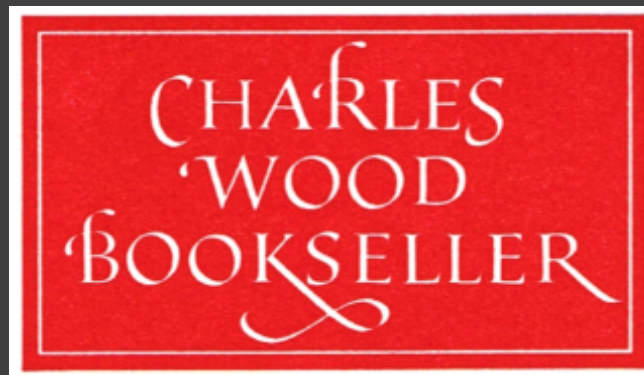


CATALOGUE 202

MISCELLANY

58 RARE BOOKS, 1 MANUSCRIPT, 1 MAQUETTE

ALMOST ALL NEW ACQUISITIONS



P.O. Box 382369 / Cambridge / MA 02238

[charles@cbwoodbooks.com]

617-868-1711

February-March 2025

PHOTOGRAPHY AS SOCIAL COMMENTARY - AN ICON IN THE CANON OF NINETEENTH CENTURY PHOTOGRAPHICALLY ILLUSTRATED BOOKS

1. [ANNAN, THOMAS]. *The old closes and streets of Glasgow. Engraved by Annan from photographs taken for the City of Glasgow Improvement Trust. With an introduction by William Young, R.S.W.* Glasgow: James MacLehose and Sons, 1900
\$7500.00

A famous book, much has been written about it. William Buchanan's entry on Thomas Annan in Hannavy's *Encyc of 19th cent Photog* is better than most: "Glasgow also embarked on the demolition of its terrible slums. Unlike the crusading Jacob Riis in New York 20 years later, Annan's task was to record what was destined to disappear. Working in feted and disease-ridden conditions, he produced the first thorough - and a most moving - account of the worst slums in Britain. "Close, No. 157 Bridgegate" is of dirt, decaying stone, grimy washing, the glint of effluent, yet by Annan's photography somehow made beautiful..."



Single prints of the slums were made. In 1871, the first edition, probably four sets of 31 albumen prints, was titled *Photographs of Streets, Closes, etc. taken 1868-71*. The second edition, 1877, probably 60 sets, *Photographs of Old Closes, Streets, etc. Taken 1868-1877* is of 40 carbon prints. The third edition of 50 photogravures, was published in 1900 in two versions. One version, 100 copies, *Old Closes and Streets a Series of Photogravures 1868-1899*, was published by Annan for the Corporation. The other version, 150 copies, *The Old Closes and Streets of Glasgow* published by MacLehose were the only copies

for sale. For other descriptions and commentaries see: Parr & Badger, *The Photo-book*, I, p. 49. Gail Buckland, *Reality Recorded, Early Documentary Photography*, p. 79. There is also a Dover paperback reprint with a new introduction by Anita V. Mozely (N.Y., 1977).

Of the medium of the plates, Gernsheim states: "Photogravure was worked under license by many firms of the Continent. T. & R. Annan



of Glasgow introduced it into Great Britain in 1883, and from that time the process has been given preference over other and cheaper reproduction methods for high class publications. But as the plates were and still are costly to produce, photogravure paid only when large editions were required, for up to the end of the century one photogravure plate cost as much as the printing of a whole edition of the same picture by one of the other reproduction processes, such as collotype or Woodburytype." - *History*, p. 544. This edition was limited to 150 copies.

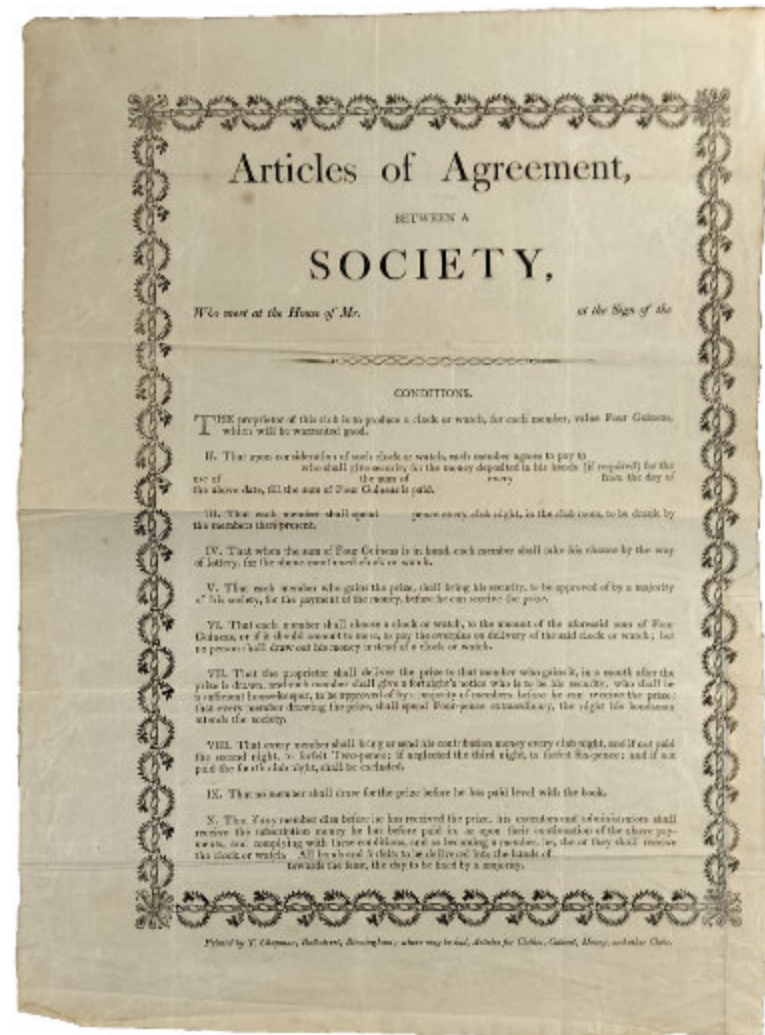
Folio (15 ½ x 11 ½"), orig. brick red cloth, arms of the city of Glasgow in gilt on cover; t.e.g. T.p. in red and black. 23 pp with 50 fine and rich photogravure plates printed on heavy high quality cream colored paper. With the bookplate of Rees Price with the motto "Wondrous indeed is the virtue of a true book " cut on wood by the Birmingham Guild of Handicraft. The slightest bit of fading to the spine and a small faded spot on the lower right corner of the cover, else a fine copy.

UNRECORDED BROADSIDE A BIRMINGHAM SAVINGS CLUB FOR CLOCKS & WATCHES

2. ARTICLES of agreement between a society, who meet at the house of Mr. at the sign of the . Conditions: The proprietor of this club is to produce a clock or watch, for each member, value four guineas, which will be warranted good. (conditions II to X follow). Printed by T. Chapman, Birmingham, where may be had, articles for clothes, cabinet, money and other clubs. N.d [ca. 1790-1800] \$1000.00

Unrecorded broadside of a savings club set up by a watch or clock maker whereby the club members would each be able to acquire a clock or watch made by the club proprietor, valued at four guineas. The text consists of ten numbered rules. According to the BBTI [British Book Trade Index] T. Chapman was printing in Bull-street between 1784 and 1800. The present broadside is not listed in ESTC; not in OCLC. ESTC does record another broadside printed by T. Chapman: *Birmingham volunteers, for the Navy. Wanted some men,...such able bodied men,...shall receive a liberal bounty, by applying to ...* [Birmingham]: T. Chapman, Printer, Bull-Street, [1795], 1 sheet, illus.

What is interesting to me about this (aside from the fact that it is unrecorded) is that it sheds light on how late 18th century 'consumers' (for lack of a better word) were able to acquire expensive goods such as clocks and watches, clothes, cabinet wares, etc. Sort of like the mid 20th century 'lay-away' plan. It would be interesting to know if similar schemes were used the United States. An insight into an aspect of decorative



arts history which is not usually studied, and certainly not well known.

Broadside, single sheet printed on one side (42 x 30 cm). Text with borders of printers' flowers. Minor repair to right margin with tiny area (1/16 of an inch) of loss of printers' flower. A very good copy. Preserved in a custom made stiff-board chemise.

A MILESTONE IN THE HISTORY OF 19TH CENTURY ARCHITECTURE

3. BALTARD, V. & F. CALLET. *Monographie des Halles centrales de Paris. Second édition, comprenant un parallèle entre diverse édifices de meme ordre halles, marchés, abbatoirs anciens ou modernes, Francais ou étrangers.* Paris: Ducher & Cie., 1873
\$3850.00

First published 1863. Les Halles, the magnificent market hall in Paris, was originally designed in stone by Baltard, who was only induced to build it in iron and glass, then a new and innovative combination, after direct instruction from Napoleon III and Haussmann. Like its epoch-making predecessor in London, the Crystal Palace, it was to influence generations of structural design (see the good essay in the *Macmillan Encyclopedia* under Baltard). The present work shows Les Halles from bird's eye perspective down to the last repetitive small detail. The text, with its description of the building process, some calculations and similar information, completes the presentation which remains



the best source on the building and one of the classic works on 19th century iron construction. The ironwork was by Joly and Jolly. This was the first occasion when iron and glass had been used for the construction of an immense building for permanent commercial use (the buildings erected for the Great Exhibition of 1851 and for other international exhibitions were designed as temporary structures). I first saw Les Halles during my first visit to Paris in 1959; I have never forgotten it. It was demolished during the urban renewal project of 1973.

This second edition has additional value in the appendix or "Compliment" - ten pages of text and three plates with about 27 illustrations of markets in plan and elevation (almost all in France). OCLC locates seven copies in American libraries.

Large folio, orig half dark green morocco, neatly re-hinged. (iv)+36 pp. with 9 small text illus and 29 engr. plates (numbered 1-35 with six double-p. plates taking 2 numbers each). Scattered light foxing on a few plates but a good copy.

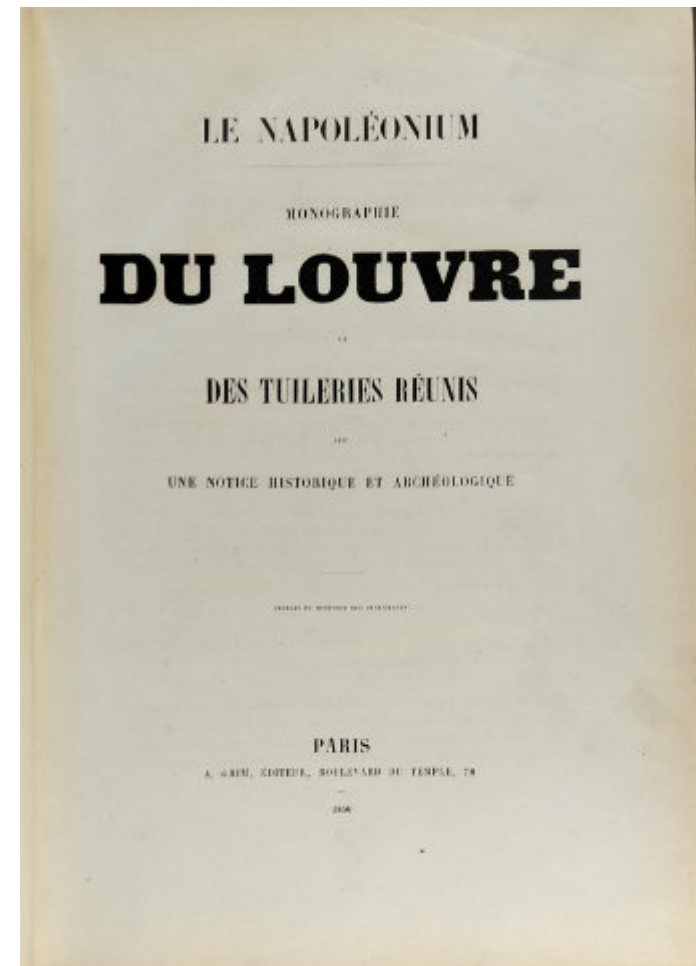
A FINE COPY WITH THE TWO BISSON FRERES PHOTOGRAPHS IN BRILLIANT CONDITION

4. [BERTY, ADOLPHE & CELTIBERE]. *Le Napoleonium. Monographie du Louvre et des Tuileries reunis avec une notice historique et archaéologique. [Extrait des Moniteur des Architects]*. Paris: A. Grim, Editeur, 1856 \$6500.00

A fine copy of this rare and desirable book, especially for the two very fine large mounted albumen prints from wet collodion negatives. They are both signed with a stamp 'Bisson Freres Photog' along the lower margin. They are both images of the pavilions of the Louvre, both titled "Pavilion de la Place Louis Napoleon". Both were designed by LeFuel and Visconti (1852-57). The second pavilion was not quite finished when these photographs were made as can be seen from the scaffolds on the roof and along the ground story. The list of plates calls for four photographs, but only two were ever used (on this see the *Bulletin of the New York Public Library* (Spring, 1977, p 363). On the architectural history see H.-R. Hitchcock. *Architecture 19th and 20th centuries*, pp. 133-4.

The condition of these two prints is very fine; the dark parts of the images are a rich brown color, the skies are a pale off-white and there are no blemishes, spots, no foxing or any signs of age. These are about as good as it gets; they could happily be shown in any exhibition of fine nineteenth century photographs.

There is much reference literature on the Bisson Freres. See especially: Sylvie Aubenas, Milan Chlumsky, Bernard



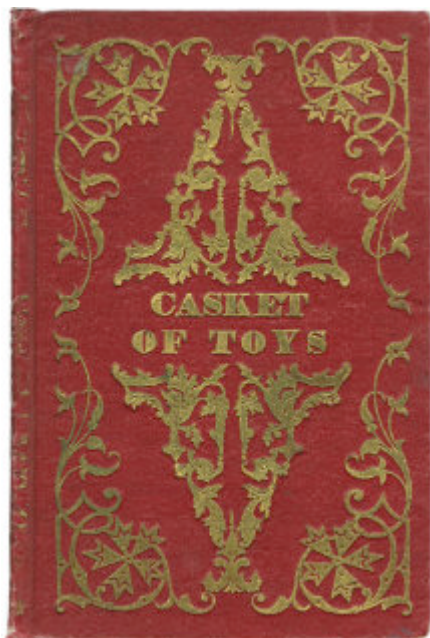
Marbot, Anne McCauley, & Marie-Noelle Leroy, *Les Freres Bisson photographs, De fleche en cime 1840-1870*, (Paris & Essen: Bibliotheque national de France & Museum Folkwang, 1999). In this book see especially the image on p. 117; this is the same building but the photo was taken in 1858 when it was finished.

This is a rare book (I have had it once before in the past 58 years). OCLC locates 5 copies in American libraries: Buffalo & Erie Cty Pub liby, Cornell, NYU, U. Mich & Princeton.



Folio (17 ½ x 12 ½"), with mottled paper sides, black morocco spine with raised bands & gilt lines. (iv)+iv+36 pp with 64 litho plates (several double-p and 1 four-page) plus the two photographs which count as plates. A really fine copy.

CHARLES WOOD RARE BOOKS



A CHARMING JUVENILE SIX TALES FOR LITTLE CHILDREN

5. BOLLES, JOHN R. [A deluxe volume containing six little chapbook pamphlets all published by John R. Bolles]. New London, Conn., 1850s \$1000.00

These are apparently all rare. OCLC locates only one of the six, "Little Henry and his Bird", (in the LC), but the OCLC entry is not clear. These six items are bound together under the title of *Casket of Toys* and I think it likely that the eight copies located are identical to the copy described here, that is to say six individual titles all bound together, as follows: "The Illustrated ABC"; "The Lullaby"; "The Morning Ramble"; "Little Henry and his Bird"; "The Riddle Book"; and "The Story of the Two Bulls". Each of these are copyrighted between 1850 and 1857. The OCLC note further states: "Printed on one side of each leaf only; the printed pages face each other / illustrations are hand colored / LC copy is no. 4 of 6 works in a volume with the binders title: *Casket of Toys*." The only difference between my copy and the LC copy is that my copy is bound in gilt printed cloth with all edges gilt. The condition is fine; this copy never saw a child.



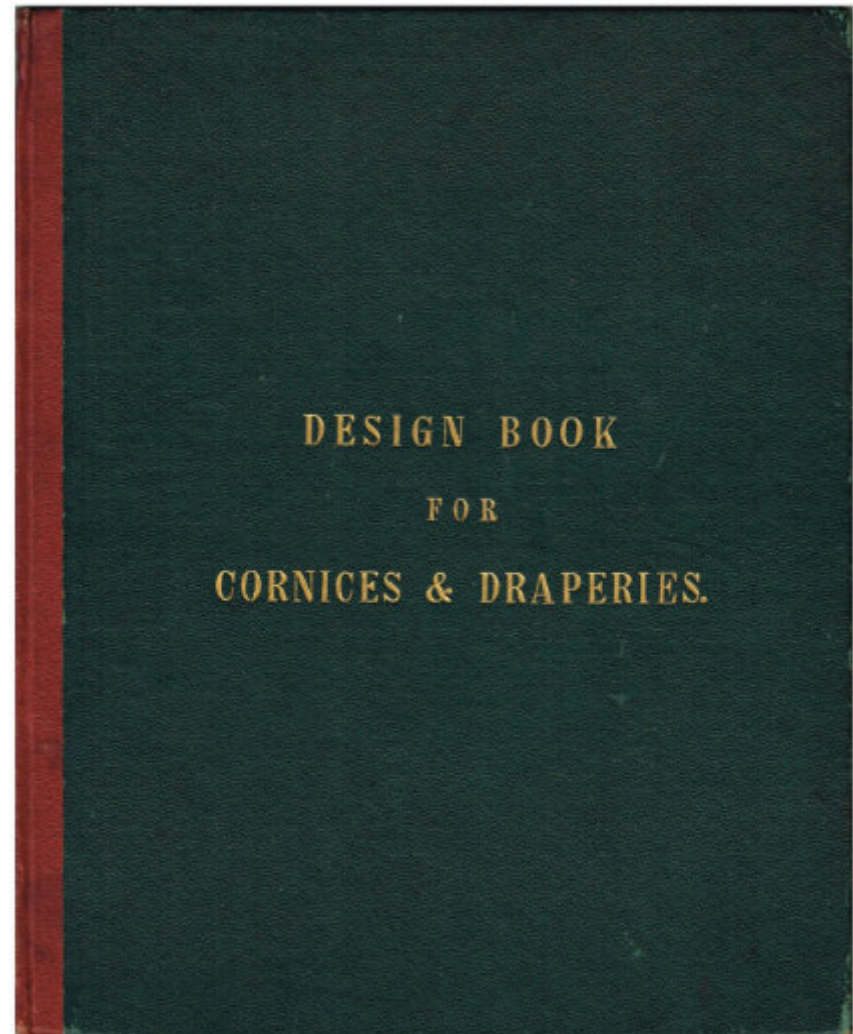
8vo 7 1/2 x 5"), bound in full red cloth, gilt. With hand-colored title page. With 16+14+18+16+16+14 pp and with 41 hand-colored plates. Fine copy.

**VERY FINE COPY OF
A VERY RARE BOOK**

6. [BOOTH, LORENZA]. *Original design book for Cornices and Draperies*. London: Palmer & Cottrell, n.d. [ca. 1860-65]
\$1500.00

A very fine copy of a very rare English pattern book. This is the first and only copy I have seen in the past 58 years. But it is not unrecorded; OCLC locates four copies, NYPL, Getty, ArtInstChi and Ath of Phila. The last-mentioned copy was included in Gail Winkler's excellent book *Capricious Fancy, drafting and curtaining the historic interior 1800-1930* (2013), her no. 35: "Booth's designs are useful for two reasons. First, they prove that at mid-century, geometric valences or lambrequins were *always* found in conjunction with cornices...Second, the *Original design book for Cornices and Draperies* illustrated how valences and lambrequins were adapted to new styles in the decades immediately following mid-century, employing an arrangement of pipes, swags, stiffened panels, cords and tassels in the manner popular in the Renaissance Revival Style during the third quarter of the nineteenth century." - p. 117-118 and figures 35.1 and 35.2.

Sm. folio (12 ½ x 10"), orig. pebble grain green cloth, orig. red cloth spine, red edges, title deeply embossed on cover in gilt letters. Decorative litho t.p. and 23 tinted litho plates. The designs are printed in black against varying colored backgrounds: pink, olive, pale purple, pale orange with variations. An immensely pleasing book.



THE AUTHOR'S OWN COPY WITH SPECIMEN PLATES OF MANY PROCESSES

7. BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods. With plates by many of the processes described...second edition, revised.* London: Charles Griffin & Co., 1899 \$2500.00

First published 1892 with 24 plates; this enlarged edition has 37 plates. This is an important book written by a highly knowledgeable authority. Its greatest value is for the wealth of specimen plates, together with explanatory text, which include collotype, chromo-collotype, Indian-ink outlines, Meisenbach process, chromo-lithograph, photo-chromolithography, photo-gravure, Pretsch process, Photochrome-typography illustration, zinc-etching, typogravure, woodbury-type, photo-relief printing block, woodbury gravure, etc. etc. On Brothers see S. F. Joseph, "Alfred Brothers (1826-1912) and his role in photographic publishing," *History of Photography*, Jan-Mar 1987, p. 74 and note 30. Bridson/Wakeman E69. Roosens/Salu 4921.

This is the author's own copy. It was inherited by his son, Arthur E. Brothers, who entered it in the East Grinstead Round Tables Hobbies Exhibition in 1958 where it won a Certificate of Merit (which is still laid into the book). Also, tipped onto the verso of the frontispiece is a note from H.U.??? on his own stationery from "The Hurst, Alderly Edge" - "Jan. 21 1899, Dear Mr. Brothers, Many thanks for the copy of the



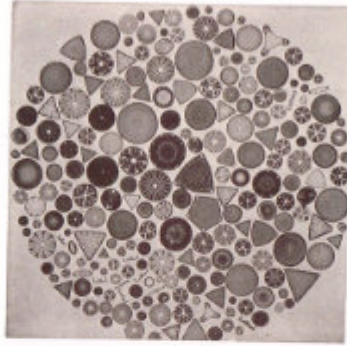
second edition of your Manual of Photography which you have kindly presented to me. The progress made in process work, as shown in the illustrations is truly marvelous. I hope the present edition will be as much appreciated by the public as the former one - yours very sincerely, H.U.???.“

For a brief but good account see J, Hannavy, *Encyc. of 19th cent. Photography*, I, p. 222 (entry written by J. Hannavy).

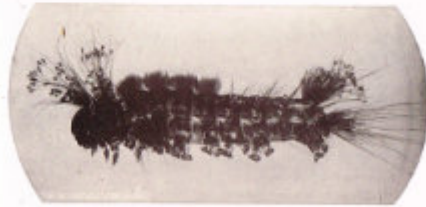
8vo, orig. cloth, rehinged with the original backstrip laid down. xviii+367+86 pp of ads with 37 full-p. specimen plates, *hors texte*, and 117 text illus.



Champs-Élysées, J. Ingres, 1865, Vol. 1, p. 10.



DIATOMS, = 10.



CATERPILLAR OF MOTH, = 5.

PHOTOGRAPH BY MR. J. J. DODDSON.
COLLECTED BY MESSRS. MARTIN HILLING, SON, AND CO.,
LIVER STREET, BIRMINGHAM.



PRINTED BY JAMES G. MORRIS & SONS,
MANCHESTER.

Item #7

CHARLES WOOD RARE BOOKS

DRIED AND PRESSED FLOWERS ARRANGED AS BOUQUETS

8. CAVIEZEL, MICHAEL. *Flora de la Suisse*. Pontresina, Switzerland, n.d. [ca. 1860-1880s] \$1500.00

I have seen many albums of dried and pressed flowers but never one like this - this one tops them all! The dimensionality and naturalism of the pressed flowers and plants in this album is remarkable. Here the 41 specimens are arranged as bouquets that grow out of mossy turf. Each of the flowers and plants are identified in manuscript on sheets opposite the specimens. The plants and flowers are arranged like still life paintings.

These could be categorized as 'natural illustration', the term coming from Geoffrey Wakeman, *Victorian Book Illustration, the technical revolution* (London, 1973). Wakeman writes: "It is remarkable that, during a century in which more illustrative processes were invented than ever before in the history of printing, there should have survived a series of examples from the beginning to the end of the century of botanical, and other, books with illustrative specimens stuck in." (pp. 64-5). In addition to the six mounted "plates", the album is in a handsome binding titled on the cover 'Flora de la Suisse.'

The name of the compiler of this album, Michael Caviezel, is stamped on the verso of the front binder's blank. Caviezel was a teacher and forest warden and promoted the area's rich flora to tourists, offering guides, bouquets, presses for drying specimens, and luxurious albums, as here. Our Michael Caviezel is given a brief note in Google.



Oblong quarto, embossed red cloth binding, title in gilt on cover. Altogether 12 leaves with flower and plant identifications in manuscript and six leaves of stiff card with six groupings of 'bouquets.' Each bouquet is protected by original tissue guards. The final grouping has a slight loss of a few tiny leaves on the left margin; otherwise, they are all in fine condition.

A RARE PATTERN BOOKS OF DRAPERY DESIGNS

9. CHARLES, R[ICHARD]. *Three hundred original designs for window-draperies, fringes and mantle-board decorations &c.* London: published by the author 110 Brompton Road, 1874
SOLD

First and only edition and a rare book; OCLC locates just six copies in this country and two in the U.K. R. Charles is not mentioned in the standard scholarly work on this subject, Gail Winkler's *Capricious fancy, draping and curtaining the historic interior 1800-1930*, Philadelphia, 2013 (which is otherwise a model of research and scholarship). But R. Charles is not unknown; he was the author of two furniture books of the 1860s: *The cabinet-maker's monthly journal of designs*, (1860) and *The cabinet-makers book of designs*, (1866). Of him Edward Joy writes: "Attention must be directed to the work of a much underrated designer of the time who certainly needs to be rescued from the near oblivion into which his name has fallen, and who may be considered perhaps the last of the old traditional type of designer...He is surely a designer who is worth a great deal more research." - *Pictorial dictionary of British 19th century furniture design* (1977). Joy was writing about furniture design, but his comments relate to the subject of draperies as well. As rare as it is, this book was included in Jeremy Cooper's "Victorian Furniture, an introduction to the sources", *Apollo*, Feb. 1978, p. 120 (Appendix).

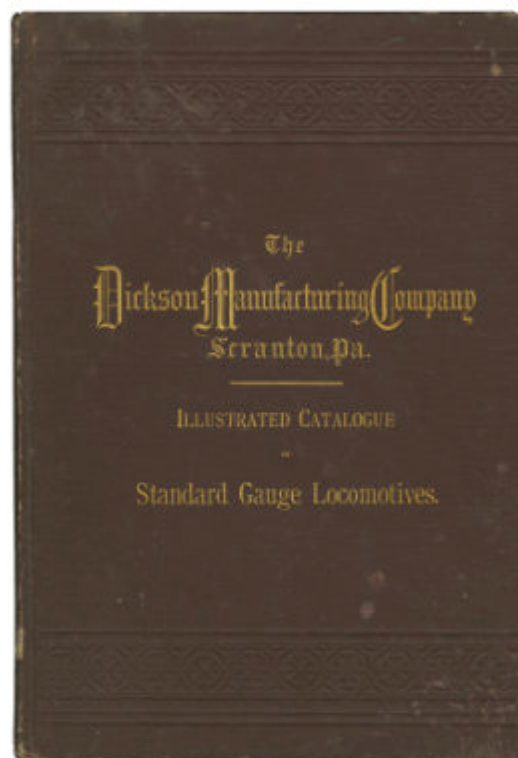
A note on the title page states that the book was "Printed by S. H. Cowell, Anastatic Printer, Ipswich." Anastatic printing was a form of transfer lithography, well explained by Geoffrey Wakeman in his *Victorian book illustration*, pp 51-59.

Large folio (21 ½ x 15"), orig. cloth. Frontisp., t.p., and 100 plates printed in bistre. Orig. gold stamping on spine a little faded, else a fine copy.

A RARE LOCOMOTIVE TRADE CATALOGUE WITH 12 FINE ALBUMEN PRINTS

10. DICKSON MANUFACTURING COMPANY. *Illustrated catalogue of standard gauge locomotives manufactured by the Dickson Manufacturing Company, Scranton, Pa. and 112 Liberty St., N.Y.C.* Scranton: [Martin B. Brown, Printer, N.Y.C.], 1885
\$2750.00

Nineteenth century locomotive trade catalogues favored actual photographs. Undoubtedly the Baldwin Co. of Philadelphia published more than any other firm (even today there are 4 or 5 of them with actual mounted photographs for sale on the net). It brings one up short to read in Romaine that the De Golyer Library has about 1000 such catalogues (of course this was written in 1960, and the collection was made well before that). But photo-illustrated catalogues from other companies are distinctly rare today and always have been. The 12 photographs in the present catalogue include a tank switching locomotive, a four wheel switching locomotive with tender, "American" type C Locomotive, Six wheel tank switching engine, six wheels switching engine with tender...etc. etc. These titles are pretty meaningless with the images to go with them - but they are here and are great photographs, sharp, in good contrast and without fading. In addition, there are numerous wood-engravings of other locomotives. Rare; OCLC locates just three copies: Cornell; Scranton Public Library, and Southern Methodist (De Golyer Library).



A brief history of the firm from the web: Iron furnace founded 1856 by Thomas Dickson; grew quickly to major machinery fabricator with 3 separate shops; first locomotive under Dickson completed March 1862; car plant opened 1864; 100th locomotive completed in 1872; last locomotive built in April 1909.

4to (11 3/4 x 8"); orig. publisher's cloth. 143 pages with 12 mounted albumen photos (4 3/4 x 7 1/2") and 23 measured drawings of locos reproduced as wood-engravings. Also 2 birds-eye views of the Scranton shops and the Wilkes-Barre shops. Slight rubbing to hinges and edges but an excellent copy.

“IT FAR SURPASSES OWEN JONES”

11. DRESSER, CHR[ISTOPHER], PhD. *Studies in design. Truth. Beauty. Power.* London: Cassell, Petter & Galpin, [1874-6]
\$4950.00

First edition. An excellent copy of this stunning work. “This book is one of the richest and most interesting of Dresser’s demonstrations of his ability as an ornamentist. It far surpasses the work of Owen Jones in invention and originality.” - Michael Collins, *Christopher Dresser* (ExCat), Camden Arts Centre, London, 1979, no. 233 and color plate III. And Stuart Durant has this to say: “The most beautiful and impressive of the books produced by Dresser...In many of his plates Dresser shows the ‘new’ style of ornament - part Puginian, part Jonesian, part botanical, occasionally grotesque. While many designers talked of a purely 19th century style, few actually dared to present it. Dresser’s coloring is remarkable - the sweetest harmonies, as he himself said, often verging upon discord.” The purpose of the book, as Dresser himself said, was “to bring about a better style of decoration for our houses.” Includes designs for door panel paintings, friezes, border ornaments, wall ornaments, dado rails, diaper patterns, ceiling ornaments, etc. For a well-informed commentary see M. Whiteway, *Christopher Dresser a design revolution* (2004), sixteen references.

These designs were influential in Newport, R.I. in the seventies and eighties; see, for example, the stencilled interior of the Sanford Covell House. A book which gives endless pleasure to leaf through.

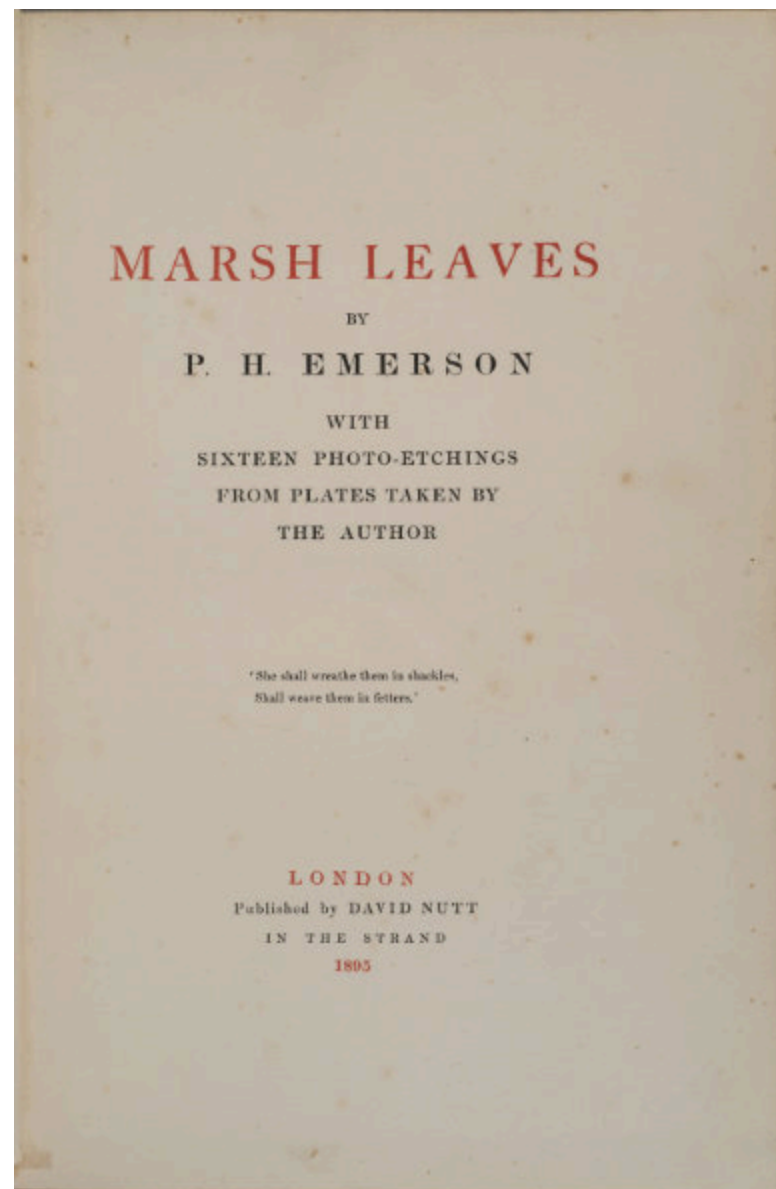
Folio, orig. publisher’s cloth, bevelled edges, gilt, with title on cover as designed by Dresser. Resewn and rehinged, original spine preserved, by Green Dragon Bindery. (iv)+40 pp with 60 chromolithographs, each with protective tissue with descriptive text. The chromos were printed by Goater of Nottingham. An excellent copy.



“THE CULMINATION OF EMERSON’S ARTISTIC DEVELOPMENT” - TL

12. EMERSON, P[ETER] H[ENRY]. *Marsh Leaves, with sixteen photo-etchings from plates taken by the author.* London: David Nutt, 1895 \$10,950.00

First edition, a good copy. Though copies did not have limitation leaves, it is clearly established that the ordinary edition consisted of 200 copies (of which this is an example). “The plates are studies of softly rendered details from nature that are the culmination of Emerson’s artistic development...In all 300 copies were issued.” - *Truthful Lens* 54. “Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, “The Lone Lagoon.” Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream...Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siecle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century’s fine art photographic practice.” - *Imagining Paradise*, p. 193. “It is one of the most beautiful books about isolation and solitude, perhaps death, ever made, and Emerson’s spare, evocative pictures were seldom equalled by the later Pictorialists.” - Parr & Badger, *The Photobook*, p. 72. Except for *Life and Landscape on the Norfolk Broads* (1886) this is Emerson’s rarest book. And many would say his most beautiful.





“Photo-etching” is defined by Luis Nadeau, in his *Encyclopedia of printing, photographic and photomechanical processes* as follows: “In contemporary literature the term photo-etching is usually applied to its use as a medium for original expression rather than as a method of reproduction. Peter H. Emerson (1856-1936) preferred the term for the same reason.” - II, p. 368.

Tall 8vo (11 ½ x 8 ½"), orig. blue cloth with printed upper cover; expertly rebaked with the original spine laid down. Title in red and black; viii+165 pp with 16 photogravures on plate paper each with dust tissue with printed titles. Text printed on fine quality laid paper. Top edge gilt, untrimmed copy. Scattered very light foxing here and there, but not on the plates. Preserved in a mylar dust jacket.

A FUNDAMENTAL WORK IN THE EARLY LITERATURE OF LITHOGRAPHY AND CHROMOLITHOGRAPHY

13. ENGELMANN, G[ODEFROY]. *Traite théoretique et pratique de lithographie*. [Mulhouse, (1835-1840)] \$4500.00

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

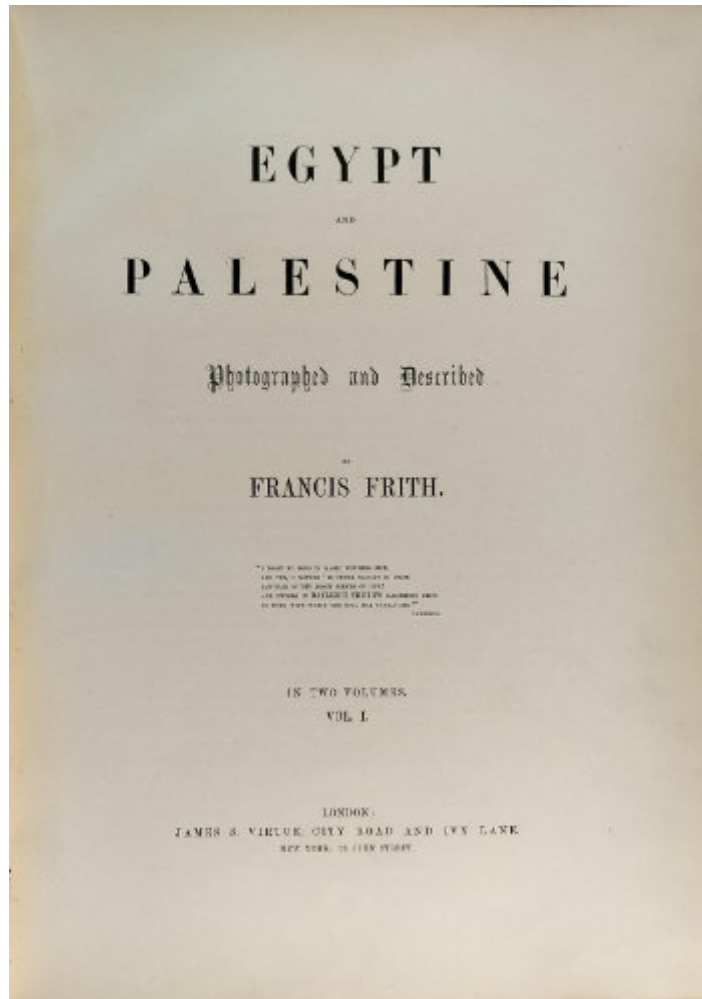
Michael Twyman, in his *Lithography 1800-1850*, devotes much attention to Englemann; for his discussion of Engelmann and chromolithography see his p. 160. For much more on Engelmann and chromolithography see Twyman, *A history of Chromolithography* (2013), chapter 1.6. For a book of this importance there are not many copies in this country; OCLC



locates eleven copies in American libraries. This is only the second copy I have had in fifty-eight years.

4to, orig. binding of mottled paper sides, re-spined with tan linen, and gilt stamped spine label. Litho portrait of the author by Tavernier (on India paper); beautiful decorative chromo-litho t.p., x+467 pp with 50 litho plates (many fdg. and 1 printed in blue). Scattered light foxing here and there (as usual), but an excellent copy.

**FRITH RANKED AS EQUAL WITH EMERSON AND THOMSON
AS A PRODUCER OF PHOTO-GRAPHICALLY ILLUSTRATED
BOOKS - THE TRUTHFUL LENS**



14. FRITH, FRANCIS. *Egypt and Palestine Photographed and described by Francis Frith*. London: James S. Virtue, City Road and Ivy Lane, [1858-1859] \$12,500.00

First edition. I can do no better than to quote *The Truthful Lens*: “Illustrated with 76 albumen photographs from negatives dated 1857 by Francis Frith. They show views, monuments, and landscapes. The arrangement of the photographs does not always follow the order of the table of contents. Frith’s text is engaging as travelogue and art history, although the source of his information is unclear. Throughout the text are salted, pithy, observations about making the photographs which suggest the many difficulties of the wet collodion process. With this book Frith initiates a career in illustrating books with original photographs that ranks him with [P.H.] Emerson and [J.] Thomson as the most dedicated and productive in this mode of illustration.” - *TL*, no. 61.

According to the good essay on Frith in Hannavy’s *Encyc of 19th cent photography*, this was his first book. All the negatives in this volume are dated 1857. I am not aware of a complete list of Frith’s photographically illustrated books, but a good start was made by Lee Witkin in his *Photograph Collector’s Guide* (1879). He listed 17 titles.



2 vols. Folio (17 ½ x 13"), orig. full morocco (scuffed), all edges gilt, titles gilt stamped on both vols. T.p & contents leaf to each vol and 37 & 38 mounted albumen prints to each volume with a leaf of text to each image. Except for the scuffed bindings both volumes are in fine condition, with the photographs equally fine.

CHARLES WOOD RARE BOOKS

A GOLDMINE OF ART NOUVEAU

15. GEFROY, GUSTAVE. *Les industries artistiques Francais et Etrangeres a l'Exposition Universelle de 1900*. Paris: Librairie Centrale des Beaux-Arts, [1900] \$2000.00

A massive well-bound folio of 100 razor sharp collotypes of modern objects at the exposition including a view of the great arch of the Pavilion de l'Union Centrale des Arts Decoratifs (now in the Musee des Arts Decoratifs); also fireplace wares and furniture by Waring & Gillow; various pieces of furniture designed by E. Colonna and executed by Art Nouveau Bing; a cabinet by Majorelle; a buffet by Gaillard; furniture by Heal & Son; an astonishing grille in bronze by Lalique; a chandelier by Damp; papier paint by Leroy; tapis by Mucha; etoffe by Verneuil; vitraux by Grasset; Royal Copenhagen porcelains; several Tiffany vases; vases by Daum; goblets by Lalique; Jewellery by Falize, Lalique, Art Nouveau Bing, etc; Japanese embroidered panels, laces, book bindings by Leon Gruel, etc. etc. Kempton, *Art Nouveau bibliography*, 1183: "emphasis is heavily on France...beautiful photographs show many unusual examples of Art Nouveau and other contemporary design." The 55 page essay is also of value. Not in J. F. Davis, "Bib of Internat Expositions." Uncommon; the last copy in the book auction records came up in 1978. A rare book in the marketplace; I have owned one other copy in the past 58 years (that copy is now in the Getty).



Folio, old half dark green morocco, top edge gilt. (vi)+62+1 pp. with numerous text illus in halftone and 100 plates of which 98 are collotypes and 2 are Lemerrier chromos. Small circular rubber stamp at the base of the blank front flyleaf: Assay Office, Birmingham. A fine copy of a splendid book.

THE MOVING OF THE FAMOUS MARLY HORSES FROM THE CHATEAU TO THE PLACE DE LA CONCORDE

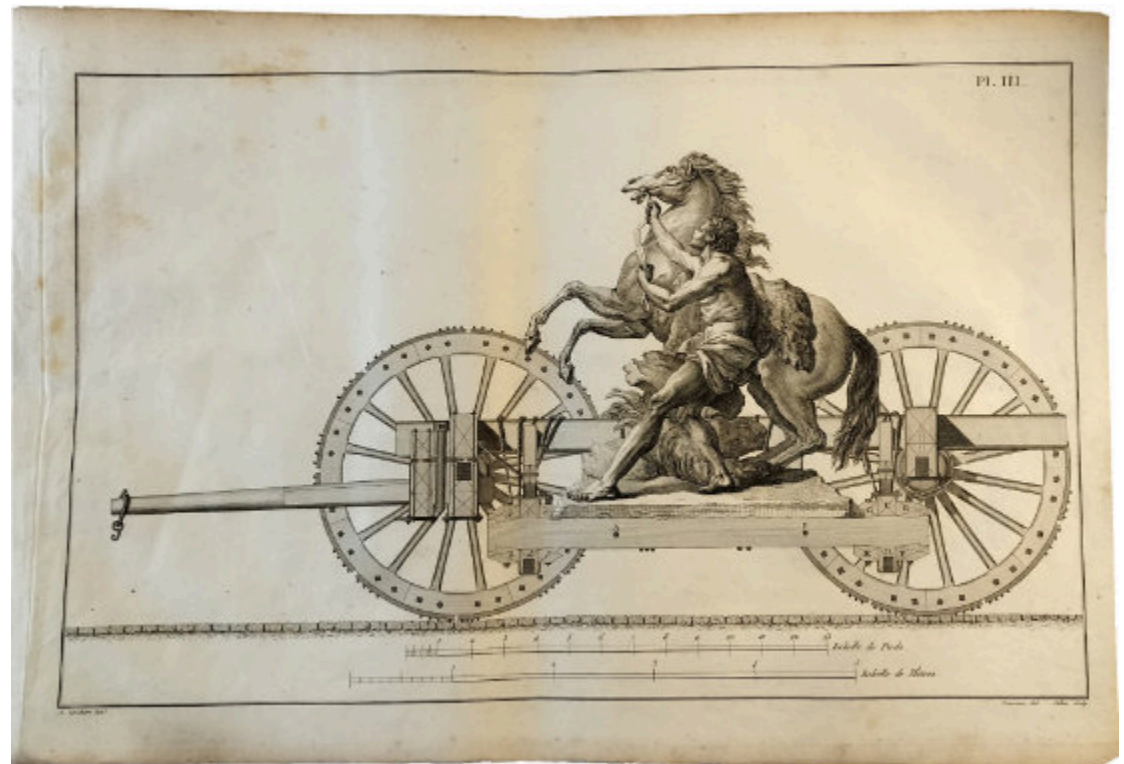
16. GROBERT, J. F. L. *Description des travaux executes pour le déplacement, transport et elevation des groupes de Coustou; imprimee et grave par ordre du Gouvernement; presente au Directoire executif.* [Paris: Imprimerie de la Republique, Germinal l'An IV, (1796)
\$2500.00

First and only edition. Grobert was a military man; he was Chief of the Brigade of Artillery, Director of the arsenal at Meulan and member of the Academies of Florence and Boulogne. As the title indicates, the present work is about the transport and the erection of the monumental statues of horses made for the Chateau de Marly, whose replicas now stand in the Place de la Concorde in Paris. The fine engraved plates illustrate the cribbing up to the base of the pedestal, the horse or ox-drawn carriage shown in plan and elevation, and the block and tackle arrangements used to raise or lower the statues. The penultimate plate shows one of the rearing horses perched on its new pedestal. The final plate shows in plan and perspective a plan of the Place de la Concorde, a corner of the Jardin des Tuileries and arcades along the Champs Elysees, the entrances to which are bordered by the splendid rearing horses.

The statues have subsequently been moved into the Louvre.

Though it was not nearly as herculean a task, this work calls to mind the more famous book by Martin Carhuri. *Monument eleve a la gloire de Pierre le Grand* (Paris, 1777). This book described how the 600 ton block of granite from the Gulf of Finland was moved to St. Petersburg to serve as the base for the statue. OCLC locates 4 copies in France, a few copies in Denmark and Switzerland, and **no copies in America.**

Oblong folio (12 ½ x 19 ½") in the original printed wrappers. (18) pp with 9 engraved plates. Wrappers are dusty and there is a remnant of a fold down the middle from a long time ago. Now preserved in a sturdy chemise with a pair of ribbon ties. A compelling book.

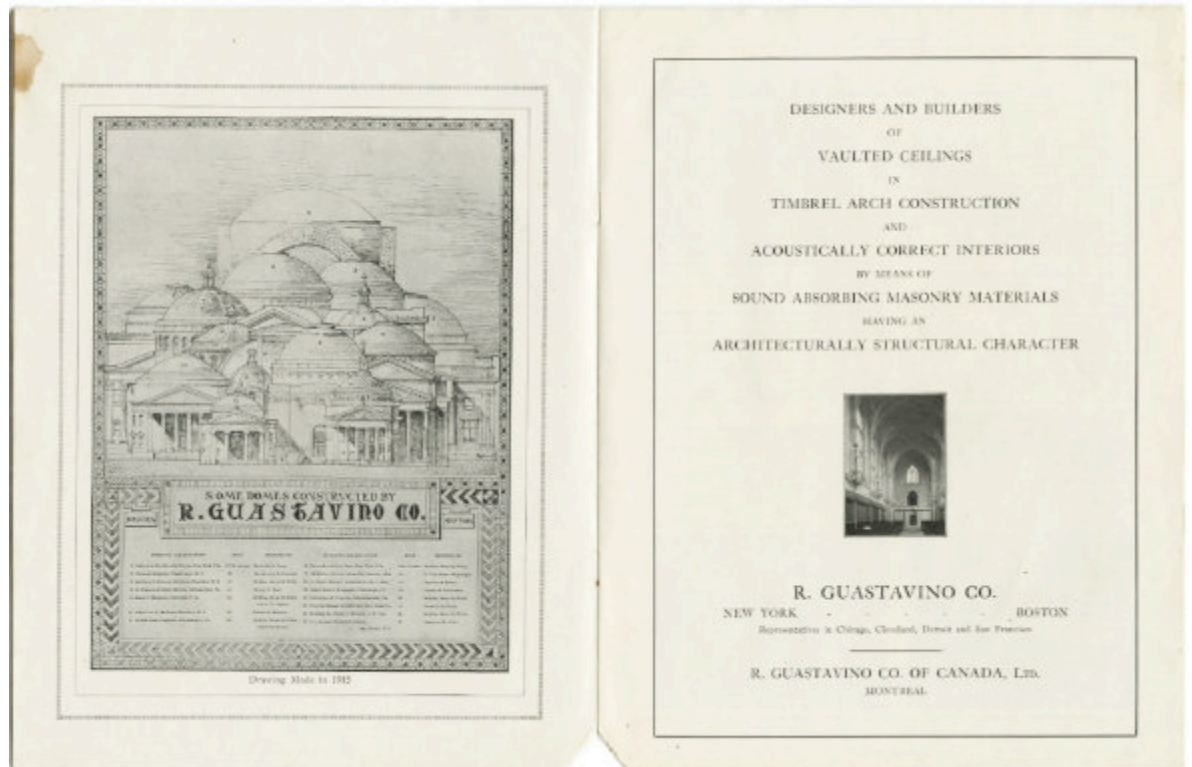


EXCEEDINGLY RARE ADVERTISEMENT OF GUASTAVINO VAULTING COMPANY

17. GUASTAVINO, R. CO. *Engineers and builders of vaulted ceilings in timbrel arch construction and acoustically correct interiors by means of sound absorbing masonry materials having an architecturally structural character.* New York: Sweets, n.d. [ca. 1932] \$1050.00

Rafael Guastavino y Moreno (1842-1908) and his son Rafael Guastavino y Esposito (1872-1950) are often thought to be one person. They specialized in vaulting, roofing, and stairways constructed according to the Catalan thin shell, laminated tile-vaulting system. The father was born in Valencia, Spain and died in Ashville, N. C.; the son was born in Barcelona where his father worked as a *maestro de obras* and untitled architect and died in Bayshore, Long Island." - *Macmillan Encyclopedia of Architecture*, II (1982), pp. 280-81. Masterful piece by George Collins, who was the pre-eminent scholar on the Guastavinos until 2010 when John Ochsendorf published his *Guastavino Vaulting: the Art of Structural Tile*, New York: Princeton Architectural Press in 2010.

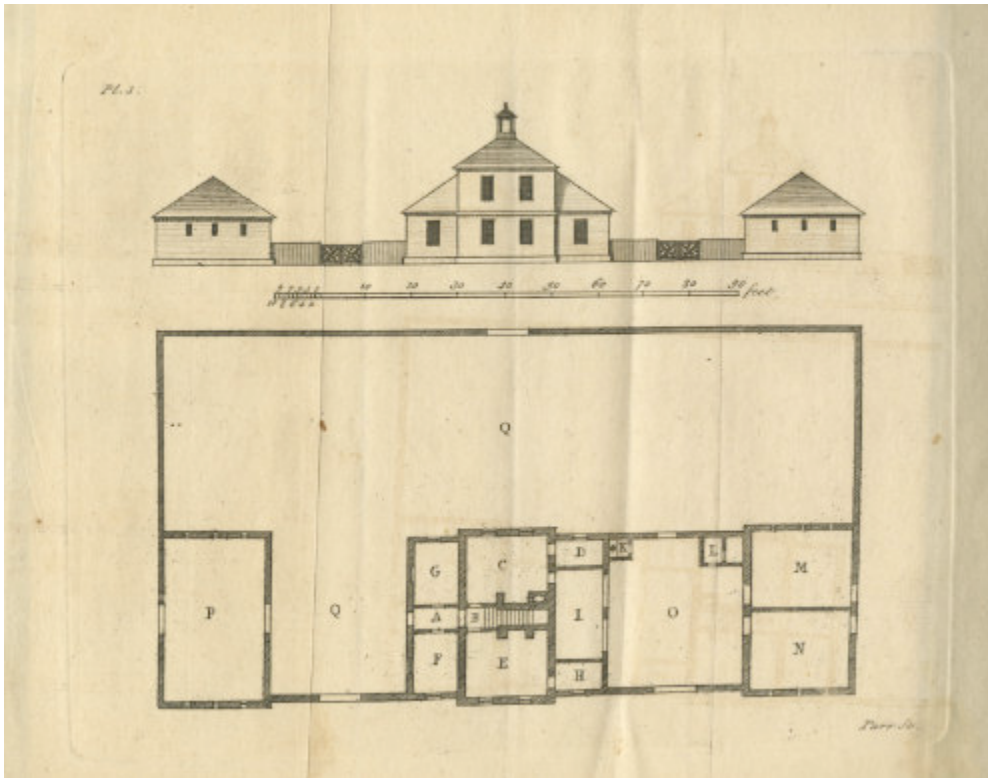
I have searched for Guastavino material in English since 1970 when I bought and sold one book and two pamphlets by the father published in Boston in the 1890s. I have never seen another one from that day until now.



4to, (11 x 8 1/2"), stiff printed wrappers. 14 pp with 4 drawings and 24 half-tones. Bottom half inch of spine chewed away (does not touch letterpress).

A PARK LIST RARITY

18. HALFPENNY, WILLIAM. *Useful architecture...in twenty-five new designs, with full and clear instructions, in every particular, for erecting parsonage houses, farm houses and inns.* [The third edition with four additional designs]. London: Robert Sayer, 1760
\$3000.00



Excellent copy in contemporary calf. This work originally began life with the title *Six new designs for convenient farm houses* in 1750; in 1752 it was reissued with the title *Useful architecture*; it is this title which is given in the Park List. There was a second edition in 1755 and a third in 1760. "The conception and execution of this publication is similar to that of *A new and compleat system of architecture*. The format is surely taken from Garrett's work, although Halfpenny's subjugation of graciousness to contrived utility lays to rest any doubt about why more of these designs were not built. However, the successive reeditions attest to the popularity of this type of farmhouse manual, which surely was used, as Garrett intended his to be, to give models for gentlemen building tenant farms on their country estates." - Wiebenson III-D-26. Berlin Catalogue 2282. Park List 30. Colvin, p. 379. Harris, *BABW*, 314. Harris points out that the four designs of bridges which appear in this copy as the final plate had first appeared in *Improvements in Architecture* in 1754.

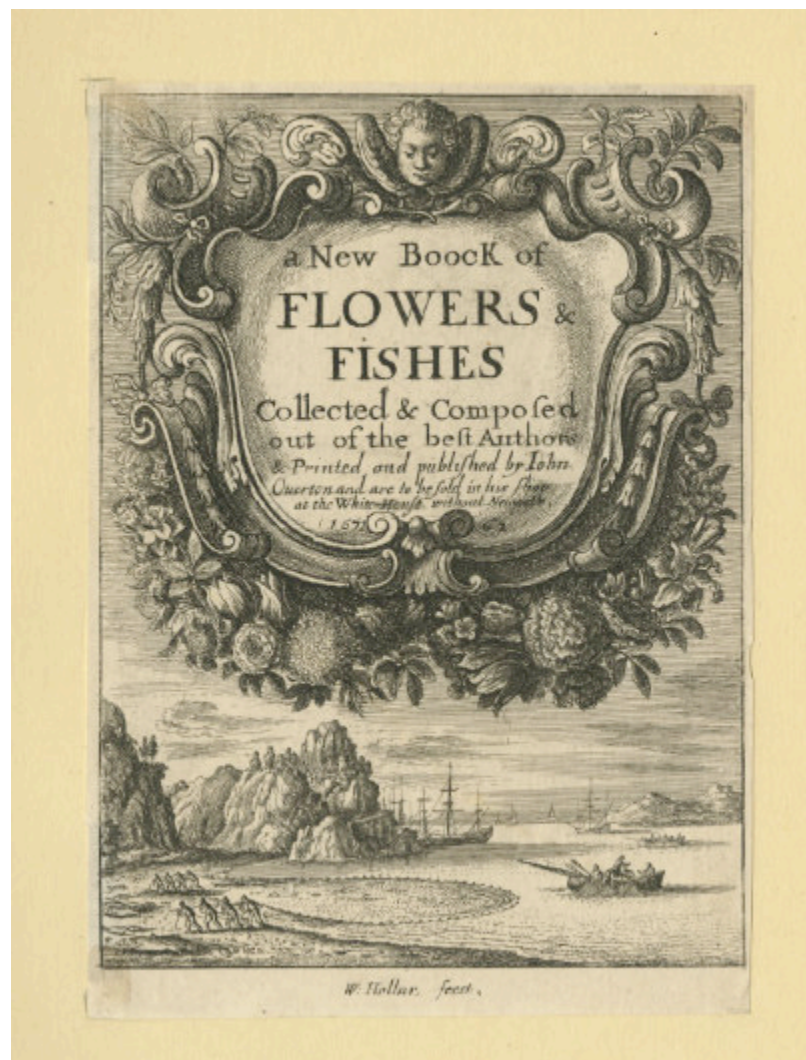
8vo, orig. full calf with dark red lettering piece. (iv)+78 pp with 21 fdg. engr. plates. T.p. in red and black. Pages 23/24 of *Useful architecture* not issued due to a printer's error. This was true in all copies (I have another copy of this edition which has the same gap in pagination).

OCLC STATES THIS BOOK IS ONLY KNOWN IN ONE COPY

19. [HOLLAR, WENCESLAUS(?)]. *New Boock of Flowers and Fishes*, collected and composed out of the best Authors & printed and published by John Ouerton and are to be sold in his shop at the White-Horse without Newgate, 1671 62(sic)
\$5000.00

An extremely rare book (OCLC locates just one copy at the Huntington Library). The OCLC note is worth quoting: "The title page is engraved and signed: W. Hollar, fecit. The only known copy contains twelve plates but no text [that is true of the present copy as well]. The plates are not by Hollar. One plate bears the initials TC. A reprinting of a 1662 edition with parts of the imprint reengraved. The "62" remains from the original plate." *The English Short Title Catalogue* lists nothing under the title "A New Boock of flowers...". Leona Rostenberg, in her *English Publishers in the Graphic Arts 1599-1700* (1963) does not mention the present book but she does illustrate the etched title page by Hollar as her final plate (no. 40). Her credit line for this plate is "Courtesy of the Print Dept of the New York Public Library. This suggests to me that the NYPL holds only a single plate (the t.p.) and not the entire book. In any case it is a great rarity.

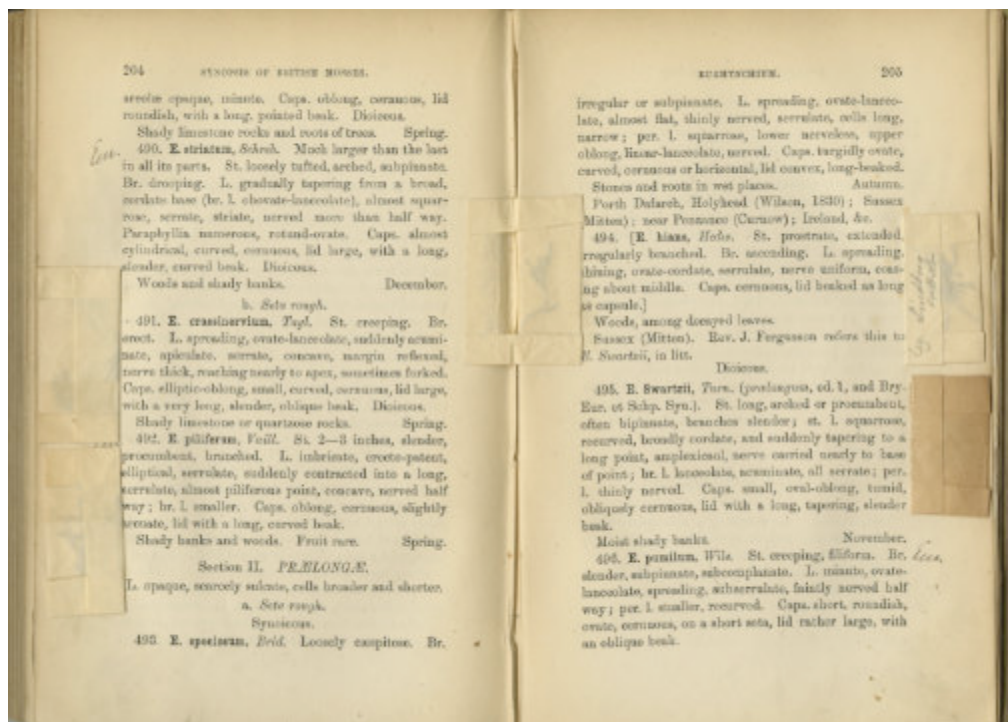
This copy has been compromised. It does contain the original etched t.p. and 12 etched plates (as does the Huntington copy) but it was disbound at some point in the past and has been made into a book by mounting the title and the 12 plates on stiff card mounts, each with window mats. The plates were mounted on stamp hinges, then attached to stubs which



makes the book. It is not, to my mind, a very suitable treatment but it has preserved all the prints as well as the most important leaf, the title page.

4to (11 x 9 1/2"), brown paper sides, brown linen spine, over which has been laid a new gilt-stamped spine. As noted above, t.p. and 12 plates. T.p. is etched by Hollar, the 12 plates are not by him.

THE AUTHOR'S OWN COPY, ANNOTATED FOR THE NEXT EDITION AND WITH 44 ACTUAL MOUNTED SPECIMENS



8vo, orig. cloth with a gilt image of moss covered stone on the upper cover. Outer hinges partially cracked but holding; a sound copy. Xii+240+16 pp. With very numerous annotations and 44 actual mounted specimens in little envelopes.

20. HOPKIRK, CHAS. P. *A synopsis of the British mosses being descriptions of all the genera and species found in Great Britain and Ireland to the present date. Second edition, corrected and entirely rearranged.* London: L. Reeve & Co., 1884 \$1500.00

Originally published 1873, very rare (OCLC locates 2 copies only in Australia; no other copies anywhere including the UK). Hopkirk has not signed this copy but there is no question in my mind that it was his - first for the very extensive marginal annotations and second for the 44 actual specimens of the mosses discussed in the book. These are all tiny little things, each inserted in small handmade paper envelopes each about 1 ½ x ¾ of an inch and pasted in the margins the appropriate places. This was presumably marked up for a third edition but that edition was never issued. Very rare, as noted above OCLC locates only two copies of the first edition and no copies at all of the present second edition.

This must have been a life's work; Hopkirk recorded in this edition 576 species. The author was a member of the Botanical Society of Belgium, the Cryptogamic Society of Scotland and of the Manchester Cryptogamic Society.

THE FINEST PIECE OF TATOO FLASH I HAVE EVER SEEN

21. IMPEDUGLIA, VITO (1904-1991). (attr to). *Image of a Patriotic Shield* (fine water color design of a spread-winged eagle atop an American shield with arrows, a cannon barrel and an American flag draped in the background). N.p., N.d. [American, New England area, possibly Boston, ca. 1890s-1900s] \$3000.00

A wonderful piece of tattoo flash [art] which to me evokes nineteenth century American folk art. In fact were it not for the writing on the reverse, I would call it a piece of folk art. But the writing on the back suggests otherwise. I have contacted Derin Bray, who is an expert on the history of American tattoo art. He writes: "There was an early Boston tattoo artist named Milo Anthony (1904-1991), real name Vito Impeduglia. Supposedly, his father was also a tattooer and went by the name of John Brown, real name "John" Giovanni Impeduglia. It's more likely that this sheet belonged to (or was painted by) Milo, but his father is also a possibility. Milo worked in Boston for only a short while and then travelled all over the country." It is not signed nor dated. There are one or two old pin holes on the corners which suggest that it was hung on the wall of a tattoo parlor.

Pen and ink and watercolor on a piece of stiff card (7 x 8 ¼"). Pinholes on the corners but otherwise in excellent condition.

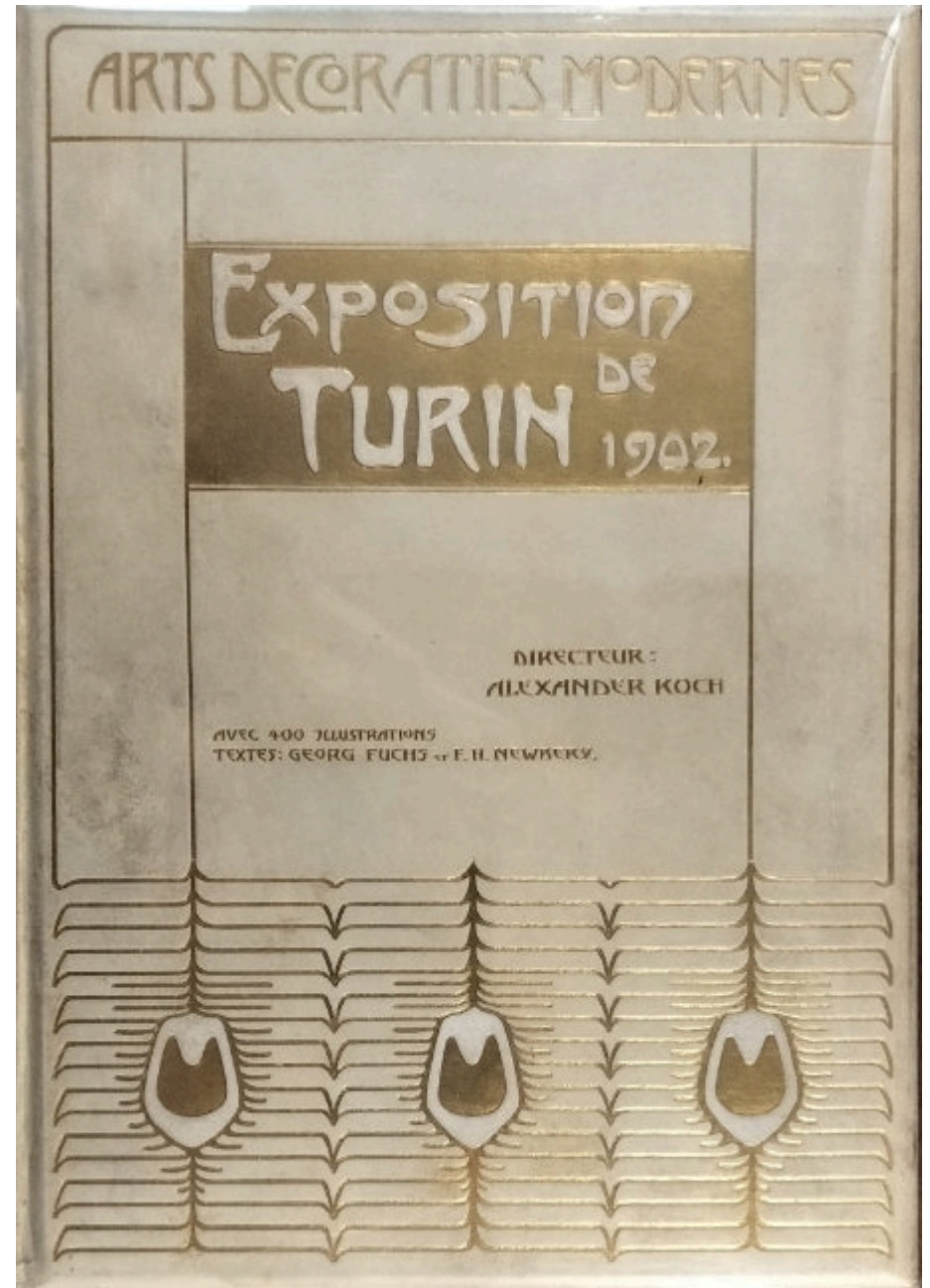


**A FINE COPY IN THE
PUBLISHER'S DELUXE FULL
VELLUM AND GILT BINDING**

22. (TURIN: 1902). KOCH, ALEXANDER (ed). *L'exposition internationale des arts décoratifs modernes a Turin 1902*. Darmstadt: Alexander Koch, Librairie des Arts Decoratifs, [1902] \$2850.00

Rare in even the standard edition; this publisher's deluxe edition is extremely rare. "A major work consisting of nineteen essays on the various countries at the Exhibition, as well as the fair's general architecture. Richly illustrated with numerous photographs. This book was also published in German by the same publisher under the title *Internationale Ausstellung fur moderne Kunst in Turin...*the essays in the book are probably the articles that appear in *Deutsche Kunst und Dekoration*, vols 10 and 11 (1902-3)." - Richard Kempton, *Art Nouveau, an annotated bibliography* (1977), no. 171. The binding is wonderful; it is a beautiful art nouveau design in full vellum, die stamped with title in gilt with highlights in white. This splendid binding is not in the catalogue *The art of publisher's bookbindings* (2000) of Ellen K. Morris and Edward S. Levin (and it surely would have been had they had a copy). I have never seen an example of this binding before. I have had one other copy of this edition in the past 58 years.

4to, orig. full ivory vellum, bevelled edges, upper cover and spine stamped in gilt. (viii)+340+(i) pp with hundreds of high quality halftones. Light spotting to the fore edge else a fine copy.



VISUAL ACUITY TEXT FOR CHILDREN OR ILLITERATE ADULTS LANDOLT RINGS OR OPTOTYPES

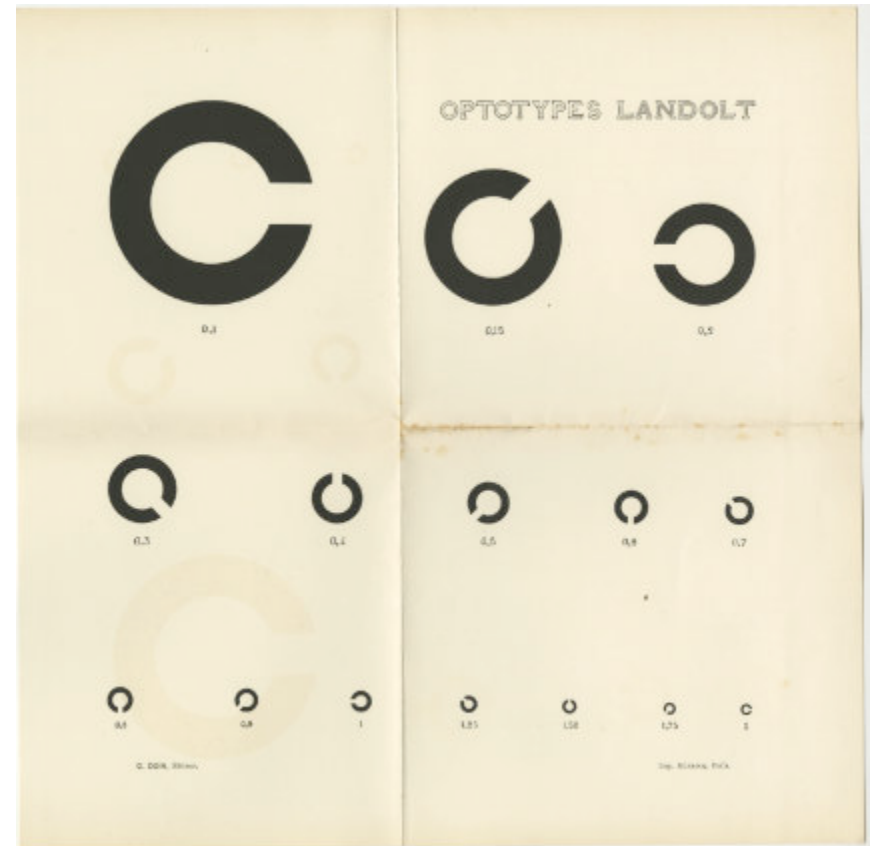
23. LANDOLT, DR. E[DMOND]. *Nouveau objets-types pour la détermination de la acuité visuelle*. Paris: Octave Doin, 1899
\$1500.00

First edition of a very rare work in the history of ophthalmology. It is a description of Landolt Rings or optotypes, i.e. standardized symbols used for testing vision written by the inventor. Landolt (1846-1926), was born in Switzerland. He first worked in Germany with Dr. Herman Snellen, who was the inventor in 1862 of the first modern scale for measuring visual acuity, letters (see my Cat 174:38). Landolt went from Germany to Paris where he opened an ophthalmology clinic. He invented there in 1888 the first ophthalmology scale based on symbols, not letters, and which was named, after him, Landolt rings. "The Landolt C consists of a ring that has a gap, thus looking similar to the letter C. The gap can be at various positions (usually left, right, bottom, top and the 45 degree positions in between) and the task of the tested person is to decide on which side the gap is. The size of the C and its gap are reduced until the subject makes a specified rate of errors." -Wikipedia. It is a useful vision text for children or for illiterate adults. The present publication is very rare; OCLC locates just two copies in France and no copy in America.

This is a fine author's presentation copy, inscribed "A son altesse royale monseigneur Charles-Théodore Duc en

Bavière respectueux hommage D. Landolt." The Landolt pamphlet and its three inserts is accompanied by another pamphlet by Landolt, *Souvenirs sur H. Snellen*" (offprint from "Archives d'Ophthalmologie", April 1908). This also has a presentation inscription to the Duke of Bavaria.

8vo, orig. printed wrappers. 3 pp with 2 optotype charts (11 7/8 x 11 7/8") and (16 1/2 x 16 1/2"). Also laid in is a large (25 1/2 x 36") "Tableau synoptique des mouvements des yeux et de leurs anomalies, par le Dr. Landolt." Small wear tears at the corners of the folds of the 'Tableau', all else fine. WITH: the Snellen pamphlet: 8vo, orig. printed wraps, with halftone port. of Snellen and 18 pp. Fine copy and with a highly distinguished provenance.



THE STANDARD 18TH CENTURY WORK ON STONE-CUTTING

24. LA RUE, JEAN BAPTISTE DE. *Traité de la coupe des pierres, ou methode facile & abregée, pour aisément se perfectionner en cette science.* Paris: Imprimerie Royale, 1728 \$3000.00

First edition, a fine copy. This was, in its day, the most accurate and complete work on the subject of stone cutting for building. "By the clarity of the demonstrations and the quality of the edition, [this] book becomes an important reference work." - Wiebenson III-C-16. It had the approval of the Académie Royale d'Architecture and served as the standard text on the subject for more than half a century. It is extremely interesting in the manner in which it is presented; many of the plates are printed with the same image on both sides, to facilitate reference to and from the text; others are printed twice on different sheets for the same reason. Four of the plates have folding flaps or overlays (15, 33, 42 and 63); all are in perfect condition. The main part of the book is divided into five parts, dealing respectively with doors and rear vaults, pendentives, rampant arches and oval and elliptical stairs. These are followed by a brief treatise on stereotomy. There was a further edition in 1764 which was influential throughout Europe; indeed this edition was translated into English by Charles Vallancey and Part the First (only) was published in Dublin in 1766 (see Harris, *BABW*, 880). RIBA, *Early Printed Books*, 1765. Graesse, IV, p. 111, noting, curiously, a third edition revised and corrected by D. Ramée and published by Roret in 1858.



Large folio, orig. calf, neatly rebacked. (xviii)+185 pp with engr. title and 73 engraved plates numb. 1-67, A-F plus about 40 supplemental plates which are printed as part of the double-page plates involving a plate from the main numbered series. Absolutely complete copy. Scattered light text browning.

A KEY TEXT IN THE DEVELOPMENT OF COLOR PRINTING

25. LE BLON, J[ACQUES] C[HRISTOPHE]. *L'art d'imprimer les tableaux. Traité d'après les écrits, les opérations & les instructions verbales.* Paris: P. G. Lemercier; Jean-Lucnyon; Michel Lambert, 1756 \$7500.00

A rare and very important book. "The *Coloritto* of J. C. Le Blon is one of the rarest and most fascinating works in the literature of color. Le Blon was the discoverer and developer of the red-yellow-blue theory, and he gave dramatic evidence of his invention with scores of full color prints in the early part of the eighteenth century. The original *Coloritto* was published in London around 1723-26. The present edition, however, smaller in page size, is dated 1756 and was printed in France. It is preferred as a historical record of Le Blon's remarkable work for several reasons. First, the text of the two editions, both with facing pages in English and French, is precisely the same. In addition, the present volume includes the description of a red-yellow-blue palette using *pigments* to achieve

full color printings. It mentions the earlier patent awarded to Le Blon in England, and the later patent awarded in France." - Faber Birren, 1988.

Robert Herbert also comments on the book: "Of the eighteenth century books, the very rare Le Blon stands out. The major publication of the work of Jacques Christophe Le Blon (1670-1741), this 1756 publication incorporated the author's

famous *Coloritto* and the anonymous editor's long account of Le Blon's method of three color printing. It reproduces the undated first edition's bilingual text...(Yale Library Gazette, July 1974, p. 12). The first plate of Le Blon's book, a color mezzotint of a palette, is especially notable. Berlin Catalogue 4654. Birren Catalogue 409. Color Documents 1. See also Joan Friedman, *Color Printing in England*, no. 13.

8vo, orig. calf, gilt spine, dark red lettering piece (faded). xxiv+25-180+(vi+vi) pp. with 3 fdg engr. plates (the first, of a palette, printed in color). Professionally rehinged, orig. spine preserved (a superlative job). [I have recently seen a comparable copy of this book offered at \$15,000.]



A COLLECTED EDITION OF NINE SUITES OF ENGRAVINGS BY SEBASTIAN LE CLERC

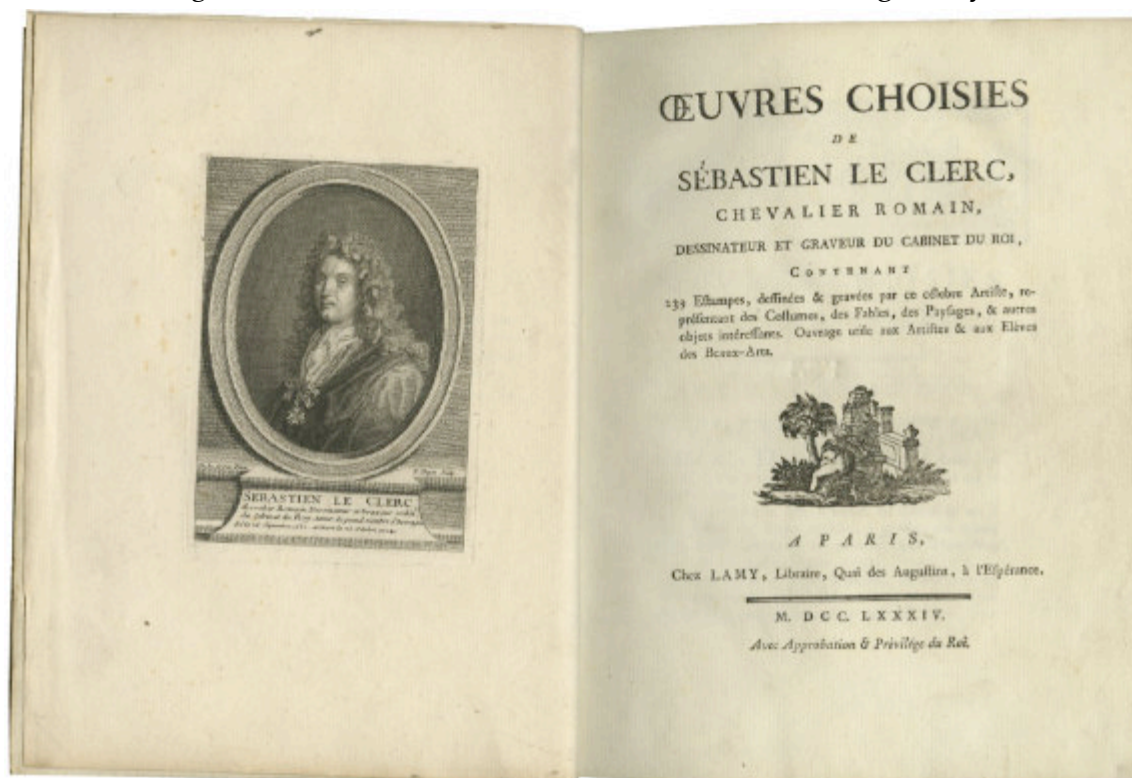
26. LE CLERC, SEBASTIAN. *Oeuvres choisies de Sébastien Le Clerc, chevalier romain, dessinateur et graveur du Cabinet du Roi, contenant 239 estampes, dessinées & gravées par ce célèbre Artiste, représentant des Costumes, des Fables, des Paysages, & autres objets intéressants. Ouvrage utile aux Artistes & aux Elèves des Beaux-Arts.* Paris: Lamy, 1784 \$2500.00

Sebastian Le Clerc (1637-1714) was a major late 17th-early 18th century French engraver; he was made *graveur du Roi* and attached to the Cabinet du Roi. He was also made a Chevalier Romain. The present work is a collection of restrikes of nine suites of engravings, as follows: (1) "Divers desseins de figures dedies a Monsieur Colbert D'Ormoy," Ire suite, 30 plates; (2) "Divers habillemens des anciens grecs et romains," Iie suite, 25 plates; (3) "Divers desseins de figures dedies a Monsieur de Boucoevr," IIIe suite, 20 plates; (4) "Divers costumes francais du regne de Louis XIV," IVe suite,

20 plates; (5) "Choix de fables d'esope," Ve suite, 25 plates; (6) "Petits peysages et sujets de figures tres agreable et tres varies," VIe suite, 35 plates; (7) "Veues de plusieurs petis endrois des fauxbourgs de Paris," VIIe suite, 12 plates; (8) "Diverses suites de figures chevaux et peysages," VIIIe suite, 60 plates and (9) "Evr le Marquis de Beringen", IXe suite, 14 plates. Taken together these 239 engraved plates and views give a fine and intimate insight into Paris of the late 17th and early 18th centuries. Though they have been renumbered sequentially, each of the engravings were printed from the original copper plates.

Lewine, p. 302. Cohen-De Ricci p. 611. Not in Guilmard. Not in Berlin Catalogue. OCLC locates four copies: Harvard, Getty, Frick and Princeton (I sold them their copy).

4to, orig. boards covered with speckled paper, calf spine with raised bands and gilt lines, dark green lettering piece. (ii)+49 pp with 75 leaves with a total of 239 engravings.

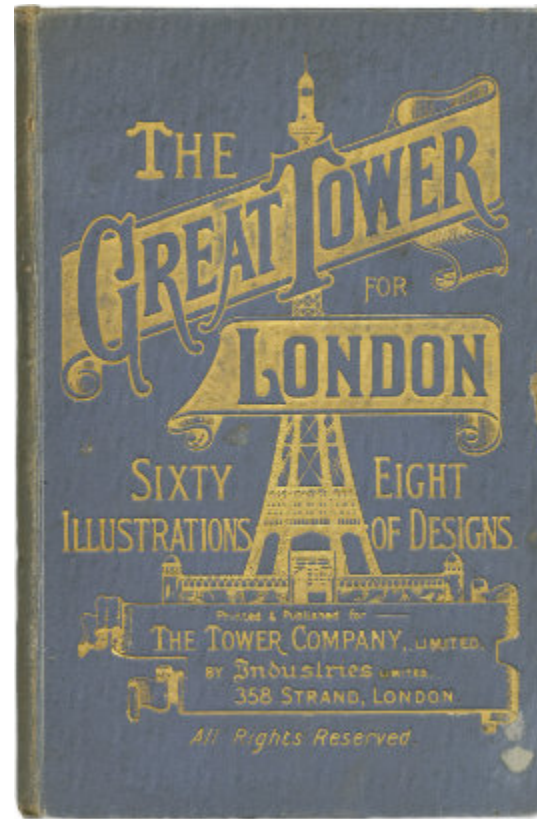


AN EIFFEL TOWER FOR LONDON

27. LYNDE, FRED. C. *Descriptive illustrated catalogue of the sixty-eight competitive designs for the great tower for London, compiled and edited by F.C.L. for The Tower Company, Limited.* London: Printed and published by "Industries", 1890 \$4500.00

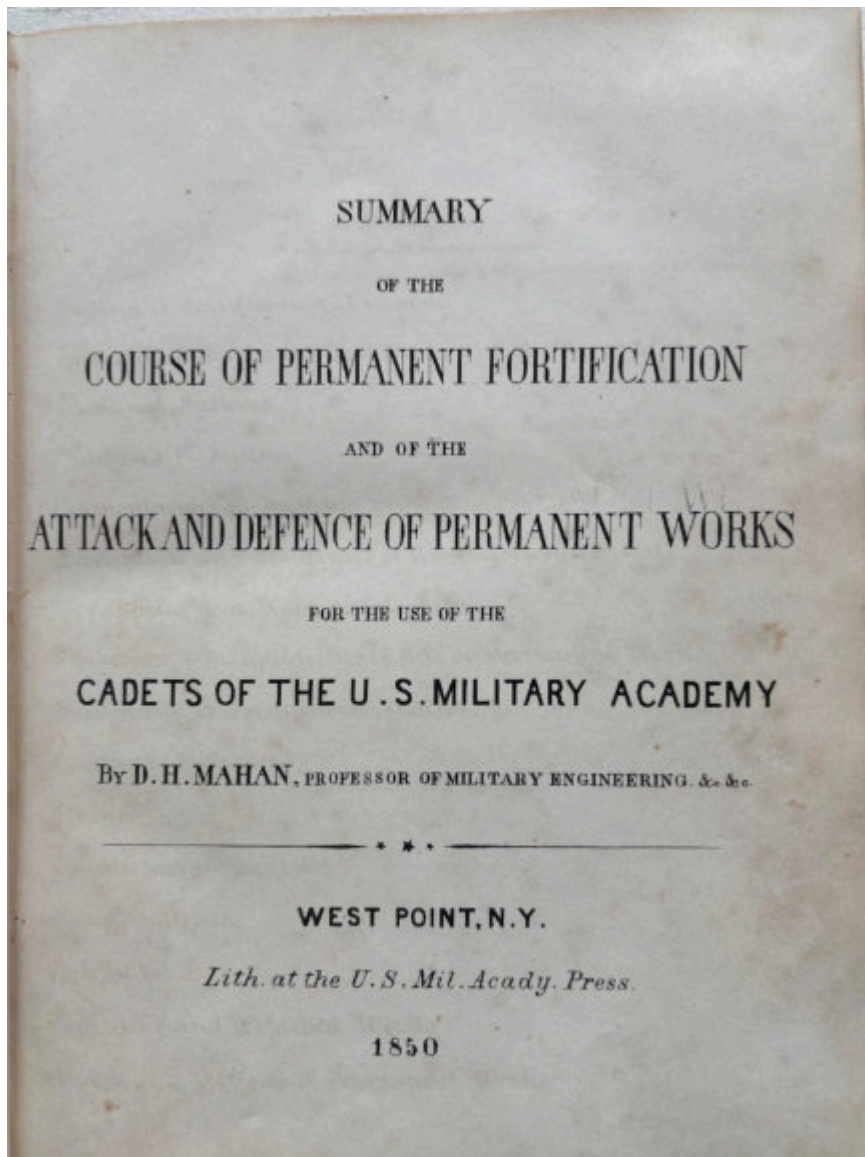
First and only edition and a fine copy of an exceedingly rare and in many ways important book, one that seems to be generally unknown. After the great success of the Eiffel Tower at the Paris Exhibition of 1889, the English decided to build a taller tower, and for this they held a competition. This book is the record of that event, with specifications, "features" and illustrations of all 68 designs submitted. The entries, an amazing assortment of monsters, were sent in from the USA, Germany, Australia, Sweden, Italy, Austria, Turkey and Canada, as well as from British firms, among the latter a number of leading names such as Francis Fox, W. S. Rendel and Halsey Ricardo. There were five American entries, all by individuals or firms not well known today (M. T. Otis, Rochester, N.Y.; Kinkel & Pohl, Washington, D.C.; E. S. Shaw, Boston; W. H. Breithaupt of Kansas City and a three man partnership T. C. Clarke of New York, Prof. Joseph Mayer of Union Bridge, Conn. and W. Hildenbrand). Stewart, McLaren and Dunn of London won the competition; work on their design started but the company ran out of funds a mere 200 feet up. In 1907 the rusted stump was taken down and the site eventually became the home of Wembley Stadium.

The *Tour Eiffel* inspired yet another attempt at a taller tower, for there was one planned for the 1893 Chicago World's Columbian Exposition but it never got past the drawing



boards. The present work is utterly fascinating; it should be edited and reprinted. The fact that it is essentially unknown must be due to its rarity; it is not in the book auction records. OCLC locates just five copies in this country (Columbia, Burndy, Getty, Huntington and Indiana Univ.) and two copies in the UK.

8vo, orig. publisher's cloth with highly gilt-stamped cover. 151 pp with 68 illus (of which 2 are double-page). This copy formerly belonged to Robin de Beaumont. Laid in are a number of press clippings and other descriptions of this book, including Robin's who was trained as an architect but became a bookseller.



AN AMERICAN LITHOGRAPHED MILITARY MANUAL

28. MAHAN, D. H. *Summary of the course of permanent fortification and of the attack and defense of permanent works for the use of the cadets of the U. S. Military Academy.* West Point, N.Y.: Lith. at the U. S. Mil. Acady Press, 1850 \$2000.00

First edition. Except for a small old water stain at the end, a fine copy of a rare and early lithographed text book used at West Point. To the best of my knowledge the first military manual produced lithographically at West Point was Minor Knowlton's *Military pyrotechny* first printed in 1832. Capt. Denis Hart Mahan (1802-1871) became a mathematics and engineering instructor immediately after his graduation in 1824, and received specialized training during an extended visit to the great military academies of Europe. At Metz he saw firsthand the value and utility of the Metz Academy's considerable output of illustrated training manuals and textbooks. The present work was of considerable importance; it went through multiple new editions in the 1850s at West Point. Four editions were printed in the Confederacy in 1862 and 1863. It is rare.

There is a copy listed online for sale for \$2750 (but which lacks the title page).

4to, in the orig. binding of marbled sides with calf spine and corners. 372 pp with 25 litho illus. Exterior of spine is worn but still an excellent copy.

VIEWS OF BERKELEY CASTLE

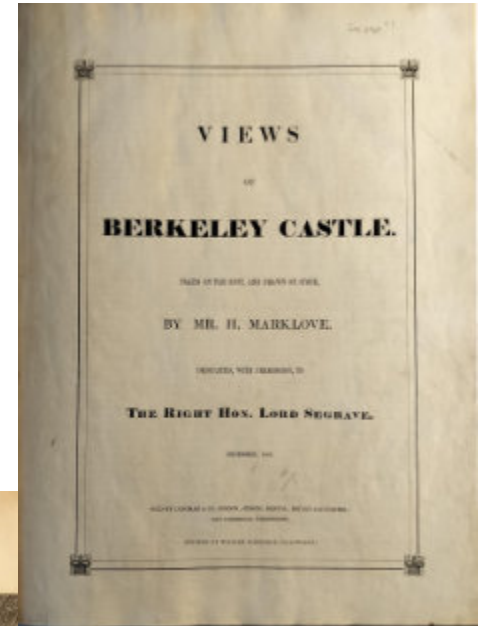
29. MARKLOVE, H. *Views of Berkeley Castle. Taken on the spot, and drawn on stone by Mr. H. Marklove. Dedicated with permission to the Right Hon. Lord Seagrave. Nailsworth: Printed by William Partridge; London: sold by Longman & Co.; Strong, Bristol; Bryant, Gloucester; and Partridge, Nailsworth. December 1840* \$1500.00

A rare book and a provincial imprint with somewhat primitive and very charming lithographic plates. Berkeley Castle, Gloucestershire, was a mediaeval country house; the plates include exterior and interior views. The letterpress describes each view. Holmes, p. 36, citing three later books and 15 illustrations but not the Marklove book. Harris, *Country House Index*, p. 36 does cite this book; it is exactly the kind of book he liked. Abbey, *Scenery*, 409 describing a coloured copy in the original paper wrappers; this also had an eleventh plate but the Abbey note explains that it was out of series.

Hugh Pagan had a copy (58:73) with an interesting note which I quote: "At this time Lord Seagrave (afterwards Lord Fitzhardinge, the eldest of a number of children of Frederick, 5th Earl of Berkeley, by a lady of humble origin to which the 5th Earl was not legally married, and Seagrave had taken his father's example a stage further by openly cohabiting with a succession of mistresses. As a result the castle had been for two generations off the visiting list of all but the most-liberal minded of the British aristocracy, and the Berkeley family had clearly felt no need to employ fashionable London decorators to provide it with up-to-date Georgian or Regency features, with the result that in 1840, the building, architecturally notable

for its unusual fourteenth century "Berkeley arches", retained a real medieval authenticity, well displayed in these views." OCLC locates just one copy in America, Yale.

Folio, elegant modern binding in period style with marbled sides, dark green morocco spine and corners, highly gilt and done in excellent taste. T.p., list of



subscribers and 7 ff of letterpress numbered 1; 6-11 and as such is quite complete (and indeed the Abbey copy also has 7 leaves of text, versos blank, same as ours). 10 litho plates. Two printers are given in the legends: "Printed by G. Rowe, Exeter Hall, Cheltenham" and "A. Pocock, Lith, Bristol." The plates are in varying degrees browned (especially on the versos) but not objectionable. Still, priced accordingly.

EXTREMELY RARE AMERICAN JAPONISME PATTERN BOOK

30. MOSER, D. H. *Book of Japanese ornamentation: comprising designs for the use of sign painters, decorators, designers, silversmiths, and many other purposes.* New York: Jesse Haney & Co., [1880] \$1950.00

First and only edition. An original American work, of great rarity. There were not a great many of these nineteenth century American pattern books published in the first place and very few have survived as they were used to pieces. The present book of Japanese designs is of particular interest as the craze for Japonisme was very strong in this country. On this subject see Clay Lancaster, *The Japanese influence in America*, NY, 1963. In their work *Japonisme an annotated bibliography* by G. and Y. Weisberg, NY (1990), they state: "In



the short introduction to this pattern book, the author writes that the major characteristic of Japanese ornamentation is its "unexpectedness". He notes that the Japanese artist rejects the idea of balance to which European and American artists have always subscribed. It is this lack of balance, this unexpectedness, he contends, which provides Japanese ornamental art with grace, freshness, and originality." (p.39).

I have owned this book exactly once before, about 1970

and I remember where and when I bought it. It was in the house of a second-hand bookseller in a suburb of San Francisco. I thought to myself at the time, "I may never again see another copy of this book - it is a great rarity." And so it still is. OCLC locates 5 copies: Columbia, NY-MMA, Smithsonian, Savannah Col. of Art and Boston Public Library (if they have not previously disposed of it).

Oblong 4to, orig. printed boards, green cloth spine. (ii)+(iv) pp and 11 wood-engr

pates. An excellent copy in a mylar dust jacket.

MID 19TH CENTURY SKETCH BOOK OF MEDIAEVAL STAVE CHURCHES

31. NORWAY. (STAVE CHURCHES). *A small pocket sized notebook with 23 carefully drawn images of Norwegian stave churches.* N.p., N.d., [ca. 1855-60] \$1500.00

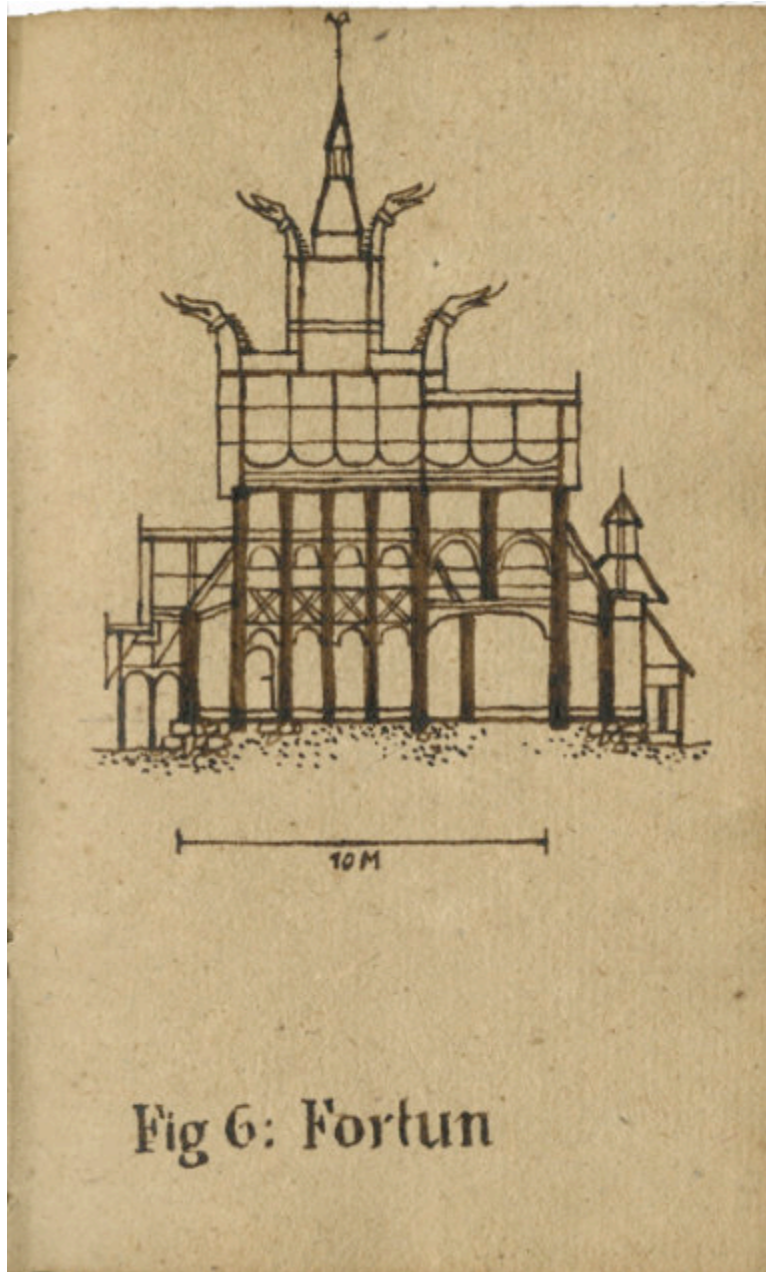
A very curious and appealing little book. It consists of about 29 pages of manuscript notes and 23 numbered carefully drawn pen and ink drawings of stave churches. In addition to the numbering each one is identified as to location. As follows: 1. Urnes orig. 2. Borgund. 3. Stedje. 4. Hopperstad. 5. Hopperst. orig. 6. Fortun. 7. Fortun 1854. 8. Fortun orig. 9. Kaupanger. 10. Lom orig. 11. Ringebu. 12. Huruin. 13. Lomen. 14. Heggen. 15. Hedalen. 16. Reinli. 17. Torpo. 18. Torpo 1855. 19. Gol. 20. Nore. 21. Uvdal 22. Heddal. 23. Eidsborg.

These images are not really sketches as much as carefully drawn elevations. In each image there are bold verticals which perhaps could be structural posts. There are no plan views *per se* but a number of images have curious rectangular diagrams which could be plans of the interiors.

For an architectural historian or scholar working on stave churches, this little book will be a useful source. If I don't sell it to a library in this country I will offer it to the National Library of Norway.

There is a very good and extensive entry on stave churches in Wikipedia.

24mo, orig. marbled sides, black roan spine. About 125 pages; 29 are MS; 23 are drawings and the remainder are blank leaves. Excellent condition.



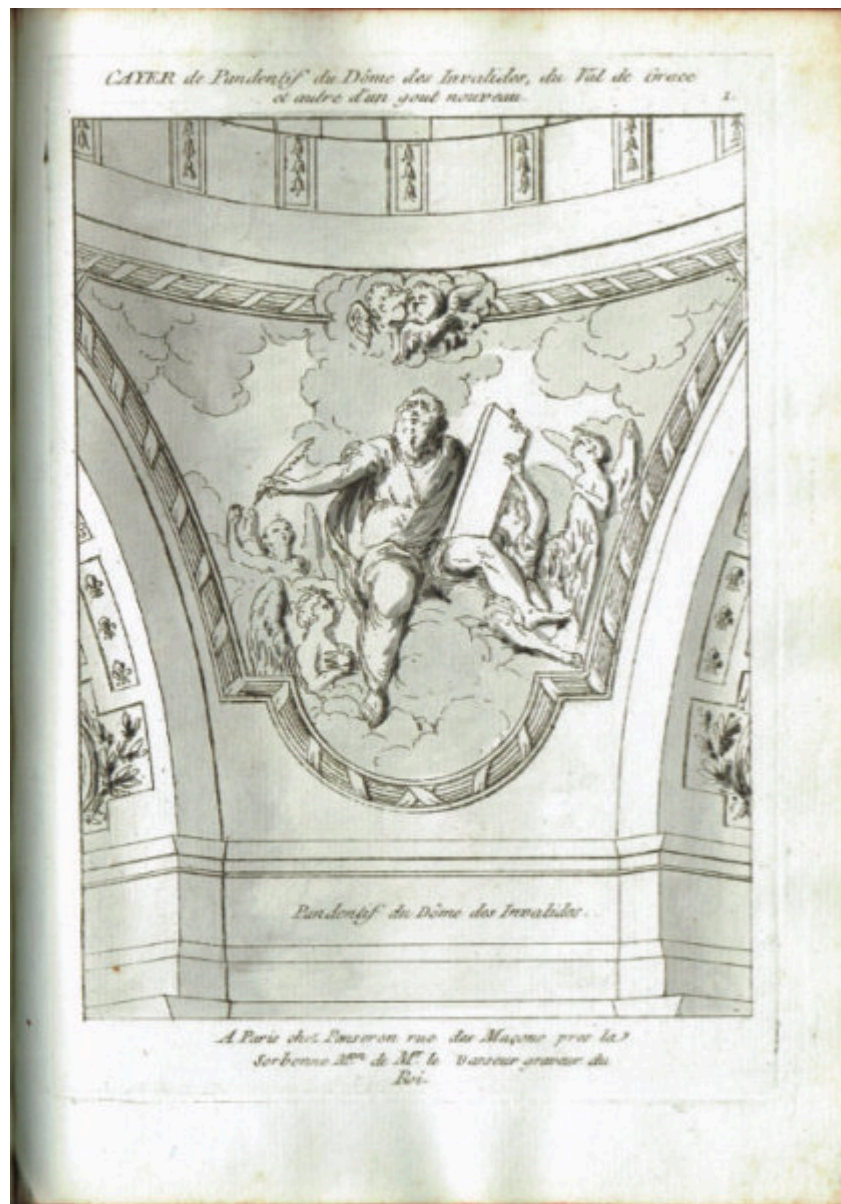
A VERY RARE FRENCH ARCHITECTURAL BOOK HIGHLIGHTED WITH INK AND WATER COLOR WASH

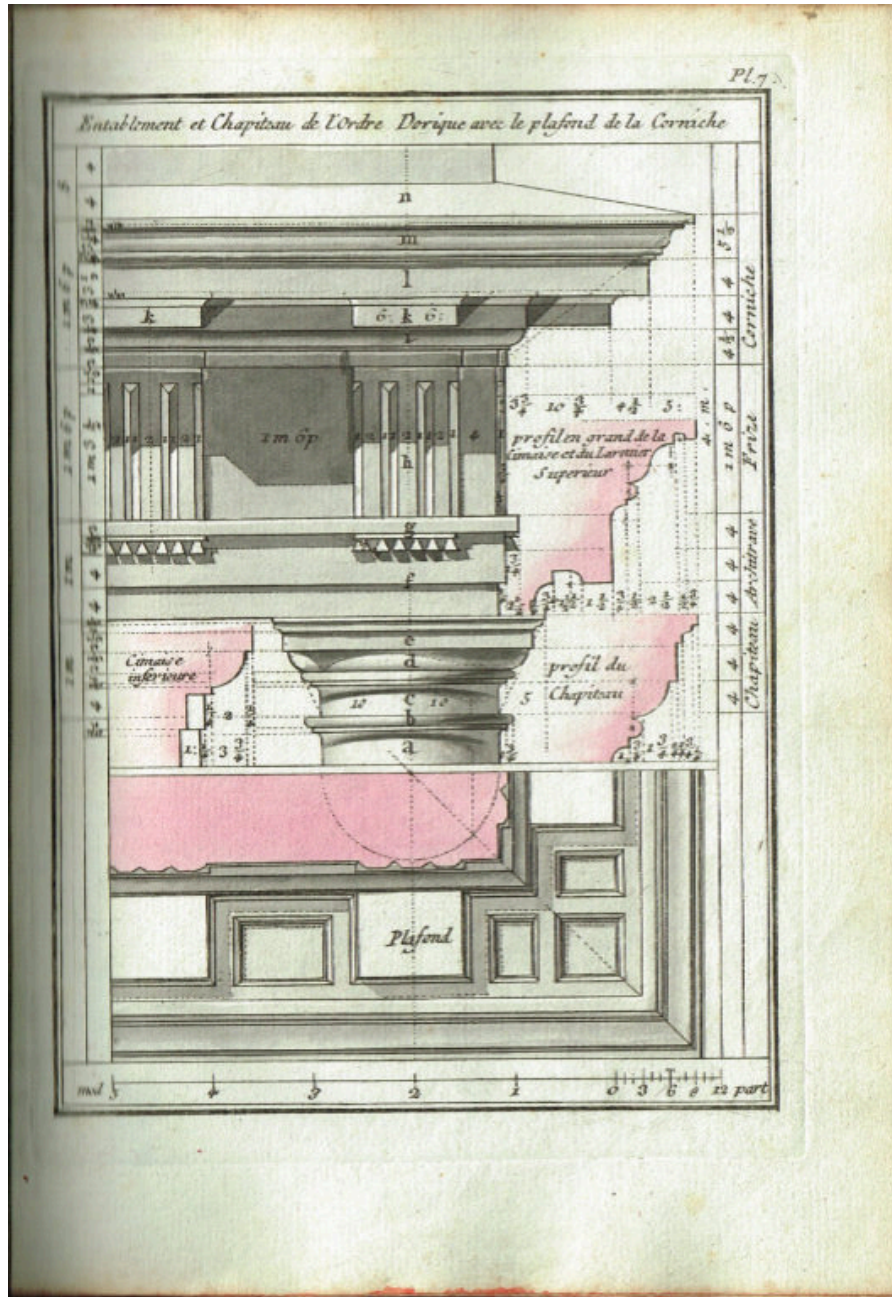
32. PANSEYON, PIERRE. *Elemens d'architecture*. [3 volumes in 2]. Paris: l'Auteur & chez Desnois, 1772-1776 \$6500.00

First and only edition. A very rare and complicated book, and difficult to describe and collate. The contents may be summarized as follows: "Cet ouvrage est divisée en trois parties: la premiere contient la cinq ordres d'architecture...la second partie contient des ornemens, des trophées, des bas-reliefs...la troisieme partie contient...l'application des cinq ordres d'architecture a la construction des edifices..."

A few words about the author: Pierre Panseyon (1742-1803) is said to have studied architecture with Jacques Francois Blondel. He had been building inspector for the Prince de Condi and professor of drawing at the Royal Military Academy before he settled in Paris as a private tutor of architecture and drawing. One of his most accomplished pupils at the Academy was J. N. L. Durand. As well as an architect, Panseyon was a highly skilled engraver and engraved most of the plates for his own books. He is perhaps best known today for his books or suites of engraved garden plans; they were published at the same time as those of Le Rouge.

This book is important, in my view, primarily because it is a fine example of a rare and unusual technique in 18th century book illustration: the heightening of the engraved plates with ink and watercolor wash. This technique of embellishment of architectural books is little known and with few exemplars. I cannot recall ever having seen another example of this technique in these kinds of books. A modicum





of carefully applied wash adds much to the image. And I believe that because Panseron was himself an engraver and engraved most of the plates for his own books, and thus was closer to the actual work of making illustrations, that he himself made the master copies of the embellished plates and then had them executed by copyists. This difficult and time consuming process was probably why so few copies are known worldwide (OCLC locates just 4 copies in this country). Indeed, this book may be of more importance in the field of book illustration than in the history of architecture.

As noted, OCLC locates 4 copies in American libraries: UC Berkeley; Art Inst Chi., Princeton and Harvard (I sold their copy to them in 2019). Berlin Catalogue 2431. Ernst de Ganay 114.

3 vols in two. Cont full calf, spines gilt, bindings rubbed but sound. Rather than give a page-by-page collation I have chosen to give simple page counts, noting the numbers of plates which are heightened with wash. **VOL I, PART I.** 16 leaves of letterpress with 77 engr plates of which 15 are heightened with pink and gray wash. **VOL I, PART II.** 10 leaves of letterpress and 51 engr plates (of which 12 are signed P. L. Bienvenu del & sculp in the plate) and of which all 51 are heightened with gray wash and 3 are heightened with gray and pink wash. **VOL II, PART II:** (this is a duplicate of Vol I, Part II above). 10 leaves of letterpress and 62 engr plates. Of these the first 14 and the last 6 are not heightened and the remaining 42 are heightened with gray ink wash (except for 6 which are heightened with a strong brown wash which gives a very pleasing effect). **VOL I, PART III.** 53 leaves of letterpress and 38 engr plates. These plates were not heightened. But some of them have deep shadows. I believe these were engraved by Panseron, and some of them very skillfully show shadows which appear to be wash but are in fact very closely engraved lines. This is a tour-de-force of engraving.

In summary, a rare and beautiful book. NOTE: Werner Oechslin tells me he wrote a long essay on Panseron in SCHOLION Bulletin 2/13, 2021.

A MAJOR & RARE SOURCE OF THE PARIS EXPOSITION OF 1867

33. (PARIS: 1867). EXPOSITION UNIVERSELLE DE 1867. CHEVALIER, MICHEL (ed). *Exposition Univerelle de 1867. Rapports du Jury International*. Paris: Imprimerie Administrative de Paul Dupont, 1868 \$1500.00

A monumental 13 volume set, bound in contemporary red morocco and in fine condition. I believe this was the last international exhibition to actually publish the official reports of the juries (after this they simply got too large). The Reports here are divided into ten groups: Peinture, dessins, sculpture, architecture and lithographie; 2. Material et application des arts liberaux; 3. Meubles et autres objets destinees a l'habitation; 4. Vetements (tissus compris) et autres objets portes par la personne; 5. Produits bruts et oeuvres des industries extractives; 6. Instruments et procedes des arts usuels; 7. Ailments (frais ou conserves) a divers degres de preparation;

8. Produits vivants et specimens d'etablissements de l'agriculture; 9. Produits vivants et specimens d'etablissements d'horticulture; 10. Objets specialment exposes en vue d'ameliorer la condition physique et morale de la population. *The Books of the Fairs*, 188. Davis, p. 70. This set contains both parts of Vol. I bound together and is therefore quite complete and rare thus; for some reason part I is often missing. Checking OCLC I cannot locate a set in any American library (though I know Yale has one; I sold it to them some years ago).

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



THIRTY-SEVEN FINE LARGE TITLED ALBUMEN PRINTS OF NATIONAL PAVILIONS IN THE PARIS EXPOSITION OF 1889

34. (PARIS: 1889). PARIS. *Exposition Universelle*. [A good series of 37 photographs of the various national pavilions in this major international exposition]. Paris, 1889 \$2000.00

Very good quality photographs but not signed by the photographer. There is one image and one image only of the major feature of this world's fair - the Eiffel Tower. And that is a view of the Pavilion of Gas seen through one of the arches which form the base of the Tower. There are six images of the Palais des Beaux-Arts, both exterior and interior. Most of the other views were taken of various national pavilions, for example Norway, Hawaii, Bolivia, Monaco, Suez, Nicaragua, Serbia, China, India, Siam, Venezuela, Mexico, Brazil, Chili, and a few others. Taken together, they form a good picture of late 19th century architectural eclecticism. As the buildings were all dismantled after the fair was closed, they are also pictures of "a moment in time."

This was offered to me as an incomplete series but I do not think it was that. I think these photographs were chosen by a collector or retail customer from the stock of a commercial photographer who sold them either on the grounds or in his retail shop. Whoever chose them had a special interest in national pavilions. They each have a printed number in the caption (the highest here is 277) which suggests to me that the



numbers were assigned in the order they were taken. They are in good tone and contrast, and show very little fading.

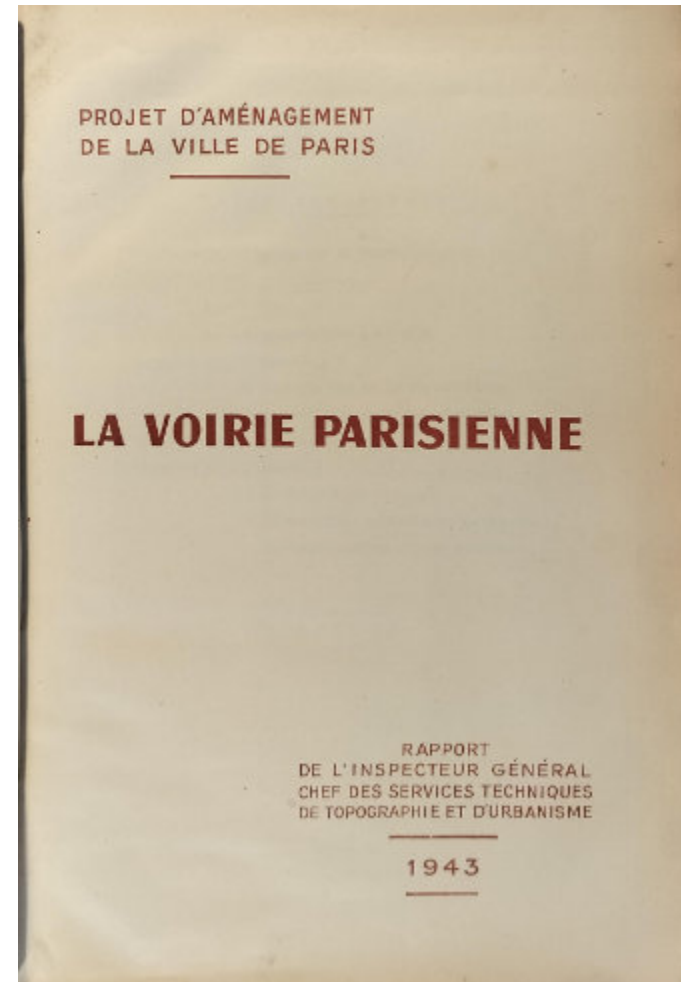
37 albumen prints, each averages 9 x 11 inches. They are all on printed mounts, all titled EXPOSITION UNIVERSELLE DE 1889 and with individual titles in lower case. Size of the cards they are mounted on is a uniform 13 ½ x 17 ½". Preserved in a sturdy portfolio with ties (two intact, one broken) labelled on the spine: "EXPOSITION DE 1889. P.S."

THE MAQUETTE OF AN IMPORTANT WORK - A PLAN FOR THE TRANSFORMATION OF PARIS

35. PARIS. [MESTAIS, RENE]. *La Voirie Parisienne. Projet d'Aménagement de la ville de Paris. Rapport de l'Inspector General Chef des Services Techniques de Topographie et Urbanisme.* [Paris], 1943 \$3000.00

An illustrated maquette with typescript text (which looks like a carbon copy or some other mechanical copying process) and 68 illustrations (almost all mounted photographs) and with a large folding nap or plan at the end. It is signed "in print" i.e. in typescript R[ene] Mestais. It is on the one hand a 'snapshot of the time' and on the other hand a plan for the transformation of Paris. The contents are arranged in five parts: I. Evolution de Paris. II. Etat Actuel de la Circulation. III. Le Plan d'Aménagement des Grandes Arteries. IV. Nomenclature et analyse des Operations Envisages par region. V. Economie Generale de Plan d'Aménagement. There are 68 illustrations, almost all mounted glossy photographs (a few with what looks like hand coloring) and a few graphs in multilith or some similar process. At the end is a large folding color printed map of the central zone of Paris (essentially the Peripherique).

In regard to this project, Jean-Louis Cohen (1949-2023) has written: "Under the leadership of engineer Rene Mestais (1884-1977), the urban planning administration continued to consider a development plan for Paris within the city walls.. including a ring road that had not been considered before." - *The modernization of occupied Paris: architecture in Vichy France,*



1940-1944. The maquette has a distinguished provenance. It is signed by the author and it is from the library of Professor Cohen, a French architect and architectural historian specializing in modern architecture and city planning (it is not signed by him but it has a solid provenance which I can provide). In 2015-16 Cohen ran a conference in Paris, "L'Architecture dans la France de Vichy, 1940-44." The present work is directly related to this topic. As stated above, Mestais,



- Photo n° 49 -
Rue Royale.



- Photo n° 50
Av^e de Breteuil



- Photo n°
Rue Souffl

Monotonie d'aspect. Les grandes voies bordées d'immeubles de rapport ne pourront jamais présenter un aspect bien séduisant.

Il est d'ailleurs difficile d'imaginer des règles susceptibles d'engendrer une esthétique plaisante des façades qui demeureront toujours ingrates quoi qu'on fasse, avec leurs ouvertures régulières percées dans la muraille continue des alignements. Le mieux est de demander aux plantations d'ornement de masquer de leurs ramures l'uniformité de ces constructions de "Rapport". (Photo n° 52).



- Photo n° 52 - Boulevard St-Germain (côté quai d'Orsay).

Toutefois, il est permis d'espérer que la loi du 15 Juin 1945 sur l'urbanisme et les ressources du plan général d'aménagement armeront efficacement l'Administration pour imposer, le cas échéant, telles servitudes qu'il sera jugé utile pour harmoniser une construction avec le caractère d'un site ou le style des bâtiments voisins.

as engineer, Inspector General and an urban planner, was a key player in this planning. On this topic see also: Rosemary Wakeman, *The Heroic City, Paris, 1945-1958* (U. Chi., 2009).

The question of limitation must also be addressed. As this copy is unique (a cut and paste maquette) it is not in OCLC as it is not a printed book. I can find no references in the literature to this item. Not in OCLC. Not in WorldCat. Not in Bibliothèque Nationale. Not in Archives Nationale. After extensive research I believe this may be the only extant copy.

Folio (9 x 16"), orig. decorated paper sides, polished calf spine (spine is stripped but orig. lettering piece is preserved). Signed on the blank front flyleaf by the author. Printed t.p. (probably by offset lithography). 185+(iii) with 68 mounted glossy photographs, (many of which are street scenes in Paris in the early 1940s). Large (17 x 22 1/2") folding map of the "zone" with the legend "Imp. Union Graphique Paris." Preserved in a folding-back box.

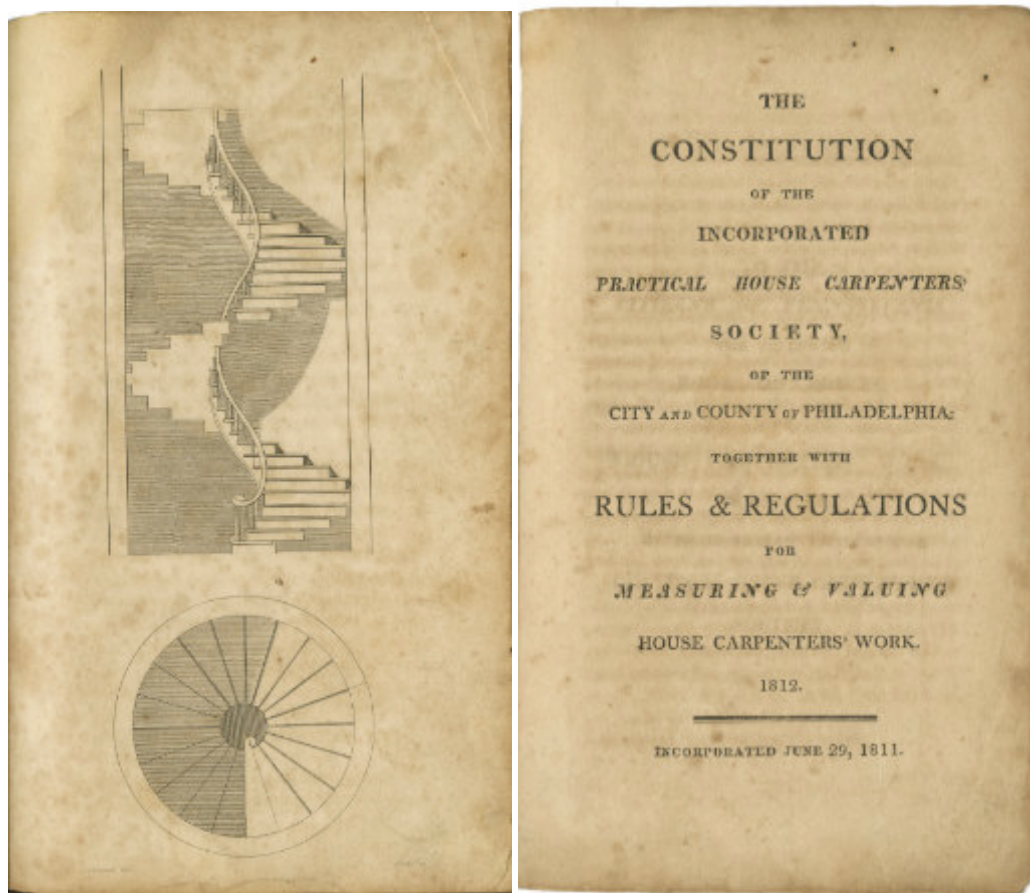
AN EXTREMELY RARE ILLUSTRATED AMERICAN ARCHITECTURAL PATTERN AND PRICE BOOK

36. PHILADELPHIA. *The constitution of the Incorporated Practical House Carpenters' Society, of the City and County of Philadelphia: together with rules and regulations for measuring & valuing house carpenters' work.* [Philadelphia], 1812 \$3000.00

A rare and appealing work which was a direct outgrowth of the earlier and more famous Carpenters' Company of the City and County of Philadelphia 1786 rule book (itself extremely rare but widely known through the 1971 reprint by Charles E. Peterson). Peterson gives a brief but accurate explanation of the present work: "Some years later [i.e. after 1786] another Philadelphia group, in protest against the CCCCPC's 'discriminate exclusion of persons' incorporated the "Practical House Carpenter's Society" and published in 1811 (*sic*) a *book of prices* dedicated to the citizens of Pennsylvania." Unlike the CCCCPC price book, which was jealously kept for the secret use of members only, the present book was offered to the public. As they state in the final sentence of the introduction: "To guard against all future impositions, the rules by which *they* measure and value are rendered familiar, not only to the artist, but to the citizen." Unlike most price books, this includes nine engraved plates of building details. It was issued with ten plates but one is missing from this copy. It is impossible to tell if the missing plate was removed or if the copy was issued this way. Whatever the case, I had a complete copy (ex. William Reese) earlier this year which I sold for \$5000.

In 58 years I have seen only two copies for sale, both of which I owned. *American Imprints* 26510 giving two locations only. Rink, *Technical Americana*, 1777 giving five locations. OCLC locates four copies. Given the absolute rarity of this work, this copy deserves a permanent place in a library.

8vo, original calf, expertly rebacked and recorned. 80 pp and 9 (ex-10) engraved plates by Kneass after Strickland. The job of rebacking was well done preserving the orig pastedowns and flyleaves, as well as the original spine label which reads "H.C. BOOK PRICES."



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

38. PIRANESI, GIOVANNI BATTISTA. I B *Piranesi Lapidés Capitolini Sive Fasti Consulares Triumphales[que] Romanorum Ab Vrbe Comdita Vsque Ad Tiberivm Caesarem*. Rome: Printed by Generoso Salomoni, [1762] \$9,950.00

“This work includes one of Piranesi’s largest individual plates. The ‘Lapidés’ illustrated consist of the fragments of marble inscription 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 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 ½". 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.

48 ETCHED VIEWS OF ROME BY THE YOUNG PIRANESI

39. PIRANESI, GIOVANNI BATTISTA. *Varie vedute di Roma antica e moderna disegnate e intaglia di celebri autori*. Roma: a spese di Fausto Amidei libraro al Corso, 1748 [i.e. 1750] \$14,500.00

First edition the "Varie Vedute", which includes the first complete series of Roman views by Giovanni Battista Piranesi (1720-1778). The contents of this volume, other than the 48 plates signed by Piranesi, also feature 7 views by Jerome Charles Bellicard dated 1750, 8 by Jean Laurent LeGeay, 9 by Pilotheé Francois Duflos, 2 by Paolo Anesi. Among the remaining unsigned 20 plates, Donati (1940) attributes the following three to Piranesi: "Archiginnasio della Sapienza", "Palazzo Borghese", and "Veduta del Porto at Ripetta."

"The most important segment of Piranesi's work and his most influential prints are the views of Rome and the archaeological works. The views of Rome were made in two distinct stages, resulting first in a series of small views, followed by a vastly ampler collection of large prints...Piranesi initially etched several views of Rome during his first stay there, to which he may have added after his return from Venice. He sold these small illustrations, perhaps as many as forty-eight, outright, so that the publishers of these small views...were able to publish them, almost like postcards, in various editions and combinations ...Although one-third of the 48 plates etched by



Piranesi for the *Varie vedute* are illustrations of ancient Roman buildings, the collection is dominated by views of contemporary Roman architecture." (Millard, p. 307-8).

"The range of styles in the *Varie vedute* clearly bespeaks Piranesi's early experiments with various types of line, methods of biting, and basic compositions to portray existing



buildings. Evidence from dated volumes and stylistic analysis of the plates suggests dates of execution varying widely between 1741 and 1750..

.There exist some copies of the *Varie vedute* with the date 1745 printed on the title page (Huntington Library), but both versions were in fact issued in 1750. "The most common early and complete volume of the *Varie vedute* is dated 1748 on the title page (as in the copy on offer here). Further the earliest complete volume I know of is in the Huntington Library, which has the same title page dated 1745. But both of these dates are inconsistent with the date 1750 on several plates by J. C. Bellicard in the Huntington copy and in every uncut volume of the *Varie vedute* I have seen. [And in the copy here also]. Once more the conclusion is clear: the particular copies of the 1745 and 1748 volumes found so far were not completed in their composition at the

time of those dates on the title page but later, around 1750." - Robison, *Early architectural fantasies*, p. 10.

Oblong 4to (9 x 12 1/2"), cont. vellum painted green, dark red label lettered in gilt on spine. 94 engr. plates incl. t.p. PROVENANCE: owner's inscription dated 1824 on front fly: "Delalang, Dubois" and MS note "par le bon ami et respectable M. Duplessi." Old stamp on t.p. "A. Dubois." Occas. marginal old water stains, and rare foxing, slightly heavier on a few plates. An excellent copy.

121 ENGRAVED PORTRAITS OF THE FAMOUS ARTISTS OF EUROPE

40. (PORTRAITS). *The True Effigies of the most Eminent Painters, and Other Famous Artists that have flourished in Europe. Curiously engraved on copper plates. Together with an account of the time when they lived, the most remarkable passages of their lives, and most considerable works.* [London: D. & T. Browne], 1694 \$2750.00

Very nice copy of a wonderful and compelling book; it consists of 121 engraved portraits. It is the first series of portraits of the famous artists of Europe ever to be printed in England. The 142 biographical entries constitute the earliest compendium of the lives of the painters in English, as Vasari, Karel van Mander and Félibien were not yet translated. It is also one of the earliest art historical works in English.

One hundred and twenty-one painters, engravers and architects, and one astrologer, are portrayed, most of them from the Netherlands, but also from Italy and France. There are two series of portraits here, which are numbered consecutively. Both sets were first printed at Antwerp but at different times. The first set is Dominicus Lampsonius's *Pictorum Aliquot Celebrium Germaniae Inferioris* (1572); 22 engravings. The second series is Jan Meyssen's *Image de divers hommes d'esprit sublime* (1649); 99 engravings. The plates from both series must have reached London from Antwerp in the late 17th century. United, they form an incomparable gallery of Netherlandish painters from the Van Eycks to Rubens and Van Dyke. The two sets are in very different styles, as the engravings after Lampsonius's drawings were executed about three quarters of



a century earlier than those engraved by Meyssens. The British Library catalogue ascribes all the biographical entries to Sebastiano Resta. Wing R1174. Brunet III 410.

Folio, cont. calf, neatly rebaked. Engr. title (with printed title in English cut out and laid over the central cartouche); printed title; 18 pp letterpress; 2 engr. titles & 122 engravings. The final plate is an allegorical figure of Rome. Excellent copy.

WITH 75 MOUNTED CYANOTYPES OF CHAIRS



41. RAINFRAY, J., [*Manufacturer of Chairs*], 24 Rue Pavie, Paris, N.d. ca. 1900-1910] \$1500.00

A unique and appealing little pocket sized album of 75 cyanotypes of newly manufactured chairs, and a few other forms of furniture. At first glance they appear to be Paris cafe chairs and no doubt some were used for that purpose, but there are many other forms as well: e.g. side chairs, arm chairs, canapé chaise, tablette (serving table), end tables, screens, chaise lounges, seats for carriages, etc. Most have rattan or woven seats but a few have upholstered seats. Most of the forms are identified, e.g. fauteuil, fauteuil malacca, fauteuil americaine motile bras detachable, chairs chinoise, fauteuil grec, fauteuil empire, chaise lounge, table chinoise, etc. Most of the images have carefully written identifications and prices on the facing blank leaves. But the greatest appeal is the razor sharp images in highly appealing cyanotype [blue] colors.

Albums such as this used to turn up now and then, but these days they are truly rare. This one turned up in Paris.

Oblong small 8vo, orig. linen cloth (front hinge cracked) with ribbon tie. 46 stiff card leaves with a total of 75 cyanotypes and 5 albumen photos.

VOLUME II WITH AN UNRECORDED VARIANT TITLE PAGE WITH PLATES BY FANNY PALMER, A NOTABLE EARLY WOMAN ARTIST

42. RANLETT, WILLIAM H. *The Architect, a series of original designs, for domestic and ornamental cottages and villas connected with landscape gardening, adapted to the United States*. New York: DeWitt and Davenport, 1854 [WITH] *The City Architect...vol II*. New York: DeWitt and Davenport, 1849 \$2000.00

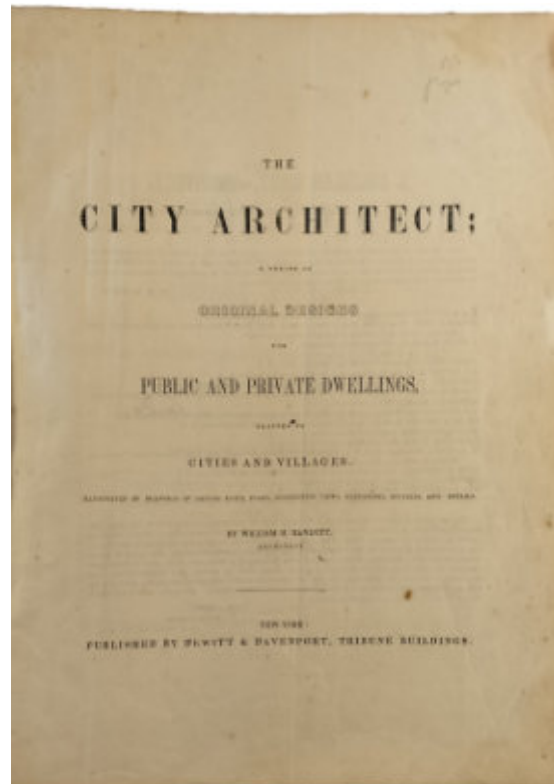
Originally published 1847-49. Of the present set Vol I is a later issue; Vol II is the first edition. But Vol II also has an additional title page which is the title of a different book. It reads as follows: *The city architect; a series of original designs for public and private dwellings, adapted to cities and villages. Illustrated by drawings of ground plots...etc.* New York: DeWitt & Davenport, no date. Hitchcock 973 lists a title which sounds similar but in fact is a different book; that title reads as follows: *The city architect. A series of original designs for dwellings, stores, and public buildings adapted to cities and villages*. N.Y.: DeWitt & Davenport, 1856. Hitchcock's note states: "Apparently only the first two parts of volume I were ever published." (He located 3 copies).

In an effort to determine if the second volume ("dwellings, stores and public buildings") was ever published, I went carefully through the 65 Ranlett titles in OCLC. Sixteen of them are "The City architect" and every single one of them has the title which includes the words "designs for dwellings, stores and public

buildings." None of them have the wording of the title page to Vol II which I offer here, i.e. "original designs for public and private dwellings adapted to cities and villages."

It is tempting to say that this volume was never published, but I do not want to say that because if I did, someone would produce a copy of the elusive published volume. In the Introduction to his published bibliography, *American Architectural Books*, Hitchcock wrote in 1962 that "several prime bibliographical puzzles remain". He did not mention the Ranlett books specifically but if you look at his entry numbers 971 to 973 you will see that he himself had questions even at that early date.

One final note: On the final page of Vol II Ranlett wrote: "*In The City Architect* all the new improvements in the construction of private dwellings which have been made in this country and in Europe will be introduced, a great variety of designs and plans on street architecture will be given, and full tables of details of the cost of materials and labor will accompany each plan, as in the plans of *The Architect*."



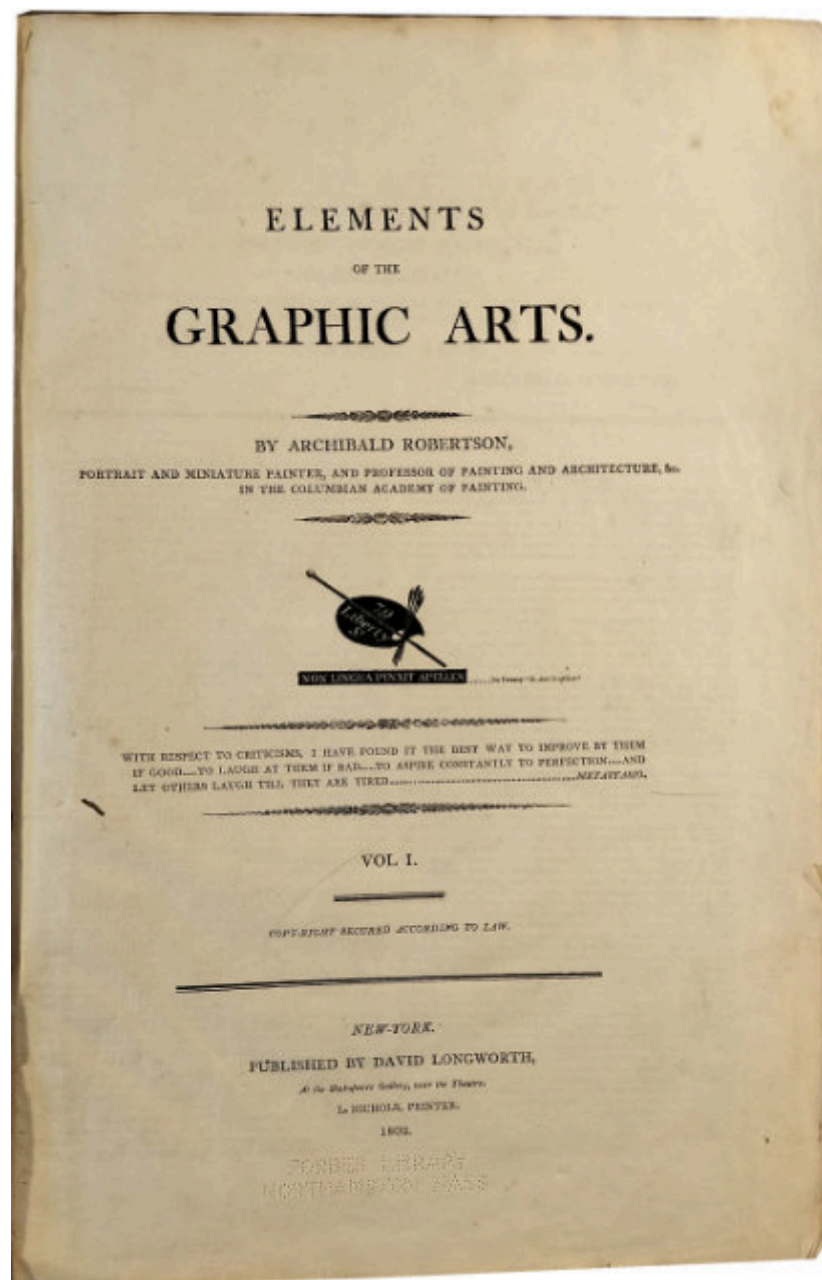
2 volumes. Folio, modern marbled sides, tan linen spines with printed paper spine labels. I. Litho t.p., 82 pp & 60 litho plates (about half in tint); II. (1)+87 pp with litho author's portrait & 60 plates. The plates were drawn on stone by Frances "Fanny" Palmer (1812-1876), notable as an early female lithographic artist. She worked for many years for Currier & Ives.

"THE FIRST WORK OF ART INSTRUCTION PUBLISHED IN THE UNITED STATES"

43. ROBERTSON, ARCHIBALD. *Elements of the Graphic Arts. Vol I.* New York: David Longworth, 1802 \$3500.00

Volume one, all published (but volume II in manuscript does exist at Yale, part of the Paul Mellon bequest). Robertson (1765-1835) was a miniature and portrait painter and teacher of painting. "He came to the United States at the invitation of Columbia College (later to become Columbia University) in 1791. He opened the Columbian Academy of Painting the following year, joined by his brother Alexander. The Robertson's were an important influence on the development of art in early New York." - W. Reese and G. Miles, *America pictured to the life*, 2002, p. 95. The unpublished manuscript notebook for a sequel, presumably Volume II, was included in the Mellon bequest. See also Groce & Wallace, *The New-York Historical Society's Dictionary of artists in America*, 1957, p. 540. OCLC locates seven copies in America. This is the first copy I have ever seen.

Lg. folio (16 1/2" x 11"), orig. marbled sides, calf spine (an attractive binding). 15 pp with 3 engraved plates (called 'tables'). This copy is ex-library from the Forbes Library in Northampton MA. It has a bookplate on the inside front cover, three very small rubberstamps on the versos of the 3 plates and a perforated stamp on the bottom of the title page. I hate perforated stamps but this book is rare and important enough to accept it. I have priced it accordingly.

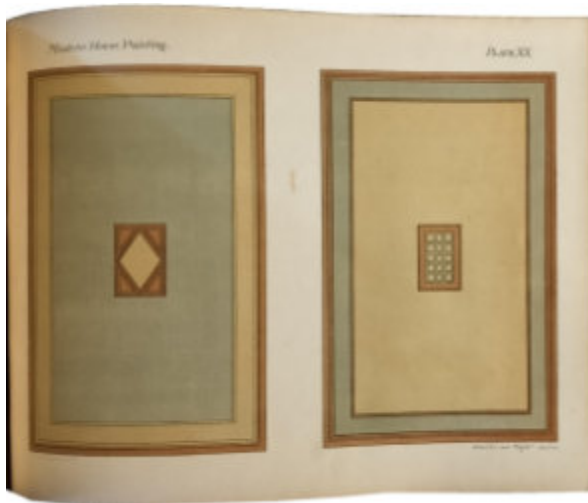




VICTORIAN EXTERIOR DECORATION

44. ROSSITER, E. K. & F. A. WRIGHT, Architects. *Modern house painting containing twenty colored lithographic plates, exhibiting the use of color in exterior and interior house painting.* New York: William T. Comstock, 1882 \$2000.00

First edition of a wonderful book, a documentary record of fashionable house paint color schemes of the seventies and eighties; bold juxtapositions of reds, greens, oranges, yellows, blues and browns. The authors state “the old puritanical hatred of color, which found its natural outcome in white houses with green blinds, has had to give way; at first, to a compromise, in which neutral and sickly drab tints played a prominent part and, later, to more advanced notions, in which the more positive colors find a change of expression.” The plates of interiors are especially interesting. Roger Moss, in his invaluable *Century of color* (1981) makes numerous references to the text and reproduces five of the color plates (his plates 32, 33, 55, 56, 57). OCLC locates ten copies, but this book is very difficult to find nowadays. This is a nice copy and preserved in a custom-made slipcase.



Oblong 8vo, orig. green decorated cloth with the title stamped in gilt on the cover. 16 pp + (12) pp of interesting ads and 20 color litho plates each with a leaf of descriptive letterpress. Clean tear (which has been repaired) in the text leaf to plate XII.

**“ONE OF THE MOST PRESCIENT
THEORISTS OF THE 19TH CENTURY” -
Rosemary-Haig Bletter**

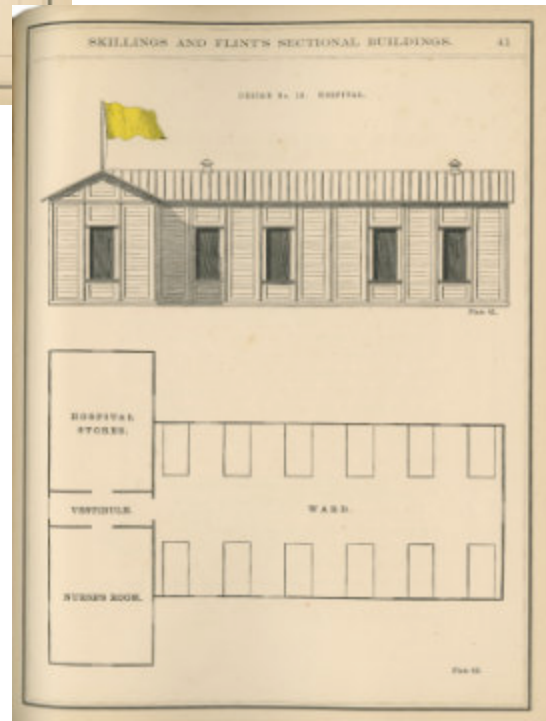
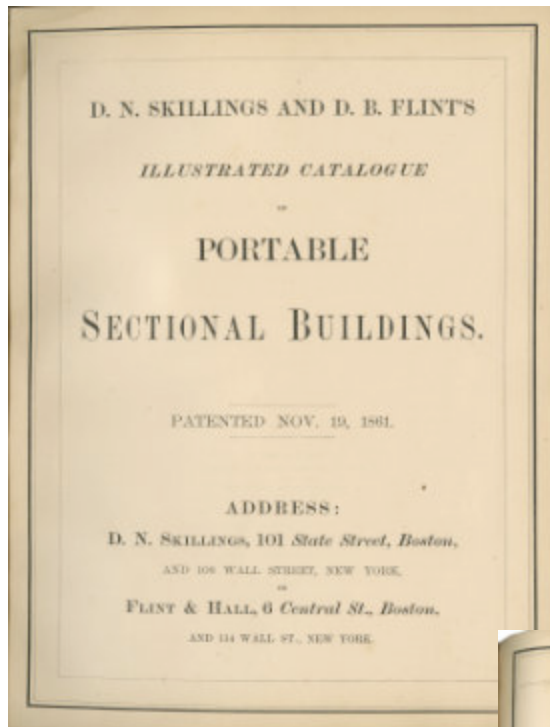
45. SEMPER, GOTTFRIED. *Der stil in der technischen und tektonischen Künsten, oder der praktische aesthetik*. Frankfurt: Verlag fur Kunst und Wissenschaft, 1860 \$2000.00

First edition of Semper's greatest book, one of the most important works of architectural theory of the entire nineteenth century, quite equal in importance to the works of Pugin, Ruskin, Morris, or Viollet-le-Duc. Semper derives architectural elements from those of the applied arts; his "four elements" were the processes of weaving textiles, moulding ceramics, building in timber, and building in stone. He had originally intended completing this work with a third volume on the styles of architecture but in the end incorporated much of this material into the first two volumes. His influence reached into the twentieth century and can be found in the work of Bernard Maybeck, Otto Wagner, H. P. Berlage, Walter Gropius and Bruno Taut. His writings were also well known to such American architects as John W. Root and Louis Sullivan. His books have been extensively analyzed by historians; see especially the *Macmillan Encyclopedia of Architects*, IV, pp. 24-33 by Rosemary Haig-Bletter who calls Semper "one of the most prescient theorists of the 19th century." See also D. Watkin, *The rise of architectural history*, pp. 8-10, and Pevsner, *Some architectural writers of the nineteenth century*, Ch. 24. *Avery's Choice*, 323, a long and interesting note by Kenneth Frampton.



Finally, see H.-W. Kruft, *A history of architectural theory*, in passim (his index gives 19 references).

2 volumes, 8vo, orig. half black morocco, gilt spines, pebble grain cloth sides. (ii)+xl+iii+(i)+525+(iii) pp with 15 chromo-litho plates (of which two folding) and (vi)+589+(iv) pp with 4 chromo litho plates of which 4 double-p., numbered 16-22, the double-p. plates taking 2 numbers each. Numerous woodcut text illus. The bindings are slightly rubbed but good clean copies of a classic.



A LEGENDARY RARITY

46. SKILLINGS, D. N. & D. B. FLINT. *Illustrated catalogue of portable sectional buildings, patented Nov. 19, 1861*. Boston: [Printed by hand by Andrew Holland, wood cut printer], 1862 \$5000.00

First and only edition. A legendary rarity, this is only the second copy I have had in fifty-eight years in this business. These buildings were made for workmen constructing railroads, for emigrants settling the West, for the army, and others. The plates give some idea of their other uses: express office, a seaside or country residence, a plantation or school house, overseer's house, warehouse, chapel, carriage house and stable, building for a warm climate, West India plantation houses, etc. This work has attracted much attention from scholars: Burnham Kelly, *The prefabrication of houses* (NY, 1951), "Their impressively bound, red-edged catalogue claimed that their houses could be erected in three hours and showed a number of designs suited to plantations and army camps." See also: Charles Peterson, "Prefabs for the prairies," *Jrnl of the Socy of Archit Historians*, vol 11, no. 1 (March 1952), pp 28-30. See also: Margaretta Jean Darnell, "Innovations in American prefabricated housing," *JSAH*, vol 31, no. 1 (March 1972), pp. 51-55. Hitchcock 1185. OCLC locates 15 copies in American libraries, but I am sure most got into libraries in the 19th or early 20th centuries. Not in the Book Auction Records.

4to, old cloth, publisher's printed cloth title reused and laid down on the cover. 56 pp. with 23 wood-engr plates with a total of 59 illus. Very good copy. Extremely rare.

FINE LARGE & EARLY BROADSIDE OF COPPER WEATHER VANES

47. SNOW, W.A.W.A. SNOW IRON-WORKS Incorporated. *Manufacturers of Copper Weather Vanes, tower ornaments, finials, crosses, etc. for churches, public and private buildings, gilded with pure gold leaf.* Boston, 19 Portland Street, near Hanover, N.d. [ca. 1885-95] \$2950.00

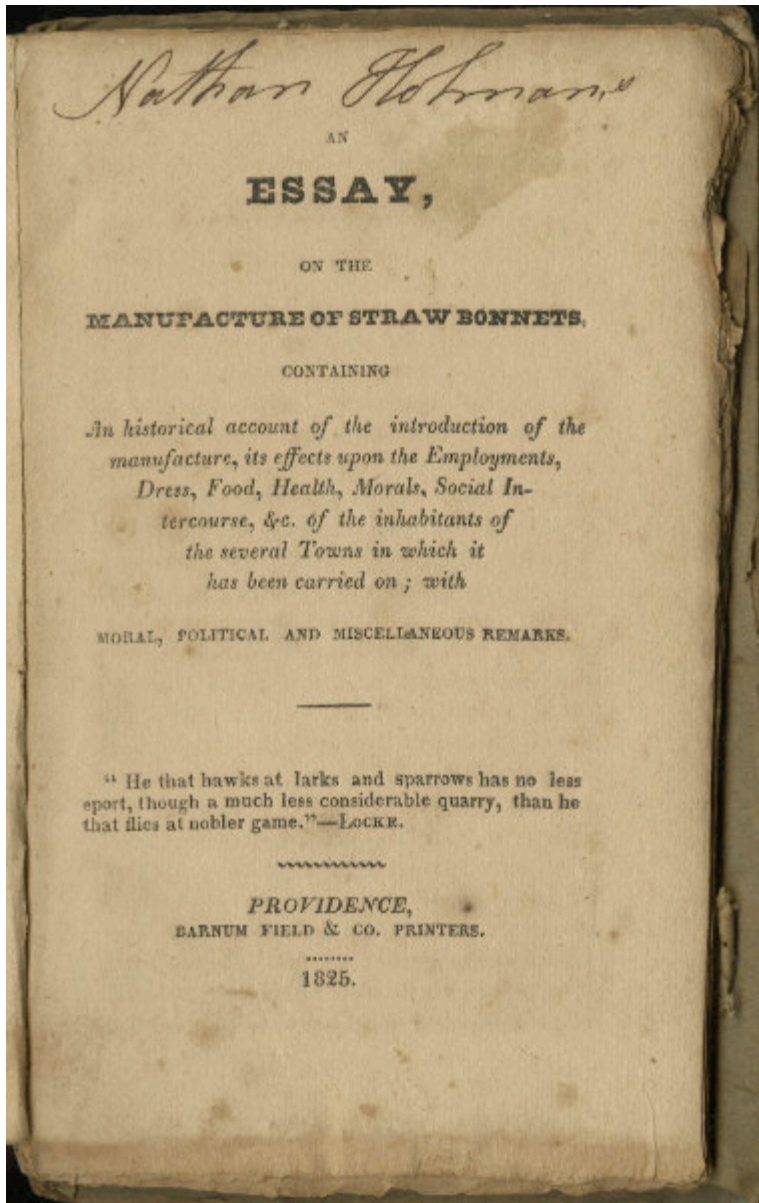
A fine very large (24 ½ x 35"), broadside illustrating about 27 weathervanes and accessories. In 1883, W. A. Snow Iron Works Inc. purchased the moulds of J. Harris & Sons, a Boston weathervane manufacturer that operated from 1868 to 1882. Harris & Co. was the first weathervane manufacturing company to design a durable iron mold which was adopted extensively throughout the industry, making mass production of weathervanes possible. This broadside offers eleven vanes of horses, four of roosters, two of cows, one of a Merino ram, one of a steam fire engine, one of an automobile complete with a driver, and nine of such items as banners, arrows, a Grecian scroll, a copper ball, and church or scroll vanes. The horses were inspired by famous race horses of the day, such as Nancy Hanks, Black Hawk, Ethan Allen, Hambleton, Mountain Boy and others. Beneath each wood-engraved illustration is the inventory number, description, dimensions given in inches and feet and the price. Each weathervane was boxed at no extra charge and a free compass was given away with each vane.

Romaine listed three Snow catalogues and stated that he segregated weathervane catalogues into their own chapter "because of their importance as a top facet of American design." Actual period weathervanes have gone through the



roof (no pun intended) in the past few decades; I believe one recently sold for around one million dollars (at Sotheby's, New York).

Broadside, printed in black ink on one side only. 24 ½ x 35". Previously folded; now mounted flat on foamcore. Shows some moderate wear at some of the folds, but a very good copy.



“THE FEMALES ARE THE MOST PRODUCTIVE CLASS OF LABORERS”

48. [STANDLEY, SAMUEL]. *An essay on the manufacture of straw bonnets...* Providence: Barnum Field & Co., Printers, 1825
\$1500.00

First and only edition; a rare survival, untrimmed in the original printed boards. The title continues “containing an historical account of the manufacture, its effects upon the Employments, Dress, Food, Health, Morals, Social Intercourse, &c. of the inhabitants of the several Towns in which it has been carried on; with moral, political, and miscellaneous remarks. The introduction states: “The manufacture of straw, however trivial, it may appear at first view, has been more extensive in its effects than many, perhaps, will be willing to allow. It seldom happens in a civilized country that the females are the most productive class of laborers. But that this has been the case, in a portion of our country, at least, no one who is at all acquainted with the subject, will pretend to deny. And as the earnings of females in this country are generally at their own disposal, it must give them a greater degree of influence than they otherwise possess.

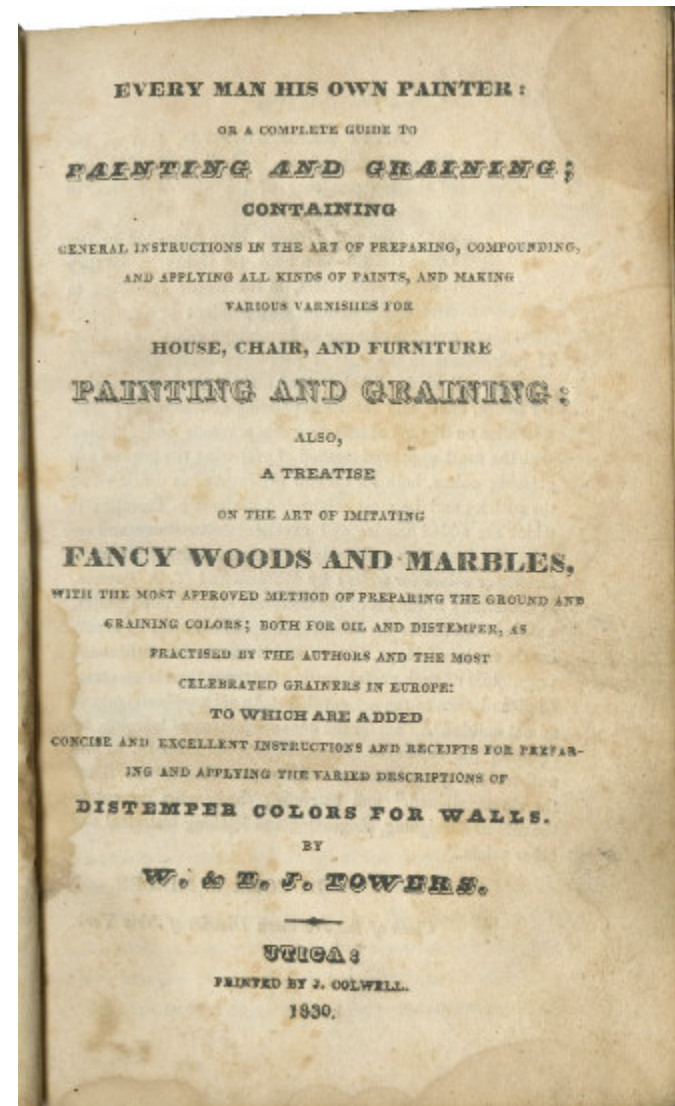
Chapter 5 contains “A brief account of the manufacture of Jewelry in the town of Attleborough...” The OCLC note states “Attributed to Samuel Standby, Cf. *Transactions of the Rhode Island Society for the Encouragement of Domestic Industry*, 1858, p. 167.” Rink 1829. OCLC locates 14 copies.

12mo, orig. printed boards, front hinge broken. Untrimmed copy. 67+(1) pp. Page 21 with old pencil scribbles by a child. Preserved in a folding-back box.

RARE ORIGINAL AMERICAN TREATISE ON PAINTING & GRAINING

49. TOWERS, W[illiam] & T. J. *Every man his own painter: or a complete guide to painting and graining; containing general instructions in the art of preparing, compounding, and applying all kinds of paints, and making various varnishes for house, chair and furniture painting and graining; also a treatise on the art of imitating fancy woods and marbles, with the most approved method of preparing the ground and graining colors; both for oil and distemper, as practiced by the authors and the most celebrated grainers in Europe; to which are added concise and excellent instructions and receipts for preparing and applying the varied descriptions of distemper colors for walls.* Utica: Printed by J. Colwell, 1830
\$1750.00

First and only edition. A rare book of substantial value for the contents, and absolutely complete. The contents are well covered in the synoptical title quoted in full above. Perhaps the most interesting chapter (at least to me) is that on furniture painting (to imitate black and gold marble for table tops, side boards, etc.; birds eye maple; rose wood; hairwood for chairs; verdantique; mastic varnish; and colorless copal varnish made without heat). The authors state in the introduction that they practiced the art of painting and graining both in Europe and the USA. This must surely be the earliest American instruction book in grain painting. OCLC locates a total of eleven copies in American libraries but they must have gotten there in the early years, as there is no copy in the book auction records from 1970



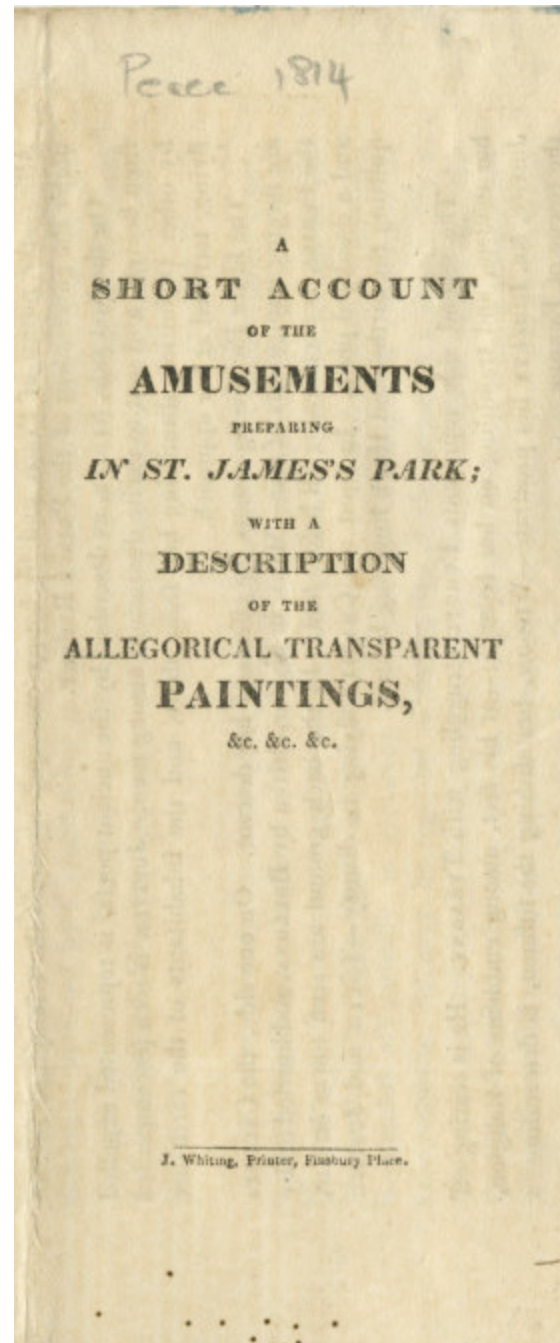
to the present. I have had one other copy of this book in the past 58 years. Rink 1869a.

Sm. 8vo, recent boards. 119 pp. Final dozen or so leaves have an old ink stain on lower right hand corners but with no loss of text.

THE TEMPLE OF CONCORD IN GREEN PARK

50. TREATY OF PARIS (1814). *Celebrations of the Peace. A short account of the Amusements Preparing in St. James's Park; with a Description of the Allegorical Painting &c. &c.* ["Short description of the allegorical transparent Paintings, designed and executed by Messrs. Howard, Stothard, Smirke, Woodforde, Dawe, Hilton &c - forming Part of the Decorations in the Temple erected in Green Park"]. London (Finsbury Place): J. Whiting, Printer, 1814 \$1000.00

The amusements began with a balloon ascent, followed later by a second balloon "...a copious display of fire-works from it will be exhibited in the higher regions of the air..." "The dazzling Temple of Concord was erected in 1814 in Green Park, London, to celebrate the end of wars with France and 100 years of a Hanoverian monarchy. It was part of a scheme of temporary structures from which elaborate displays, pyrotechnics, and mock battles were staged. The mastermind behind the Temple was Lieutenant Colonel Sir William Congreve (1772-1828), a rocket designer and Comptroller of the Royal Laboratory at Woolwich...Congreve designed the Temple with assistance from stage designers from the Theatre Royal and master engineers. The end result was a structure of such flamboyance and theatricality that the public were in awe of its unveiling. In this view thousands of spectators encircle the glittering temple, fully illuminated at midnight for the inaugural ceremony. It revolved so everybody could see its lavish decorations, which were rendered on semi-transparent fabric lit from behind with rows of oil lamps. Congreve had commissioned some of



the nation's best artists like Thomas Stothard to design and paint allegorical scenes on these 'transparencies', each tableau praising 'the Triumph of England under the Regency.'" - source unknown. Extremely rare; OCLC locates one copy only (Yale).

Bifolium (12 ½ x 8"). 3 pp of letterpress; on p. 4 is the docket title: "A short account of the amusements preparing in St. James's Park; with a description of the Allegorical transparent paintings, etc."

**FINE CAST BRASS ENGRAVED
TRADE CATALOGUE OF 18TH CENTURY HARDWARE
FOR HOUSES & FURNITURE**

51. U. K. BIRMINGHAM (?). *Engraved trade catalogue of a foundry which made cast brass hardware*. N.p., [U.K.], ca 1770-1780 \$8500.00

An extensive catalogue, 160 engraved plates of which 15 folding. On the upper blank margin of Plate 1 is a contemporary inscription which reads "JLM LIBRO/LIVRO 20390." It is well known that these catalogues were used abroad by 'commercial travellers' who took orders for the English [Birmingham?] manufacturer. Indeed, this one has evidence of having been in France; on the verso of the final leaf someone has written in pencil "18 siecle."

One feature of these catalogues which is almost universal is the fact that they almost never had an author or title. That was addressed in A. W. Young's *Old English Pattern Books of the Metal Trades* published by the V&A Museum in 1913. He wrote: "With but few exceptions, these catalogues have no title pages, possibly because the recipients removed, as the retailers of the present day often do, the evidences of their sources of supply." Having had dozens of these catalogues over the past 56 years, I think it more likely that they were issued without title pages.

Though it is tedious to read long lists that is the only way to get a sense of the contents. Some but not all are as follows:

3 branch chandeliers; wall sconces; "sliding pulpit sconce with movable branches"; 6 branch chandelier; 2 branch wall sconce; rococo 2 branch candlestick; large folding plate with 40 religious medallions for pendants; taper sticks with or without wax, plain and fancy escutcheons; locks; drawer pulls; ring pulls; "brass head nails and screws"; "strong hooks"; "ceiling hooks"; "ship hooks"; "round fasteners for plate warmer"; "drawer pulls with flush handles"; camp desk setts; hinges; spring sandwich tray hinges; cast brass rococo watch hatches; bell rings; bell rings ("black velvet ground"); bolts; latches; door bell pulls; flush bolts; cupboard bolts; shutter latch; new-invented rack pulley to slide both ways"; quadrants; table fastenings; socket casters with small wheels, brass balls for table or stool feet; mortise knobs; rosetts; stamped commode handles; door knockers, etc., etc., etc.

A good source of information on these catalogues is Nicholas Goodison, "The Victoria and Albert Museum's Collection of Metal Work Pattern Books," in *Furniture History* (1975), pp. 1-30.

Oblong 4to (8 x 13"), well sewn but lacking original binding. 160 engraved plates (of which 15 folding; 1 loose) numbered 1 to 165 (but nothing is obviously missing or removed; it was issued this way). Most plates with contemporary manuscript annotations, including pricing. The first 15 plates have been neatly restored mainly where the folds open up. Preserved in a modern gray cloth box with ties.

JLM. Libro 20390

A 3 Branch Chandelier	£ 2.2.6
A 4 do	do 2.13.6
A 6 do	do 4.8.0
A 8 do	do 8.8.0
A 9 do	do 9.16.0
A 12 do	do 16.0.0 12 in 2 Rows 16.16.0
16.2°	21.7.0
18.2°	26.14.0
24.2°	40.0.0
36.2°	56.0.0



Item #51



A RARE PATTERN BOOK OF WOODEN COUNTRY CHURCHES

52. UPJOHN, RICHARD M. *Upjohn's rural architecture. Designs, working drawings, and specifications for a wooden church, and other rural structures.* New York: George P. Putnam, 1852
\$3500.00



First and only edition. OCLC locates many copies in libraries but they must have gotten there in the 19th century as this book is and has been very rare in the marketplace for the past 50 or so years. Phoebe Stanton, in her *Gothic Revival and American church archit.* states: "by 1847 so many requests for plans were arriving in [Upjohn's] office that he resolved to publish a book illustrating churches he had designed and could recommend for parishes in need of correct but inexpensive models". The book gives four plans in detail: a church, a chapel, a school house and parsonage. They were very influential; extant buildings from these designs can still be seen in various corners of rural America. Each of the four designs is preceded by a charming tinted perspective view. There is no copy in *American book prices current* (the book auction records) in the last 51 years. Hitchcock 1285.

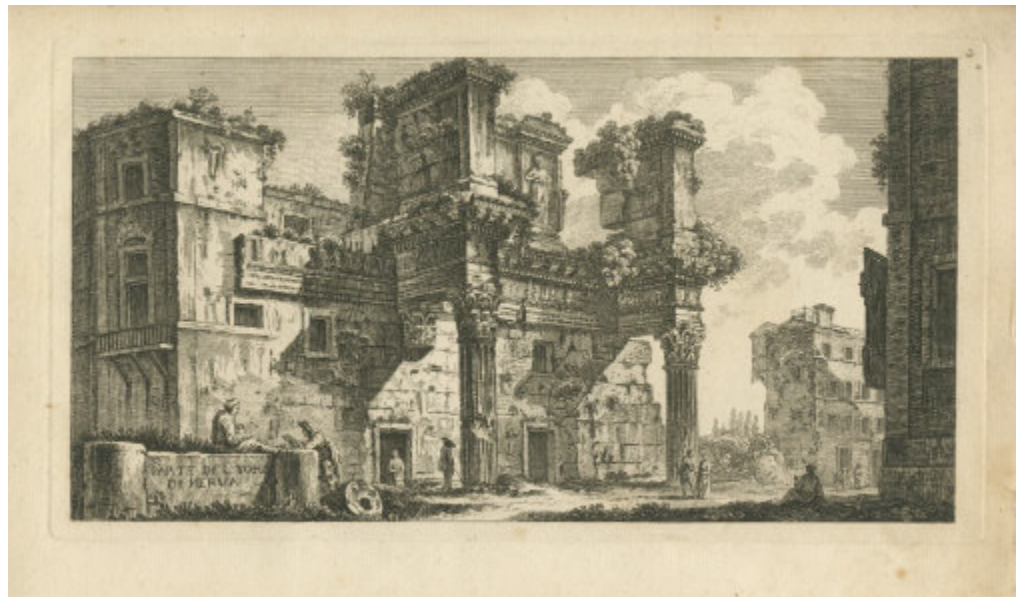
Oblong folio, orig. cloth, neatly rebacked in matching cloth. Title handsomely blocked in large gold letters on upper cover. (iv)+4pp. with 4 un-numb. tinted litho plates and 22 numb. litho plates. Scattered light foxing here and there but generally an excellent copy.

PIRANESI VIEWS FOR EVERYMAN

53. [VIVARES, F(RANCIS) after GIOVANNI BATTISTA PIRANESI]. *A Book of Ruins in Rome. Designed on the spot by Piranesi.* Leicesterfield (i.e. London): Published and sold by F. Vivares at the Golden Head in Newport Street, Leicesterfield, N.d., [ca. 1748-1765] \$3000.00

A very rare and curious production (OCLC locates just one copy: Bibliotheca Hertziana). Francis Vivares is a known etcher and engraver; he is listed in A. M. Hind's *History of engraving and etching* with a tantalizing reference to a "Catalogue of prints and engravings by F.V. and sold at the engraver's print shop, London" (nd). It would be interesting to see if the present work was included. The only other works by Vivares which I have owned were engravings of long narrow strips of patterns for friezes.

But the great interest (and value) of the present work is the connection with Piranesi. As noted above, OCLC locates only one copy - in Rome. It is a small oblong octavo of six sheets. The first includes the title and publication details (as above). Also, the identification of the views: Tempio di Pola. The remaining views are identified as follows: 2. Tempio di Giov... i Tempio di Concord; 3. Parte del Forum di Nerva; 4. Tempio di Diano; 5. Arco di Drvso alka porta di Sebastiano in Roma; and 6. Foro di Aubusto. The titles of these views were copied from the original Piranesi etchings, on stones or slabs. They were printed on 18th century laid paper but without watermarks or dates. They are enchanting. It is not difficult to see why they are so rare; they were eminently frameable - even when they were new.



Oblong 8vo, 6 sheets, 7 x 12". Excellent condition. Preserved in a folding back box with morocco spine label.

FIRST EDITION OF VITRUVIUS TO BE PRINTED IN GERMANY



54. VITRUVIUS. M. *Vitruvii Viri Suae Professionis Peritissimi, De Architectura Libri Decem, Ad Augustum Caesarem accuratis constripti: & Nunc Primum In Germania Qua potuit diligentia excusi, atq[ue] hinc inde schema tibus non inincundis exnorati. Adiecimus Etiam Propter argumenti conformitatem, Sexti Iulii Frontini De Aqvaeductibus Urbis Romae, libellum, Item ex libro Nicolai Cosani Card. Argentorati [Strassbourg]: In Officina Knoblochiana, 1543* \$3750.00

The first edition of Vitruvius to be printed in Germany. It was edited by Walter Hermann Ryff, the Strassbourg physician, mineralogist and mathematician. The majority of the woodcut illustrations are based on those of Cesariano's Como 1521 edition. They are well printed, strong and very pleasing images. A few others are copied from Giocondo's illustrations and the images of the orders are copied from the fourth book of Serlio. Ryff went on in 1548 to produce the first edition of Vitruvius in the German language (presumably translated by himself). BAL, *Early printed books*, 3495. Fowler 401. Cicognara 707. See also Werner Oechslin's "'Vitruvianismus' in Deutschland" in *Architekt und Ingenieur* (pp. 53-76).

Sm. 4to, cont. sheep, neatly rebacked and recornered. (52)+1-96; 99-262+(52) pp with 91 woodcut illustrations. Very good copy.

THE BASIS FOR A MONOGRAPH

55. WEIGHTMAN, JOHN GRAY (1801-1872), Architect. *The architect's own scrapbook of drawings, approximately 265 mounted images*. Sheffield & vicinity. ca. 1830-1866 \$4500.00

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 ST. LOUIS BRIDGE WITH A DRAMATIC PHOTOGRAPHIC RECORD OF THE CONSTRUCTION

56. WOODWARD, C[ALVIN] M. *A History of the St. Louis Bridge; containing a full account of every step in its construction and erection, and including the theory of the ribbed arch and the tests of materials.* St. Louis: G. I. Jones & Co., 1881 \$2250.00

First edition, a very good copy of this wonderful book. "The St. Louis Bridge, over the Mississippi, is the first major steel bridge, predating the more famous Forth Bridge by nearly 20 years. It was the masterpiece of James Buchanan Eads, an inventor with no formal training in engineering and no previous experience in bridge building. Although Charles Ellet and John Rebling had each submitted designs, the choice of Eads for the project rested largely on his unsurpassed knowledge of the river's treacherous, shifting sandy bed acquired through his successful underwater salvage business.

His unprecedented design consisted of a three-arch double-decker structure with a central span of 500 feet and two slightly smaller side spans made of chrome steel supporting a wrought-iron deck. The bridge's lasting structural importance rests on the fact that not only did Eads make use, for the first

time, of steel on a very large scale but used a high strength chrome steel made by the Siemens-Martin open-hearth process recently introduced to America by Andrew Carnegie's Keystone Company; Carnegie also undertook the construction and erection of the superstructure. The drawings of the details and Eads' specifications, together with the exhaustive testing of full size samples of all structural members, ensured a standard of workmanship which was to have great influence on future bridge building.

The long-span metal arches of this bridge were inspired



by Telford's London bridge design of 1801 and the pioneering method of erecting the superstructure was also derived from Telford. Eads' other major contribution in this project was the first large-scale use of compressed air caissons to build the piers which had to be founded on bedrock far beneath the turbulent river bed. The bridge was completed in 1874 and the present volume is the major and best source of information on it. It contains all the detail drawings together with a dramatic photographic record of

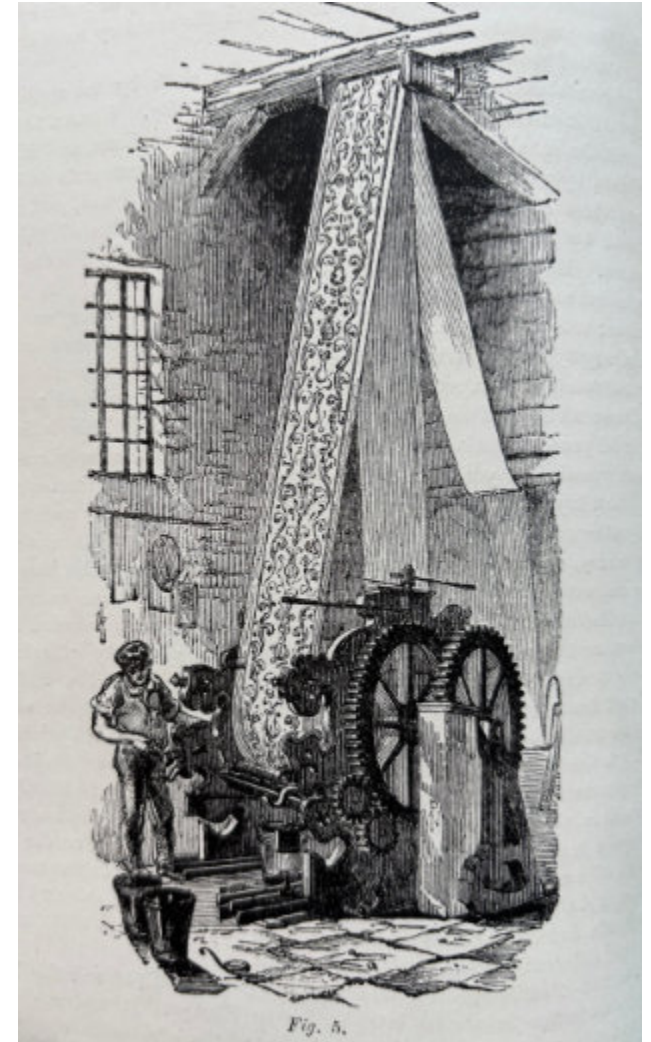
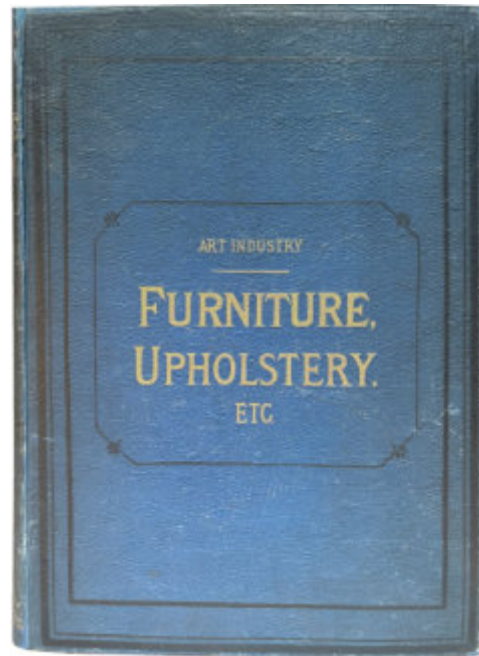
the construction."- Frank Newby & Julia Elton 13:94. Hitchcock, *American Architectural Books*, 1415.

Small folio (14 x 11"); (xx)+391 pp with steel-engr frontisp (port. of Eads); a second frontisp (photographic view of the completed bridge) and 46 plates (1 fdg) of which 39 litho and 7 heliotypes or gravures from photos. Many wood-engr. text illus. Very good copy.

MID-NINETEENTH CENTURY FURNITURE MAKING & DESIGNS

57. (LONDON: 1851; PARIS: 1855 & LONDON: 1862).
YAPP, G. W. *Art Industry. Furniture, upholstery and house
decoration illustrative of the arts of the carpenter, joiner, cabinet-
maker, painter, decorator, and upholsterer.* London: Virtue & Co.,
[ca. 1879] \$1500.00

An excellent copy of a highly valuable work given a good note by Edward Joy: "His *Art Industry* has some 1200 illustrations. An important introductory section on woodworking has sketches of joints and of machinery, with technical descriptions. There are also descriptions of papier maché, carton pierre, and other materials connected with furniture making. For illustrations of furniture Yapp selects some of the more elaborate exhibits from the International Exhibitions of 1851, 1855, and 1862 as well as examples from a collection of antiques shown at Gore House, London, in 1853. He expresses approval of the Gothic designs of Pugin, "a learned and skillful revivalist", but is strongly critical of the "modern mediaeval" of contemporary designers. *Art Industry* is backward looking; it ignores the changes of the 1870s and stamps its approval of mid-Victorian taste." - *Pict dict of British 19th cent furnit design*, p. xxxviii. Illustrations are as follows: furniture (151 plates); textile fabrics (84 plates); house decoration (47 plates) and carpets and floor cloths (38 plates). One of the essential works for the study of Victorian furniture and decoration. NUC locates 5 copies (DLC; CtY; TU; MiGR; NN).



Folio, orig. dec. cloth, title in gilt on upper cover and spine. vi+76 pp with several hundred wood-engr. text illus and 320 fine full-p. wood-engr. plates. Expertly rehinged with original spine laid down by Green Dragon Bindery.

ARCHITECTURAL DECORATION RADICALLY INVENTIVE MANNERISM A SPECTACULAR BOOK

58. ZANOTTI, GIAMPIETRO. *Le pitture di Pellegrino Tibaldi di Niccolo Abbati esistenti nell'Intituto di Bologna*. Venice: G. B. Pasquali, 1756 \$3500.00



First edition, a fine clean copy. Pellegrino Tibaldi (1527-1596) was "among the most radically inventive and influential mannerist architects practicing in northern Italy."- Macmillan *Encyc. of architects*, IV, 214. The present work illustrates, in highly dramatic engravings, his frescoes in several buildings in Bologna. The frontispiece is an allegorical figure of Bologna, a fetching, idealized female beauty, engraved by Crivellari after Moretti. The fine title vignette enframes a distant view of Bologna. The headpieces, tailpieces and initials continue the theme of "Bologna" showing exterior and interior views of buildings by Tibaldi. A most attractive and dramatic book. Cicognara 3464. Berlin Catalogue 4080. Millard, *Italian*, 168, illustrated (and with long description of the engraved decorations but strangely with no note).

Large folio (22 x 16"), orig. mottled paper covered boards, expertly rehinged a long time ago. (vi)+45+1 pp with engr. frontisp., engr. t.p. with vignette, 2 large portraits (Benedict XIV and Pellegrino Tibaldi) and 41 plates, plus 6 large pictorial initials, 6 headpieces and 6+1 tailpieces. Small piece (1 x 1.5") torn out of blank margin of pl. 21; else a fine clean copy.

A PIONEER OF THE GENRE

59. [ZEIS, MILTON]. *Sheet of tattoo flash showing 9 designs all with the same legend: "Remember Pearl Harbor." U.S.A., ca. Dec. 1941-1942* \$1500.00

Milton Zeis (1901-1972) was an important figure in the history of American tattooing. Based in Ohio or Illinois, he is said to have been "among the first to make colored flash commercially available."- Carol Clerk, *Vintage tattoos*, New York: Universe/Rizzoli, 2009, p. 194. I believe this sheet of flash was one of these commercially available; it appears to have been produced in quantity as a blueprint and then hand colored, perhaps by Zeis himself, or by the artist who owned and used it. It is not signed by Zeis, but it is pretty clearly by him based on a comparison with page 197 in the Clerk book.

Other quotes from Carol Clerk: "Zeis revolutionized the look of sales catalogues and inaugurated a 20-lesson course in tattooing for students learning from home and operating a supply company from the 1930s to the 1950s." Zeis is mentioned but not discussed at length in the monumental catalogue *Tattoo* (Paris, Musee du Quai Branly, 2015) but his book *Tattooing the World Over* (1947) is the last entry in the bibliography to the Branly book (and is therefore considered an important work).



Sheet (10 x 14 1/2") mounted on a slightly larger sheet which is marked C-5 and 2A. Edges of the larger sheet rather worn but the sheet of Flash itself is in excellent condition. Rare.