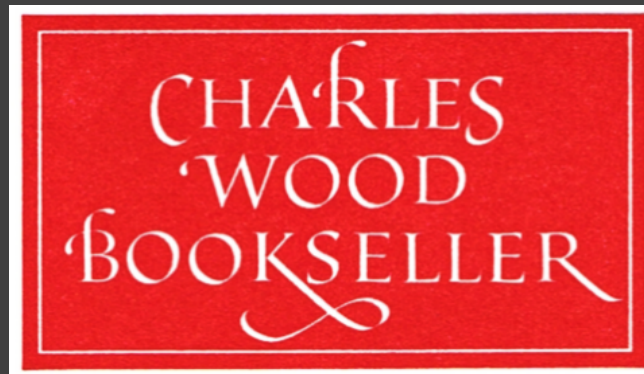


CATALOGUE 205

# MISCELLANY II

21 RARE BOOKS

ALMOST ALL NEW ACQUISITIONS

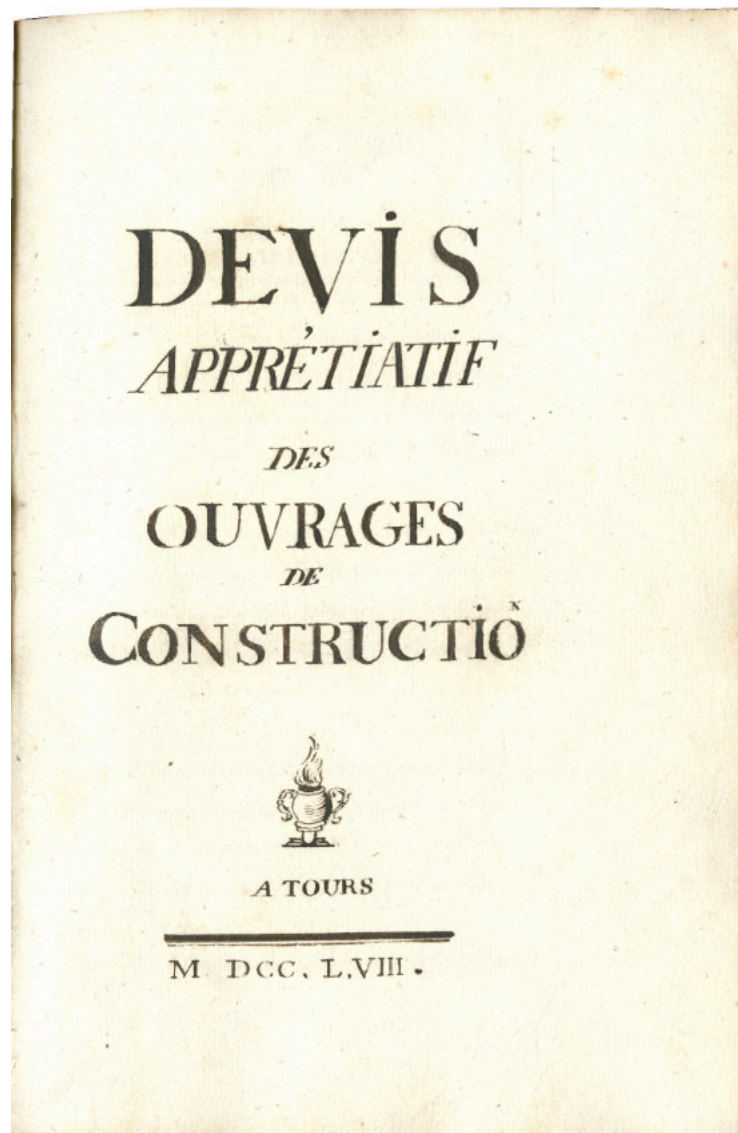


P.O. Box 382369 / Cambridge / MA 02238

[[charles@cbwoodbooks.com](mailto:charles@cbwoodbooks.com)]

617-868-1711

July 2025



**AN UNPUBLISHED  
MANUSCRIPT 'PRICE BOOK'  
DATED 1758, FROM TOURS, FRANCE**

1. ANONYMOUS. *A mid-18th century manuscript 'price book' for the costs of building construction.* Tours, 1758 \$3000.00

A very fine copy in the original mottled calf binding, with beautifully gilt spine and dark red lettering piece. Entirely written in one hand, easily legible throughout. The work, probably written by an entrepreneur (or in modern terminology a 'developer') for his own use or for the training of his workmen, reports the costs of the different materials and estimates for projects: excavation and embankment, masonry, plastering, framing, tile roofing, straw or slate ditto, carpentry, locksmithing, painting, glazing, etc. - all the various building trades. Such 'price books', as they are called in English, were more common in the U. K. than in France (at least to judge by the survival of printed price books). The book also includes prices for horse-drawn carts and carriages, combining carpentry, metal working and harness making.

8vo, bound in full mottled calf, gilt spine, red edges. 14+(ii)+149 pp. As noted. a beautiful copy. Unique.

## RARE CATALOGUE OF ARCHITECTURAL IRON WORK

2. BAKEWELL & MULLINS. *Sheet metal Architectural Iron Work, Galvanized Iron Cornices and Window Caps, Statuary, and Stamped and Spun Ornaments*. Salem, Ohio [Werner Ptg. & Litho Co., Akron-Cleveland, O], N.d. [ca. 1883-4] \$850.00

A wonderful catalogue, profusely illustrated. The inside front cover gives illustrated directions for ordering galvanized iron cornices, window caps, etc. Illustrations show front elevation of building, plan of building showing cornice, and diagrams showing wood and iron supports for galvanized iron cornice. The cornices and window caps were prepared for shipping in three ways: in *sections*, *complete knock-down*, and *cut and formed*. Also shows ceiling center pieces and ventilators, a wide variety of capitals; also three pages of finials, urns, and crestings; also enrichments, rosettes, chimney caps, heads and faces, etc. The front and rear covers illustrate groups of statuary: 'The Pioneers,' 'Agriculture, Science and Art,' 'Vulcan,' a lion, a griffon, 'Old Abe' (an eagle with a nine-foot wingspread) and 'Justice with Sword at Rest.' Not in Romaine. OCLC locate 12 other Bakewell & Mullins catalogues but not this one.



Oblong folio (10 3/4 x 15 3/4"), orig. printed wrappers (xvi) pp with hundreds of wood-engr illus. Edges rather dog-eared; short clean tear in lower margin where it had once been folded. But absolutely complete.



## 48 SAMPLE PRINTS ON A WIDE VARIETY OF PAPERS & FINISHES

3. E.I. DUPONT DE NEMOURS & CO. *DuPont Photographic Papers. Distinctive, Versatile, Attractive.* DuPont Co., Photo Products Division, Wilmington, Del., N.D. [but ca. late 1940s] \$850.00

A very rare sample book (OCLC locates only three copies, see below). "Presented in this album are specimen prints showing surfaces available in Du Pont photographic papers:"

"APEX" photographic contact paper

"VELOUR BLACK" photographic projection paper

"VARIGAM PROJECTION PAPER" variable contrast  
projection paper

HIGH SPEED "VARIGAM" variable contrast projection  
paper

WARM TONE TYPE 9034 photographic projection paper

"IVORA" sensitized white photographic film

"ADLUX" photographic film for transparencies

CANVAS fabric coated with "Velour Black" projection  
paper emulsion

BLACK & WHITE PROOF PAPER (projection speed)

The most interesting feature of this sample book (to me) is the final section, "Texture Screens". There are six of them and sample prints are given for each. They are: Type A-Dry point etching. Type B- Steeline. Type C-Tapestry. Type E-Bromoil. Type F-Paper negative. Type G-Salon tapestry. For most of



these you can see with the naked eye the effect of the Texture Screen. There is one additional plate which is not a print but a negative. It is "ADLUX" photographic film for transparencies. I have never seen a negative in sample books of papers.

As noted, OCLC locates three copies: George Eastman House, Yale, and New Mexico State University.

Square large 8vo (6 x 6"), 3-ring loose leaf binder, title on spine and cover. 13 stiff card leaves of text most printed on both sides, and 58 sample prints, plus one negative. Except for the metal spine which is slightly corroded, a fine copy with all the prints in fine condition.

## FINE COPY OF A VERY RARE HOUSE PATTERN BOOK



Folio, orig. full blue cloth, red edges, gilt-blocked title impressed on upper cover. Title page, ded. leaf, "Premium Offer" leaf and preface plus 115 plates and (x) pp of ads and testimonials including the full-page of 60 mounted paint chips mentioned above. Fine copy.



4. GARNSEY, GEORGE O. *The national builder's album of beautiful homes, containing two hundred and thirty elevations, perspectives, floor plans and interiors of villas, residences and cottages. Vol I [all published].* Chicago: National Builder Publishing Co., 1891 \$2500.00

First and only edition, fine copy of a very rare book (OCLC locates but one copy, Clements Lib). This is the only copy I have had in 58 years. The designs, shown in plan and elevation, appear to be mostly of houses which were actually built. Garnsey was an architect from Chicago; he is best known (at least to me) for his *American glossary of building terms*. The designs in the present work had been first published in the monthly magazine *The National Builder* (though on the title it states they were "designed especially for this work."). The "Premium Offer" - worth a dollar and a half toward a subscription to the *National Builder*, it still present - it was bound in on a perforated leaf meant to be torn out and sent in. The designs are wonderful; they are given in plan, elevation and a few perspective views. They are whimsical and funky, clearly not done by an eastern "sophisticate." Finally, this copy contains a full-page advert of Heath & Milligan's 'Best Prepared Paints', the facing leaf of which is a sheet of **sixty mounted paint chips** in all colors of the rainbow. This book is a real prize. Hitchcock 501.

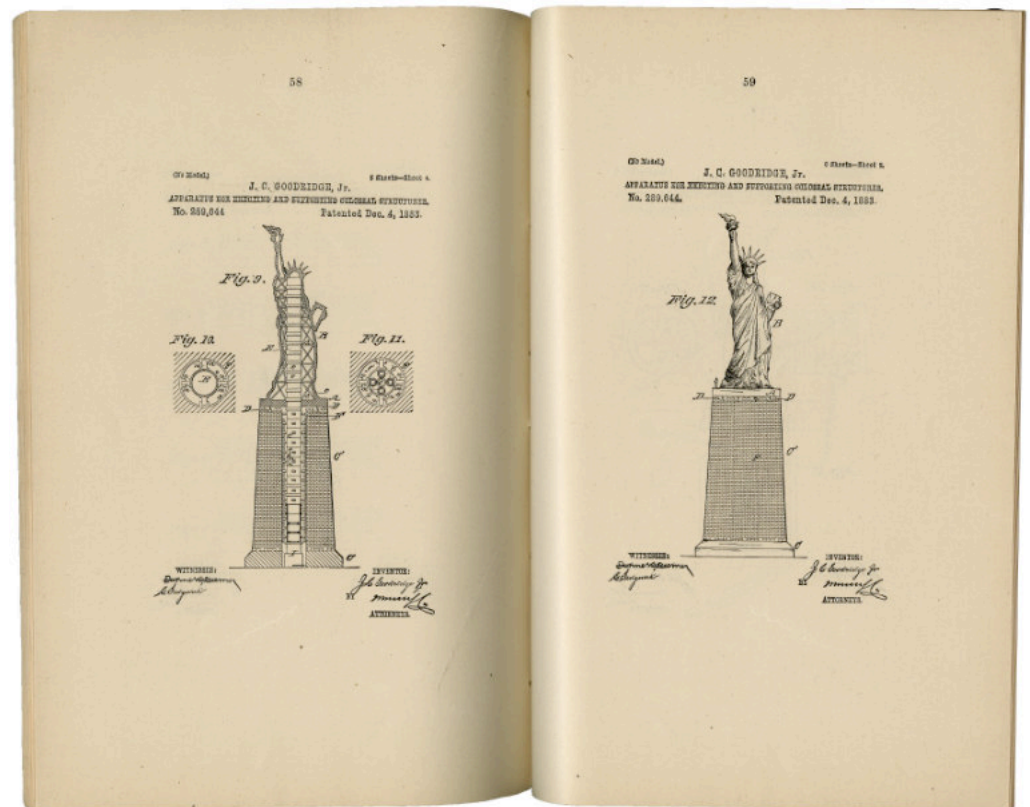
## PATENTED APPARATUS FOR ERECTING AND SUPPORTING THE STATUE OF LIBERTY IN 1885

5. GOODRIDGE, JOHN T. *Beton coignet and Goodridge system of constructing and repairing railway and other structures with claims of patents in United States and Canada*. New York: New York Stone Contracting Co., 1885 \$450.00

Engineer Goodridge describes on pages 53-60 and includes 14 illustrations of his invention for the erection and support of the Statue of Liberty. Four of the illustrations show the full statue and base. In the event this proposal was not used; the supporting structure, made of steel and not beton coignet was designed by Gustave Eiffel when it was erected in 1886. However, the Goodridge proposal is part of the history of the statue and thus deserves preservation.

Goodridge was also involved with the foundation of the Washington Monument; that is well covered in this pamphlet on pages 73-83. OCLC locates four copies of this pamphlet: NYPL, UDel., UMO, St. Louis; and US patent office.

8vo, orig. printed wrappers, t.e.g., fine copy. 84 pp with numerous wood engr illus.





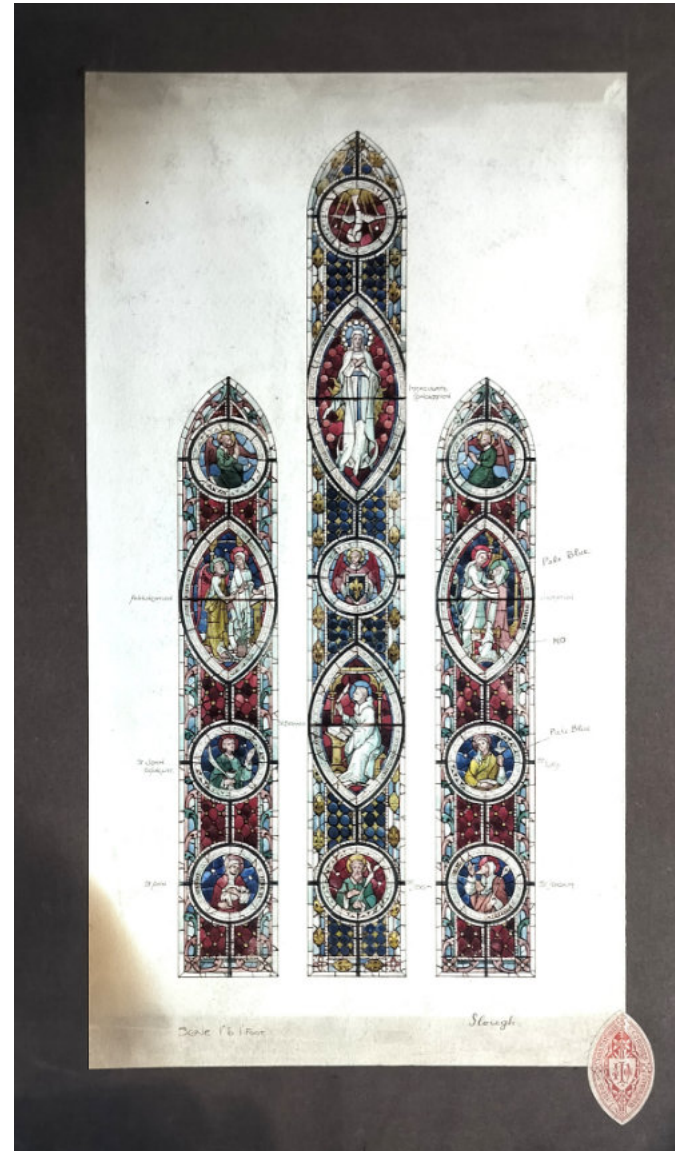
## ONE OF THE WORLD'S LEADING MANUFACTURERS OF STAINED GLASS

6. JOHN HARDMAN & CO. [*Manufacturers of stained glass*]. Birmingham, 1848 & later. Series of four watercolor designs for ecclesiastical windows, mounted on cards. Undated but circa 1880s-90s \$2500.00

Founded in 1844, the firm became one of the world's leading manufacturers of stained glass, especially for churches. Almost from the beginning they had a close association with Augustus Welby Pugin. They have carried on into the 21st century.

The present four watercolors were for ecclesiastical windows. Each of them bears on the lower right corner the printed paper sticker "John Hardman & Company Birmingham London." The largest one is devoted to biblical stories: the Immaculate Conception, the Annunciation, the Visitation, etc. Individual saints are shown in roundels between these scenes: St. John Evangelist, St. Ann, St. Bernard, etc. This design is marked "Slough" in the lower margin. (Slough is a town in Berkshire in the Thames Valley.) Another watercolor has directions written in faded pencil to the craftsmen who made the windows. The most famous building that the Hardmans made stained glass for is the new Houses of Parliament for which Pugin was the interior designer.

A large proportion of the Hardman archive was damaged and destroyed in a fire at the Newhall Studio in 1970. These drawings are thus rare in commerce. There is much information on Hardman in Atterbury/Wainwright, *Pugin*, 1994.



4 watercolors (mounted on stiff cards) 1. 9 x 16 1/2". 2. 17 1/2 x 11 1/2". 3. 13 x 7 1/2". 4. 14 x 6". Two of the cards have worn or broken corners (not touching the drawings). Top & bottom margins of the largest drawings are dust soiled (easily removable with an art gum eraser). The colors are bright and fresh.

## AN INCUNABLE OF PHOTOGRAPHIC ILLUSTRATION EXTREMELY RARE: OCLC LOCATES JUST ONE COPY (BL)

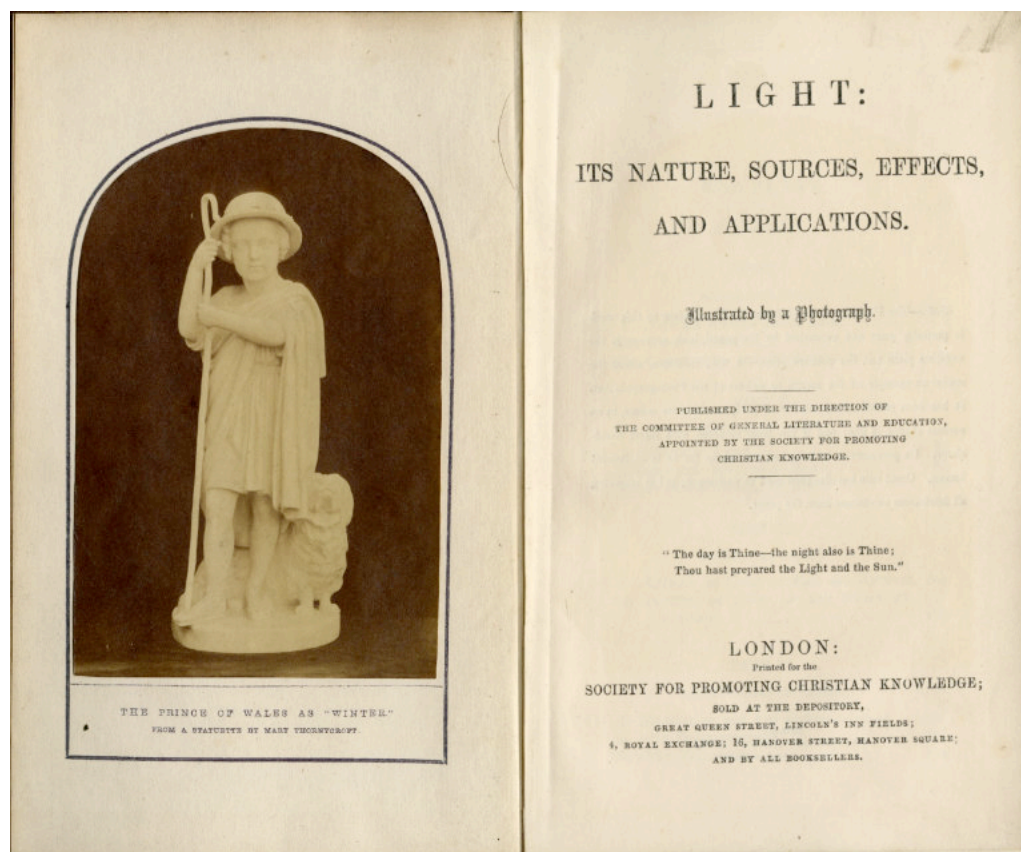
7. [HUNT, ROBERT]. *Light: its nature, sources, effects, and applications. Illustrated by a photograph.* London: Society for Promoting Christian Knowledge, n.d. [1857] \$1000.00

Nice copy of a rare book, and a very interesting one. The frontispiece is a mounted albumen photograph and is

discussed on the verso of the title page: "The photograph which forms the frontispiece to this work is perfectly pure and untouched by the pencil, both as regards the negative plate and the positive print, -it will, therefore, afford the reader an example of the merits or defects of the Photographic Art. It has been coated with a solution of gold, to which its color, in its

various shades, is due; and it has been mounted with liquid caoutchouc. Its permanence is therefore secured, as far as is at present known. Great care has also been used in washing it, and in removing all deleterious substances from the paper." The print (which is an image of a work of sculpture) is indeed still nice and dark and rich (unlike many prints from the 1850s which are by now substantially faded). Gernsheim *Incunabula* lists this book twice, first in the section of illustrated books, where it is no 38; then again in the section of early photographic literature where it is no 743, and here he gives the following note: "Part IV, pp. 201-300, dealing with 'Applications of Light,' gives a history of the art of sunpainting, with the camera obscura from Porta, followed by descriptions of the daguerreotype, Talbotype and collodion processes." Listed also in R. Yanul, *Photographically illustrated books before 1860*, p. 9.

12mo, orig. cloth, spine gilt. With the ticket "S. Curtis, Binder." (iv)+300 pp with scattered text illus and mounted albumen print as frontisp. The print is good and rich and dark.



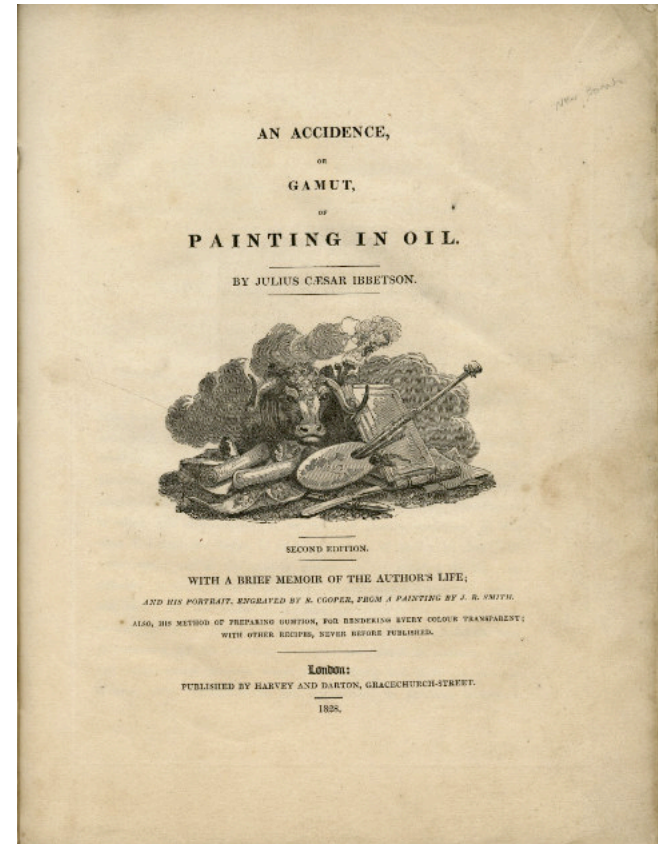


**AN EXTREMELY RARE PAINTER'S MANUAL.  
NO COPIES ARE FOUND IN US LIBRARIES - OCLC**

8. IBBETSON, JULIUS CAESAR. *An accidence, or gamut, of painting in oil. Second edition. With a brief memoir of the author's life; and his portrait, engraved by R. Cooper, from a painting by J. R. Smith. Also, his method of preparing gumtion, for rendering every color transparent; with other recipes, never before published.* London: Published by Harvey & Darton, 1828 \$1000.00

Originally published 1803. Both editions are rare and always have been. If you ever saw the first edition you would not forget it; it had 20 mounted colored ovals of pigments plus an original oil painting by the author/artist. A description: "the first edition was issued to subscribers only who each received a gift-plate in the form of a circular landscape in oil, painted by the author and unique to their copy. "Such was the rarity of the work even in the early 1800s that the young David Wilkie, eager to improve himself in the use of colours and unable to obtain a copy, borrowed and transcribed the entire book." Ken Spelman, 4:110. And F. Schmid in his *The practice of painting* (1948) had this to say: "The only existing book in the world on landscape painting in oils which actually gives the progressive stages from the beginning to the completed picture..." (p. 101).

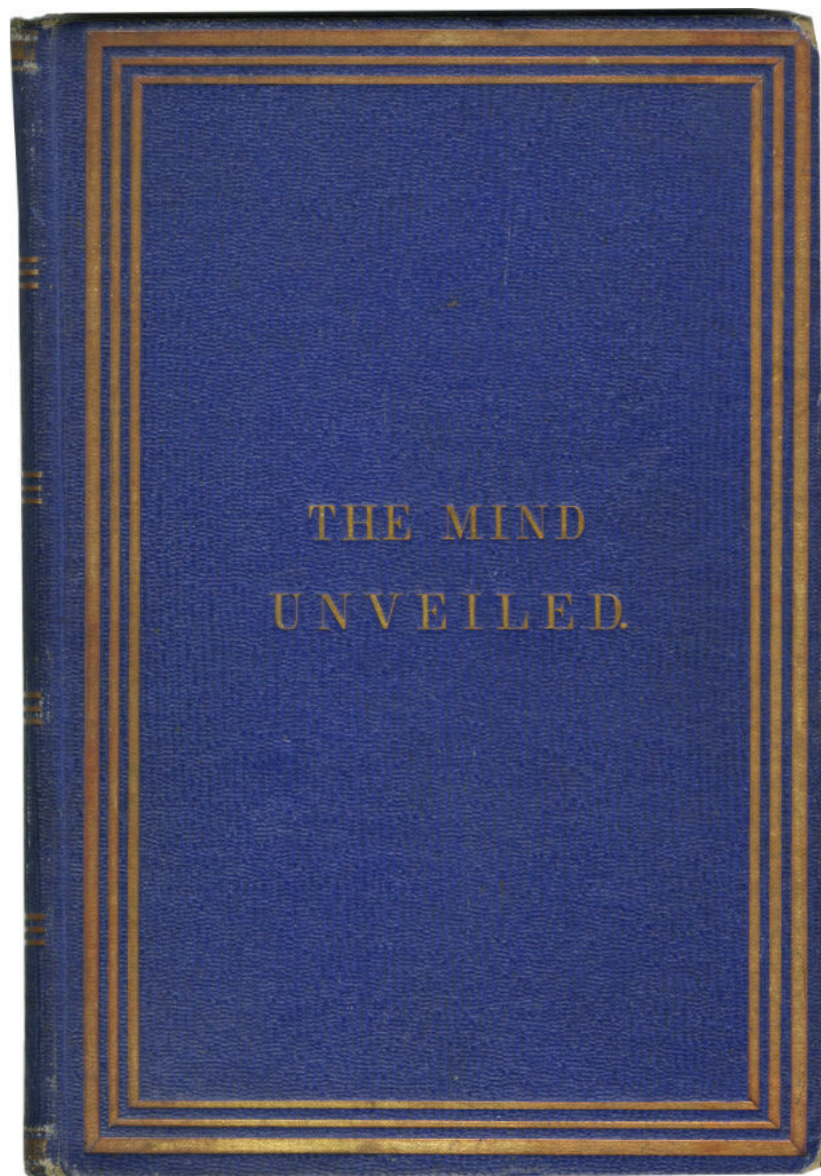
Ibbetson also has a brief section on picture cleaning: "Written in a rather satirical vein, but on pages 7-9 [he means 17-19 (cbw)] there is an interesting account of the malpractices of some picture restorers of the time (e.g. the method of cleaning the surface of a picture by rubbing with a brick and water). Recipes for mastic varnish and for drying oils are also



included." Ruhemann, *The cleaning of paintings*, p. 382. OCLC locates three copies in UK libraries; no copies in America.

4to, recent boards, linen spine, gilt stamped leather label on spine. Engraved author port., t.p. with wood-engr vignette, (which looks like a Picasso, to quote Schmid). xii+ix-xiii+18 pp with 4 lithographs by the author dated 1799 in the image). Old light foxing on the lower margin of plates.

**FIRST PHOTOGRAPHICALLY ILLUSTRATED  
MEDICAL BOOK PUBLISHED IN THE US**



9. KERLIN, I[SAAC] N[EWTON]. *The mind unveiled; or a brief history of twenty-two imbecile children*. Philadelphia: U. Hunt & Son, 1858 \$10000.00

Fine copy of the first and only edition (though the work appeared in several issues with varying numbers of photographs; see below). "This is the first photographically illustrated medical book published in the United States, issued only five years after *Homes of American Statesmen*. The text makes it apparent that the Pennsylvania Training School for Feeble Minded Children was ahead of its time in its faith in redeeming backward children. Dr. Parrish [who wrote the introduction] regards this approach as 'among the greatest discoveries of the present century.' It is thus a work of considerable sociological interest, also evident in the way the photographs were taken." - *Truthful Lens* 97. Copies are known with no photographs, and with one, two, three, four and five photographs. Stanley Burns, in his *Early medical photography in America* (pp. 279-281) gives a description of the book, and states that "it represents the first book in the psychiatric field and perhaps the entire medical field published with actual photographs." See also: M. Rowley, *Photo illustrated medical literature* (2004), p. 4, "exceptionally rare book." He describes a copy with two salt prints. Richard Yanul, *Photographically Illustrated Books before 1860 & Medical*, p. 12 (supplement) cites a copy with two photographs. *Truthful Lens* copy has two photographs. All editions and variants of the book are very rare.





Ours is a fine copy in the original gilt decorated blue cloth binding with all edges gilt; it contains two hand-trimmed mounted salt prints of patients at the School. The photographs were taken by Frederick Gutenkunst. The salt prints are in excellent condition: sharp, dark, in good contrast and unfaded.

OCLC locates 11 copies, 9 in this country, one each in Canada and UK. The OCLC entry does not state how many photographs each copy has.

12mo (5 x 7 ½"), orig. blue cloth, gilt, with all edges gilt. 147 pp with wood-engr. frontisp. (view of the School), 1 full-p wood-engr plate and 2 illus in the text. With two mounted salt prints, one is trimmed to an oval (two girls, Beckie and Bessie); the other is trimmed to a rectangle with a printed caption, it shows 8 boys and they are named in the caption. Provenance: Inscribed on the front flyleaf in a contemporary hand: "Lea Library, Snow Shoe Pa."

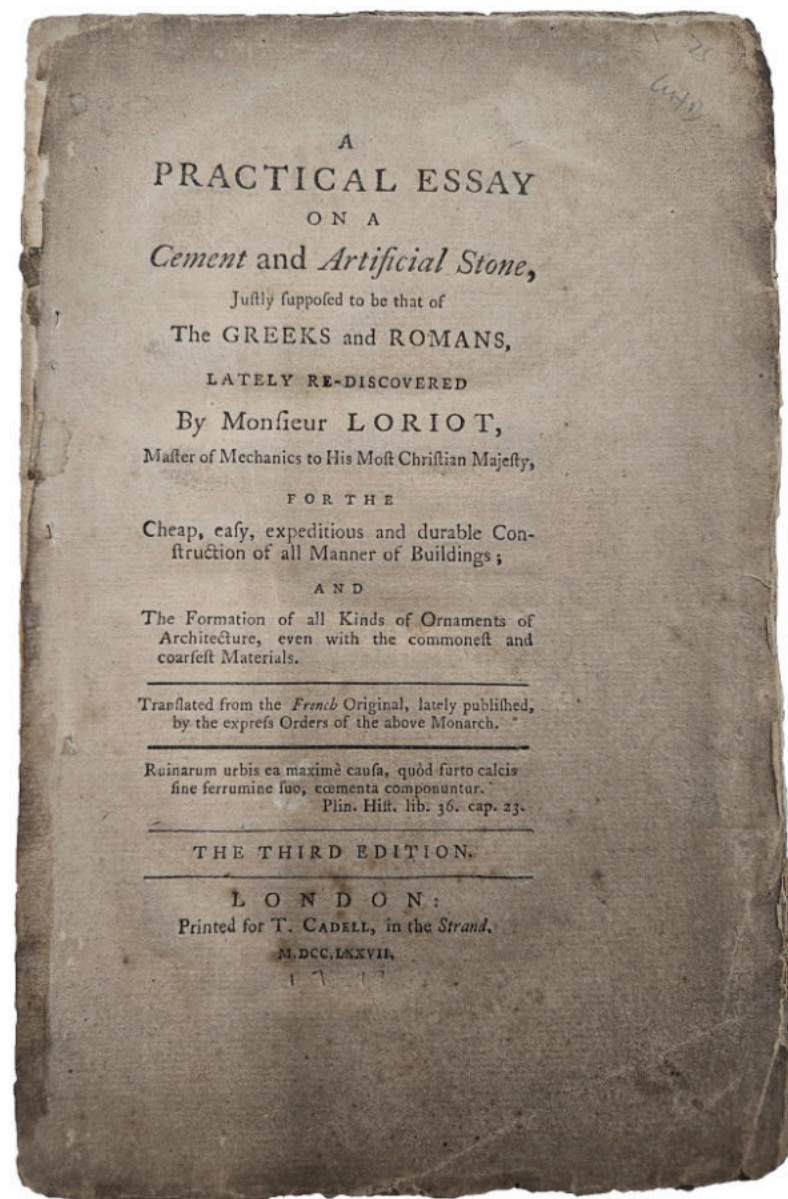


## CEMENT OR ARTIFICIAL STONE

10. LORiot, [ANTOINE JOSEPH]. *A practical essay on a cement or artificial stone, justly supposed to be that of the Greeks and Romans, lately re-discovered...for the cheap, easy, expeditious, and durable construction of all manner of buildings; and the formation of all kinds of ornaments of architecture, even with the commonest and coarsest materials.* Third edition. London: T. Cadell, 1777  
\$1250.00

Originally published in French (Paris), 1774; first English edition was published in 1775. This well-known essay concerned the rediscovery of the long-lost secret of the composition of the Greek and Roman cement. Eileen Harris points out that as this publication coincided with the passing of the London Building Act of 1774 and as Lorient's cement was not patented and moreover was fully explained in his book, it is not surprising that an English edition was promptly published in London and that it quickly sold out (*British architectural books and writers*, p. 301). A popular book, there were six issues in English by 1777 and several later editions in French (Thomas Jefferson owned one of the French editions; O'Neal 66). It is quoted at length in Kirby & Laurson, *Early modern years of civil engineering*, p. 262 and also noted by N. Davey, *A history of building materials*, p. 118. Harris, *BABW*, 532. Smeaton tested Lorient's cement during construction of Eddystone Lighthouse and found it satisfactory. John Wood the Younger recommended it for cottage building.

OCLC locates very many electronic copies but actual hard copies are rare. Only 3 copies of the present edition are located in American libraries.



8vo, 55 pp. sewn and put into modern wrappers with a printed paper label on cover. Untrimmed copy.

**WITH 73 ALBUMEN PRINTS  
BY T. & R. ANNAN**

11. MILLAR, A[LEXANDER] H[ASTIE]. *The castles and mansions of Ayrshire, illustrated in seventy views with historical and descriptive accounts*. Edinburgh: William Paterson, 1885 \$3950.00

First and only edition, fine copy, of a rare book which was limited to 200 copies (this is copy no 53). OCLC locates just three copies in this country: Nat Gallery of Art, Harvard & Princeton (I sold the copies to Harvard and to Princeton; the latter was the author's proof copy). The mounted photographs, by T. and R. Annan, are original albumen prints, all in fine condition. It consists of 70 images, each with a leaf of descriptive and historical text arranged alphabetically from "Annick Lodge" to "Woodside." Most of the Annan books are illustrated with carbon prints or photogravures.

As is well known, Thomas Annan was a master of the architectural photograph; his better-known works include *The old country houses of the Glasgow Gentry* (1870), *Memorials of the Old College of Glasgow* (1871), and *Photographs of the old closes and streets* (1878). A good brief essay on the architectural photography of Thomas Annan is found in the CCA book *Photography and architecture 1839-1939* (1982), p. 258; the present work is not mentioned. Most of the textual entries deal with family history and genealogy but at least two of them give the architects: Dumfries House designed by R. & J. Adam and Glenapp House by David Bryce (1803-1876), "Scotland's leading Victorian architect."



Folio, orig. gilt dec. blue cloth, rehinged, orig. spine preserved. With 70 mounted albumen prints, average size 140 x 190 mm, each with a leaf of letterpress, and each on a litho printed mount. The prints are in very good condition, sharp, in good contrast and unfaded. A fine copy.



## FROM FRAGMENTS OF A MARBLE TABLET TO ONE OF THE LARGEST ENGRAVINGS PIRANESI EVER MADE



12. PIRANESI, GIOVANNI BATTISTA. *I B Piranesi Lapides Capitolini Sive Fasti Consulares Triumphales[que] Romanorum Ab Vrbe Comdita Vsque Ad Tiberivm Caesarem*. Rome: Printed by Generoso Salomoni, [1762] \$8,950.00

“This work includes one of Piranesi’s largest individual plates. The ‘lapides’ illustrated consist of the fragments of marble inscriptions from the Forum, listing the triumphs, games and consuls of Rome from its foundation to the middle of the 8th century A.D. The remains of the inscription had been removed from the Forum in the mid-sixteenth century, and reconstructed at the Palazzo dei Conservatori in an architectural frame designed by Michaelangelo. As Jonathan Scott notes ‘Piranesi reproduced the lettering...exactly and, to enliven what would have otherwise would have been a very large and dull plate he filled the numerous lacunae with fragments of sculpture...’ (Scott, p. 164). The artist’s brief ‘Prefatio’ describes the marbles, and the remainder of the book is taken up with a lengthy text largely compiled by other hands. It begins with an approximate reconstruction of the inscription, with the surviving text set in Roman capitals and the missing sections supplied in italics, with numerous footnotes to explain the sources of the additions. The book ends with a lengthy index of the consuls, arranged by praenom, nomen, and cognomen. Scott notes that this last was compiled by ‘an unfortunate Jesuit’ who had been set to the task as a penance by Father Contucci (Scott, p. 164.” BAL, *Early Printed Books*, 2559.





For another commentary see Millard, *Italian and Spanish*, p. 312. See also C. Yerkes & H. H. Minor, *Piranesi unbound*, in *passim*, but see esp. pp. 98-106; here I quote one sentence from this source: "Yet is in the *Lapides* that Piranesi exploited the potential of the vignette to its fullest effect." (p. 99). There is a brief but interesting note in Weinreb 51:837 - "It shows Piranesi's capacity to extract a satisfactory visual image out of the most unpromising material, and also his enthusiasm for

antiquarian research." Cicognara 3834. Hind, *Piranesi*, p. 85. *Piranesi Complete Etchings*, illus nos. 471-482.

Lg. folio (21 x 16 1/2"). Modern (but not brand new) vellum spine, marbled boards. Printed title-p., engr-title, dedication leaf, (4) pp of Preface (with half-p. engr. vignette), very large fdg engr plate printed from 2 coppers (27 x 53"); and 61 pp. Engr tailpiece on p. 61 (circular device of feathers, serpent and writing tools). Fine clean copy.

## TALL CHIMNEY SHAFTS

13. RAWLINSON, R[obert]. C.E. *Designs for factory furnace and other tall chimney shafts*. [London: John Weale, 1858] \$2500.00

First and only edition. A handsome folio of tinted lithographic plates of designs for tall chimney shafts, ventilating towers, elevated water tanks, water works, engine and boiler houses, baths and washhouses, a clock tower, factory chimneys, ventilating shaft for a baronial residence, ditto for a country mansion, a view of the Worthing Waterworks, etc. These towers are conceived as works of architecture and are a perfect window into the obsession the Victorians had with historical eclecticism and historical styles, e. g. Italianate, Greek, Roman, Romanesque, Gothic, Castellated, Turreted Venetian, etc. The towers are shown in landscape or village settings with trees and clouds; the tinted litho plates were drawn on the stone and printed by Kell Brothers Lithographers, London. They are very handsome. An uncommon book; I have had one other copy in the past 58 years. This copy was disbound when I bought it. It is now in a folding-back Box with a leather label on the spine

Folio, orig. cloth, title in gilt on cover; resewn and rebacked. 9 pp with litho t.p., ded leaf, and 24 litho plates of which 22 tinted.





## THE ARTS IN ENGLAND SEEN THROUGH EUROPEAN EYES

14. ROUQUET, [JEAN-ANDRE]. *The present state of the arts in England*. London: J. Nourse, 1755 \$1500.00

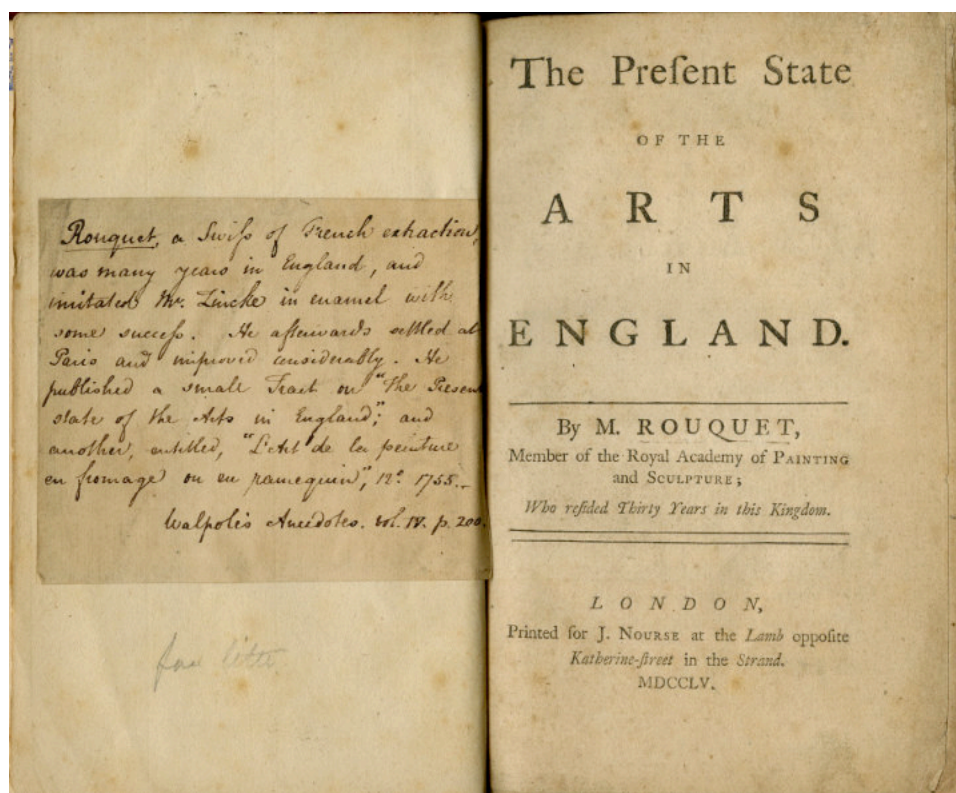
Originally published in Paris in the same year. *L'Etat des Arts en Angleterre* is the most famous work of the Swiss writer and

painter Rouquet (1701-1758) who worked for many years in London as a portrait miniaturist in enamels, befriending William Hogarth and David Garrick whose writings 'reflect an interest in and ambivalence towards, English art and offer a fresh and often ironic perspective on both fine and decorative art in England.' - Grove Art Online. *The present state* criticized the nation's indifference to growing artistic culture and served as a polemic for the establishment of an English academy based on the French model.' In it Rouquet also examined a wide range of artistic activities from silk manufacture

to metal work, and he condemned Abbe Jean Bernard Leblanc's *Lettres d'un Francais* (1745) for being unreasonably critical of British art. He covers many subjects [this list is long but it rewards a careful reading] including history painting,

portraiture in oil, crayons, and in enamel; painting on glass, painting in miniature, horse painters, landskip painters, marine

pictures, painting in water colors; sculpture, carving in wood, painted linen, engraving on steel, printing, mezzotintos, chasing or embossing gold and silver, engraving on stone, goldsmith's ware, jewellers and toy shops, steel work, porcelain or china ware, architecture, the sale of pictures, and a few other subjects. This copy has been extra-illustrated with 20 engraved images (mostly portraits) mounted on inserted blank leaves. OCLC locates 8 copies in American libraries.



8vo, orig. marbled paper covered boards, contemp red morocco corners, rebaked in matching red morocco spine, with tasteful stamps in the panels and with the original lettering pieces laid down. viii+136 pp. Scattered very light foxing but a very good copy. Rare (this is the first copy I have seen in 58 years).



## "GRECIAN" AND CLASSICAL FURNITURE

15. STOKES, J. *The complete cabinet maker, and upholsterer's guide...embellished with sixteen explanatory and illustrative engravings...with the articles of furniture elegantly coloured.* London: Dean & Munday, [1829] \$1600.00

First edition, with all the hand colored plates and in the original printed boards. This is essentially a practical manual on cabinetmaking and the associated processes (staining, lacquering, gilding, varnishing). A long popular book, although only this first edition had the complement of color plates of classical furniture (drapery for three windows; a French bed; drawing room, dining room, hall and library chairs; window stand; card table; sofa writing table, Grecian

couch, etc.). Later editions dropped these plates but retained the plates of drawing exercises and cabinet ornaments; the work was in this form reprinted a number of times both in England and America (the latter as late as 1906). See *The first American furniture finisher's manual* (Dover, 1987) which includes a highly useful essay on these books by Robert Mussey, who states that much of the Stokes manual is based on a similar work by G. A. Siddons but that the real authorship of both is lost in the mists of time. Abbey, *Life*, 75. A charming book.

12mo, orig. blue printed paper boards, untrimmed, resewn and neatly rebounded. 133+(xi) pp with 16 engr. plates of which 11 hand colored, several folding. Preserved in a custom-made dust jacket and leather backed slipcase made by a skilled bookbinder.

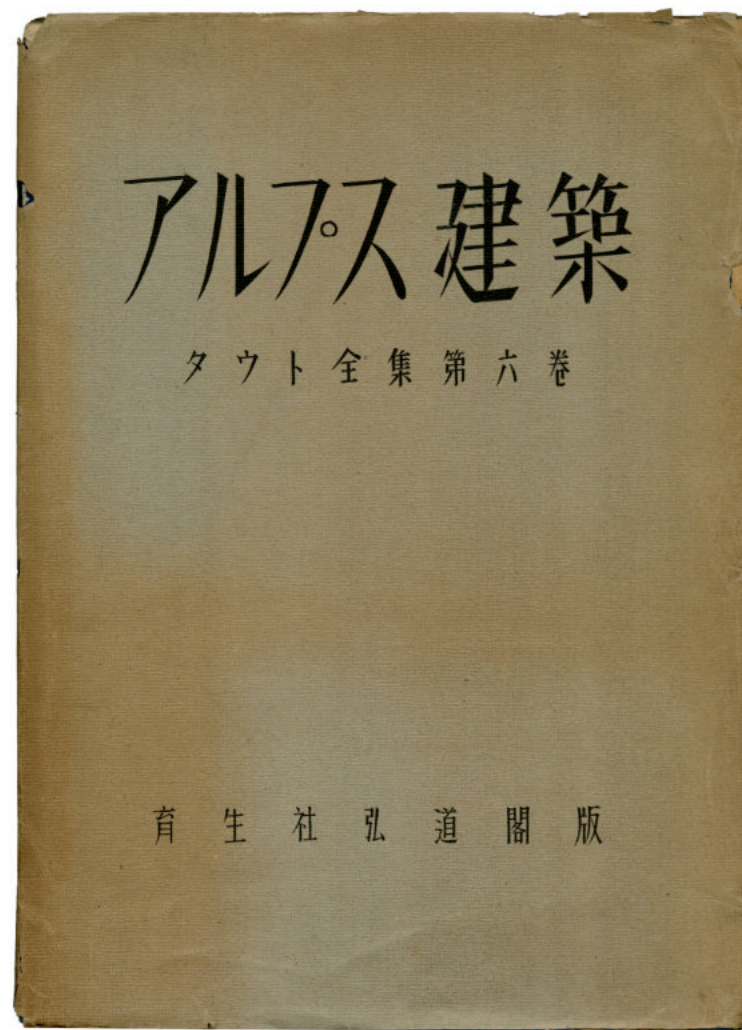


**BRUNO TAUT'S ALPINE ARCHITEKTUR - THE JAPANESE REPRINT**  
**THIS COPY STILL CONTAINS THE TEXT WHICH WAS PUBLISHED AS**  
**A SEPARATE BOOKET**

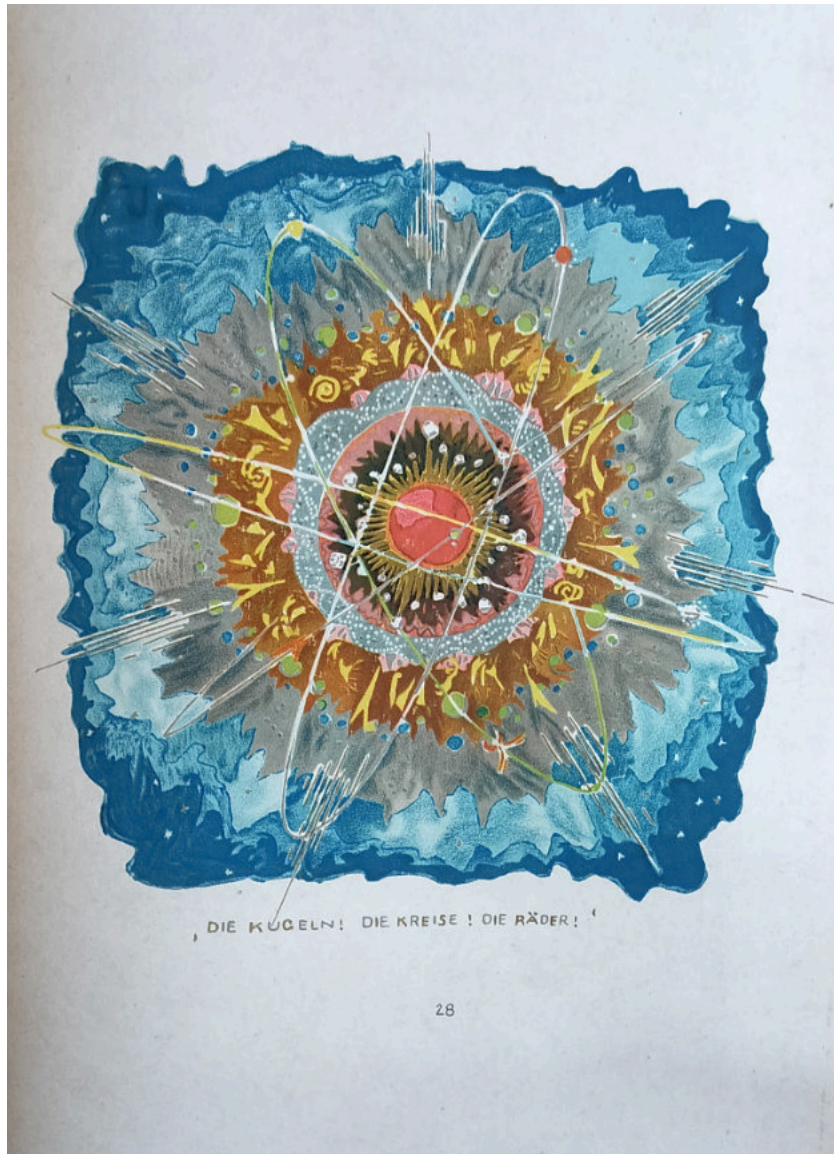
16. TAUT, BRUNO. *Alpine Architektur in 5 Teilen und 30 Zeichnungen des Architekten Bruno Taut*. Hagen i W: Erschienden im Folkwang-Verlag, G.m.b.H., 1919 [Japanese edition: Arupusu kenchiku. Tokyo: Ikuseishakodokaku, 1944] \$1500.00

Originally published in Hagen, Germany, in 1919. This Japanese reprint is very rare; OCLC locates just two copies, Avery and Getty. Apparently, Utah State U also holds a copy, although their OCLC collation is confusing. Their note, however, is good: "Facsimile reproduction of the original 1919 publication, printed in Japan, with Japanese booklet laid in containing the Japanese translation of the work. Blue cloth wrappers with Japanese lettering in silver. Added Japanese title page, plus original German title page...Japanese colophon plate tipped in." *THE TEXT AND PLATES (INCLUDING THOSE IN COLOR) HAVE BEEN PRINTED LITHOGRAPHICALLY. THIS IS NOT A PHOTOGRAPHIC PROCESS REPRINT.*

The book itself is a famous polemic; there are numerous notes on it. *Avery's Choice*: "The title page of this book carries the Latin tag "Aedificare necesse est, vivere non est necesse" thereby asserting that building is of greater import than life. Influenced by the poet Paul Scheerbart and by the proto-Expressionist climate of Berlin, Taut adopted an anti-industrial, antimilitaristic stance both before and after the First World







War. *Alpine Architektur* in conjunction with *Die Stadtkrone*, published in the same year, embodies the first full polemical statement of this position. Strongly affected by Scheerbart's anarcho-socialism, the new liberated culture would depend upon building in nothing but colored glass. Taut advocated retreating to the Alps, as an unspoiled Nirvana in which to begin civilization anew. This phantasmagoric, ferro-vitreous vision was brought down to earth in Taut's more pragmatic *Arbeitsrat für Kunst* program (1919), a tract that would go on to provide the substance for the Bauhaus declaration of the same year." -no. 335. See also: *Architectural Theory* (Taschen), 2015, pp. 682-691.

Folio (10 x 14"), orig. fine weave blue cloth, title in Japanese on upper cover and spine. In the original printed Japanese dust wrapper. Japanese t.p., German t.p., German contents leaf, 5 part titles and 25 leaves each with a mounted sheet of lithographed text or drawing. Of these 25 leaves 8 are color plates. The smaller text pamphlet is laid inside the front cover. The blue cloth binding is chipped along the edges of the covers and a tiny area at the top and bottom of the spine (priced accordingly). Else fine.



**MODERN ROME**  
**WITH 28 ETCHED OR ENGRAVED**  
**PLATES BY PIRANESI**

17. VENUTI, RIDOLFINO. *Accurata, e succinta descrizione topografica di Roma moderna*. Roma: Carlo Barbellini, 1766 \$8000.00

First edition. This a follow-up to Venuti's earlier "Accurata, e succinta descrizione topografica delle antichita di Roma" (1763).



That earlier work was (and still is) more common (at least in the present day marketplace) than the present work and it is not hard to understand why: the antique buildings and sites of Rome have always been the major draw.

There is one feature of the present book which is initially confusing; in Vol I of the present work 18 of the 36 plates are signed "Piranesi, F". It is tempting to think that this stands for Francesco Piranesi, the son of Giovanni Battista, but it in fact stands for "fecit" (a Latin word meaning he/she made (it)).

But there are other clues to the author of these plates. The first is stylistic; once one has a basic familiarity with the etched work of the master, G. B. Piranesi, there is no question as to who made these plates. Also, there is documentary evidence on this matter. In the five volume scholarly catalogue of the British Architectural Library entitled "Early Printed Books 1478-1840" the note to entry number 4213 (the present work) states "Of the 54 small views in the work, at least 28 of which are the early work of Piranesi..." This statement is further corroborated by another entry in this same catalogue, no. 2564, a book of Roman views published in 1752: "...the signatures for those plates, not signed by Piranesi; thus, unless otherwise stated, the copper bears the signature 'Piranesi F. (inc) (or similar)'. Thus, the plates in the present volume, Roma

Moderna, were simply reused. In addition to the 28 plates by Piranesi, these two volumes also contain plates by LeGeay, Duflos, Anesi, Bellicard, and Magini, all of which were previously published in the 1748 edition of "Varie vedute di Roma."

"These small views of Rome raise more problems with regard to dating than virtually any of Piranesi's other works. Executed at the outset of his career, they are among the very few plates which the artist appears to have sold outright to a publisher and which were not reissued in later editions of his collected works. (Hence their absence from the otherwise largely complete sequence of surviving copper plates held by the Calcografia Nazionale in Rome). They are of particular importance in plotting the development of Piranesi's graphic skills, as they range from his first tentative efforts to some highly sophisticated compositions." - John Wilton-Ely. Rossini G-1245. Kissner 451. UCBA, II, 2048.

2 volumes, 4to, bound in full hard parchment with gilt stamped title pieces. Heraldic bookplates of Francesca Lancellotti on pastedowns. viii+288 pp with 36 etched or engraved plates of which 21 are by Piranesi. v.II: iv+289-588 with 18 plates of which 7 are by Piranesi. Sprinkled red edges. A few slightly yellowed signatures and 2 leaves with slight imperfections on the external margins, otherwise fine copies.



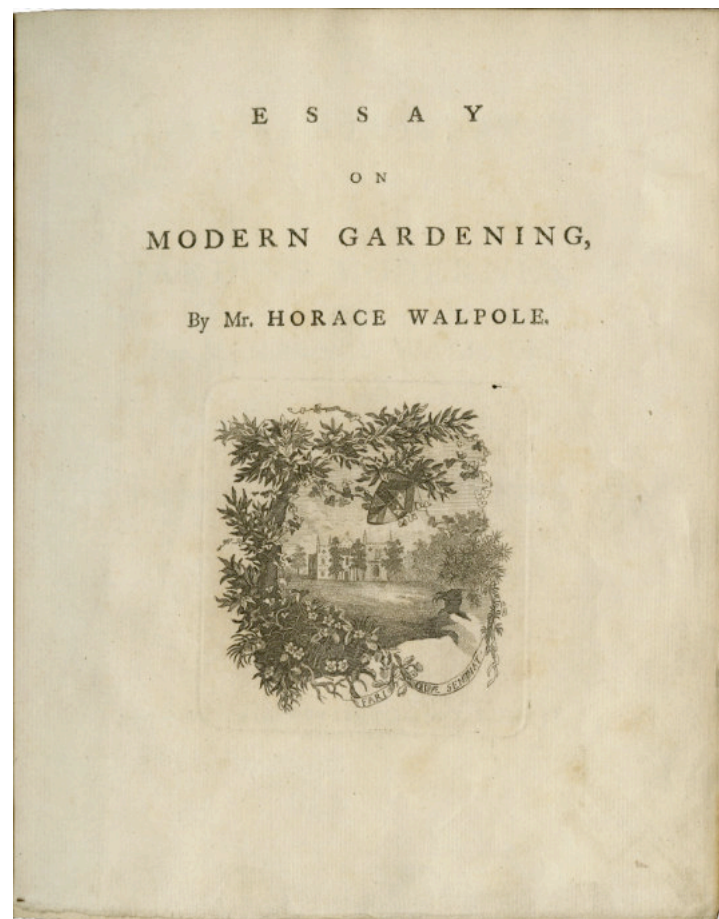
**"THE DUC HAS HAD 200 COPIES, AND I MYSELF  
AS MANY FOR PRESENTS: NONE WILL BE SOLD,  
SO THEIR IMAGINARY VALUE WILL RISE"**

**-Horace Walpole**

18. WALPOLE, HORACE. *Essay on modern gardening*. [Essai sur l'art des jardins moderne...traduit en Francois par M. le Duc de Nivernois]. Strawberry-Hill: T. Kirgate, 1785 \$2500.00

First edition of Walpole's famous essay, one of 400 copies printed at Walpole's private press, none of which were for sale. This was the first major essay in English garden history and undoubtedly the most influential; it was written in the years prior to 1771, when it appeared in Walpole's *Anecdotes of painting*. Walpole championed William Kent as the innovator of the English landscape style, inspired by the poet Milton and the painter Claude. He also praises Whately's influential *Observations on modern gardening* which had just been published. Hunt 675 (with a good note). Hazen 31. Berlin Catalogue 3425. See the excellent discussion in Henrey, II, pp. 524-527.

4to, nicely bound in original half red calf, marbled sides. (iv)+[2]-94 (as is correct) pp. with engr. vignette view of Strawberry Hill by C. Grignon, wood cut ornaments and initials in text. Text in French and English on facing pages. 19th cent. armorial bookplate of George Martin and 20th century book ticket of Charles Ballantyne, Yarrow. A very appealing copy.



## THE BASIS FOR A MONOGRAPH

19. WEIGHTMAN, JOHN GRAY (1801-1872), Architect. *The architect's own scrapbook of drawings, approximately 265 mounted images. Sheffield & vicinity. ca. 1830-1866* \$3500.00

J. G. Weightman was a very good provincial architect and a highly talented artist and draughtsman. There are a number of brief mentions of him in various sources but one of the best is found in the BAL/RIBA *Directory of British Architects* (1993), pp. 978-979. He was trained in the offices of Sir Charles Barry and Charles Robert Cockerell, both of London. According to the above-mentioned source "he commenced practice in Sheffield from ca. 1832. He worked with Matthew Ellison Hadfield from 1834 to 1836; in formal partnership by 1838. Joined by George Goldie, a former pupil, in 1850 or 1. Practiced alone from 1858. Retired in 1859."

Just after I bought this I went through it and flagged and listed about 30 images to be photographed. Other than to say that there are probably more Catholic Churches than anything else, the contents are wide-ranging. An accurate count of the drawings works out to 265 of which 5 are in partial of full water color; also 3 mounted albumen photographs. It is difficult to describe this; it must be seen. Many of the drawings are signed by Weightman; also there are 19 prints of designs by Weightman & Hadfield. (mostly etchings). It would be a good project for an illustrated master's theses.

Folio scrapbook (14 ½ x 10 ½"), marbled sides, roan spine, with raised bands and gilt lines. With 265 mounted drawings and 3 mounted photos. On the front pastedown is the bookplate or calling card of J. Gray Weightman.





## THE EARLIEST HANDBOOK FOR GRAIN PAINTING IN ENGLISH

20. WHITTOCK, NATHANIEL. *The decorative painters' and glazier's guide; containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood; verd antique, dove, Sienna, porphyry, white veined, and other marbles; in oil or distemper color; designs for decorating apartments.. etc.* London: Isaac Taylor Hinton, 1827 \$1850.00



First edition, an excellent quite complete copy. This book is of particular value for the plates representing various wood grain patterns. It is, to the best of my knowledge, the earliest handbook for grain painting in English; Whittock states in the preface that "the greater part of the information contained in the following pages, so far from being common, has been carefully kept even from those who eagerly desire to attain it." The text is also of considerable importance and contains much on pigments, paints, stains and varnishes as well as directions for their use. Also contains a section of the art of staining and painting on glass (Duncan 14698). *Abbey, Life*, 81. *British coloured books* (IPEX 80), no. 12. UCBA II, p. 2137.

4to, recent full cloth, orig. ppine label preserved and laid down. (viii)+7-332+(iv) pp. with 85 litho plates of which 31 hand-colored. The plate count is complete but confused as usual. T.p. backed. Scattered foxing but for this book an excellent copy. Original owners red morocco bookplate, John Gosling.



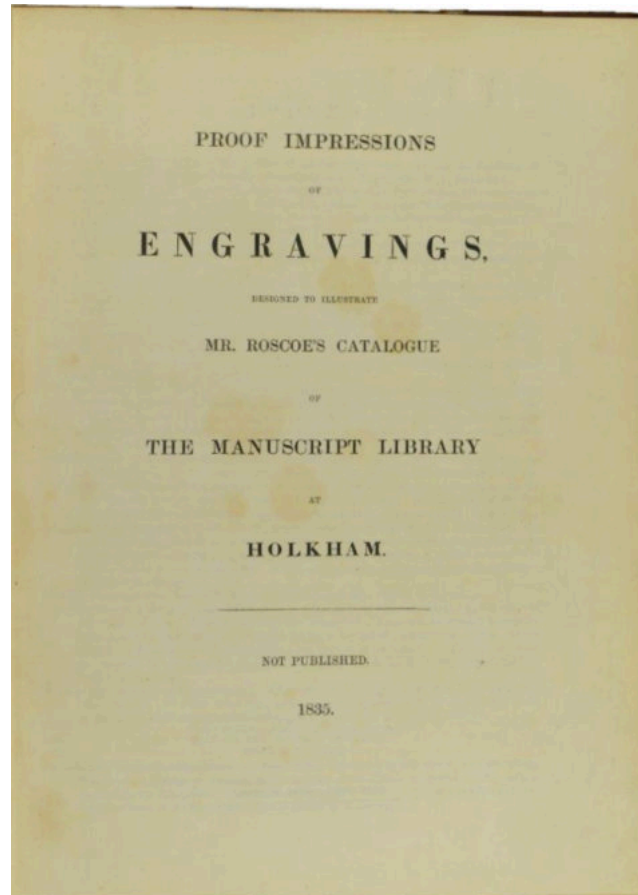
**LIMITED TO 50 COPIES**  
**PRIVATELY PRINTED**

21. (HOLKHAM HALL). *Proof impressions of engravings, designed to illustrate Mr. Roscoe's catalogue of the manuscript library at Holkham.* [No place], 1835 \$1650.00

Among those who study these things, it is well known that the library at Holkham "is one of the most important private collections of books and manuscripts in the United Kingdom" and indeed in the world. [The quote is from Seymour de Ricci, *English collectors of Books and Manuscripts*, p. 43]. The following is the description of the present item written by the dealer I bought it from: "Small folio, title page followed by one leaf (2 pp) of letterpress description of each plate, one of 50 copies printed, 25 interleaved engravings by William Camden Edwards (1777-1855), 23 of illuminated pages from manuscripts from the library at Holkham, and two portraits of the Coke family. This copy bears the bookplate of Sir Willoughby Jones, Bt., of Cranmer Hall, Norfolk. The 1st Earl of Leicester commissioned Roscoe to undertake the cataloguing of the library at Holkham Hall. This was the third

and most detailed catalogue, composed during 1820-1829 and consisting of eight hand-written volumes. Initially written by William Roscoe and later revised and extended by Frederic Madden. Cont. half morocco, corners and spine scuffed and worn, t.e.g. Some light internal foxing." OCLC locates 3 copies in the UK; one each in Ireland, Switzerland and Germany. They also locate 4 copies in America: Grolier, Morgan, Yale, & UMo.

Rare as it is, this is included in Bertram Dobell's *Catalogue of a collection of privately printed books*, London, 1891: "Amongst the plates in the collection are the following: "A portrait of Sir Edward Coke, Chief Justice of England, 1613-1616; Bust of Thomas Coke who was created Earl of Leicester under the Walpole administration and by whom the house at Holkham was built, and the noble treasures in learning and art there assembled were collected; a variety of engravings copied from illuminations in various manuscripts of the Gospels, Breviaries, &c. preserved at Holkham."



Small folio, bound as described above. [4] pp with 25 leaves of plates.