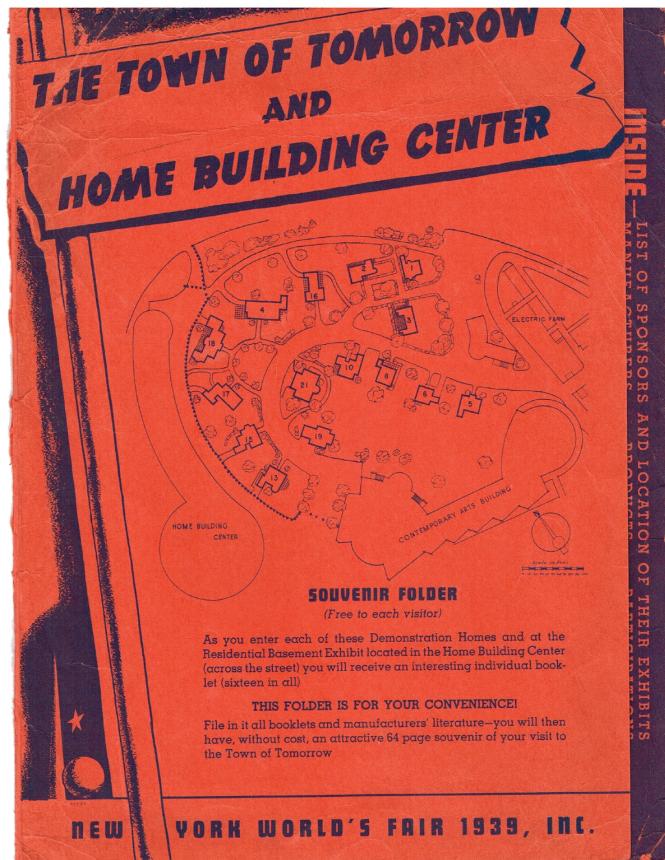
First edition, a very nice copy in contemporary gold printed floral pattern paper covered boards. An excellent guidebook to the Boboli Garden in Florence, explaining the history, describing its layout and identifying the designers and craftsmen responsible for the statues, fountains and grotto within the garden complex. The book's author, Gaetano Cambiagi, was Keeper of the Magliabecchi and Marucelli libraries in Florence and thus particularly well informed on the past history of the city. Note from Hugh Pagan 61:15. For a good history and description of the Boboli Gardens in English see the *Oxford Companion to Gardens*, p. 60.

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

A UTOPIAN CITY PLAN COMPLETE WITH BOTH TIPPED-IN FOLDED PLATES

65. [CARYL, CHARLES W]. *New Era. Presenting the plans for the New Era Union, to help develop and utilize the best resources of this country*. Denver, Colorado, ca. 1897-8
\$500.00

First edition, a very good copy. Yet another of many American utopian city planning schemes, but this one (and this copy) is most interesting as the remarkable bird's eye perspective drawing of the New Era Model City survives - it was lost or removed from most other copies which survive. It was a city planned on a series of concentric circles. John Reps does not mention it (and I'll bet he never saw it) but he does say this on American utopian city plans: "The number of utopian groups in America was impressive...Although these groups



Item #54

were numerous their influence on American society was modest. The bulk of the nation stubbornly pursued its old sinful and capitalistic ways, oblivious to the teachings of the new, self-appointed prophets who had risen. Their neighbors viewed these sects and their leaders either with out-right hostility or with the pity usually reserved for the dim-witted or the helpless." - *The making of urban America*, p. 474. Caryl was the president of the Gold Extraction Mining and Supply Company; his idea was to alleviate the burdens on the laboring classes by their cooperating and sharing the profits of their labor among themselves.

8vo, orig. blue cloth. 192 pp with frontisp port of the author and the folding bird's eye view tipped in (12 x 14"); also with a second folding plate, "Outline of plan for New Era model city," also tipped in.

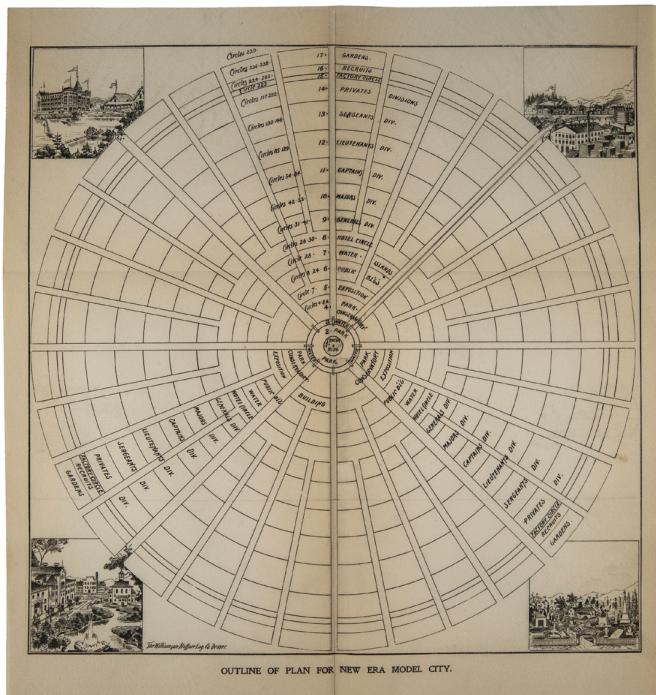
FIRST BOOK TO USE THE TERM 'LANDSCAPE ARCHITECTURE'

66. CLEVELAND, H(orace) W. S. *Landscape architecture, as applied to the wants of the west; with an essay on forest planting on the Great Plains*. Chicago: Jansen, McClurg & Co., 1873
\$650.00

First edition; restored in modern cloth but matching the original with the handsome original title die stamp laid down. "That any one could have so succinctly stated the

principles of landscape design almost a century ago seems incredible. Cleveland's philosophy, based on his own thinking and observation long before there were any schools of instruction or professional societies, is as pertinent today as it was then. In fact, the analysis and prophecies of the functions of landscape architecture have never been more intelligently made". - Ralph E. Griswold, FASLA. The book has also received comment from Norman Newton: "...the outstanding event of his Chicago period was the publication in 1873 of his remarkable little book *Landscape architecture*. So far as available evidence shows, this essay was the first book to use the term "landscape architecture" in the professional sense...The remarkable fact is that in so early a treatise the aims and techniques of a new profession could be in such large part analyzed and clearly enunciated." (*Design on the land*, p. 312). Not in Dumbarton Oaks, *American Garden Literature*.

8vo, recased in blue cloth matching the original; gilt die stamp from original binding neatly laid down on cover; orig. red edges. 147 pp. Excellent copy.



Item #65

67. DE LILLE, M., LE ABBE [JACQUES]. *Les jardins, ou l'art d'embellir les paysages. Poeme. 2eme edition.* Paris: Valade; Rheims: Cazin Libraire, 1782 \$300.00
 Originally published earlier in the same year, 1782. There were in fact multiple editions in 1782 and they are discussed in extensive detail in Ernest de Ganay, *Bibliographie*, 527. The present is a very nice copy in contemporary mottled calf with gilt spine.

8vo, orig. mottled calf, gilt spine (dull). 141+(1) pp with engr. t.p. with vignette (Laurent inv & sculp) and 1 full-p. engr plate (Cochin inv., Laurent, sculp). Pp 103-141 are notes.

68. DENNIS, J[ONAS]. *The landscape gardener; comprising the history and principles of tasteful horticulture.* London: James Ridgway & Sons, 1835 \$550.00

First edition. An uncommon and attractively illustrated treatise, with much on the gardens of Buckingham Palace and St. James's Park. The work is dedicated to Sir Richard Colt Hoare of Stourhead. Hugh Pagan has pointed out that Dennis describes a number of otherwise ill-recorded gardens in the west of England, most notably Luscombe, Devon, the seat of a junior branch of the Hoare family of Stourhead. There were two issues of this book; one, with the plates colored and an uncolored issue (as here). Abbey, *Life*, 13, describing the colored issue. Desmond, *Bibliography of British gardens*, p. 78.

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

**“THE STANDARD AUTHORITY”
WITH AN 18TH CENT. PEN SKETCH OF A
GARDEN PLAN**

69. [DEZALLIER D'ARGENVILLE, (Antoine Joseph)]. *Le theorie et la pratique du jardinage...nouvelle édition*. Paris: Jean Mariette. 1713 \$1500.00

Originally published 1709. "This book, in which the methods of the great LeNotre (1613-1700) were reduced to a system, remains to this day the standard authority on the formal garden. It was written by D'Argenville the elder, under the instructions and supervision of the architect J. B. Alexander LeBlond, with whose designs, engraved by Mariette, the book is illustrated." - Fowler 170. This is a particularly interesting copy as it has a pencil-drawn sketch of a geometric garden layout on the blank front fly and laid-in a more ambitious 18th century pen and ink sketch of four geometric beds with accompanying notes. The fine series of 38 engraved plates (most folding) include parterres, mazes, sculpted hedges, topiary, etc. Ernst de Ganay 45 citing 9 editions or printings; by their count this is the second edition. Hunt 421 citing the first edition of 1709 with a long note. Berlin Catalogue 3463. Eustis, *European pleasure gardens*, p. 44 (illus).

4to, orig. cont. full sheep, gilt spine. (viii)+293+1+(xii) pp with 38 engr. plates (most fdg). Plates numbered erratically but complete. Top two inches of blank front fly clipped (presumably to remove an old name); else a very nice copy of special interest due to the early laid-in drawings.

70. DOWNING, ANDREW JACKSON. *A treatise on the theory and practice of landscape gardening adapted to North America...eighth edition, enlarged, revised, and newly illustrated with a supplement...by Henry Winthrop Sargent.* New York: Orange Judd & Co. [ca. 1870]. \$275 00

Orange Judd & Co., [ca. 1870] \$273.00
Originally published in 1841, this was Downing's first book and a work of surpassing importance in the history of American architecture and taste. Professor George Tatum has written: "The *Treatise* soon established itself as the most

popular treatment of the subject ever written." Hitchcock lists 16 editions or issues up to ca. 1879. The present issue is Hitchcock 368. Section six of the Supplement includes sections on Central Park, New York, Llewellyn Park, N. J., Clinton Park (Hamilton College, Clinton, N.Y.), etc.

8vo, orig. gilt dec green cloth. 576 pp with 63 text illus plus 34 plates (6 steel engravings, 3 lithographs, and 24 wood-engravings). Front inner hinge tender.

71. DUHAMEL DU MONCEAU, [HENRI LOUIS]. *Des semis et plantations des arbres, et de leur culture; ou, méthodes pour multiplier et élever les arbres, les planter en massifs, &c en avenues; former les forêts & les bois; les entretenir & rétablir ceux qui sont dégradés: faisant partie du traité complet des bois & des forêts.* Paris: Guerin & Delatour, 1760 \$1200.00

First edition, a nice copy in the original binding. Duhamel had a particular interest in the cultivation and use of timber, and wrote six volumes on the subject. The present work, though devoted primarily to the growing of trees, is also concerned with the aesthetic aspect of tree plantations and includes several plates of strict geometric planting patterns. His career is well covered in the D.S.B.; they state: "That his works include ideas as well as simple techniques is well attested by those who disagreed with his papers and treatises, as well as by the honors he received from more than a dozen learned societies." Brit Mus Nat Hist, I, 487. Nissen 545. Not in Hunt. Laid in is a clipping from a French bookseller's catalogue offering the 1780 edition of this book at 2000 euros (\$3000).

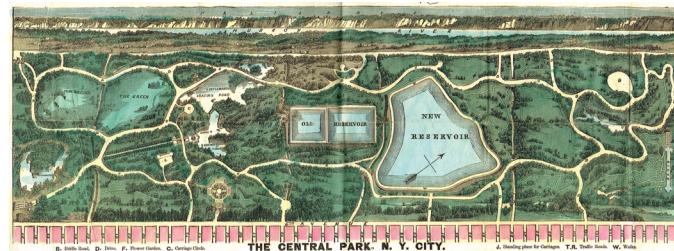
4to, orig. full mottled calf, gilt spine, dark red lettering piece, all edges gilt. (iv)+lxxx+383+27+10 pp with 17 fdg. engr plates and occas engr. head and tail pieces. Engr. 18th century heraldic bookplate "DeGerminy."

72. [ELISON, THOMAS]. *Decorations for parks and gardens. Designs for gates, garden seats, alcoves, temples, baths, entrance gates, lodges, facades, prospect towers, cattle sheds, ruins, bridges, greenhouses, &c. &c. also a hot house and hot wall with plans & scales.* London: Published by J. Taylor, No. 59 High Holborn, n.d. [ca. 1800-1805] \$1350.00

Originally published about 1800, this is a straight reprint: the plates are good dark impressions. (Or in fact it could be the first edition; there is no way to tell). It is a very charming pattern book especially for the designs in plan and elevation, for gothic ruins. The second (1978) edition of Colvin, p. 287, attributes the book to Elison, rather than to Charles Middleton, to whom it was formerly attributed. Also, the BAL catalogue does the same: "Usually attributed to Charles Middleton, this work is now known to be by a Thomas Elison." - *Early printed books*, no. 970. This copy is the same imprint, and thus the same date, as the BAL copy: "The present edition can be dated between 1800 and 1805 - no later, since the ownership signature on the title page of the present [BAL] copy is dated 1805, and no earlier, since Josiah Taylor moved his premises from 56 to 59 High Holborn in 1798-1799." - BAL 970. Archer 68.1 with interesting note. Berlin Cat 3432.

Schimmelman 74.

8vo, recent marbled sides, calf spine, raised bands with dark red lettering piece. Engr. title and 55 engr. plates. Light spots of foxing to the outer margins of a few leaves, but a very good copy.



Item #73

**INCLUDES A LARGE, DETAILED AND
EARLY MAP OF CENTRAL PARK**

73. 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 (5-3/4 x 3-1/2"), orig. gilt stamped cloth binding. 24 x 30 inches folded down to fit into the binding. Very fine copy.

**EARLY COMMENTARY ON THE THEORETICAL
WORKS OF PIRANESI**

74. FOX, WILLIAM. *The Grecian, Roman and Gothic architecture, considered as applicable to public and private buildings in this country; to which are added some remarks on ornamental landscape, designed to recommend, and to introduce a more correct taste into the residences of the nobility and gentry of Great Britain.* London: John Hatchard & Son, 1821 \$650.00

First edition, a nice copy in the original printed boards. "It appears from the preface that this essay was originally designed as an introduction to a larger work, taking its present

form because those introductory remarks had already swelled to a volume. Fox, seemingly a connoisseur rather than a practising architect, nevertheless remarks that he had been 'led to engage professionally in some pursuits connected with the fine arts.' The text is perhaps most historically interesting for its early commentary on the theoretical works of Piranesi." - BAL, *Early printed books*, 1113. The section on ornamental landscape occupies pp. 63-91. OCLC locates but one copy in USA (Smithsonian).

8vo, orig. printed brown paper boards, neatly rebacked. xvi+91+1 blank + (4) pp list of books. 19th cent. bookplate of William Mayer.

75. GISBORNE, THOMAS. *Walks in a forest: or, poems descriptive of scenery and incidents characteristic of a forest, at different seasons of the year. The second edition, corrected and enlarged.* London: Printed by J. Davis for B. & J. White, 1796

\$275.00

Originally published 1795. Nice untrimmed copy in old and probably original marbled boards inscribed on the front paste-down "Ralph Adderley, the gift of the Rev. John Gisborne." (This was the author's brother and fellow-poet). There are six walks: Spring; Summer-noon; Summer-moonlight; Autumn; Winter-snow; and Winter-frost. Of this edition the NUC locates two copies (UCBerkeley; UPenn).

Small 8vo, orig. marbled boards, cream paper spine, untrimmed. viii+123+(1) pp. Spine rather soiled.

"THIS BOOK HAD A PROFOUND INFLUENCE..."

76. HIRSCHFELD, C. C. L. *Theorie de l'art des jardins. Traduit de l'Allemand.* Leipzig: Chez les Heritiers de M. G. Weidmann et Reich, 1779-1785

\$4250.00

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

5 vols, orig. full polished calf, red & green spine lettering & numbering pieces. I. (xvi)+264 pp with 46 engr. text illus; II. (iv)+240+(iii) pp with 50 engr. text illus; III. (ii)+iv+287+(iii) pp with 57 engr illus (some full-p); IV. iv+294+(ii) pp with 37 engr illus (some full-p). and V. viii+432+(xii) pp with 46 engr illus. Different engr vignette on each t.p. Lightly & uniformly browned throughout as in every copy I have ever seen (vol III only has rather heavy foxing). The initials "L.C.H." in gilt at the base of the spine of each vol (perhaps the original owner?). A fine set.

THE LINE OF BEAUTY

77. HOGARTH, WILLIAM. *The analysis of beauty, written with a view to fixing the fluctuating ideas of taste.* London: J. Reeves for the author, 1753

\$2250.00

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

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

4to, recent half calf, marbled sides. xxii+(ii)+153+(ii)+(ii) pp with woodcut device ("the line of beauty") on the title page and 2 large folding engraved plates. The two large folding plates have minor old repairs on the verso at the folds. This copy was carefully read when it was new and has 18th century MS corrections to the text on at least 9 pages.

78. HOGARTH, WILLIAM. *Zergliederung der Schonheit die schwankenden Begriffe von dem Geschmack festzusezzen geschrieben von Wilhelm Hogarth...Aus dem Englishen ubersetzt von C. Mylius. Verbesserter und vermeharter Abdruck.* Berlin & Potsdam: Christian Friedrich Voss, 1754

\$1600.00

Originally published London, 1753 (see item above). There were two German translations published in the same year, the first the London-Hanover edition and the present which is the second German edition, published in Berlin-Potsdam. The present edition was priced lower than the first (that was five dollars; the present was one dollar for subscribers, and two dollars after publication). In this second edition, Mylius' "translation had been improved, Rouquet's letters had been added, and a new foreword had been written by Gotthold Lessing. In it, Lessing showed for Hogarth's theories a discriminating enthusiasm, which, incidentally, he maintained as late as 1766, when he quotes from the *Analysis in his Laokoon.*" - S. E. Reed, [see citation above]. OCLC locates many copies of this edition in German libraries but only one copy in America (Yale).

Lg. 4to, orig. sheep, expertly rebacked and recornered, dark red lettering piece. (x)+(xviii)+viii+111+(i) pp with 2 lg. fdg. engr. plates on thick paper. Old bookplate of Caroli Waldstein. Lightly and uniformly browned throughout, but an excellent copy.

SIX ANNUAL REPORTS OF THE WEST CHICAGO PARK COMMISSIONERS

79. ILLINOIS. CHICAGO. *West Chicago Park Commissioners. [Group of six Annual Reports].* Chicago: various printers, 1873-1882 \$400.00

The Illinois legislature created the West Chicago Park Commission in 1869 and these annual reports chronicle their efforts to create Chicago's first parks. The first of these annual reports was published in 1870. The fourth report contains the report of the architect and engineer W. L. B. Jenney. He talks in some detail about the monument to the Great Chicago Fire which was designed by him and composed entirely of relics from the fire (particularly safes). All of the issues give the president's reports, financial and auditor's reports, and describe the nature of the work done on the parks as well as the stock of trees and shrubs. These parks, which included Central, Douglas, Garfield and Humboldt, were reshaped by Jens Jensen after 1905 when he was made Superintendent and Landscape Architect of all of Chicago's West Parks.

The six reports are as follows: Fourth (1873), 62 pp; Fifth (1874), 45 pp; Seventh (1876), 27 pp; Eighth (1877), 55 pp; Twelfth (1881), 45 pp with 6 litho plates; and Thirteenth (1882), 45 pp.

6 vols, 8vo, each in orig. printed wrappers. All but one have old library cloth tape along the spine, but they are not otherwise damaged. A very good group of reports, and quite rare.

80. JACQUES, D. *A visit to Goodwood, near Chichester, the seat of his Grace the Duke of Richmond, with an appendix, descriptive of an ancient painting.* Chichester: Published by the author, London: Lackington, Hughes & Co., 1822 \$450.00

First and only edition, a scarce book. It is a readable description of each room (vestibule, Egyptian dining room, wainscot library, breakfast room, grand library, study, etc.). It goes on to include the outbuildings (dairy, kennel, designed by James Wyatt at cost of £6000, illustrated; stables), also the park, etc. Noted in John Harris's "English Country House guides, 1740-1840" in the Pevsner Festschrift, p. 68 and 71. Holmes, *the Country House described*, p. 112. Late 19th century armorial bookplate of John Watson, B.A., L.L.B. 8vo, early 20th century full cloth, a good copy. (viii)+17-127 pp with 3 engr plates. A good clean unfoxed copy.

GUIDEBOOK TO CHATSWORTH

81. JEWETT, LLEWELLYN. *Chatsworth.* London: J. S. Virtue & Co., [1872] \$200.00

First edition. Chatsworth House in Derbyshire, seat of the Duke of Devonshire, is one of the most famous English country houses, yet early guidebooks to it are few. John Harris lists only four ranging in date from 1844 to the present one of 1872. This was a popular work, originally printed in vast numbers, but it is scarce today; it is illustrated with 'upwards of fifty' fine wood engravings, including views of the famous gardens (the pavilion and orangery, the French garden, the great cascade, the alcove, the water-works, the great conservatory, the rock-work, the Emperor fountain, the gardens on the west front, etc). Harris, *A country house index*, p. 37. Holmes, *The country house described*, p. 66.

8vo, orig. cloth, title in gilt on cover. 87+1 pp with about 50 fine illus. Rear hinge has been neatly repaired. A very good copy.

82. KENT, NATHANIEL. *Hints to gentlemen of landed property, to which are added supplementary hints. A new edition.* London: Printed for G. Nicol a.o., 1799 \$350.00

First published in 1775. This was an important book in the field of farming literature (see Fussell, *More old English...* pp. 101-3), but it interests us here because of its architectural material, a long and informative chapter on housing for farm labourers. It gives plans, elevations, and estimates for several brick and stud work cottages. Material on this class of dwelling is very hard to find prior to the middle of the 19th century. Kress B.3903. Archer 165.4 with the usual long note. Kent noted that practical experience was the source of all his observations; "nothing is borrowed from books, or built upon hearsay-authority."

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

83. LAURENCE, EDWARD. *The duty of a steward to his Lord...to which is added an appendix, shewing the way to plenty, proposed to the farmers; wherein are laid down general rules and directions for the management and improvement of a farm.* London: John Shuckburgh, 1727 \$650.00

First edition, a good copy in contemporary binding (though neatly rehinged). Laurence was a land-surveyor. Given a long note in Fussell's *Old English farming books*: "Edward Laurence was a writer who was in the spirit of his times, if he was not indeed prophetic of the spirit of the future developments that were to take place more speedily as the eighteenth century advanced...Laurence was a strong advocate of enclosure, and he argues the case from the point of view of better and more economical management...He also believed in consolidating small holdings into larger farms and suggests means of getting rid of the smaller tenants." Edward was the brother of John Laurence (q.v.). The frontispiece to the present work is a handsome double-page engraved plan of 'A survey of Dun Boggs...by Edw Laurence.' Well represented in libraries (NUC: 17), this first edition is scarce in the marketplace.

4to, orig. paneled calf, dark red lettering piece, neatly rehinged. (xii)+ix-xv+(i)+212 pp. with 2 double-p. engr. plates.

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

Originally published 1727 with the title *The duty of a steward to his lord* (see item above). NUC locates six copies of this edition.

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

85. LAWRENCE, JOHN. *The clergyman's recreation: shewing the pleasure and profit of the art of gardening. Fourth edition.* London: Printed for Bernard Lintot, 1716 (WITH) JOHN LAURENCE (sic), *The gentleman's recreation: or the second part of the art of gardening improved.* London: Lintott, 1716 \$400.00

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

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

86. MANGIN, ARTHUR. *Histoire des jardins anciens et modernes.* Tours: Alfred Mame et Fils, 1887 \$300.00 An impressive book, illustrated in large format wood engravings by Anastasi, Daubigny, Foulquier and others. The work comes across as a typical 19th century French illustrated book - very slick and seemingly superficial, but in fact the pictures are illustrations to the text. The work was first published in 1867 with the title *Les jardins: histoire et description*. The present edition is a new book, the text "nos seulement 'revue et corrigée,' mais entièrement remaniée" says the author in his preface. Ernest de Ganay 322/17. This copy was a school prize; gilt stamped on the rear cover is: "Diplome d'Honneur décerné à Mlle. Alice de Montry pour ses succès aux examens du brevet de capacité."

Small folio, orig. red cloth, gilt, a.e.g. 384 pp with numerous full-p. wood engr. illus and many text illus. The binding is signed in the lower left corner of the front cover: A. Souze.

87. [MARSHALL, WILLIAM]. *Planting and ornamental gardening; a practical treatise.* London: J. Dodsley, 1785 \$500.00

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

8vo, orig. speckled calf, neatly rebacked, orig. endpapers & flyleaves preserved. xi+(5)+638 pp. Scattered light foxing here and there but a good copy. With the contemporary armorial bookplate of William Parsons.

“THE GREAT IMPORTANCE OF GARDENING IN 18TH CENTURY ENGLISH TASTE”

88. MASON, WILLIAM. *The English garden: a poem. [in four books].* London, 1772 - York 1781 \$550.00

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

"William Mason (1725-97) English poet and landscape gardener, set out his theories on landscape gardening

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

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

FIRST GUIDEBOOK TO THE FIRST AMERICAN RURAL CEMETERY

89. MASS. CAMBRIDGE. *The picturesque pocket companion, and visitors guide, through Mount Auburn: illustrated with upwards of sixty engravings on wood.* Boston: Otis, Broaders & Co., 1839 \$750.00

First edition. Mount Auburn Cemetery was the earliest rural cemetery in America, consecrated in 1831. Founded and planned by Dr. Jacob Bigelow, it was famous for its granite Egyptian entrance gate and gothic funerary chapel as well as for the natural beauty of its grounds, as improved by landscape gardening. It was very influential in mid-nineteenth century America, both for other rural cemeteries, for example Laurel Hill in Philadelphia, designed by John Notman, as well as for public parks, especially New York's Central Park. As far as I can determine this is the earliest guidebook to the first American rural cemetery and thus, in a small way, a landmark book. Not in Dumbarton Oaks, *American Garden Literature*. See *Oxford companion to gardens* for a brief but interesting note. A good copy.

12mo, orig. printed paper boards, black roan spine with gilt lettering. 252 pp with upwards of 60 wood-engr. illus. of tomb monuments and burial markers.

90. MILNER, HENRY ERNEST. *The art and practice of landscape gardening.* London: the author, 1890 \$500.00
First edition. The author was for many years a colleague (actually an assistant) of Sir Joseph Paxton. The book is particularly interesting for its unusual forms of illustration: etchings printed in sepia, (in addition to which are chromolithos which one would expect). Under "examples of work" Milner illustrates plans of the gardens at Keszthely (in Hungary) and Peverey in England. Milner (1845-1906) also worked in Denmark and Sweden. In 1893 he acted as chairman of the International Horticultural Exhibition (see the *Oxford companion to gardens*, p. 375).

Large 4to, orig. green cloth, t.e.g., uncut. (viii)+116 pp. with 10 sepia etchings, 2 line engravings and 10 delicate chromolitho plates of garden and park lanes. Excellent copy.

A MAJOR WORK OF FRENCH GARDEN THEORY

91. MOREL, [Jean-Marie]. *Theorie des jardins.* Paris: Pissot, 1776 \$1250.00

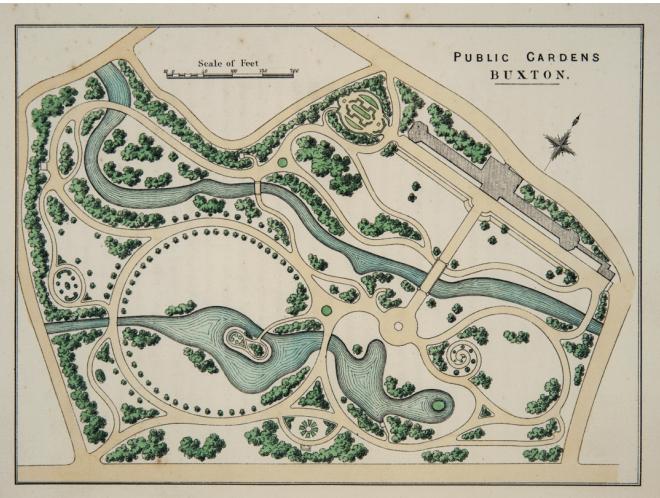
First edition of "the most comprehensive [French] theory [of gardening]...Morel was an architect who specialized in gardening - his biographer credits him with work on some forty estates, and he was employed by Girardin at Ermenoville, where his position seems to have been similar to that of Francois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

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

RARE DESCRIPTION OF AN EARLY AUSTRIAN GARDEN

92. NEUWALDECKER PARKS. *Description des jardins de Neuwaldeck, connus sous le nom: des Jardins de Dornbach, pres de Vienne en Autriche.* Vienne: Leopold Grund, 1807 \$850.00

Fine copy in the original printed wrappers (each cover has an engraved view of a garden scene or temple). First edition in the present form; this was apparently printed as a guidebook for visitors to the garden. It is printed with facing pages of text in French and German; the folding engraved plan has 9 or 10 numbered references. The garden belonged formerly to



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Mr. le Marechal de Lascy; now à Son Altesse le Prince de Schwarzenberg. As noted on the title page: "Tiré hors de l'ouvrage intitulé: Description des principaux parcs et jardins de l'Europe, avec des remarques sur le jardinage en général. The present edition is very rare; OCLC locates but one copy worldwide (U of Minn., Minneapolis). KVK locates a copy in the Austrian National Library. Not in the Kew Library. This copy is particularly desirable as it is still in the original printed wrappers; both covers are decorated with engraved views in the garden. For a note on Austrian gardens see the *Oxford Companion to Gardens*, p. 29.

8vo, orig. printed wraps as described above. 47 pp with 2 fdg engr plates (a larger folding plan and a view of the tomb of the Count de Lascy). With the bookplate of Theodore Karajan.



Item #93

A LATE VERSION OF THE 19TH CENTURY SEED PEDDLAR'S FLOWER BOOK

93. NURSERYMAN'S SAMPLE BOOK. *An accordion folding "book" opening out to display 30 hand-tinted glossy photos of flowers.* N.p., N.d [American, ca. 1920s] \$450.00
The name of the original owner of this colorful object was E. E. Freeland; his (or her) name is stamped on the cover. Similar flower or seed peddler's books with chromolithographic or color halftone plates are still today fairly common, but these ones made from photographs are distinctly uncommon. Flowers include hollyhocks, phlox, delphinium, sweet William, hibiscus, veronica, etc. The coloring is very curious; it is difficult to tell if they were originally black and white photos which were then hand-colored and re-photographed, or if they are some sort of early color photographic process. It is possible they are three color relief halftones. When fully opened out and laid flat it presents a splash or color; a great piece for an exhibition. Difficult to describe; it must be seen.
"8vo" (i.e. 5-1/2 x 3-3/4 inches) when folded up. Opened out it measures 54 x 11 inches.

94. OGDEN, WILLIAM SHARP. *Christian gravestones. Illustrated by 150 examples in which suitability of purpose and expression have been especially considered.* London: B. T. Batsford, 1877 \$250.00
First edition, a good copy in the original publisher's binding.

“In issuing this little volume of designs, the author has endeavoured to work out certain fixed principles, viz. simplicity of outline, severity of detail and a general motive of design in which the cross or other Christian emblem, monogram, or text are leading features.” The majority of the designs are for headstones. This is quite a rare book; OCLC locates but one copy, British Library, and no copies in America. Ogden was also the author of *Studies in Mercantile Architecture*.

8vo, orig. brown cloth with gilt monogram on upper cover; covers with bevelled edges. iv pp. with 50 litho plates (of which 1 fdg). Upper & lower front inner hinges starting to crack; else a fine copy.

A SIGNED CABINET PHOTOGRAPH OF FLO

95. OLMSTED, FREDERICK LAW (1822-1903). *A formal photographic portrait taken in his later years by the James Notman Studio, Boston.* N.d., [ca. 1890s] \$350.00
The format is cabinet card (6-1/2 x 4-1/4"). It is signed across the blank area at the base of the image: "Fredk Law Olmsted." This photograph is reproduced in the Google entry on FLO (it is the largest image on the left margin above his name). The Notman firm began in Montreal, Canada in 1856; they were very successful and eventually opened 24 branch studios in North America.

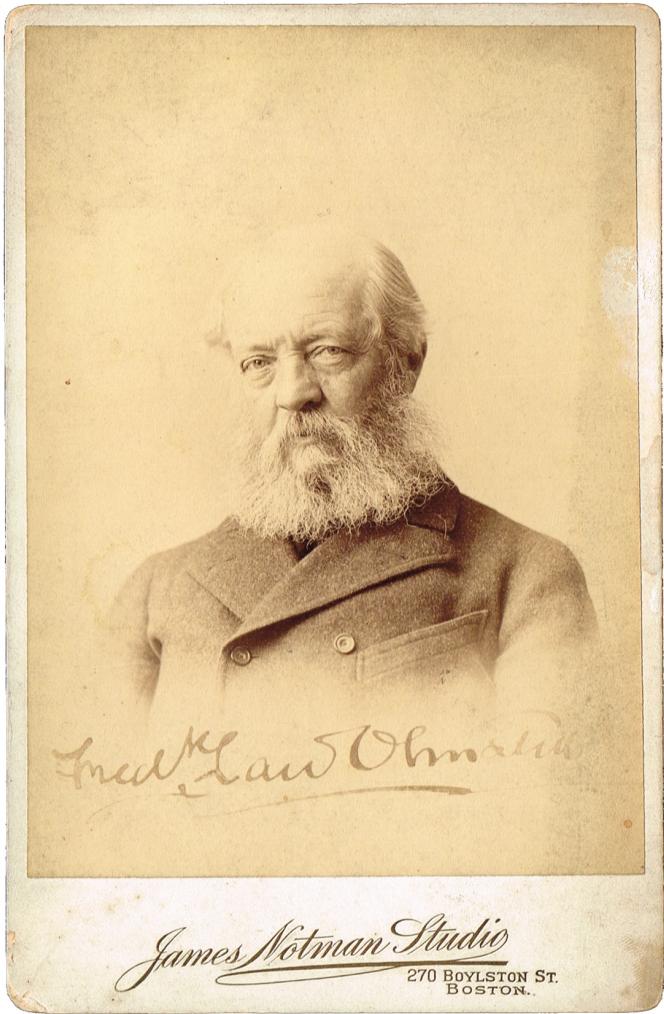
Albumen print mounted on cabinet card 6-1/2 x 4-1/4". Reverse of the card bears the elegant gilt stamped monogram of the Notman firm.

FINE, CRISP UNTRIMMED COPY

96. PARKER, THOMAS N. *An essay on the construction, hanging and fastening of gates; exemplified in six quarto plates. Second edition, improved and enlarged.* London: Printed by C. Whittingham for Lackington &c., 1804 \$850.00
Originally published in 1801 with only four plates; the BAL entry states that "the text was substantially revised and enlarged for the second edition, and the plates newly engraved, with additional figures. There is an interesting note on the leaf following the title: "Some apology may be expected for printing a pamphlet of this description on large paper, which might appear unnecessarily to enhance the price: but it was found, that the engravings could not conveniently be brought within smaller plates, otherwise the common octavo size would certainly have been preferred." The plates are in fact engravings with aquatint shading.

Tall 8vo, orig. blue cartridge paper boards with printed paper labels on both front & rear covers, neatly rebacked. viii+116 pp with 6 fdg. engr plates finished in aquatint. Large untrimmed copy.

97. PENNSYLVANIA. PHILADELPHIA. *Guide to Laurel Hill Cemetery near Philadelphia with illustrations*. Philadelphia: For sale at the Cemetery and by the Treasurer, 1849
\$400.00



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influential rural cemetery designed by the architect John Notman in 1836. According to George B. Tatum, this book offers the best evidence for the early appearance of this cemetery. The folding frontispiece is a lithographic birds' eye view of the cemetery; there are in addition eight litho plates which depict grave monuments. The text describes these and identifies the designer and carver (the well known firm of stonemasons, Struthers, is credited with several). A reduced version of the frontispiece is listed in Wainwright, *Philadelphia in the romantic age of lithography* (1958), no. 148. OCLC locate three copies (Clements Lib., Ohio HS, Swarthmore Coll).

12mo, orig. marbled sides, black roan spine. ix+5-179 pp with fdg litho frontisp and 8 litho plates. (The frontisp was at one point torn out but has been pasted back in). Quite complete. In fact a good copy.

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

98. PHILADELPHIA. FAIRMOUNT PARK. *Annual reports of the Commissioners of Fairmount Park. First (1869) through Fourth (1872) plus the [Fifth] of 1878 together with 3*

additional F.P. reports. Philadelphia, 1869-1878 \$2500.00 The largest urban park in America, Fairmount Park dates from the 1860s. A good brief note on it is given in G. Chadwick, *The Park and the Town* (1966), pp 190-191. The early annual reports are scarce in the marketplace; to find a volume of the first five bound together, in good condition, is very unusual (in 46 years I have never owned a similar volume). The volume collates as follows: 1. First Annual Report of the Commissioners of Fairmount Park, Phila: King & Baird, Printers, 1869, 56 pp with 2 fdg col plates (maps); 2. Second Annual Report...1870, 64 pp with 3 fdg. plates; 3. Third Annual Report...1871, 88 pp with 17 full-p. wood-engr plates & 1 large fdg. map; 4. Fourth Annual Report...1872, 104 pp with 1 chromo-litho plate, 2 mounted albumen photos & 7 full-p. wood-engr plates; 5. Annual Report of the Commissioners of F. P., 1878, 154 pp with 2 mounted albumen photos and 9 full-p. wood-engr. plates. Bound at the end are three additional reports: 6. Report of a special committee of the Commissioners of Fairmount Park upon the preservation of the purity of the water supply, 1867, with a fdg. map of Philadelphia (torn at folds); 7. Report of the Committee on Plans and Improvements of the Commissioners of Fairmount Park upon the Extension of the Park, 1868, 31 pp. and 8. A digest of the Acts of Assembly and Ordinances of Councils relating to Fairmount Park by Charles Henry Jones, 1872, 71 pp.

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

99. PIGANIOL DE LA FORCE, [JEAN-AIMAR]. *Nouvelle description des chateaux et parcs de Versailles et de Marly. Neuvième édition.* Paris: Aumont, 1764 \$1300.00 Originally published about 1700, this long popular guide-book "contenant une explication historique de toutes les peintures, tableaux, statues, vases & ornemens qui s'y voyent; leurs dimensions, & les noms des peintres, des sculpteurs & des graveurs qui les ont faits." The fine plates, mostly folding, include general plans of Versailles and Marly, several long accordion folding views of facades, plans and sections of the chapel at Versailles, views of several of the major fountains, the orangerie, the Trianon, the machine at Marly, etc. Berlin Catalogue 2485 citing an edition of 1751, and giving the date of first edition as 1702. Ernst de Ganay 40 giving the date of the first edition as 1701 and noting nine editions in all. An immensely popular book in its time; now rare.

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

IN THE ORIGINAL BOARDS UNTRIMMED

100. PONTEY, W[ILLIAM]. *The rural improver; or a practical treatise on the nature and management of such rural scenes and objects as are necessary to promote the comfort, convenience, and embellishment of the residences of the higher ranks of society.*

The whole founded on experience and deduced from well-known natural principles, which are immutable. London: John Harding, 1822 \$875.00

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

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

**"AN INFLUENTIAL WORK OF GREAT ARTISTIC SENSITIVITY"
THE MACCLESFIELD COPY**

101. PRICE, UVEDALE. *An essay on the picturesque, as compared with the sublime and the beautiful; and, on the use of studying pictures, for the purpose of improving real landscape.* London: J. Robson, 1794 \$550.00

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

8vo, orig. pale blue paper covered boards, cream colored paper spine, printed paper label on spine, untrimmed. xv+(1)+288 pp. Lower half of spine torn but with no loss. Provenance: Earls of Macclesfield, Shirburn Castle, Oxfordshire, with South Library bookplate and South Library blindstamp on the title.

102. PRICE, UVEDALE. *A dialogue on the distinct characters of the Picturesque and the Beautiful. In answer to the objections of Mr. Knight. Prefaced by an introductory essay on Beauty; with remarks on the ideas of Sir Joshua Reynolds & Mr.*

Burke upon that subject. Hereford: Printed by D. Walker; for J. Robson, London, 1801 \$650.00

First edition. In this dialogue Price counters the ideas expressed in Payne Knight's didactic poem *The Landscape*. Mr. Hamilton (Price) and Mr. Howard (Knight) turn to Mr. Seymour as layman-arbiter. Seymour avows that he cannot separate visual from tactile properties and that he does not understand why beautiful objects should not blend and compose as well as do picturesque ones. He is finally won over by Hamilton's assertion that Howard would have to prefer St. Peter's in ruins to Pannini's view of that cathedral in its pristine state. Having concluded their argument the three men wander into a Brownian garden and proceed to demolish it.

8vo, orig. full calf. 229 pp. Front hinge slightly cracked but a nice copy of a scarce book.

THE FINAL COLLECTED EDITION

103. PRICE, UVEDALE. *Sir Uvedale Price on the Picturesque: with an essay on the origin of taste and much original matter by Sir Thomas Dick Lauder.* London: William S. Orr & Co., 1842 \$675.00

The final collected edition of Price's essays. "The text of this edition will be found to correspond accurately with that of the edition of 1810, [except that the footnotes have here been incorporated into the text]." In addition to Lauder's important original contribution on the origin of taste, the volume contains all of Price's *Essays on the picturesque* (first published 1794 and collected in the three volume edition in 1810) and his *Dialogue on the distinct characters of the Picturesque and Beautiful* (originally published 1801). Thus for reference purposes, this is the best edition. See the brief but good essay on Price in the *Oxford companion to gardens*.

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

**VISITS TO COUNTRY SEATS,
WRITTEN BY A LADY**

104. [PYE, JAEL HENRIETTA]. *A peep into the principal seats and gardens in and about Twickenham (the residence of the muses) with a suitable companion for those who wish to visit Windsor or Hampton Court.* London: Printed for J. Bew, a.o., 1775 \$2500.00

Originally published 1760; all editions are rare. "The following sheets were intended only as a journal of those seats and gardens which I saw during the time I spent at Twickenham...I have observed, that ladies, in general, visit those places, as our young gentlemen do foreign parts, without answering any other end than barely saying they have been there; but neither receiving any instruction from it themselves, nor rendering their conversation more amusing. These little excursions being commonly the only travels permitted to our sex..." The

houses Miss Pye visited included Oatlands; the Earl of Portmore's at Weybridge; Wooburn Farm; The Earl of Cardigan's at Richmond in Surrey; The Earl of Radnor's at Cross Deep, Twickenham; Walpole's Strawberry Hill (Wellbore Ellis Esq., formerly Mr. Pope's; Marble Hill; Hampton Court; Esher; Claremont; Windsor Castle; Mrs. Pritchard's, at Twickenham, called Ragman's Castle, etc. The descriptions themselves range from very brief to fairly extensive; for example she gives a fascinating account of the interior of Strawberry Hill (of the library she says "You are struck with awe on entering it..."). OCLC locates five copies in America: Yale, HEH, Folger, Newberry and Harvard.

12mo, recent half dark red calf, marbled sides, gilt spine. v+(iii)+52 pp. Very nice copy.

**THE WORLD'S FIRST CEMETERIES
(IN THE MODERN SENSE)**

105. RICHARD, M. [pseud. Jean Marie Vincent AUDIN]. *Le véritable conducteur aux cimetières du Pere la Chaise, Montmartre, Mont-Parnasse et Vaugirard*. Paris: chez Roy-Terry, Editeur, 1830 \$950.00

First edition. These cemeteries in Paris have great historic importance. "Paris set a precedent for banning churchyard burial in 1804, and in the same year land to the east of the city was purchased as the site for the cemetery of Pere La Chaise. Alexandre Theodore Brongniart's ground plan combined a central structure of formal avenues with a network of winding paths to cope with the steep site, and featured a *rond-point* planted with poplars (perhaps in tribute to the *Ile des Peupliers* where Rousseau had been buried). Pere la Chaise became the world's most celebrated cemetery, the one most cited as a model by reformers, and its influence dominated most 19th century cemetery design." - *Oxford companion to gardens*, p. 101. The title page continues: "...contenant la description de plus de mille tombeaux les plus remarquables: leur structure, les noms des personnes qu'ils renferment, leur vie, leur epitaphe, etc. etc." The book contains 22 engraved plates of grave monuments and 2 folding plans of the four cemeteries. It serves as a guide not only to the Paris cemeteries and their wealth of historic tombs but also to the rules and regulations imposed by the civil and church authorities, costs of burials, fees payable to civic and church officials, and so forth. OCLC locates two copies only (Northwestern, Harvard) of a 3rd edition, dated "1830s."

12mo, 19th century full black cloth with morocco lettering piece. viii+pp. 13-360 pp, together with two leaves of publisher's advertisements inserted before the preface, 22 engr. plates and 2 large fdg engr maps. With the 19th century ownership inscription of Sarah P. Pratt on front fly. A very nice copy.

106. SAUSSAY, Le Sieur. *Traité des jardins. Nouvelle édition, revue, corrigée & augmenté*. Paris: Nyon fils, 1751 \$650.00 Fine copy of a charming little book, originally published in 1722. Saussay was the inspector of gardens for the Duc de

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

12mo, full cont. cat's paw calf, highly gilt spine, dark red lettering piece, fine copy. (viii)+262+(xviii) pp.



Item #107

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

107. SCOTLAND. ARRAN. *Plan of ground to be feud at Kingscross, in the Island of Arran, the property of His Grace the*

Duke of Hamilton. John Burnet Son & Campbell, Architects. Glasgow, 1893 \$1550.00

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

Large sheet (39-1/2 x 29-1/2") cut into 20 rectangles 9 x 6 inches and mounted on linen; folds down to 7 x 10 inches. Housed in green morocco covers lettered in gilt on cover and spine.

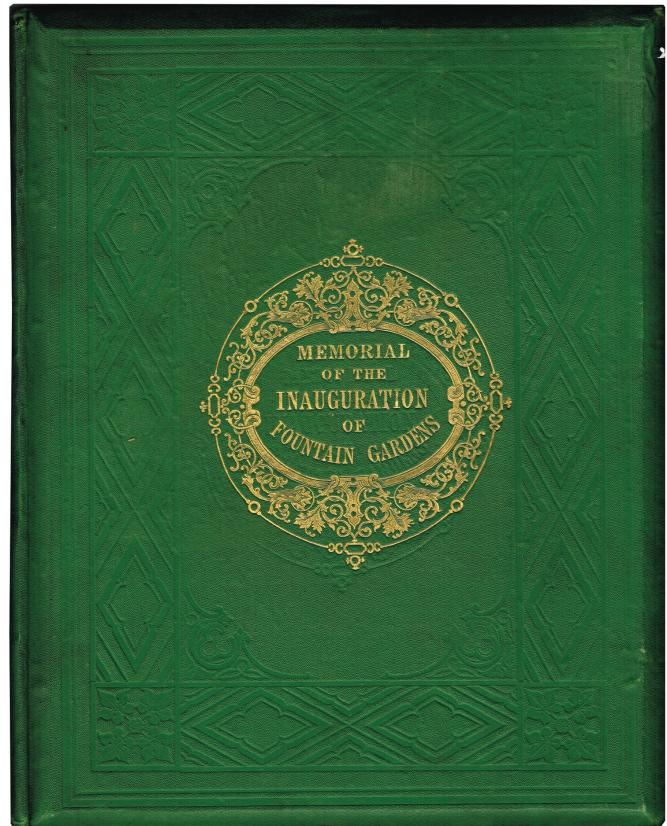
108. SCOTLAND. ARRAN. *Plan of ground to be feud at Whiting Bay, in the Isle of Arran, the property of His Grace the Duke of Hamilton.* John Burnet, Son, & Campbell, Architects. Glasgow, 1893 \$1300.00

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

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

109. SCOTLAND. PAISLEY. *Inaugural ceremonies in honour of the opening of Fountain Gardens, Paisley.* Paisley: J. & J. Cook, 1868 \$500.00

A valuable record of an impressive public park with splendid full page litho plates showing a view of the grounds, the principal gateway and lodge, grand central fountain, ornamental iron verandah, procession passing Ferguslie House, group of ornamental iron balustrades, chairs, flower stands, etc. The donor of the gardens was Thomas Coats; his portrait appears as the litho frontispiece. The money came from the famous Coats thread manufacturing company, J. & P. Coats. Thomas Coats had the site redesigned by the landscape architect James Craig Niven of Glasgow. This copy is in-



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scribed: "Presented by the Philosophical Society of Paisley to the Free Church College Library at Glasgow / Hugh Cowan, President / Paisley, 20 October 1873." Not, as far as I can find, in Ray Desmond, *Bib of British Gardens*.

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

"THE CHADWICK OF AMERICA"

110. SHATTUCK, LEMUEL. *Report of a general plan for the promotion of public and personal health, devised, prepared and recommended by the commissioners appointed under a resolve of the legislature of Massachusetts, relating to a sanitary survey of the state.* Boston: Dutton and Wentworth, 1850 \$1250.00

First edition, a very good untrimmed copy in the original printed wrappers, of this famous report, the American counterpart of Chadwick's efforts in England to solve the problems of public health in an urbanizing society. "Shattuck's report, one of the most mature documents to emerge from this remarkable period in the history of New England, was accepted - and duly shelved. The plea for comprehensive government interference in what most people believed to be private affairs of the individual was too radical for Shattuck's generation. For twenty years the report gathered dust in the state archives. Shattuck's recommendations were not taken up until after the Civil War. By this time Shattuck was no longer alive. In 1869 Massachusetts at last established a

Board of Public Health. Many of Shattuck's recommendations were only gradually put into practice, and even some nowadays await their full application." - Struik, *Yankee science*, (1948), p. 301. It has elsewhere been called "the first general blueprint for the promotion of public health to be presented to an American government body and its influence over the whole field ever since that time can hardly be exaggerated...I know of no single document in the history of public health quite so remarkable in the clarity and completeness of vision of the future." - C. E. Amory Winslow's Preface to the Harvard University Press reprint of 1948 which incidentally omits the 218 page appendix and all its illustrations. While it is fundamentally a medical book, it contains much of interest and value to the architectural and urban historian (manufactories and private dwellings; overcrowded lodging houses and cedar dwellings; public squares and ornamental trees, etc). Garrison-Morton 1609.

8vo, orig. stiff printed wraps, black cloth spine (small chips in head), untrimmed. 544 pp with 2 fdg. maps, 5 engr. plates and occas text illus. Maps & plates only with slight foxing; else an excellent copy.

THE BEST ITALIAN WORK ON THE ENGLISH GARDEN

111. [SILVA, COUNT ERCOLE]. *Dell'arte dei giardini inglese*. Milan: Dalla Stamperia e Fonderia al Genio Tipografico, Am IX (1801) \$2500.00

First edition. The best Italian work on the English garden. Acknowledging the works of Hirschfeld and Mabil, the author goes on to quote Whatley and other English garden writers. He defines the composition of the "jardin anglais" and describes each of its features. The book surely must have spurred on the taste for the English garden in Italy, though there are references in his text and a few illustrations of gardens in the English manner which were already in place in the neighborhood of Milan. The plates are delightful; they are mostly in the manner of engraved vignettes printed in the same forms with the letterpress. Illustrations of specific gardens and estates are taken from England, Italy, Belgium and other places in Europe. Ercole Silva (1756-1840) served in a number of positions, and was at one point the director of La Scala. Berlin Catalogue 3498. Cicognara 960: "La migliore opera in questo genere che abbia l'Italia."

4to, old printed dec. paper sides, calf spine. (viii)+373+(1) pp with errata leaf (final page) and 36 numbered plates (of which no. 1 is the title page vignette, 29 are text engravings, and 6 are folding *hors texte*). Small area of old water stain in upper inner blank margin; it comes and goes; does not come near the letterpress. Printed on thick paper.

112. SMITH, JOHN THOMAS. *Remarks on rural scenery; with twenty etchings of cottages, from nature; and some observations and precepts relative to the picturesque*. London: Nathaniel Smith, 1797 \$1000.00

First edition. A fascinating and attractive work, both for its white-on-black title page and for the etchings of the cottages, which are a statement about aesthetics as much, if not more,

than architecture. Smith's point of view was to draw attention to the nearly ruined (but still inhabited) cottages as an essential element of the Picturesque landscape. Smith was keeper of the British Museum from 1816 until his death in 1833. He was also the first professional artist with whom Constable became acquainted and in fact played an important part in the events that led up to his final choice of a career (see Ian Fleming-Williams & L. Parris, *The discovery of Constable*, London, 1984, pp. 147-50). This copy contains the list of subscribers; it is not found in all copies. It contains a number of famous names, including William Blake (the lawyer, not the artist), John Constable, John Cranch ('Fellow of the American Society of Arts'), Sir Richard Colt Hoare, Benjamin West, etc. Archer 312.2 with an interesting note.

4to, old marbled sides, recent dark green calf spine and corners. 28+(ii) pp with 20 etched plates. Two presentation inscriptions on the inside front pastedown from the 1870s. Scattered light foxing here and there, but a good copy.

113. SMITH, THOMAS. *Historical recollections of Hyde Park, compiled and arranged from numerous authentic works, public records, private documents, etc*. London: Printed by John Smith, 1836 \$300.00

First edition. The *Oxford companion to gardens* has this to say: "Hyde Park, although one of the royal parks (154 ha.), has been open to the public since the 1630's (originally for horse-racing). Under Henry VIII (1509-47) it was a hunting-ground and continued so for 200 years. Charles II established it as a forum for military reviews and fashionable promenades, and this tradition lasted till the 20th c. Queen Caroline, wife of George II (1727-60), was responsible for uniting Hyde Park with Kensington Gardens." (p. 268). The present work is not common; Ray Desmond, in his *Bibliog of British gardens*, lists about 16 references to Hyde Park but not the present work (most of his references are post 1830s).

12mo, orig. cloth, title stamped in gilt on cover. x+99+(1) pp. with frontisp and 5 wood-engr illus. Very good copy.

114. STEUART, HENRY. *The planter's guide: or, a practical essay on the best method of giving immediate effect to wood...interspersed with observations on general planting and the improvement of real landscape*. Edinburgh: John Murray, 1828 \$250.00

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

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

115. STIEGLITZ, C[HRISTIAN] L[UDWIG]. *Gemahlde von Garten im neueren Geschmack*. Leipzig: Voss & Compagnie, 1798 \$1700.00

First edition, a nice clean and crisp copy. This is an interesting example of the influence of the Picturesque Garden, an essentially British invention, and its influence outside the British Isles (on this subject see Dumbarton Oaks Colloquium of Landscape Architecture II, *The Picturesque Garden and its influence outside the British Isles*, 1974). This is essentially a pattern book, small, easily portable and one which probably circulated throughout Europe. The author, Stieglitz, was a German scholar who wrote the first history of German mediaeval architecture (see Watkin, *The rise of architectural history*, p. 5); this is apparently his only book on gardens. The twenty eight plates include plan views of two estates and detail views of lakes, garden buildings and follies, bridges, ruins, cottages, etc. all lettered to correspond to their position on the maps. Berlin Catalogue 3364. There were further German editions and two French editions (1802 and 1805; see de Ganay 151). The present first edition is by no means common; OCLC locates but one copy in America (Harvard).

8vo, orig. speckled paper sides, calf spine and corners, neatly rebacked, orig. pattern paper endpapers and flyleaves, very nice copy. viii+132 pp. with 28 engr. plates, numb 1-17; 1-11, of which 2 fdg plans. Early bookplate of C. D'Oetting. Old faded rubberstamp of a German library on t.p., not offensive.

FIRST EDITION OF SWITZER'S FIRST BOOK

116. SWITZER, STEPHEN. *The nobleman, gentleman, and gardener's recreation: or an introduction to gardening, planting, agriculture, and the other business and pleasures of a country life*. London: B. Barker, 1715 \$1500.00

First edition, fine copy, of the author's first book, rare. Switzer is perhaps best known for his *Iconographica Rustica* which was issued in three volumes in 1718. The present work is essentially the first volume of the latter work. It opens with a long history of gardening; there follow chapters on raising forest trees, woods and coppices; of springs; of statues and other ornaments of decoration of noble gardens; of grass and gravel, etc. On Switzer see: W. A. Brogden, "Stephen Switzer," in *Furor Hortensis*, (Edinb., 1974), pp. pp 21-30. See also *The Oxford companion to gardens*, p. 545, which states that in this work 'he argued that a whole estate was to be the subject of design, to be accomplished by establishing one or two great axial lines (his 'boldest Strokes'), which would link the house and estate in the grand manner. All other parts of the estate and garden would be positioned with regard to use and good sense, the qualities of the ground, prospect, and agricultural improvement or forest plantation. Henrey 1410. Not in Hunt.

8vo, cont. calf, neatly rebacked. Engr. frontisp and (viii)+xxxiv+266+(xvi) pp.

HYDRAULICS FOR GARDEN FOUNTAINS

117. SWITZER, STEPHEN. *An introduction to a general system of hydrostatics and hydraulicks, philosophical and practical*. London: Printed for T. Astley, S. Austin, and L. Gilliver, 1729 \$3250.00

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

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

118. TRIGGS, H. INIGO. *The art of garden design in Italy*. London and New York: Longmans, 1906 \$450.00

First edition. An important and lavish work, it includes the villas of Florence and Rome as well as others outside of those areas not covered by earlier writers. One of the most useful features of this book is the large number of garden plans drawn on the spot by the author. This copy belonged to Norman Newton; it is inscribed "American Academy in Rome, Feb 10, 1925." It was in fact sold by the A.A. in R. to him on that date. Newton must have been a fellow there. Thick folio, recent full cloth, gilt-lettered morocco lettering piece. xii+135 pp. with 73 photographic plates reproduced in collotype, 27 plans and numerous sketches in the text and 28 half-tone plates from photographs. Nicely clean copy.

A BEAUTIFUL LITHOGRAPHIC VIEW BOOK THE GARDENS OF BELOEIL IN THE FRENCH CLASSICAL STYLE

119. VASSE, [Jacques Abraham Antoine]. *Souvenir de Beloeil, dédié à son altesse séraphique la princesse de Ligne, née*



Item #119

Princesse Lubomirska. Bruxelles: Deltombe, 1853 \$3500.00
First edition. As stated in *The Oxford companion to gardens*, "it was not until the mid 18th century at Beloeil, that the French classical garden finally gained a firm hold in the Belgian provinces...the present gardens are the result of rearrangement made for the most part in the mid 18th century under Prince Claude-Lamoral II de Ligne, assisted principally by the French architect Jean-Baptiste Bergé..." (p. 47 & 51). The present volume is a generous folio with twelve lovely tinted lithographs in delicates shades of green, yellow and brown, of which 11 are after drawings by Vasse and one by Vanderheecht. They were drawn on stone by Gerlier, Vanderheecht or Gratry and printed by J. Lots. Each view has a printed caption and tissue guard. The lithographs show the chateau and views of the garden as it was designed in the mid eighteenth-century. Other views show parts of the garden near the chateau which were turned into an English garden ca. 1780 with assistance from the French architect Belanger, by Field Marshall Prince Charles-Joseph de Ligne. The text includes a description of the estate and the gardens. Views include scenes in the park, the basin of Neptune and other water features, the orangerie, bowers, rustic temple, etc. De Ganay 249 (stating tiré 150 ex). OCLC locates just 3 copies (NYBot Gdn & 2 at Harvard).

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

**THE FIRST HISTORY OF ENGLISH ART
THE FIRST APPEARANCE OF
"ON MODERN GARDENING"**

120. WALPOLE, HORACE. *Anecdotes of painting in England; with some account of the principal artists; and incidental notes on other arts; collected by the late Mr. George Virtue; and*

now digested and published from his original MSS. Second edition. [Twickenham]: Printed by Thomas Kirgate at Strawberry Hill, 1765-1771 \$1300.00

A fine large untrimmed copy in the first binding. Of particular importance to the present catalogue as vol IV concludes with Walpole's very important essay "On Modern Gardening." This is the first appearance in print of this landmark essay. "The *Anecdotes* were collected and digested in what Walpole called his 'years of Vasarihood.' An important pioneering work, still basic. The history ranges in scope from 'the earliest accounts of painting in England' to the reign of George II (includes only artists who died at this time). Not limited to painting as the title suggests; contains notes on architecture, sculpture and the other arts. The reliable text is interspersed with critical, quotable comments on the art and artists, reflecting the personal taste of the owner of Strawberry Hill." -Arntzen/Rainwater H126. Volume IV concludes with Walpole's very important essay "On Modern Gardening" - this is the first appearance in print of this landmark essay. This work is also important as one of the most successful 18th century portrait books. Entirely untrimmed, this is a very pleasing copy. Hazen, *Strawberry Hill*, 10. Schlosser-Magnino 483. Lewine, p. 569. The *Anecdotes* were originally published 1762-71.

4 vols, 4to, orig. marbled boards, calf spines, orig. dark red lettering pieces, hinges partially cracked. Entirely untrimmed. I. xiv+182+(xx) pp with engr frontisp and 14 engr plates; II. (ii)+182+(lviii) pp with t.p. with engr vignette & 28 engr plates; III. (ii)+167+(xi) pp with 38 engr plates and IV. (xii)+151+(i)+(viii) pp with 22 engr plates.

121. WARREN, JOHN C. *The great tree on Boston Common*. Boston: John Wilson & Son, 1855 \$275.00

First edition. There can be very few works in the literature of landscape devoted to single trees. Warren was an eminent physician and an interesting man; his life is well covered in the DAB. Dumbarton Oaks 386 (but lacking the map).

8vo, orig. cloth, deeply impressed ornamental gilt block on cover, neatly respined. 20 pp. with wood-engr. frontisp. (view of the tree) and double page engr. fdg. map of Boston.

**WITH AN EXTENSIVE CATALOGUE OF
ENGLISH AUTHORS ON GARDENING**

122. WESTON, RICHARD. *Tracts on practical agriculture and gardening. Particularly addressed to the gentlemen-farmers in Great Britain, with several useful improvements in stoves and green-houses, to which is added a chronological catalogue of English authors on agriculture, botany, gardening, etc. Second edition, greatly improved.* London: S. Hooper, 1773 \$650.00

Originally published anonymously in 1769 without the catalogue of books. The farming and gardening parts of this work "added nothing very substantial to the wisdom of their day" - but the bibliography was quite useful. This is a substantial work, 136 pp, with its own title page, a brief

introduction and an alphabetical listing by author at the end. It has received much comment: Henrey calls it a “very useful” catalogue (Blanche Henrey II, p. 396). Donald McDonald wrote: “His catalogue of authors served a very useful purpose for years.” Fussell in his *More old English farming books* says “He (Samuel Felton) believed the bibliography to be an intelligent catalogue, and Donaldson thought it very valuable, which indeed it must have been to him as it has to me.” (p. 87). The present copy is all the more interesting as it has been read and annotated in at least 21 places. Henrey III (Bibliography), 1490.

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

INTRODUCTION OF THE JARDIN-ANGLAIS TO FRANCE

123. [WHATLEY, THOMAS]. *L'art de former les jardins modernes, ou l'art des jardins anglois, traduit de l'Anglois*. Paris: Charles-Antoine Jombert, 1771 \$1500.00

Fine copy in the original binding of the first edition in French; originally published London, 1770. This is one of those rare cases where the translation is almost as important as the first edition in the original language. For this edition of this book introduced the “jardin-anglais” style to France, and is thus of immense historical significance. To this edition the translator has added “un Discours préliminaire sur l'origine de l'art, des notes sur le texte & une description détaillée des Jardins de Stowe, accompagnée du plan.” It has been analyzed at length by Dora Wiebenson, *The picturesque garden in France*, pp. 44-50 and following. It was also translated into German in 1771. See Henrey II, pp. 509-511. Ernest de Ganay 87. The translation into French was made by Francois Latapie (on whom see *The Oxford companion to gardens*).

8vo, orig. full mottled calf, spine gilt (ii)+lxiv+404+(2) pp with lg. fdg. engr. plate (plan of Stowe). The number “34” in gilt has been applied to the lowest spine panel; a 19th cent. rubber stamp of the “Bibliothek Schloss St. George” on the blank margin of t.p. A fine copy.

A GREAT WORK OF PUBLIC ART THE BUNKER HILL OBELISK

124. WILLARD, SOLOMON. *Plans and sections, of the obelisk on Bunker's Hill, with the details of experiments made in quarrying the granite*. Boston: Printed by Samuel N. Dickinson; Chas. Cook's Lith., 1843 \$1500.00

First and only edition, a good copy in replacement boards with original printed paper label. An early and important publication documenting this great work of public art; also a major work in the sparse literature of American building technology, and the only book by Willard. It explains and illustrates in detail how the now famous Quincy granite was quarried, worked and transported; it also gives a fascinating description of the building of the obelisk. As pointed out by Jack Quinan, Willard's reputation “has never equalled his

numerous achievements as an architect, teacher, inventor, sculptor and granite quarryman” (see his piece in the *Macmillan Encyclopedia of Architects*). For Willard's life see Whieldon's *Memoir of Solomon Willard* (Boston, 1865). See also the D.A.B. It is surprising that there is not a modern scholarly book-length study of Willard. Hitchcock 1409.

Small folio, new tan paper boards, calf spine, orig. printed paper label on cover preserved and laid down (nicely done by the Green Dragon Bindery). 31 pp. with 14 litho plates of which 1 fdg. Plate XII appears twice. A fine clean copy.

125. [WIMPEY, JOSEPH]. *Rural improvements: or, essays on the most rational methods of improving estates; accommodated to the soil, climate, and circumstances of England...by a Land-owner. Second edition with additions*. London: J. Dodsley, 1775 \$750.00

First published earlier in 1775. The work was given a long notice by Fussell: “Wimpey was a protagonist of the new husbandry, but did not like using the horse hoe. He preferred to use his Rotherham plow for inter-row cultivation. After discussing the crops and conditions to which the new husbandry is appropriate he proclaims that ‘notwithstanding all opposition, great as it is, it does advance, though slowly...Wimpey believed in small farms because several small farms of the same area as one large one would have a larger gross area of arable and because farmers' sons and daughters worked harder than labourers, - “for them there are no statute hours.” Donaldson says that [Wimpey's] book was reprinted in 1802 but I [Fussell] have not been able to trace this although there may have been two editions run off in 1775.” - *More old English farming books*, p. 100. Kress 7182-3 has both the first and second editions, both of 1775.

8vo, orig. calf, neatly rehinged (orig. spine and lettering piece preserved). xvi+528+xv+1 pp. Very nice copy.

PATTERN BOOK OF GARDEN FOLLIES

126. WRIGHT, WILLIAM. *Grotesque architecture; or, rural amusement; consisting of plans, elevations, and sections for huts, retreats, etc.* London: Henry Webley, 1767 \$2500.00

First edition. This is an immensely charming book, and this first edition is rare. Eileen Harris comments: “Although lacking Thomas Wright's inventive genius, William Wright's collection of grotesque follies - mosques, hermitages, and the like, built of rustic materials, moss, branches, roots, thatch, even wool, - had far greater impact, being the only pattern book on the subject that was readily available and easily manageable, which Thomas Wright's books certainly were not.” Contains designs for huts, retreats, summer and winter hermitages, terminaries, Chinese, Gothic and natural grottos, cascades, baths, mosques, Moresque pavilions, grotesque and rustic seats, green houses, etc. many of which may be executed with flints, irregular stones, rude branches and roots of trees. This was a long popular book; it was kept in print until at least 1815. Harris, *BABW*, 953. Colvin, p. 934.

Berlin Catalogue 3420. Schimmelmann 147. Eustis, *European pleasure gardens*, p. 80 (illus).
8vo, orig. sheep, neatly rebacked. 14+ (ii) pp with engr. frontisp. and 28 engr. plates. Very good and very appealing copy.

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

127. ZEYHER, [JOHANN MICHAEL]. *Vues du jardin de Schwezingen*. Mannheim: Chez Schwan et Goetz, n.d. [ca. 1840] \$1000.00

The garden at Schwezingen was laid out for Charles Theodore of Bavaria by the architect Pigage and the head gardener Petri in the formal style. It came into existence in the years 1753 to 1770 in a fashion that was entirely formal and very French. But then it was to change. The 'Court and Pleasure Gardner' Frederick Ludwig von Sckell redesigned the outer areas of the garden in the English landscape style from 1776. (Much more on this important garden can be found in Gothein, *A history of garden art* and *The Oxford companion to gardens*). Both the formal and English styles can be seen in the large folding plan in Zeyher's book. The engraved views are as follows: Schwezingen; Entrée dans le jardin; the Mosque; the Temple of Apollo; Fountain in the aviary; the Baths; the Temple of Minerva; temple to Botany and Roman ruins. The 8 pages of text, entirely in French, describe these and other features of the garden. This work is rare; OCLC locates but one copy (UDel) and that is a variant (10 pp; our copy has 8; 7 leaves of plates; our copy has 9; and with no mention of the folding plan). UDel copy is dated 1823; our copy, though undated, would appear to date ca. 1840. Zeyher is called on the title page "Le Directeur du Jardin."

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

PART III PRINTING, GRAPHIC ARTS, & BOOK HISTORY

LEARNING TO READ

128. (ABC BOOK). *The New Royal Battledore*. Kettering [Northampton], Joseph Toller, N. d. [ca. 1830-1850] \$475.00

An interesting aspect of book history, not easily found. Battledores, introduced in the middle of the eighteenth century, were small wooden or cardboard tablets superseding the hornbook in England as well as the United States as a way for children to learn how to read. To obtain sufficient stiffness

to bear knocking about, the battledore was printed on a double fold of stiff cardboard with an extra piece lapping over one edge in the old pocketbook fashion. Battledores were essentially small pieces of stiff card folded twice to make a booklet. Some of the nineteenth century examples included woodcut illustrations (as in the one on offer here).

12mo (folded size 3-1/4 x 5-1/4"), folded in three. Printed on gray cardstock; the exterior gray, the interior white paper laid down on the card. Printed on both interior and exterior. Contains the alphabet in upper and lower case, numbers and the first and second reading lessons (sounds of letters). Illustrated with one woodcut on the cover (a zebra) and three woodcuts on the interior. Fine condition.

WITH TWELVE SPECIMEN PLATES

129. ADELINE, JULES. *Les arts de reproduction vulgarisés*. Paris: Ancienne Maison Quantin, [1894] \$375.00
First edition. An uncommon book with 12 specimen plates. They are as follows: 1. Eau-forte (etching), first state; 2. ditto, second state; 3. dry point; 4. lithograph from stone; 5. imitation etching (procédé V. D. H.); 6. simili-gravure; 7. simili-gravure (different); 8. heliogravure en taille-douce; 9. phototypie; 10. gravure sur bois; 11. gravure en couleurs en relief; 12. gravure en couleurs en relief (different). Sections of the text discuss processes on metal, on stone, chemical processes, photogravure, similigravure, photolithography, and several methods of color printing. A very uncommon book.

Tall 8vo, later cloth spine, marbled sides; title in gilt on spine. (vi)+x+379 pp with 140 vignettes in the text and 12 specimen plates. An excellent copy.

"BARNHART'S BIG BLUE BOOK"

130. BARNHART, BROTHERS & SPINDLER. *Superior Copper Mixed Type. Barnhart's Big Blue Book, containing specimens of superior copper-mixed type, borders, ornaments, rule, etc. manufactured by Barnhart, Brothers and Spindler, 183 to 187 Monroe St., Chicago, Ill. [Chicago], 1896* \$1100.00
Save for slightly cracked inner hinges, a fine absolutely complete copy in the original blue cloth binding. The history of this major foundry is given in Annenberg, pp. 55-61. It was founded about 1883 (though its roots can be traced back to 1868) and ceased operation on Dec. 31, 1933. Annenberg states: "During their operating span they introduced and patented about 100 new type faces...The BB&S Company resisted for a long time what they termed the "type trust" but in 1911 they finally sold out to the American Type Founders Company under an agreement by which they kept their own individuality and operated under their name for twenty years. Annenberg p. 59. Romaine p. 272 lists 16 specimens by BB&S. The latest date given in the present copy is 1896 (see p. 269).

4to, orig. blue cloth, title in gilt on cover, red edges. Collates as follows: 1-188; 188a,b,c,d; 189-268; 268a,b; 269-300a,b,c,d,e,f,g,h; 301-340; [321-323]; 1. The final leaf states: "Printed with Jaenecke-Ullman Company's Celebrated Black Ink." Absolutely complete copy with no clips.

RARE MANUAL ON COPPER PLATE ENGRAVING

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

First (?) edition. As stated in the 'Avertissement' this work is 'entierement neuf.' I believe it is the first new manual on the subject since the publication in 1645 of the manual by Abraham Bosse (and it is a much rarer book). Includes chapters on presses, oil and its preparation, inks and inking, papers, tirage (the pulling of prints), treatment of plates, and finally a long alphabetical list of terms and definitions. The four folding plates illustrate presses and accessories and all the other requisites of the engraver's atelier. The first names of the authors are elusive, as is the date of the first edition. Bigmore & Wyman state 1837 but I think it is earlier. OCLC locates only two copies of this edition (which they give as undated which is correct) both in the V&A (London); no copies in American libraries. This is the first copy I have had in 47 years.

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

ILLUSTRATED WITH 42 MOUNTED HELIOTYPES

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

\$1200.00

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

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

COLOR PROOFS OF PAINT CAN LABELS

133. BRADY PALMER PRINTING CO. *Brapco Paint Stock Labels.* Brooklyn, N.Y., 1932 \$375.00

An interesting trade catalogue/sample book. There is always a special appeal (to me, at least) to color printing that is offered as exemplars of the printer's skills. The specialty of the Bradley-Palmer Co was paint can labels; they state in the introduction "Originators, Designers and Printers of Paint Labels." Not in OCLC.

Oblong 8vo, orig. printed wrappers. Cover, leaf of introductory matter, and 35 lithographed labels in multi colors (a few badly registered). Labels are of different sizes; the pamphlet is held together with three grommets.

SCARCE MANUAL OF LITHOGRAPHY

134. BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et d'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies.* Paris: Roret. 1827 \$1400.00

First published also in 1827, but by the author rather than by Roret, and it had ten plates rather than the twelve in this second edition. I like this book and have had a number of copies over the years; there were in fact three issues of this second edition. One had ten plates, another had eleven plates and the copy on offer here has twelve (which is the maximum). This is the ideal copy. Twyman, *Lithography*, p. 264, lists only this edition and states that it went into a German translation in Ulm, 1829. Bigmore & Wyman, I, p. 80, cite only one edition (Troyes, 1834). It was a long popular work and went into several editions in the early 20th century.

Bregeaut was an important writer on lithography and is quoted repeatedly by Twyman, either from this edition or from the later *Nouveau manuel* of 1850. The St. Bride Catalogue, p. 124, lists three editions, the earliest of which is the present. This manual is especially notable for the information it provides on the early years of the Lasteyrie Press in Paris - see Whitehead, *Alois Senefelder* (Phila., Temple U. Press, 1972), p. 22 and no. 59. Parts of this manual were translated into English by Hullmandel and published in 1832.

12mo, orig. printed wrappers, untrimmed. xxxvi+176 pp. with 12 litho plates (6 of which are ganged up, 3 to a leaf, on two folding leaves). Outer margins of last dozen or so leaves have been chewed by insects but in no case does this affect letterpress or plates. Preserved in a custom-made clamshell box.

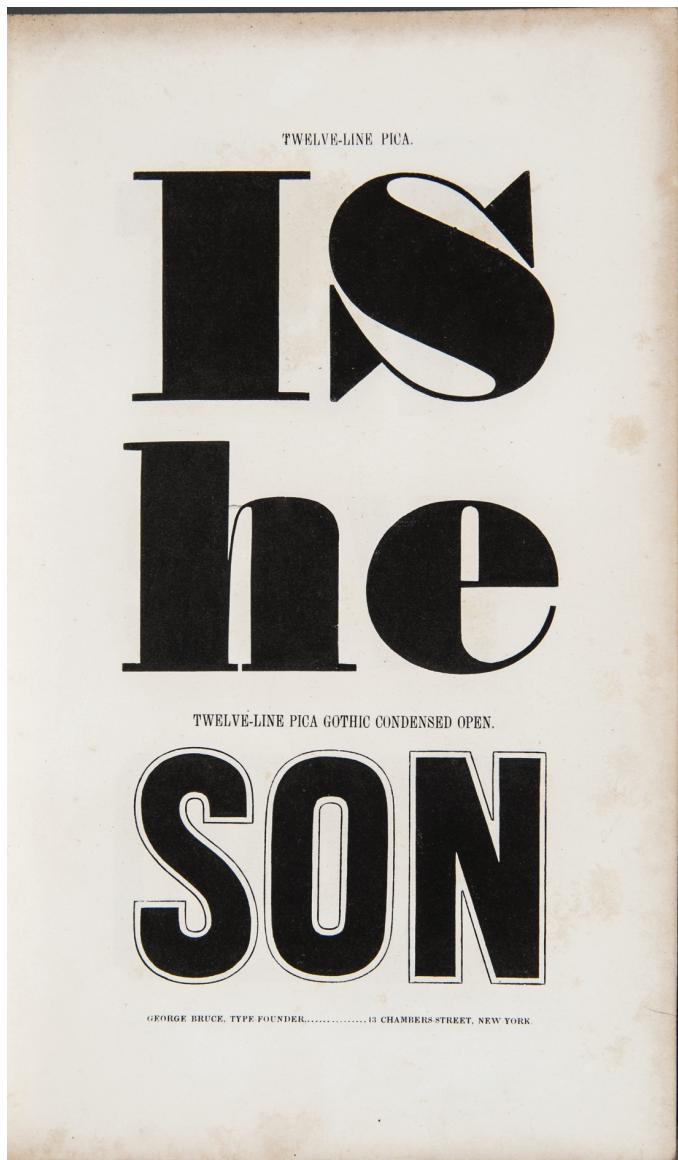
BRUCE' NEW YORK TYPE FOUNDRY

135. BRUCE, GEORGE. BRUCE'S NEW-YORK TYPE FOUNDRY. *Specimens of Printing Types, etc. cast and made by George Bruce, New-York.* Sept., 1853 \$3950.00

The story of Bruce's New-York Type Foundry is very interesting and is well told by Annenberg. David Bruce (1770-1858) was born in Scotland and, having learned the trade of

printing in his home country, came to New York in 1793. He and his brother David began their type founding business in N.Y. in 1813; they issued their first specimen book, of 11 leaves, in 1815. Between this first one, and the last, in 1901, they issued 35 specimens (according to Annenberg) but there were probably a few more which have not survived or have slipped through the cracks. The present copy has an interesting provenance: it is inscribed "Offered Feb. 13, 1857, to Mr. S. R. Johnson Jr., Pittsburgh, Pa." Below that inscription is written: "Presented to Albert W. Harper by S. R. J." It opens with a few leaves of large wood types and is arranged in three parts: Letters of all Kinds; Rules and Borders and Ornaments. There are eight ornamental leaves printed in colors and 12 double-page leaves of ornaments. Annenberg p. 83 locates five copies and gives the number of leaves as 333 but noting that they vary.

8vo, orig. embossed black cloth; neatly resewn and rehinged with the original spine laid down by the Green Dragon Bindery. T.p., Intro leaf, 2 ff of prices and 317 ff of types (counting the preliminary leaves there are total



Item #135

[38] CHARLES WOOD RARE BOOKS

of 324). There are just three small clips, one on folio 38, the others on folios 273 and 83. Rare; this is the first copy of this specimen I have ever had, and in the past 47 years I have only had 3 other Bruce specimens.

"*QUITE A GEM FROM A TYPOGRAPHIC POINT OF VIEW*"

136. BRUN, MARCELLIN. *Manuel pratique et abrégé de la typographie française*. Paris: Firmin Didot, 1825 \$425.00 First edition. "A comprehensive manual discussing all forms of composition, presswork and warehousing. The *Manuel* was set entirely by Brun and his two sons and two thousand copies were printed. It has also been noted that there are virtually no word divisions at the end of the lines. Brun (1778-1865) whose writing master at school was Barletti de St. Paul, also left a manuscript for an enlarged edition of the *Manual*." - Giles Barbier, p. 17. Bigmore & Wyman, I, p. 88 - "it is quite a gem from a typographic point of view." JPHS, F10. St. Bride Catalogue, p. 138. OCLC locates just one copy: Bibliothèque Nationale.

12mo, cont. sheep spine (rubbed); coarse weave linen sides (a quite unusual binding for 1825). (iv)+233 pp.

"*FINE COPY OF AN EXTENSIVE CASLON TYPE SPECIMEN*"

137. CASLON, H. W. & CO. *Specimens of printing types of the Caslon Letter Foundry [founded] 1716*. London: H. W. Caslon & Co., N.d. [ca. 1873] \$2000.00 Fine copy absolutely complete as issued, with no clips, and in the attractive original binding. The firm of Caslon was perhaps the most famous of all the British letter founders. Good brief histories of the firm are easy to find; see, for example, N. Gray, *19th Century Ornamented Typefaces*, p. 175; also Updike, *Printing Types*, II, p. 105. The present copy is very close to a copy in the Bodleian Library, Oxford, and described in Copac. It is arranged in three sections, each section with its own title leaf. The first section title transcribed above. The second (at leaf 109) as follows: "Specimens of the Ancient Caslon Printing Types engraved in the early part of last century by William Caslon, 1716" title printed in red and black followed by 17 leaves of Caslon old face and exotic and foreign types. The third section (at leaf 270): "The Caslon Foundry contains a large collection of flowers, corners and grounds...metal rule borders and...polytyped ornaments..." printed in black and green and purple and followed by such specimens. Some specimens are printed in two colors, a few in multiple colors. At the beginning of the volume are six leaves of prices. Includes also several specimens of very large types (25 and 16 line Pica Roman); though it does not expressly say so, these must have been wood types. Not in OCLC.

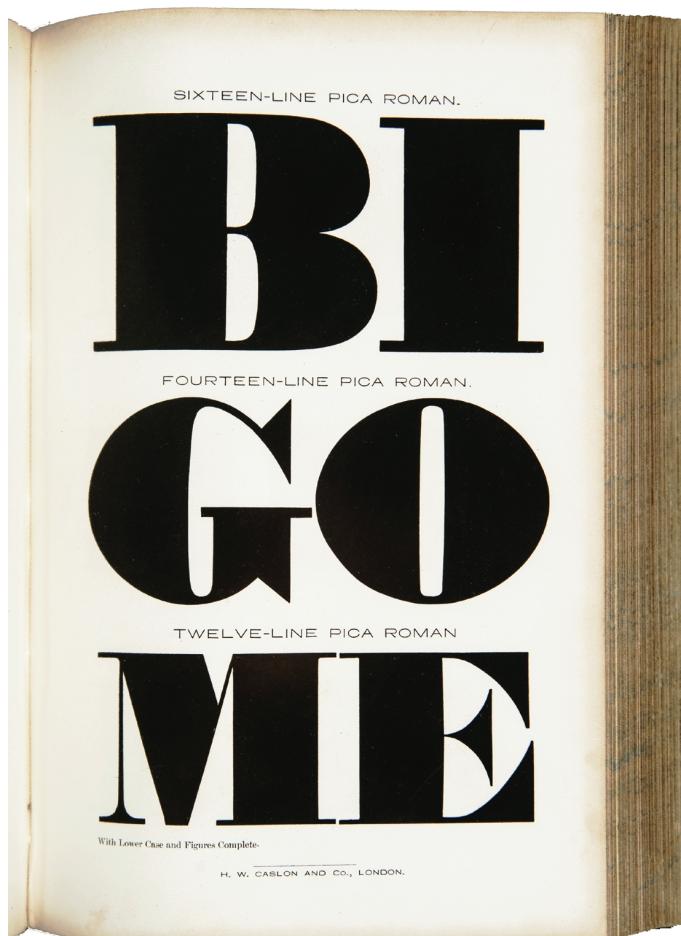
Thick 4to (10-3/4 x 8"), orig. pebble grain green cloth sides, polished dark green morocco spine and corners, title in gilt on cover and spine. T.p., leaf of intro, 6 ff of prices and 352 ff of specimens (about 12-14 double-p. or folding). Fine copy.

"PROCEDES DE CASSAN FILS, LITHOGRAPH"

138. CASSAN FILS. *Plaquette Reproduct par la Photolithographie d'après les procédés de Cassan Fils, Lithographe à Toulouse, 1879* [Toulouse, 1879] \$400.00

Fine copy of a rare example of a high quality photolithographic facsimile. This is a reproduction of an early sixteenth century text with a woodcut-illustrated title page: "La Confession Generela de faire Olivier Maillart en language de Tholosa." The introduction states: "Nous allions faire réimprimeur la 2e édition lorsque **M. CASSAN, Lithographe**, rue des Couteliers, 48, a Toulouse, nous proposa de reproduire ce livret à l'aide d'un procédé **Photolithographique** de son invention. Nous lui avons confié notre rarissme plaquette qui n'a subi aucune altération et qui ne sera du reste reproduite qu'à petit nombre, afin de conserver a cette présente un regain de rareté." The Toulouse printing house of Cassan seems to be best known for having commissioned Mucha to design a poster for them. Very rare; OCLC locates but one copy in a library in Toulouse; no copies in America.

12mo, orig. red pebble grain cloth boards. (4) pp plus 30 pp of facsimile. This copy bears the signature of Jacques Boulenger, author, critic and specialist in mediaeval literature. Very nice copy.



Item #137

"AN OUTSTANDING INK SPECIMEN"

139. COATES BROTHERS & CO. LTD. *A selection of modern inks for artistic modern printers*. London: Coates Bros. & Co., Ltd., N.d. [ca. 1930] \$425.00

One of the best ink specimens I have ever seen with an especially wide variety of inks: jobbing inks in a rainbow of colors shown on various papers; tri-colour inks, metallic inks, die stamping inks, cheque inks, cover inks, greaseproof inks, poster inks, photogravure inks, foil inks, and aniline inks. Each is shown in one or more full-page specimens on papers of various finishes. This is the second edition (though the dates are not given). Rare; not in OCLC.

Oblong 8vo (7-1/4 x 10"), cover printed in gold. (ii)+xi pp with 94 leaves printed on rectos only. Excellent copy.

"SAMPLES OF DRUGGISTS LABELS PRINTED IN MULTI COLORS"

140. CUSSONS, MAY & CO. *Price List of Labels*. Glen Allen, Va., 1878 \$875.00

The above is the cover title. The title page itself reads: "International Label Printing Establishment, Glen Allen, Va." A charming and extensive little sample book of druggists' labels; consists of 108 pages each with one or more labels printed in one or two or three or four colors (the latter in red, green and black with a gold surround). There are two additional leaves bound in toward the end printed in gold, silver and orange on shiny black stock; these are the best two labels in the book. Much has been written about the innate good taste and fine craftsmanship of late 19th century American job printers; that is well shown here. See, for example, G. Hudson, *The design and printing of ephemera in Britain & America 1720-1920* (2008). Much has also been written about Victorian period labels and specifically druggist's labels; on this see M. Rickards, *Encyclopedia of Ephemera*, under 'pharmaceutical package' and 'chemists' label'. Cussons, May & Co. (later Cussons, May & Sheppard) are known printers; OCLC locates one copy of the present work (but dated 1875) at the Univ. of Va.

12mo, orig. gold printed boards on shiny black glazed stock (spine and edges of covers worn). (108)+2 ff - (for contents see above). Rare.

"VERY RARE LITHOGRAPHIC MANUAL"

141. D***. *Procédé actuel de la lithographie mise a la portée de l'artiste et de l'amateur, ouvrage contenant les différens procédés qu'il est indispensable de suivre pour obtenir un résultat satisfaisant, et a l'aide duquel on peut soi-même, sans le secours de qui que ce soit, mettre au jour toutes sortes de productions utiles, ingénieuses et agréable*. Paris: Chex Delaunay, Le Normant, 1818 \$5750.00

First and only edition, very rare; OCLC/WORLDCAT locates only one copy (Temple U). Twyman discusses it but cannot determine the name of the author. "Apart from the

second edition of Bankes's treatise which was published in 1816, no other handbook on lithography appeared until 1818. But in the year that Senefelder published his own treatise three others appeared in Dijon, Paris and Brussels. They were: M[airet], *Notice sur la lithographie*; D***, *Procédé actuel de la lithographie*; and L.J.D.B., *Coup d'oeil sur la lithographie*. The first of them was published in January 1818 and must therefore have been written before the appearance of Senefelder's treatise in Munich. The authors of the other two books seem to have had no knowledge of the inventor's treatise either, so it seems reasonable to discuss them here even though their manuals may have been published after Senefelder's...Nothing is known of either L.J.D.B. or D***. The latter seems to have been an amateur for he explains in the preface to his treatise how he read about the process in the reports of various societies, obtained the necessary materials, and began to experiment for himself...Mairet's book seems to have had an immediate success. By contrast the work of D*** attracted little attention even amongst contemporary writers...D***'s treatise was known to Ridolfi and Tartini, who wrote the first Italian handbook on lithography in the following year, and also by Engelmann who lists it in his bibliography....The author (D***) covers much the same ground as L.J.D.B. and mentions the same methods of working on stone, but in addition to describing how to engrave the stone for intaglio printing he also describes a process similar to Mairet's *dessin a la pointe*. There are many other similarities between the two treatises, and it seems very likely that the author of *Procédé actuel de la lithographie* had already studied Mariet's book before he wrote his own account of the process. - *Lithography 1800-1850*, p. 92, 94-5. Bigmore & Wyman, II, p. 223 listing by title only.

Sm. 8vo, modern tan paper boards, leather title label on front cover. 40 pp with 1 large fdg litho plate (500 x 390 mm) showing a lithographic press and other tools. Excellent copy.

THE MANUFACTURE OF INK

142. DE CHAMPOUR & F. MALPEYRE. *Nouveau manual complet de la fabrication des encres telles que encres a écrire, de chine, de couleur, a marquer la ligne, d'impression typographique et lithographique, de sympathie, etc.* Paris: Roret, 1856 \$375.00

First edition of a very uncommon manual. It is, however, not unknown and is mentioned in F. Wiborg, *Printing Ink a History* (NY, 1926), p. 255. It is also included in the bibliography of C. Bloy, *A History of Printing Ink* (London 1967) but is not discussed, presumably because Bloy's book covers the period from 1440 to 1850. There does not seem to have been an English edition of this work. OCLC locates six copies in American libraries.

12mo, marbled sides, sheep spine of the later 19th century. 207 pp with one wood-engr diagram. Scattered light foxing but a good honest and appealing copy.

COLOR AQUATINTS IN THE PROCESS OF SIGISMOND HIMELY

143. DELACROIX, (AUGUSTE). *Delacroix / Aquarelles.* [Volume of ten tipped-in facsimile watercolors in the process of Himely]. N.p., N.d. [France, ca. 1860] \$1200.00

Sigismond Himely (1801-1872), a Swiss by birth, was part of a group of expert French engravers who brought the art of aquatint to its apogee; his copies of daguerreotypes are of a surprising exactitude. The painter Delacroix, originally from Boulogne, made a specialty of maritime subjects; nine of the prints in this volume are of seashore subjects. The technique of reproduction utilized by Himely was color aquatint; this process required one plate for each color, sometimes six or eight plates and as many impressions of the press. The result approaches chromolithography; indeed, the copy of this work in the Bibliotheque Nationale is catalogued as chromolithography. The credit line "fac-similé par Himely" is found on the margin of several of the prints. While this volume has no printed title page, it does have a proper binding and gilt stamped cover ('Delacroix / Aquarelles') which indicates to me that it was a published edition, though surely very small. Not found in OCLC.

Lg. 4to (12 x 9-1/2"), orig. red pebble grained cloth, title stamped in gilt on cover. With 10 mounted color aquatints each on leaves bound in on stubs. The interleaves (guard sheets) have old water stains but the prints are perfect; they are in beautiful subtle colors, fresh and bright.



Item #140

**LABEL PRINTERS SAMPLE BOOK
WITH 8 SAMPLES OF PAPERS FOR BAGS
& 16 SAMPLES OF PAPERS FOR CARTONNAGES**

144. DREYSPRING, C. F. LAHR. *Fabrique de Cartonnages. Lithographie - Typographie.* Gd. Duché de Bade, Allemagne, 1911 \$600.00

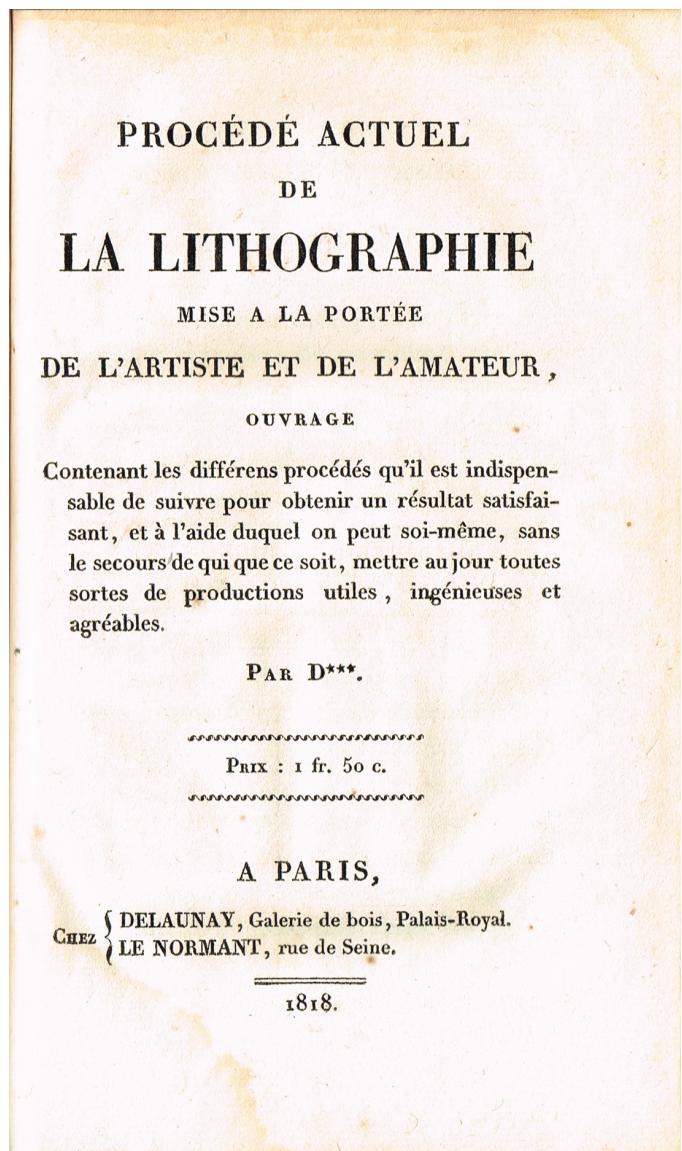
An immensely appealing trade catalogue of a label printer and merchant of papers. The labels are for pharmaceuticals. There are 29 actual labels mounted on the pages; in addition there are 110 labels printed on the pages themselves (all lithographed in colors and gold). There are also two leaves with mounted paper samples; the first is eight "echatillons de papiers pour sacs et cornets"; the second is sixteen "echatillons de papiers pour les cartonnages de différentes qualités." These latter samples are wonderful; there are 4 samples of solid colors; the remaining 12 are printed patterns, half regular repeats and half florals. Rare; not in OCLC. Founded in 1816, the Dreyspring firm is still very much in business in Lahr/Schwarzwald, Germany.

4to (11 x 8"), orig. printed wrappers, title in gold on upper cover. 44 pp., profusely illus as detailed above. Excellent copy.

**A KEY WORK IN THE 18TH CENTURY
LITERATURE OF BOOKBINDING**

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

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



Item #141

Folio, (19 x 12-1/2"), mid-nineteenth century calf spine, mottled paper sides. (ii)+iv+112 pp with 16 engr. plates. As noted above three plates were engraved by Simonneau in the late 17th century; those are plates 8, 10 and 11 (they are here and signed 'Simonneau 1694').

AN UNUSUAL IMPRINT

146. EMERSON, WILLIAM A. *Practical instruction in the art of Wood Engraving, for persons wishing to learn the art without an instructor. Containing a description of tools and apparatus used, and explaining the manner of engraving various classes of work. Also, a history of the art, from its origin to the present time.* East Douglas [Mass]: Charles J. Batcheller, 1876 \$550.00

First edition and an unusual 'provincial' imprint; East Douglas was then and still is the back of beyond. But the book was popular; it saw a new and expanded edition published in

Boston and New York by Lee & Shepard in 1881. This first edition is notable for the frontispiece, which is a color-printed (chromo-typographic) trade card of the author; it is printed in white on black against a gold, red and green surround. Lesson 10 on page 47 gives instructions for printing woodcuts in colors. This lesson is illustrated with a plate showing four separate blocks for each of the four colors and a final impression showing the finished color print. It is very instructive. The only bibliography I can find which lists this elusive first edition is Barnhill, *Bibliography on American Prints*, no. 1776.

12mo, orig. cloth (spots of the cloth have been abraded or eaten away from the cover). 52+(vi) pp with color printed frontisp and one color illus in the text and 59 wood-engr text illus.

NATURE PRINTING AND ZINCOPGRAPHY

147. ETTINGSHAUSEN, CONSTANTIN RITTER VON. *Photographisches Album der Flora Osterreichs zugleich ein Handbuch zum Selbstunterricht in der Pflanzenkunde*. Wien: Wilhelm Braumuller, 1864 \$1200.00

First edition. "Mit 173 Tafeln, enthaltend eine Sammlung gedruckter Photographien von charakteristischen Pflanzen der einheimischen Flora." The plates in this work began life as nature prints; they were then reduced by photographic means and then again reproduced by zincography. They have a curious appearance halfway between nature printing and lithography. Ettingshausen is a well known figure in the early history of nature-printing; together with A. Pokorny he produced a book of 500 nature prints in 1856 entitled *Physiotipia plantarum austriacarum* (Roosens/Salu 7354). There are references to two other of his nature printing books in Bridson/White, C958 and C967. But the present work is very rare; WORLDCAT/OCLC locates just two copies, one in France and the U of Ill. Nissen BBI 608.

8vo, orig. cloth, gilt spine (a bit faded); gilt coat of arms on cover. xxx+319 pp with 175 full-p. illus. Very nice copy of a rare book.

FIRST MENTION IN ENGLISH OF MEZZOTINT

148. EVELYN, JOHN. *Sculptura; or, the history and art of chalcography, and engraving in copper...the second edition containing some corrections and additions*. London: Printed for J. Murray (Successor to Mr. Sandby), 1769 \$600.00 Originally published in 1662, this book contained the first mention in English of the art of engraving in mezzotint. The corrections and additions in this edition are "taken from the margin of the author's own printed copy." See Levis, *Bib. of Engraving*...14, 30 and 115. Our copy is the second issue of the second edition; the first issue appeared in 1755. Bridson/Wakeman B5. This copy contains the folding mezzotint in nice condition; it is often missing. The catalogue *The Philip Hofer Bequest* (Houghton Library, Harvard), no. 34, gives a good note. Keynes 34.

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

A RARE BOOK ON MARBLED AND FANCY PAPERS

149. 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 à la congrène. De la fabrication de la cire à cacheter, crayons de mine de plomb; des plumes à 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

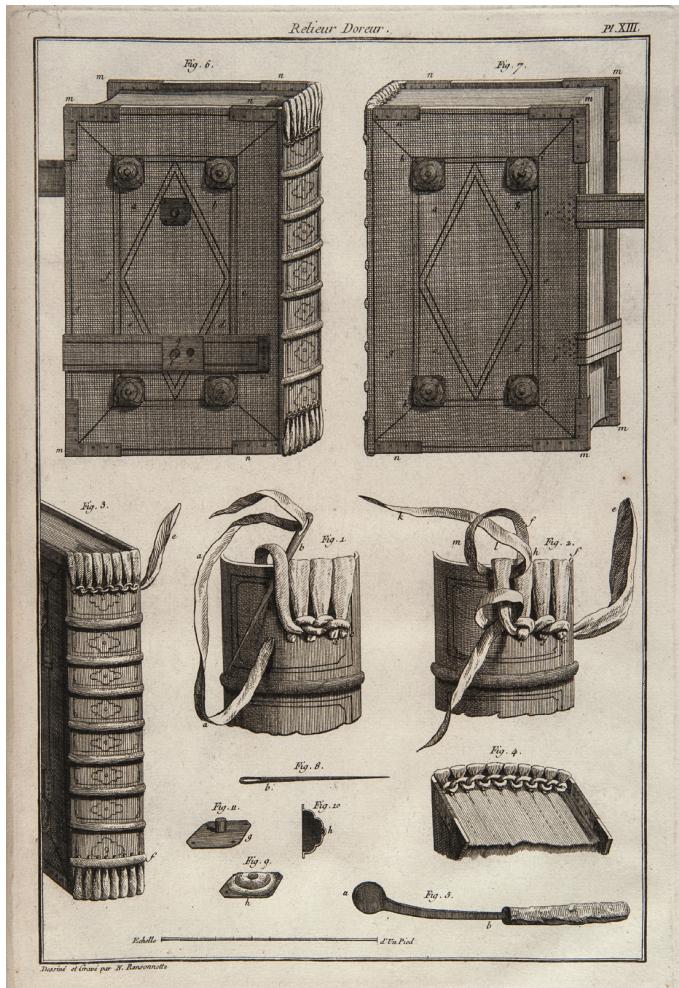


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Item #144

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.



Item #145

AN EXTENSIVE FIGGINS SPECIMEN

150. FIGGINS, V. & J. Specimen of plain and ornamental types from the foundry of V. & J. Figgins, 17 West Street, Smithfield, London. N.d. [1845-46] \$3950.00

Founded in London in 1792, and running right up to the end of the 19th century, Figgins was one of the most important British type foundries. A long list of the Figgins specimens is given by Nicolete Gray (pp. 184-186); of the present issue she states that it "contains more than the 1845 and less than

the 1847 issue." She states in a footnote (p. 184) that "the entire surviving stock of punches of the Figgins foundry is now in the St. Bride Library. This material consists of hundreds of founts documented with the date of cutting and the name of the punch-cutter and should eventually provide precise evidence of Figgins' contribution to nineteenth-century type design." Bigmore & Wyman I, pp. 218-19 give a long and interesting commentary on Figgins. The present work contains numerous examples of wood types, some as large as 4 or 5 letters to a page; also fancy types, ornamental initials, music types, corner ornaments, ornamental rules, fancy borders, flowers, etc. OCLC locate just two copies in America: Columbia & Harvard.

Large 4to (12-1/2 x 10-1/2"), recent full cloth. T. p. within border of typographic ornaments and 180 leaves printed on rectos only. Two leaves removed between folios 68 & 69. Title and first three preliminary leaves a little chipped around margins.

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

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

A rare little work, of much value for the light it shines on the London bookbinders' unions, from their development in the late 18th century, chronicling the strikes and internal strife of the binders unions as well as printing articles on the practical side of bookbinding. John Jaffray (1811-69) was the main editor of the *Circular* and it is believed he wrote much of it. Jaffray's fascination with the early bookbinders' unions led him to write to and obtain information from Mr. Hall who came to London in 1781 as a Journeyman Bookbinder. He belonged to the Society of Journeymen Bookbinders and helped organize the strike of 1786. His letters and those of William Faulkner who campaigned for the reduction of one hour in 1794, form the basis of the *Notices of the early history of the Journeymen Bookbinders' Trade Society* (all present here). In many cases the *Circular* provides the only printed record of events. No original copy of the *Notices* survives and the text in the *Circular* is the only source. Also present in this copy is the *Rules &c of the Finishers' Friendly Association* which was founded in 1844 (it is pages 1-8). Finally, at the end of this copy are "Illustrations of the styles of Finishing by the Finisher's Friendly Association" (16 pp., illus). Middleton (RIT) catalogue 21. OCLC locates 6 copies in America: Columbia, UGa, UKs, Newberry, Grolier, RIT. Provenance: Graham Pollard & Esther Potter.

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

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

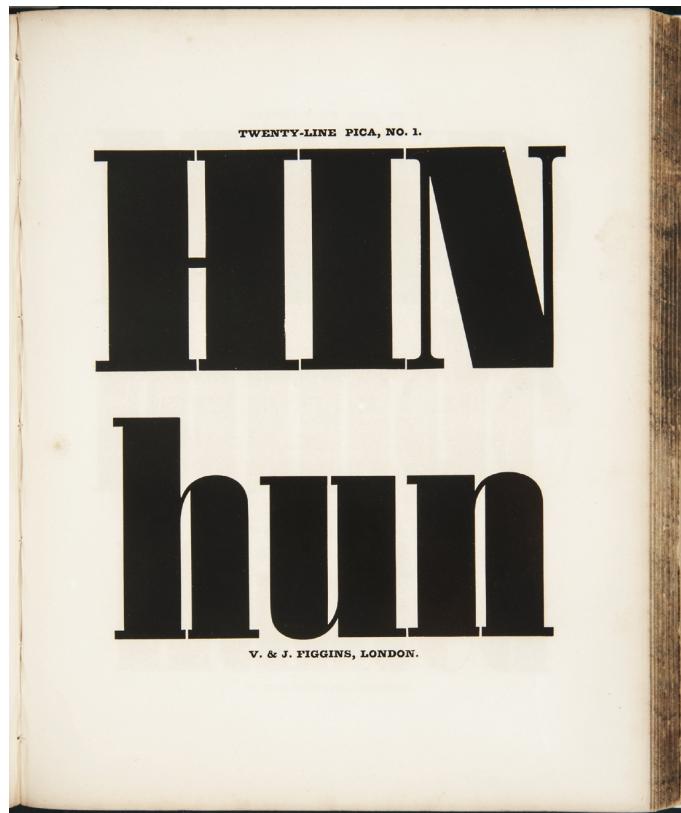
152. FOSSE, C. L. F. *Idées d'un militaire pour la disposition des Troupes confiées aux jeunes officiers...* Paris: Imprimerie de Franc. Amb Didot l'Ainé for Ambrose Jombert, 1783
\$5500.00

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

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

**PRINTER'S MANUAL FROM THE
LATE HAND-PRESS PERIOD**

153. FREY, A. *Manuel nouveau de typographie. Imprimerie, contenant les principes théorétique et pratiques de l'imprimeur-typographe. Ouvrage originale.* Paris: Roret, 1835 \$550.00
First edition. "A full and up-to-date reference work in alphabetical, dictionary, form. Published in two parts, both of the same year. A long legal appendix covers even international



Item #150

copyright agreements. The plates include a wooden press 'dite hollandaise', as well as Stanhopes of the early Parisian and Gaveaux kinds, the *Journal de Debats* press, the Thonnelier, the Gaveaux Columbian, the Frapié and Selligue presses." - Giles Barbier, *French letterpress printing*, p. 19. This was a popular manual and saw a second edition in 1857. Bigmore & Wyman, I, 238.

12mo, orig. half black morocco, spine with raised bands and gilt lines. x+518+(1) pp with 1 fdg plate of proof readers marks and 6 fdg plates of imposition schemes and presses. Excellent copy.

"AN UTTER FAILURE"

154. GAUBERT, M. [ETIENNE ROBERT]. *Notice sur le Géotype ou machine à distribuer et à composer en typographie, par M. Gaubert (de Ger).* Paris: Chez l'inventeur, 1843
\$500.00

A rare pamphlet of which OCLC locates but two copies (NYPL and Newberry). It is given a long and interesting note in Bigmore & Wyman: "M. Gaubert was the earliest patentee in this country [UK] of a type-distributing machine. Gaubert described his invention as "certain improvements in machinery or apparatus for distributing types or other typographical characters into proper receptacles and placing the same in order for setting up after being used in printing...The complexity, indeed, is rather amusing, and we are not surprised to learn that when M. Gaubert set up one or two of his

machines in Paris, they soon demonstrated themselves to be an utter failure." - B. & W. I, p. 255. This copy is inscribed: "Hommage a M. Dutrochet, de l'Institut / Gaubert." 8vo, orig. printed wrappers. 16 pp., untrimmed and unopened.

ONE OF JOHN BIDWELL'S 100 SOURCES ON PAPER AND PAPERMAKING

155. GRAND CARTERET, JOHN. *Papeterie & Papetiers de l'Ancien Temps*. Paris: Georges Putois, Maitre Marchand-Papetier, 1913. \$325.00

First edition. John Bidwell writes "While John Grand-Carteret, *Papeterie & Papetiers de l'ancien temps* (1913) appears to be a history of the French stationery trade, it is, in fact, a fascinating social document." It is no. 10 on his list ("Paper and Papermaking: 100 Sources" in *AB Bookman's Weekly*, Feb 13, 1978). Sections on Les Corporations; Les Boutiques; Les Marchandises; Notices sur les Enveloppes, l'Encre, les Encriers, les Plumes, les Crayons, les Papiers a lettres, La Cire, Bibliographie...etc. This work was published initially in connection with the Paris Universal Exposition of 1900. It was a "Rapport du Comité d'Installation", Classe 92.

4to, orig. stiff paper wrappers, printed paper label on cover. (xii)+viii+342 pp., profusely illus. Very good copy.

UNRECORDED SPECIMEN OF WOOD TYPES

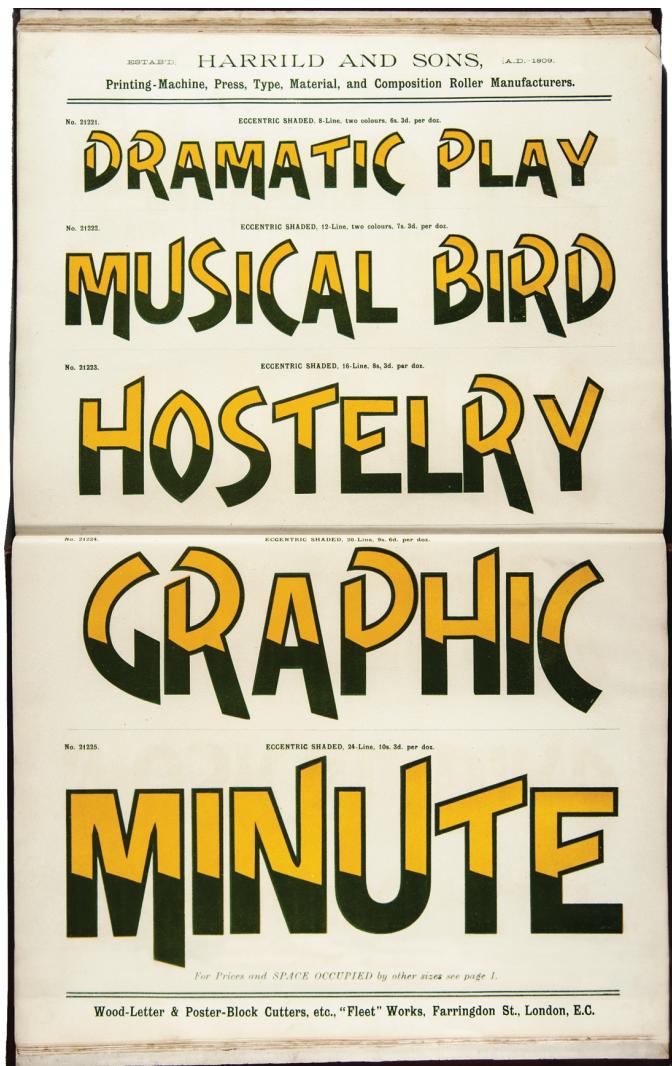
156. HARRILD & SONS'. *New and abridged specimens of Wood-Letter, Corners, Borders, etc.* "Fleet" Works. 25 Farrington Street, London, N.d., [ca. 1890]. \$2000.00

Though Harrild & Sons was a well known firm and produced a number of trade catalogues and type specimens, there seems to be no record of this one. Wood-type specimens are categorically rare. A note on the verso of the title page states that the prices quoted are for wood-letter cut on sycamore, on the straight grain of the wood. Letters cut on polished end-grain wood were more expensive. Wood type catalogues are greatly appealing due to their graphic "punch" and large size of the individual letters. The best of all are those with color; this copy has eight single pages and three double pages of large wood types in colors. Wood types were used primarily for posters. As noted above, Harrild published numerous catalogues; the St. Bride Catalogue lists 17 of them but none for wood types.

Small folio, orig. cloth, title in gilt on spine and cover. T.p., one leaf of prices and 135 leaves of specimens (some double-page). T.p. creased. Inner hinges professionally reinforced.

INCLUDES 44 SAMPLE LEAVES OF RULED PAPERS

157. HICKOK, W. O. *Illustrated catalogue of ruling machines, ruling pens, sawing machines, press boards, table shears, standing presses, etc. and bookbinders' machinery in general.*



Item #156

Manufactured by W.O.H. Eagle Works, Harrisburg, Pa., 1872. \$1000.00

According to Berry and Poole, the first ruling machine was patented in 1770 "for the ruling of music paper and paper for account books. Before this time all ruling had been done by hand." - *Annals of Printing*, p. 180. The present firm, founded in 1847, must be one of the older firms of this sort in this country. The first six plates illustrate various large ruling machines (until very recently there was one of these here in Boston in the Harcourt Bindery). The remainder of the catalogue illustrates and describes a small ruling machine for paper makers, patent strikers, extension pen holders, ruling inks, pen rests, patent fan, type case, countershaft hangers, improved sawing machine, embossing or seal press, grinding machine, blank book sewing bench, sewing benches for printed work, gauge table shears, backing machine, finishing presses, finishing stand, gilding press and stand, plow and press, various models of standing presses, etc. The final 25 leaves show examples of work done by 'extra close ruling pens' and then a good variety of ruled leaves from quite close

to very wide. The borders of each of these leaves are ruled in different colors and are very attractive. OCLC does not locate this exact edition but they do locate Hickock catalogues from 1856, 1860, 1868, 1869, 1870 and 1875 (almost all in one copy each).

8vo, orig. cloth, title gilt stamped on upper cover (slight erosion of the cloth on outside of front hinge but sound). 40 pp with 40 wood-engr illus and 25 leaves of samples of ruling. Ruled with Hickock's Patent Inks. Some light discoloration on front cover else a very good copy.

AN IMPORTANT TRADE CATALOGUE OF PRINTING MACHINES

158. HOE, R. & CO. *R. Hoe & Co., Manufacturers of type revolving and single and double cylinder Printing Machines, power presses, (Adams' Patent), Washington & Smith hand presses, self-inking machines &c., every article connected with the Arts of Letter-Press, Copperplate and Lithographic Printing and Bookbinding always on hand or furnished on short notice.* New York, Nos. 29 and 31 Gold St., 1867 \$1000.00

Much is known about the firm of Hoe & Co. Robert Hoe, the founder of the firm of R. Hoe & Co., was born in 1784 in Nottingham, Leicestershire. He emigrated to the U.S. in 1813. Shortly after he established himself in business in New York, he commenced the manufacture of printing presses. In connection with Peter Smith, who became his partner, he manufactured the first iron lever printing platen machines ever made in the U.S. Hoe died in 1833, having survived both his partners, and left his business to his sons. He will be remembered in the annals of printing for having introduced power-printing machinery into the United States. James Moran, in his book *Printing presses (a) history* (1973) makes no less than 27 references to Hoe & Co. The present catalogue is listed in Romaine, p. 280. St. Bride Catalogue, p. 439, lists an 1866 Hoe catalogue but not the present one. Of the one on offer here OCLC locates just 3 copies: UofIowa, Harvard & Dartmouth.

Tall 8vo, old half morocco, marbled sides. Handsome chromolitho t.p. and 138 pp., profusely illus. Hinges and corners rubbed, else a very good copy.

PHOTOZINCOGRAPHIC FACSIMILE

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

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

547. The comments in the introduction to the present work by Col. James are also of much historical interest, especially as they relate to photozincography.

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

PHOTOGRAPHIC REDUCTIONS OF MAPS, ELECTROTYPES, ZINCOGRAPHS, ANASTATIC IMPRESSIONS, ETC.

160. [JAMES, COL SIR HENRY]. *Report of the Ordnance Survey of the United Kingdom for 1855-56.* [London, Parliamentary Paper, 1857] \$950.00

The first report of the Ordnance Survey and a document of considerable interest both for the text, which includes a brief history of the Survey up to the present time, and for the 28 plates which include examples of various graphic processes: photographic reductions (albumen prints, one with small area of hand color), electrotypes, anastatic impressions, zincographs, hill sketching, hill shading, etc. The text gives brief commentaries on these: photography, copper plate, electrotyped plates, anastatic printing, lithography, zincography, coloured maps (he used boys 13 to 14 years of age and taught them to colour large maps). Michael Twyman writes: "Shortly after Asser discovered his process [a form of photolithography], a modification of it was successfully used by Colonel Sir Henry James and his staff at the Ordnance Survey Office, Southampton, for the production of facsimiles of documents. Photography had been introduced to the Ordnance Survey in 1855 as a means of making accurate reductions of plans, but in 1859 it began to be used for transferring images to zinc plates or stones. Zinc plates were normally used and for this reason James called his process Photozincography." - *Early lithographed books* (1990), p. 244. See also Gernsheim, *History*, p. 547. This work is very rare; OCLC locates just one copy (Nat Lib Scotland); no copies in USA.

Small folio (13 x 8-1/2"), orig. mottled boards, roan spine, rubbed. 27 pp with 28 plates (mostly maps, some col). Ex-lib., old faded rubber stamp on front pastedown & t.p. (from a German library). A few bits of contemporary marginalia in pencil in German. A good copy.

A RARE MIDCENTURY PHILADELPHIA TYPE SPECIMEN

161. JOHNSON, L. & CO. *Specimens of printing types, plain and ornamental, borders, cuts, rules, dashes, etc. from the foundry of L. Johnson & Co.* Philadelphia: L. Johnson & Co., [1857] \$4950.00

Very good copy of a splendid specimen of a major Philadelphia type foundry complete with color-printed title page and 234 leaves which include 8 leaves of chromatic specimens. Annenberg/Saxe state that this firm was the successor to Johnson & Smith (in business from 1833-1843) and that they in turn traced their origins back to Binny & Ronaldson,

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

Folio (13 x 10-1/2"), recently bound with marbled sides, tan morocco spine and corners. Color printed t.p., preface leaf, 3 ff of misc. material and price list followed by leaves somewhat erratically numbered 1-194 (a total of 234 leaves most printed rectos only). A couple of minor tape repairs but a very good fresh copy.

SAMPLES OF PAPERS FOR BLUE PRINTS

162. KEYSTONE BLUE PAPER CO. *Blue Process Papers*. Western Branch House: Chicago Blue Print Paper Co. September 1892 \$350.00

The title page explains: "In this edition of our sample book we present, to our patrons and the trade generally, the largest and most varied assortment of Ferro Prussiate Papers carried by any house in this country. Our stock, comprising thirty-three distinct widths, will be found well-seasoned and complete at all times. They are all the product of the Johannot Mills in France, which is a sufficient guarantee of their quality." There are seven samples: Mailing parchment, medium parchment, thick parchment, medium Johannot paper, heavy Johannot paper, French satin paper and linen blue print fabric. OCLC locates two copies: Yale & UDel.

Oblong 12mo (3-1/2 x 6-1/2"), orig. printed wrappers on blue stock with gold embossed title. 12 leaves of which seven are identified samples. Excellent copy.

"OUVRIERS RELIEURS"

162A. LONDON. INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués a l'Exposition Universelle de Londres en 1862 publié aux frais de la Société des*

Ouvriers Relieurs de Paris. Paris: se trouve chez les Délégués, 1863 \$600.00

A fascinating catalogue listing and describing the bookbindings exhibited at the exhibition. From the UK there were examples by Francis Bedford, Bone, Chatelin (Paris & London); J. & J. Leighton; Leighton, Son & Hodge; Potts, Watson & Bolton; Ramage (Edinburgh); Riviere; Seton & Mackenzie (Edinburgh); Westleys & Co., and Zahnsdorf. From France were examples by Gruel-Engelmann, Lortie, Arnold & Fils, Lenegre, Mame & Cie and Cornillac & Cie. There were also examples from Austria, Belgium, Italy, Poland, Prussia, Sweden, Norway and Wurbemburg. There were also discussions of reliure d'amateur, reliure de luxe, reliure de commerce, albums pour photographies, dorure sur tranche, marbrure, conclusion; situation, and voeux and besoins. OCLC locates two copies: RIT, and Cal. St. Lib. Sutro. 8vo, orig. printed wrappers. 36 pp. Hinges of the wrappers separated but preserved in a glassine wrapper. Else a nice untrimmed copy.

A MAJOR WORK BY FRANZ KELLERHOVEN AND A MASTERPIECE OF CHROMOLITHOGRAPHY

163. MARTIN, ARTHUR. *La vie et les mystères de la bienheureuse Vierge Marie, mère de Dieu*. Paris, Nantes: Henri Carpentier, [Lemercier, Lithographic printer], 1859 \$3500.00

Very fine copy in a deluxe full morocco binding. It is especially noted as one of the major works of the Cologne-born lithographer Franz Kellerhoven (c. 1814-1872). Michael Twyman gives a good account of Kellerhoven and says of the present work: "[Kellerhoven] undertook two major commissions with Lemercier & Cie. as his printer: A. Martin, *Les mystères de la bienheureuse Vierge Marie* (Paris & Nantes: Charpentier, 1859)...In [this] book he put on stone work that Ledoux, Gsell, and Ciappori had drawn in the spirit of illuminated manuscripts of the seventh to seventeenth centuries...The amount of chromolithographic work needed for this publication in such a short period suggests that Kellerhoven must have employed several assistants... (*A history of Chromolithography*, pp. 352-3). As is well known, chromolithography required one stone for each color and as many passes through the press; it was an expensive process but the results were spectacular. The present work is a perfect example; some plates were printed from as many as ten stones. The leaf of credits notes all of the above persons and in addition states that the paper was made by A. Vorster of Monfourat; the gothic characters from the foundries Longien, Laurent and Deberney and "tirage a la presse a bras" (printed on a hand-worked press). The lithographic part was printed in Paris; the typographic part in Nantes. OCLC locates but four copies in America: Morgan, Cal State Lib., Pub Lib Cincinnati & U of Dayton.

Folio (16 x 12"), beautifully bound in full dark blue morocco, five raised bands, inner gilt dentelles, all edges gilt. 4 leaves & 6 pages of letterpress & 97 chromolitho pages each with a dust sheet; all leaves bound on stubs. Final page is directions to the binder. Preserved in a slipcase.

HISTORY OF BOOKBINDING AT EUROPEAN EXPOSITIONS FROM 1798 TO 1862



Item #163

"STANDS ALONE IN ITS UNDOUBTED EXCELLENCE & AUTHORITY"

164. MONET, A. L. *Machines typographiques et procédés d'impression. Guide pratique du conducteur - traité complet. Avec une préface de G. Chamerot. Troisième édition entièrement réfondue.* Paris: Gauthier-Villars, 1898 \$550.00
 Originally published 1872 as *Le conducteur des machines typographiques*. A major work in the history of the printing press. Given a long note in Bigmore and Wyman: "This work is divided into three books, each being subdivided into two or more parts... As an exhaustive treatise on French machinery, M. Monet's work stands alone in its undoubted excellence and authority. - Bigmore & Wyman, pp. 48-49. All of Chapters VII and VIII are devoted to printing in colors (typochromie ou chromotypographie). There was an edition in Spanish also in 1878 (Madrid). Barbier, p. 24. Quoted also in Moran, *Printing presses*, pp. 182-3. St. Bride Catalogue, p. 625. A rare book; both NUC and OCLC locate only four copies in America: NYPL, Huntington, Newberry & UChicago.

8vo, cont, half polished calf, orig. printed wrappers bound in. (viii)+484 pp with color-printed frontisp (procédé de photogravure à trois couleurs); the color separations for this plate are bound in between pp 385 and 385. An excellent copy.

165. PARIS. EXPOSITION DE 1867. *Délégation des ouvriers relieurs. Première partie. La Reliure aux expositions de l'industrie (1798-1862).* Paris: Siege de la Commission chez M. Clemence, relieur, 1868 WITH *Délégation des ouvriers relieurs. La reliure à l'Exposition de 1867. Etudes comparatives de la reliure ancienne et moderne.* Paris: Se vend chez tous les librairies, 1869-75 \$1000.00

As the title of the first volume states, it is an historical account of the coverage given bookbinding from the first Paris Industrial Exhibition in 1798 through the London International Exhibition of 1862. The second volume is a detailed account of the bindings exhibited at the Paris exhibition of 1867. This volume is illustrated with 9 razor-sharp Dujardin heliogravures of bindings printed by Eudes. A very valuable work for the history of bookbinding. Schmidt-Kunsemuller, *Bib...der Einbandkunst*, 5348. This copy has a good provenance; it carries the armorial bookplate of Humphrey Noble. It also comes from the library of Graham Pollard and Esther Potter. Very uncommon.

8vo. 2 volumes in one. Cont half dark red morocco, t.e.g., by THIVET. xxviii+278 pp; (ii)+223 pp with 9 heliogravure plates. Slightly rubbed and corners bumped but a good copy. See above for provenance.

SAMPLES OF PSEUDO AND REAL MARBLED PAPERS

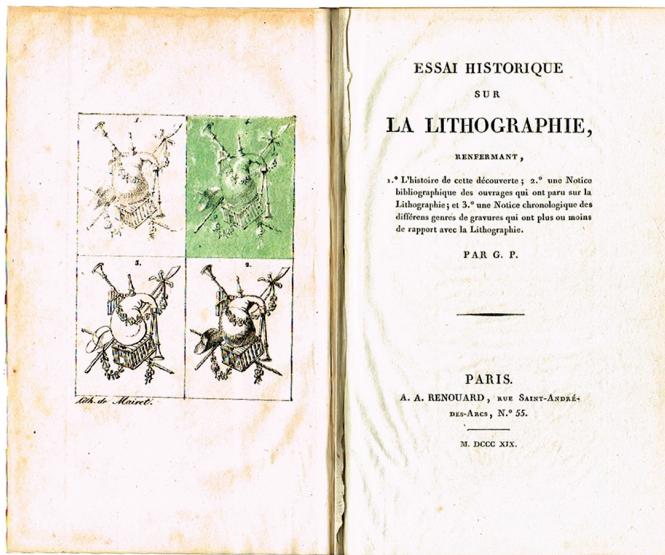
166. PARSONS TRADING COMPANY. *Muestrario de Papeles Peint y Agata para Encuadernacion.* Parsons Trading Company, New York - London. Sucursal en Mexico. D.F., N.d [ca. 1900-1920] \$300.00

A rare survival. A small sample book (3-1/4 x 5"), containing 4 samples of "agate" papers and 8 samples of comb marbled paper. The title translates (more or less) as "Samples of Agate and Comb Marbled Papers for Bookbinders". Richard Wolfe states: "Around the third decade of the nineteenth century, the French and Germans introduced pseudo-marbled paper under the names "agathe" and "achat" (or agate). Because of its cheapness and novelty, this type, too, made inroads on the marbles of old wherever it was imported and sold..." - *Marbled Paper*, p. 47. The 8 sheets of comb marbled paper appear to my eye to be properly made (not pseudo papers). Very rare. OCLC locates one related but different item in the Biblioteca Nacional de Espagna.

24mo (3-1/4 x 5"), in orig. printed wrappers, 'bound' with two staples. 12 leaves of samples as described above.

"THE EARLIEST FORMAL BIBLIOGRAPHY OF THE WRITINGS ON LITHOGRAPHY"

167. P[EIGNOT], G[ABRIEL]. *Essai historique sur la lithographie, renfermant, 1. L'histoire de cette découverte; 2. une Notice bibliographique des ouvrages qui ont paru sur la*



Item #167

Lithographie; 3. une Notice chronologique des différens genres de gravures qui ont plus ou moins de rapport avec la Lithographie.
Paris: A. A. Renouard, 1819

\$2850.00

First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*. Twyman states: "The source for many of these early notices is a bibliography compiled by the well-known French bibliophile Gabriel Peignot, as part of his own historical survey of lithography." He further states: "Peignot, in his account of the literature of lithography, even questions the validity of a statement by Thiébaut de Berneaud (*Annuaire de l'industrie française*, Paris, 1811, pp. 194-8) to the effect that lithography was introduced into France in 1802. 'Il me semble', writes Peignot, 'd'après les divers auteurs que j'ai consultés, que ce n'est qu'en 1807 que la Lithographie a été portée à Paris par M. André d'Offenbach.' (Twyman, p. 41). This title was included in the 1972 Temple University exhibition *Aloys Senefelder 1771-1834*: "The Peignot (item 57) was the earliest formal bibliography of the writings on lithography. It contained one illustration, the frontispiece, by Mairat, showing a crayon lithograph, pen lithograph, stone engraving (dessin à la pointe), and tinted lithograph." The present copy is of special interest as it has extensive early annotations on the verso of the half-title citing other early published references. Bigmore & Wyman II, p. 150, with the note '250 copies printed.' It is scarce in the marketplace; I have owned one other copy in the past 47 years.

8vo, modern tan paper boards, leather title label on upper cover. 60+1 pp with 1 litho plate. Excellent copy.

RAISED LETTER PRINTING FOR THE BLIND

168. PENNSYLVANIA INSTITUTION FOR THE BLIND. *Specimen of Printing done in the Pennsylvania Institution for the Blind.* [?Phila], N.d. (ca. 1850-60?) \$400.00

The Pennsylvania Institution for the Blind was founded in 1832 by Julius Reinhold Friedlander, a German who had recently come to Philadelphia. They are said to have produced the first embossed book in America, the Gospel of Mark, and the first magazine for the blind (though there is some question about this; Perkins School for the Blind in Boston, founded in 1829, was also printing books in raised type at an early date). In 1946 the Philadelphia school changed its name to the Overbook School for the Blind.

The present specimen of printing is undated. The first page bears the title cited above and is followed by an 11 line Milton quote; the second page is music with the caption "The music-type invented by M. Snyder, 1839." The specimen itself is undated but clearly appears to be 19th century. Probably done as a souvenir or hand-out to visitors, perhaps to raise money.

Single sheet (8-1/2 x 10-1/4"), folded once. Two small pale spots but in excellent condition.

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

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

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

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

TRADE CATALOGUE OF SAMPLES OF EMBOSSED

170. PHOTO-CHROMOTYPE ENGRAVING CO. *The art of embossing*. Philadelphia, N.d. [ca. 1900-1915] \$250.00

A major firm, they had been in business for more than twenty years. They could handle "everything relating to engraving - designing and illustrating, zincs, halftones, duotones, color process plates and all kinds of embossing and stamping dies." The present brochure gives examples of color printed and embossed images for menu cards, folders, booklet covers, Christmas cards and tags, business cards, programs, dance programs, etc. A similar sales brochure from this company is found in the Hansen Collection at the Clark Art Institute (see the Hansen Catalogue 1900:13). Not in OCLC.

Oblong 8vo, orig. embossed cover, string-tie binding. One leaf of letterpress and 12 color printed and embossed leaves. A few leaves somewhat discolored.

"THE LARGEST AND MOST INFLUENTIAL CONCERN..."

171. PHOTO ENGRAVING CO. [*Trade brochure and sample book*]. New York, 67-71 Park Place, New York, N.d. [ca. 1885-90] \$300.00

Fine copy of a trade brochure with a handsome Aesthetic Movement cover. It has been noted by Estelle Jussim: "John Calvin Moss (1838-1892) in 1872 established the Photoengraving Company, destined to become the largest and most influential concern devoted to the phototechnological inventions of its founder." -*Visual Communication and the Graphic Arts*, p. 63. For more information on Moss and photoengraving see Welling, *Photography in America*, pp. 266-268. At the time this brochure was published the president of the company was John Hastings. Almost all of the specimens in this brochure are halftones; they show reproductions of photographs, paintings, wash drawings, pen sketches, a woodcut print, and a steel-engraving. The letterpress gives information on relief plates and electrotypes. It stresses that their relief plates "are an excellent substitute for woodcuts and [are] superior to them..." OCLC locates one copy (Rutgers).

Lg 4to (11-3/4 x 9-1/4"), orig printed wraps. (Cover printed in shades of green and tan and gold). 25 pp with 49 illus. Credit line inside front cover: "This book is printed in fine cut process inks manufactured by Herman Behr, 75 Beekman St., New York."

FINE SPECIMENS OF PHOTO PROCESS PLATES

172. PHOTO PLATE COMPANY. *Improved engraving process. Photo-plates. Substitutes for woodcuts*. New York, 63 Duane St., 1878 \$275.00

A valuable trade catalogue as it shows identified exemplars of a variety of photo-engravings made from different graphic sources: from photographs, from pencil sketches, pen drawings, an old copper engraving, steel engraving, a newspaper

(wood cut) print, a lithographic poster, pen drawing from a photograph, crayon drawing on grain paper, and an etching. They are just on the edge of making primitive halftone plates directly from photographs - but not there quite yet. Rare; one copy only is located by OCLC (Library Co. of Philadelphia).

8vo, orig. printed wraps (an interesting piece of graphic design, showing a little influence from the 'artistic printing' movement). 18 pp with insides of front & rear covers also used for copy. Somewhat worn; cover hinges are almost but not quite separated.

HYALOGRAPHY

174. ROGERS, SAMUEL. *The pleasures of memory*. London: Sampson, Low, n.d. [ca. 1865] \$375.00

Hyalography is closely related to the process of cliché-verre. It was first demonstrated in a book and called 'hyalography' in 1853 (A. Auer, *Der Polygraphische Apparat*). In the present work the process is explained: "The large illustrations in this volume are produced by a new method, without the aid of an engraver; and some little indulgence is asked for them, on the plea of the inexperience of the artists in this process. The drawing is made with an etching needle, or any suitable point, upon a glass plate spread with collodion. It is then photographed upon a prepared surface of wax, and from this surface an electrotype is formed in relief, which is printed with the type." It seems as if some offsetting was anticipated as the illustrations are faced by blank interleaves (though there is none). Among the artists who drew the illustrations are Samuel Palmer. For an interesting account of hyalography see Wakeman, *Victorian book illustration*, pp. 140-42.

8vo, orig. gilt dec. cloth, a.e.g. 64 pp. with 15 hyalograph illus. School prize bookplate dated 1877. Tiny chip in spine. Occas. spots of light foxing.

WITH ACTUAL SAMPLES OF PAPERS, LEATHERS & CLOTHS

175. ROUGIER & PLE. *Outilage & Fournitures pour la Reliure-Dorure. Catalogue Générale*. Paris, N.d. [ca. 1955-60] \$250.00

A trade catalogue of binder's tools and equipment. Includes seven mounted samples of cloth (fabroleen, lustrine, percaline, toile coton, toile canevas, toile metisse, and toile de lin); also 6 mounted samples of imitation leathers (croco, lizard, and four examples of finishes: gros grain, petit grain, grain anglais, and grain sable). Also, six samples of real leathers: mouton, chevre, and maroquin du cap. Finally, inside the rear cover are three sample books ('carnets') of papers: 24 samples of plain papers; 16 samples of imitation marbled papers and 17 samples of decorated papers. Printed price list laid in; also an order (which was never sent in) dated 1960.

8vo, orig. stiff printed wrappers. 40 pp., profusely illus and with the actual samples described above. Excellent condition.

SAMPLE BOOK/TRADE CATALOGUE OF EMBOSSED CIGAR BANDS

176. STEINER, WM. SONS & CO. *Imported & German Process Cigar Bands*. Wm. Steiner, Sons & Co., Lithographers, New York, N.d. [ca. 1896-7] \$600.00

Fine copy of a very appealing trade catalogue of beautifully printed and embossed cigar bands, almost all in raised gilt embossing against a red coated stock background. The title is a bit confusing as to where the bands were actually printed but I think they were printed in New York using "German Process" lithography. The sample labels are beautifully presented against a background of pale blue-green.

The company was founded in New York in 1884 by William Steiner and Isaac Rosenthal; they became incorporated as William Steiner & Sons in 1896. In 1926 the company combined with Passbach-Voice to form the Consolidated Lithographing Co. See J. Last, *Color Explosion*, p. 229.

Oblong 12mo (10-1/2 x 4-1/4"), orig. printed stiff stock covers, 'bound' with two grommets. Title leaf printed in red and black. with 10 leaves each with 11 cigar bands plus final leaf of different format (rectangular 6-1/2 x 14") tipped inside rear cover and containing 24 sample bands. Fine copy.

SAMPLE BOOK OF FRENCH MARBLED PAPER

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

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

12mo (3-1/2 x 5 inches), 21 samples plus a printed and typewritten cover sheet, stapled together. Excellent condition.

RELIEF ETCHING ON STONE AUTHOR'S INSCRIBED PRESENTATION COPY

178. TISSIER, LOUIS. *Historique de la gravure typographique sur pierre et de la Tissiéographie*. Paris: chez l'auteur, 1843 \$1000.00

First and only edition. "The process of relief etching on stone was perfected by Tissier who was experimenting from 1831 onwards. Like Girardet he started by using stereotypes taken from the stone, but later abandoned this method and printed direct from the relief-etched stone. In 1841 his first *Album Tissiéographique* appeared with 75 vignettes drawn on stone

by various artists in pen, brush, crayon, and with the point, as well as some old wood-engravings transferred to stone and put in relief by Tissiéographie. Two years later he published a description of his process, *Historique de la gravure typographique sur pierre et de la Tissiéographie* (Paris, 1843) together with further illustrations of his work." - Twyman, *Lithography 1800-1850*, p. 8. Very scarce; OCLC locates three copies in this country: NYStateLib., UCLA, and Free Lib Phila. I have never seen a copy before.

Lg. 8vo, orig. printed wraps. (24) pp with 6 specimen illus of which 2 are on india paper mounted. Inscribed "A M. Guérin-Varry, hommage de respect et de haut considération, L. Tissier." Very light water stain tidemark down the middle each leaf, but not objectionable.

ILLUSTRATED WITH ACTUAL SPECIMENS NO COPY IN AMERICA

179. TRAILL, GEORGE WM. *The Marine Algae of Joppa illustrated with Herbarium specimens*. Edinburgh: Printed by Neill & Co., 1886 \$400.00

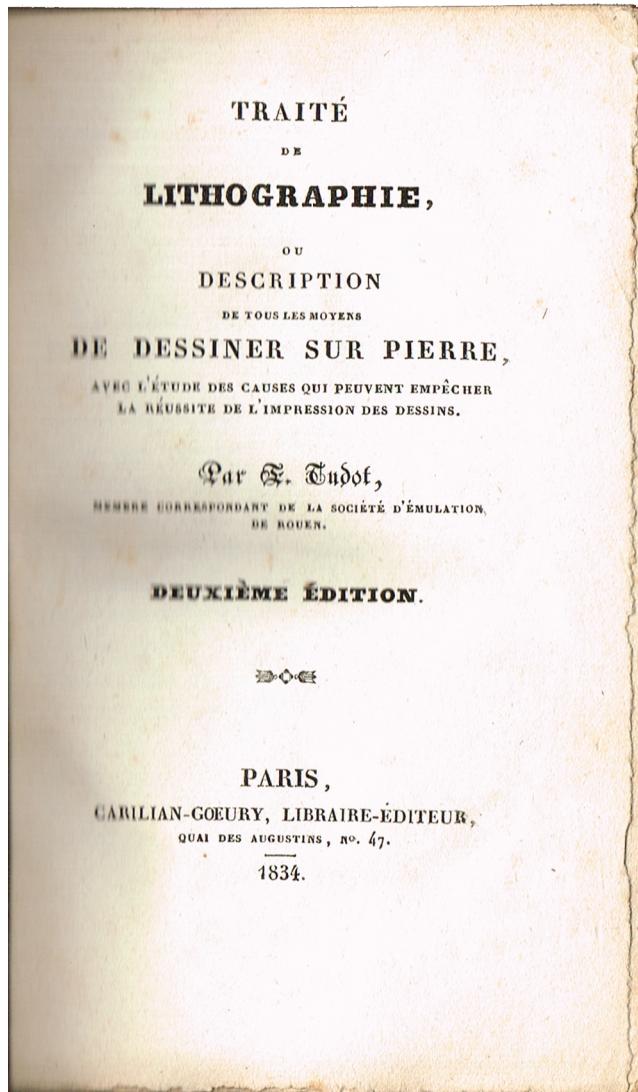
Joppa is an eastern suburb of Edinburgh, on the Firth of Forth. Indeed, Traill was the author of "A Monograph of the Algae of the Firth of Forth." The present work is illustrated with five dried and mounted specimens, each with a hand written caption. As is often the case with these dried algae, they have an odd beauty, due both to the subtle colors and abstract patterns. This is a rare book; OCLC locates four copies in Scotland but no copies in America.

8vo, orig. printed boards, cloth spine. 10 pp with 5 leaves each with a mounted dried specimen. Light wear to head and tail of spine.

LITHOGRAPHIE A LA MANIERE NOIR'

180. TUDOT, E[DMOND]. *Traité de Lithographie, ou description de tous les moyens de dessiner sur pierre avec l'étude des causes qui peuvent empêcher la réussite de l'impression des dessins. Deuxième édition*. Paris: Carilian-Goeury, 1834 \$1500.00

Originally published one year earlier in 1833. "The man who really developed this negative approach to drawing [i.e. removing a dark ground] on stone into an almost independent process was the artist Tudot... Tudot himself wrote a treatise on lithography, *Description de tous les moyens de dessiner sur pierre* (Paris, 1833). [We offer the second edition here]. It contains no plates but Tudot includes a lengthy account of his process... In the preface he acknowledges a debt to the printer Lemercier and it is possible, therefore, that the idea for his *manière noir* developed directly out of the latter's process. In fact, the two were essentially the same, but Tudot's has assumed more importance, partly because it was fully described in his treatise and elsewhere, and partly because it took this negative approach to its logical conclusion." - Twyman, *Lithography 1800-1850*, pp. 142-3. 'Manière noire' is the French name for mezzotint. Grolier Club, *Cat of an exhib...Lithography* (1896), p. 24 cites both French editions and notes a German edition of 1834. Rare; OCLC



Item #180

locates but three copies: Columbia, Morgan, & Getty.

12mo, full polished Spanish calf, gilt lines on covers; gilt panels on spine, t.e.g. Untrimmed copy; original wraps bound in. xii+222 pp. Fine copy.

PRINTERS TRADE UNION

181. UK. PROVINCIAL TYPOGRAPHICAL ASSOCIATION. *Rules of the Provincial Typographical Association and of the Association for the Relief of Unemployed Travelling Printers on the Mileage System, as Amended by votes of the members, December 1874.* Manchester: Guardian Letterpress and Lithographic Works, 1874 \$250.00

An uncommon example of the laws of this early English printing trade union, formed in 1849 in Sheffield (though eventually based in Manchester) for skilled letterpress print-

ers and intended first as a strike relief organization; the union grew to encompass concerns about wages, working conditions, limits on the numbers and terms of apprentices, and the relief of travelling printers. The word "Provincial" was struck from the union's name in 1879, and the organization continued until its merger with the London Typographical Society in 1964. St. Bride Catalogue, p. 744. The present title is not in OCLC. That source does locate an earlier edition (Sheffield, 1862) in Trinity College Dublin.

12mo, orig. printed pale orange wrappers, small portion of the blank rear cover torn away. 23+(1) pp.

THE HALF TONE ENAMEL PROCESS

182. WHITTET, ROBERT. *Photo-engraving by the half-tone enamel process.* Edited by A. C. Lamoutte. New York: Scoville & Adams, 1895 \$400.00

Fine copy of the first edition. A rare manual (OCLC locates only 6 copies). The half-tone process, which allowed for a full range of tones from solid black to bright white through the use of a screen that broke the original image into dots or lines, was first used by William Henry Fox Talbot in 1852. Later, F. E. Ives, of Philadelphia, made a half-tone screen that broke the image into faint dots that gave the printed image the appearance of continuous tone. The enamel process, detailed in this book, was first developed by Ives in 1888 and refined by Whittet and other practitioners; enamelling refers to the copper plate that is coated with a dichromate solution suspended in a fish glue, often with albumen added. Variations of this half-tone process were commonly used until the 1950s when lithographic methods were improved and employed. This is the first copy of this book I have in 47 years.

8vo, orig. printed wrappers. 65 +(xii) pp with numerous text illus and halftone frontisp ("negative on a Carbutt half-tone process plate"). Fine copy.

183. WILSON, FREDERICK J. F. *Stereotyping and electrotyping. A guide for the production of plates by the papier mache and plaster processes.* London: Wyman & Sons, [1882] \$350.00

Fine copy of the first edition. "Undoubtedly the best English work on these two important accessory processes to the art of printing. The introduction consists of a history of stereotyping, by Mr. John Southward, which, in the words of the preface, presents "a more complete and connected narrative of the origin of the art than has yet appeared, the materials being obtained partly from original sources and partly from researches made at the British Museum and other great libraries." - Bigmore & Wyman, III p. 87. Bridson/Wakeman A133. Very well illustrated.

12mo, orig. publisher's cloth. xv+195+15 pp. with 80 wood-engr. illus. Binder's ticket of WYMAN & SONS. Modern but tasteful bookplate.

~ ADDENDA ~

MASSIVE GERMAN TYPE SPECIMEN

184. KLINKHARDT, JULIUS. *Gesamt-probe der Schriftgiesserei Julius Klinkhardt. Oktav Ausgabe.* Leipzig & Wien [Typographie Julius Klinkhardt, Leipzig], 1883
\$850.00

Fine copy of a massive type specimen, five hundred plus pages. It is distinguished by a nicely designed and color printed title page which includes gold and silver. It is arranged in fifteen sections, each with its own sectional title page. These include type and printing equipment; black letter fonts; roman type fonts; cursive, calligraphic and script fonts; sheet music type fonts; initials and monograms; corners and borders; brass products; endless ornamental and illustrative devices; vignettes as well as a good section of wood types and poster hands ('pointing fingers'). Klinkhardt was a major firm; St. Bride Catalogue lists 12 of their publications between ca. 1880 and 1912. For a very good note on Klinkhardt and his specimens see [<http://luc.devroye.org/fonts.html>]. (Devroye teaches at McGill.) OCLC locates four copies in American libraries: UDel, Newberry, HEH,

Harvard. As well as a businessman, Klinkhardt was himself a type designer.

Lg. 8vo, orig. gilt stamped two-tone brown cloth, bevelled edges, professionally rehinged, orig. spine preserved and laid down. xl+(2)+496+(2) pp with thousands of type fonts & other illus. Every page is printed in red & black. With elaborately color printed bookplate of Buchhandlung d. Zeitung F. Lothringen Melz.



Item #184

T E R M S

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