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Vitruvius (1497) to Warhol (1959)

1967-2017

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THIRD EDITION OF THE SECOND ARCHITECTURAL TREATISE TO APPEAR IN PRINT

VITRUVIUS. De Architectura … (Venetiis) [Venice]: Simonem Papiensem dictum Biuilaquam [Simon Bevilacqua], 1497

$55,000.00

First printed at Rome in 1486 or 1487. “The first architectural books to appear in print were originally composed and distributed as manuscripts. The basic work was of course Vitruvius, who had apparently been an official during the rebuilding of Rome by Augustus, to whom his treatise De Architectura was dedicated before 27 B.C. Vitruvius was the only ancient author on architecture to survive the Middle Ages (our only extant manuscript probably dating from the eighth century). His work is divided into ten “books,” emphasizing the erudition and discipline necessary for the architect, the principles of planning and proportion, building construction and the orders of architecture, with special attention to temples.” - E. A. Connolly, Printed Books on Architecture 1485-1805 (1960), p. 9. The British Architectural Library owns a copy of the second edition of 1496. Their note states: “In the following year a new edition of De Architectura was published in Venice by Simone Bevilacqua. This was evidently based on the present [second] edition, with at least one further lacuna in the text filled and other minor amendments. It is possible that Francesco Cattaneo, the holder of the Venetian privilege, was involved with the publication of this 1497 edition, especially if he was not the editor/publisher of the present edition. Some sources suggest that Giovanni Giocondo edited the text of this edition, while others name Vittor Pisano and Giorgio Valla; however, the evidence for all these attributions is inconclusive.” - BAL, no. 3490. Avery Library also holds a copy of the present edition: “The third Vitruvius edition, published in Venice by the little-known Simon Papiensis, also called Bevilacqua: typographically a more distinguished volume than the preceding Florentine one, so to speak, the next “hardcover” edition. The decorative initials are fully executed, but there are still no illustrations; there would be none until Fra Giocondo’s pioneering woodcuts in the 1511 edition.” - Avery’s Choice, no. 5. There are, however, illustrative diagrams on three different pages. This edition was often issued with Frontinus’ De Aquaeductibus and Politianus’ Panepistemon; but here is found on its own. The Beatty copy from the Metropolitan Museum of Art sold at Christie’s, N.Y., 3 December 2007 for $90,000 with “some staining to title page.” Fowler 391. Cicognara 695.

£ 4to, (10 ¾ x 7 ½”), old vellum, expertly rebacked. 62 leaves; 3 leaves with woodcut diagrams. Woodcut decorative initials throughout. One leaf (B6) browned. Early inscription “AdTiber.” to upper right margin to first leaf (possibly a reference to the Emperor Tiberius, Roman Emperor from 14AD to 37AD).
LIVI.VII POLLIONIS AD CAESAREM AUGUSTVM
DE ARCHITECTVR: LIBER PRIMVS.
MARLIANI, BARTHOLOMAEI. *Urbs Romae topographia accurate*, tvm *ex veterum* . . . Venetiis: Hieronymum Francinum, 1588  $2500.00

First published in Rome, 1534, this was a classic work on the topography of ancient Rome. In 1544 it appeared in an illustrated folio edition. It subsequently evolved into a reduced format (octavo) guidebook with many woodcut illustrations; the present edition has ninety of them, including most of the major antique monuments. It also includes the famous Laocoon group (illus p. 87v); this had been discovered in Marliani’s presence around 1520. BAL, *Early printed books*, 2038 describes an edition of 1553 (?) and comments on the present edition in the note: “A further Latin edition of the text was published in Venice by Girolamo Francini in 1588 with different woodcut figures and ‘cui accessere H. Ferrutij additiones . . .’. Ruth Mortimer points out that the text of the 1588 edition was drawn from the octavo editions of 1534, and was published as a companion to a new edition of Andrea Fulvio Sabino’s *L’antichita di Roma*. The two were edited and annotated by Girolami Ferrucci, and were intended to serve more as guide-books to the ruins of Rome than as scientific studies.” In this copy there are 13 contemporary MS annotations on the margins of pages 12-14. Schudt 613. Berlin Catalogue 1833. Olschki, *Choix* 17515.

¥8vo, orig. full limp vellum (a little drawn in at tail). T.p. with woodcut vignette entitled “Alma Roma”; 8ff+176ff+8ff of index & 90 woodcut illus., each titled. Outer blank margin of t.p. professionally reinforced; a very good clean copy.
RUSCONI, GIO. ANTONIO. *I deici libri d’architettura . . . secondo i precetti di Vetruvio, nouamente ristampati, & accresciuti della prattica degl’Horologi Solari.* Venice: Nicolini, 1660 $3500.00

A good clean untrimmed copy of this wonderful illustrated version of Vitruvius, with crisp sharp impressions of the woodcut illustrations. Originally published 1590, this is the second edition using the same blocks [however, the note to the Fowler copy of this edition states that "the blocks in some instances are recut."]. In other cases (pages 82, 102, 104, 106) the blocks were clearly from the 1590 edition as there are visible worm holes in the impressions. Rusconi (?1520-1587) was an assistant to Andrea Palladio, and his illustrations reflect this. See the Macmillan Encyclopedia of Architects, III, p. 619. This edition contains an illustrated article on sun dials and water clocks not found in the first edition. Fowler 281. Berlin Catalogue 2603. Cicognara 641. Mortimer, Harvard Cat. (Italian), 551 (edition of 1590). Wiebenson, I-20 (edition of 1590). Park List 71 (there was a copy in the Harvard College Library in 1765).

Small folio, recent marbled sides, black roan spine and corners. (xii)+148 pp incl. decorative woodcut title border, over 160 large woodcut illus., 44 ornamental woodcuts and 121 woodcut initials. A clean and crisp untrimmed copy.
LIBRO

dal parte dell'altezza del corpo, il busto e la guancia, il petto e le gambe; in questo modo sono le altre membra mano e loro contorni, e presso a queste si scorgono, come gli annessi pittori, e s'annnistriano benissino come si vede.

TERZO.

Dall'altre del capo si traccia una linea, la medesima si troverà appunto tra l'ottavo del corpo, e le mani, e le braccia, e le gambe, e così vengono disegnati tali che possano formarsi un quadrato, o circolo perfetti, senza più disegnare le parti dell'ombelico poiché l'altera parte attorno per la somma dell'œdema del piede, a kadama il circolo perfetto, e scorgo dalle pizze alla guancia.
FALDA, GIOVANNI BATTISTA & ALESSANDRO SPECCHI. *Il nuovo splendore della fabbriche in prospettiva di Roma moderna fatta restaurare dalla fel mem di papa Alessandro VII, nuovamente intagliato sotto il felice Pontificato di n s papa Innocentio XI copiate dalle stampe di gia intagliate da Gio: Batta Falda da Valdngia da Matteo Gregorio Rossi Romano in Piazza Navona all' Insegna della Stampa l'Anno* 1686 $4950.00

As is well known the various issues and reprints of the Rossi editions of the Falda view-books of Rome are very complicated, a bibliographical nightmare. In fact they even changed the title at one point; the present work was originally titled “Nuovo teatro”; in the present issue it was changed to “Nuovo splendore” (on this point see BAL, *Early Printed Books* 3415 in the note).

The book is a magnificent engraved record of baroque Rome; it has been lovingly analyzed by Richard Krautheimer, *The Rome of Alexander VII 1655-1667*. He begins: “In 1665 there appears in Rome a volume of plates, *Il Nuovo Teatro* . . . short captions point out Alexander’s interventions - new constructions, restorations, buildings finished and decorated inside, streets widened, straightened and graded, squares enlarged - these foremost . . . Churches, palaces, houses and old Roman buildings stand on the rim of these squares, or along the flight of a street, integrated with them . . . Modelled in light and shade and presented in wide vistas, *in prospettiva* as the title page promises, Falda’s plates give a picture full of life of the “modern Rome” created by the structures and buildings - *fabbriche et edificii* - laid out and created by Alexander VII.”

As was done by the publisher, Rossi, these books of views were issued in various iterations depending on what plates were on hand. In this case part I contains 41 plates; part II contains 11 plates and part III (which is bound before part II) contains 7 plates. But this copy is all of a piece, exactly as issued, in a contemporary full sheep binding (which is French). The best reference source in trying to work out these Falda books is the BAL, *Early Printed Books*. OCLC locates one copy (BN in France) of a copy similar to this with 3 parts in one volume with 62 plates.

- Oblong folio (10 x 15”), orig. full sheep, gilt spine, dark red lettering piece, red edges (a French binding). Orig. marbled endpapers and flyleaves. Engr. titles to parts I, II and III; engr. ded. leaf to a member of the noble Barberini family and a total of 59 engr plates (Book I: 41; Book II: 11 and Book III: 7). A fine clean copy printed on high quality paper; absolutely no foxing.
Disegno e prospetto della gran Basilica di S. Pietro in Vaticano.

Architettura di Carlo Maderno

 Pittore Architetto del Card. Lorenzo Bernini.
WITH 53 CHARMING (AND CAPTIONED) WOODCUT ILLUSTRATIONS


$2000.00

Fine copy of the first edition in the original binding of this charming and appealing book with 53 wood-cut illustrations of ancient and modern Roman buildings, mostly identified. The bibliography of this work (as well as most other early guidebooks to Rome) is very complicated, as they were issued over and over again and usually with different pagination and collations. This first edition was compiled probably by Gregorio Roisecco, from earlier writings on Rome. For commentary and speculation on the authorship of this text see RIBA, Early Printed Books, no. 2829. The woodcuts in our copy are mostly identified and include many famous and beloved monuments, e.g. Altar Maggiore (the baldacchino in St. Peters); Palazzo di S. Spirito, S. Giovanni in Laterano, Tempio della Concordia, Piazza Navona, Campidoglio, Campo Vaccio, Tre Fontani, Termidi Caracalla, Palazzo Farnese, Tempi di Pace, Arci di Constantino, Il Coliseo, Col. Traiana, etc. etc. Most of these are identified at the base of the woodcut. Schudt 269. OCLC locates a number of copies in European libraries but only three in the USA: Princeton, Frick and Nat Gall of Art.

Small 8vo, orig. (or very early) calf spine and corners with ochre paper sides. (iv)+208 pp. with allegorical engr. frontisp., 2nd fdg frontisp (aerial view of the Bernini colonnade at St. Peters), and 53 wood-cut illus. Signature B is bound out of order but the volume is quite complete. A lovely copy.
R O M A
A M P L I A T A , E R I N O V A T A ;
O S I A
N U O V A D E S C R I Z I O N E
D E L L A M O D E R N A C I T TÀ D I R O M A ,
E D I T U T T I G L I E D I F I Z I J N O T A B I L I ,
C H E S O N O N E S S A ,
C l ò d E d i F i z i ; C h i s f e , M o n a s t e r i , C o n v e n t i , S p e d a l i ;
C o l l e g i , S e m i n a r i , P a l a z z i , C u r e , V i l l e , G i a r d i n i ,
F o n t a n e , O b e l i s c h i , A r c h i , T e a r i , A n t i c e a r i , P o n t i ,
P o r i , B i b l i o t e c h e , M u f e i , P i t t u r e , S c o l t u r e , e d ' a l t r a .
C o l l a R e p r e s e n t a z i o n e d e l l e S a c r e R e l i g i o n i , c h e s i c o n s e r v a n o n e n s e n a n t i d e l l a M e d e s i m a ; d e g l i A r c h i t e c t i , P i t t a r i ,
S c o l t u r i , e d a l t r i e c c e l e n t i d i A r t i f i c i d e l s i d e t t i E d i f i z i .
E D E L L E C O S E P I ù C E L E B R I , C H E
E R A N O N E L L ' A N T I C A R O M A :
C o m e a n c h e d i a l c a n e C h i e s e , V i l l i , e F a b b r i c h e i n s i g n i ,
C h e f e n o n e n t r e i l ' i n c a n n o d i c i s s e C i t tà .
D E D I C A T A
A l I l E m i n e n t i s s i m o , e R e v e r e n d i s s i m o P r i n c i p e
I L S I G N O R C A R D I N A L E
G I O R G I O S P I N O L A
S A N T ' A G N E S E .

I N R O M A , M D C C X X V .
N e l l a S t a m p e r i a d i P i e t r o P e r r i , d i c i t t o a l l a M i n e r v a .
C o n R e c i t a d e i S a n t e r i .
Si v e n d o n o d a G r e g o r i o R o f f e t t o L i b r a r i o i n P i a z z a
N a v o n a , a l l ' I n t e g r a d i S . G i o . B a t t i s t a .
HALFPENNY, WILLIAM. *Andrea Palladio’s First Book of Architecture, corrected from his original edition printed at Venice, 1581.*

London: Printed for J. Brindley . . . and R. Sayer, 1751

First edition. This is a curious book and is explained by Eileen Harris. She wrote: “It needs some explanation. This work - which despite its title is not Palladio’s First Book but a treatise on perspective inspired by Pozzo - is prefaced by a criticism of the many books ‘lately published particularly those from Palladio’ which are either ‘borrowed from second or third hand Copies’ or ‘have traced his original Edition . . . [and] . . . have not only followed his Perfections, but Imperfections also.’ Halfpenny’s purpose, as stated here and in the small print of his title, is to reveal Palladio’s mistakes and correct them with what is ‘most suitable to British Taste.’ The Doric entablature evidently displeased him intensely and he had altered it in 1724 in *Practical Architecture.* The fact that other ‘modern builders’ did likewise led him to conclude that ‘British architects . . . have as much Right to alter the proportions of members to their Taste as Palladio had to alter those of Vitruvius.’ Harris, BABW, p. 221 and no. 278.

See also BAL, *Early Printed Books,* no. 1434 which also gives a good note. “The book was published by the London bookseller John Brindley, and Harris suggests that it probably appeared before the death of Brindley’s patron, the Prince of Wales, March 1751 . . . Following John Brindley’s death in 1758 some sets of sheets were reissued with a cancel title-leaf retitling the book *Pallado’s Elements of Architecture, restored to its original perfection . . . by J. Miller Esq.* The new title continues with the (undoubtedly true) statement that ‘each transmitter of his [Palladio’s] work has so interwoven his own novel caprice, that the original luster but faintly gleams through the cloud of innovations (which at this time has almost obscured the great light intended for posterity by that noble author’ and ends with the rather more dubious assertion that ‘such errors as are in this work pointed out and exploded.’” Extremely rare; OCLC locates one copy (British Architectural Library); all the others are “microform” or “internet resource.”

There is one further point which I think should be made (and Harris did not mention). I think the reason Halfpenny incorporated the name of Palladio into his title is the simple fact that it would help in selling the book. It was, if you will, a ‘trademark.’ Wittkower did discuss this point; see his *Palladio and Palladianism* (1974), p. 90.

*4to, orig. faded marbled boards, calf spine. 19 pp with 28 engr. plates numb. 1-10, 11-12, 13-28. (Pl. 12 is a fold-over engr flap pasted on to pl. 11 - as is correct).*
ANDREA PALLADIO'S
FIRST BOOK OF
ARCHITECTURE,
Corrected from his original Edition printed at VENICE, 1581,

Wherein is pointed out

The various Mistakes and Contradictions between the Chapters and Figur'd Draughts; laid down both Geometrical, and in Perspective, in an entire new and easy Method.

To these are added,

Thirteen different Designs for Pavements, Halls, Lobbies, &c. Ten of which are entirely new. The Whole being design'd to render this Science more useful to Gentlemen Draughtsmen, and Builders in general; more particular to those who desire to attain to the Knowledge of Perspective.

These Examples are explained and demonstrated in a Manner so easy, that any Person who has the least Notion of drawing a Geometrical Design, may, with little Trouble, by the Help of this Treatise alone, lay down the same in Perspective.

In TWENTY-EIGHT COPPER-PLATES.

By WILLIAM HALFPENNY.

LONDON:
Printed for J. BRIDGLEY, Bookseller to his Royal Highness the Prince of Wales, in New Bond-Street, and R. SAYER, in Fleet-Street. M.DCC.LI.
First Edition of a Delightful Guidebook to Palladio & Scamozzi’s Buildings in Vicenza

BERTOTTI-SCAMOZZI, OTTAVIO. *Il forestiere instruito delle cose piu’ rare di architettura, e di alcune pitture della città’ di Vicenza dialogo di O. B. S.* Vicenza: Giovambattista Vendramini Mosca, 1761 $3500.00

First edition. A fine clean and crisp copy of this charming guidebook, “written in the form of a dialogue between an English aficionado (‘Guglielmo’) and his cicerone (‘Leandro’ - i.e. Bertotti) almost wholly devoted to the great buildings of Palladio and Scamozzi. Described by Goethe, who visited the author in Vicenza on 21 Sept. 1786, as an ‘artige Buchelchen’, it was aimed in particular at the more intelligent English ‘grand tourist’, the author including some complimentary mention of the English Palladians, ‘particolarmente il Signori Brettingham, Sciamber [Chambers], ed Adami, ed in questi ultimi tempi il Signor Winn [i.e. Wren the younger] … (p. 12).” - BAL, *Early printed books*, 262. In the present copy a contemporary reader has added MS annotations in the margin to identify these ‘Palladians’; for the last one, ‘Signor Winn’, he has written ‘Mylne’ [Robert Mylne, 1733-1811]” A copy of the second edition of 1780 was owned by the American diplomat William Short, of Virginia, who was secretary to Thomas Jefferson (the Short copy is in the Fowler collection, no. 44). Jefferson himself, however, does not seem to have owned a copy. Berlin Catalogue 2709. Fowler 45. Millard, *Italian*, 19. BAL 262.

4to, full cont. calf, neatly rebacked. 119+1 pp with 36 engr. plates (of which 30 fdg). Pl. 35 trimmed to outer plate mark. Engraved frontispiece portrait of the dedicatee, Marchese Mario Capra. With two nineteenth century bookplates of former English owners: Edward Phelips and Peter Charles Eliot.
IL FORESTIERE ISTRUITO
DELL'ARCHITETTURA,
E DI ALCUNE FISTURE
DELLA CITTÀ DI VICENZA
DI ALOGO
DI OLLAVIO BERTOTTI SCAMOZZI
DEDICATO
AL NOB. SIG. MARCHES
A MARIO CAPRA.

IN VICENZA MDCCCLXVI.
Nella Stamperia di Giovannetti. Vindiamini Medica.
CON LICENZA DE' SUPERIORE.
ONE OF THE KEY BOOKS IN THE HISTORY OF THE PLANNING OF LONDON
THERE WAS A COPY IN MARYLAND BEFORE 1796

GWYNN, JOHN. *London and Westminster Improved, illustrated by plans. To which is prefixed, a discourse on Public Magnificence.*
London: Printed for the author. Sold by Mr. Dodsley (and others), 1766 $3500.00

First and only edition, a rare book. No less an authority than Sir John Summerson called this “one of the most remarkable books ever written about the planning and architecture of London.” - *Georgian London*, p. 62. This only the third copy I have had in fifty years, and the other two copies I had were in the 1960s. Its rarity can be explained: As early as the 1820s and ‘30s the prophetic character of the book had made it scarce in the marketplace, and it has been so ever since. Eileen Harris writes: “*London and Westminster Improved* is the climax of a vigorous campaign to raise the reputation of English artists by establishing a national academy to nurture national talent and by ‘promoting the advancement of grandeur and elegance’ in public building.” (p. 214). Gwynn was instrumental in, and a founding member of, the Royal Academy. Howard Colvin also praised the work: “In this remarkable book, Gwynn ‘urged that the map of London should be considered as a whole, and future activity controlled by a general plan.’ By means of coloured plans he put forward a carefully thought-out scheme of ‘improvement’, many features of which have since been carried out, and nearly all of which were both handsome and realistic.” - *Biographical Dictionary of English Architects 1600-1840*, p. 372. Harris, BABW 276 noting that “some copies have coloured plates” (this one does). BAL, *Early Printed Books*, 1416 with an interesting note, emphasizing Gwynn’s indebtedness to Wren’s plan for rebuilding the city of London after the Great Fire.

In 1969 Edwin Wolf II published a list of the books in the library of Edward Lloyd IV of Wye House as of 1796: (*Winterthur Portfolio* 5, 1969). Gwynn’s *London and Westminster* is listed as item no. 725. As of 1965 the library was still in the possession of the family. Not in Schimmelman.

$4to, recent marbled sides, calf spine, nicely bound. xv+132 pp with four folding plates with contemporary hand coloring. Slight browning to the first few leaves, else an excellent copy.
LONDON AND WESTMINSTER IMPROVED,
ILLUSTRATED by PLANS.

To which is prefixed,
A Discourse on Publick Magnificence;

WITH
Observations on the State of Arts and Artifics in this Kingdom, wherein the Study of the Polite Arts is recommended as necessary to a liberal Education:

Concluded by
Some Proposals relative to Places not laid down in the Plans.

By JOHN Gwynn.

Like an entrance into a large city, after a distant prospect. Remotely, we see nothing but spires of temples, and turrets of palaces, and imagine it the residence of splendor, grandeur, and magnificence; but, when we have passed the gate, we find it perplexed with narrow passages, disregarded with despicable cottages, embarrased with obstructions, and clouded with smoke. Rambler.

LONDON:
Printed for the Author.

Sold by Mr. Dodsley, and at Mr. Dalton's Print-Warehouse in Pall-Mall, Mr. Bathoe in the Strand, Mr. Davies in Ruffel-Street, Covent-Garden, and by Mr. Longman in Paternoster-Row.

MDCCLXVI.
A FAKE OR A FORGERY? NO - CONSUL SMITH’S FAMOUS FACSIMILE
A SPECIAL COPY ON VERY LARGE PAPER

PALLADIO, ANDREA. *I quattro libri delle architettura*. Venezia: Dominico de Franceschi, 1570 [but Venice, 1768] $11,000.00

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

The present copy is on large paper, and is extremely rare thus. John Carter’s *ABC for Book Collectors* defines ‘large paper copy’ as follows: “One of a (usually small) number of copies printed on a larger size of paper than the main bulk of the edition; either for presentation, or for subscribers, or to be sold at a higher price. The paper will often be of superior quality…” Regular copies of the present book are 30 cm. in height; the present copy is 44 cm in height (a difference of 5 ½ inches!). I am aware of one other large paper copy, the Fowler copy, which is described as 17 ½ inches tall (which is the same as 44 cm). All the other copies for which I can find descriptions are the standard 30 cm tall.

* Folio (17 ½ x 12”), bound in full modern calf, 18th century style. Engr title to each of the 4 books; (iv)+63+1; (ii)+76; (iv)+42; (iv)+131+1 pp. With 218 copper engr. illus (in the original 1570 edition they were from wood blocks). Completely and very carefully washed, resewn and rebound by Green Dragon Bindery. A fine copy.
THREE FOLIO VOLUMES OF ARCHITECTURAL SKETCHES, CA. 1785 - C. 1815
BY ALEXANDRE DU FOUR, “ARCHITECT DU ROI”

Alexandre De Four (1760-1835) was architect to King Louis XVIII. He worked principally on the Chateau of Versailles between 1810 and 1832; the pavilion DuFour is named for him. I cannot determine where he was educated but he did not win a Prix de Rome nor was he a Pensionnaire de la Villa Medicis. But he did spend five years in Italy. We offer here three folio volumes of sketches made and compiled by Du Four, containing a total of 776 mounted drawings. The first two volumes are sketches he made in Italy; the third volume sketches of other places including London and surrounding areas and France, including Versailles. They are of various media, pen and ink, pencil, ink wash and water color. A note made by a previous owner (Librairie de Nobele, Paris, 1950) states that 507 of the drawings were made in the course of his sojourn in Rome with his friend Fontaine in 1785-90. Tipped on to the front flyleaf of Vol I is their itinerary in the hand of du Four (“Je suis parti de Paris pour Rome le huit Octobre 1785 avec mon ami Fontaine …”); the itinerary lists about fifty cities and towns which they visited, apparently by travelling on foot. The third volume is almost uniquely concerned with the personal work of DuFour. With the exception of some compositions from the Roman period and nineteen watercolors and sketches made during his sojourn in England the 269 remaining drawings are concerned with his designs for buildings and projects and decorations executed in France under the Directoire and the First Empire, among which are found a suite of furniture and interior decorations for rooms in watercolors and wash drawings. Places or buildings mentioned in these drawings include the Eglise du Grand Montreuil pres Versailles, the Tuilleries, Fontainbleau, Petit Trianon, and others. There are also designs for small garden buildings: aviaries, stables, laiteries (milking sheds), etc. Also, as noted above, neo-classical furniture designs (commodes, sofas, chairs, consoles, etc). The designs for interiors and interior decorations at the end of this third volume appear to have been carried out; many have dimensions and extensive manuscript captions. It remains only to determine if and where they were built.

All in all, a well documented and very detailed record of the education and later life of a notable French architect of the late 18th - early 19th century, worthy of further study.

DU FOUR, ALEXANDRE. “Esquisses faites en Italie &c.” (WITH) “Croquis faites en Italie et autres lieux.” [Versailles], ca. 1785 - ca. 1815. $12,000.00

¶ 3 volumes, lg. folio (17 ¾ x 12”), orig. marbled paper boards & spines. The 3 vols with a total of 492 pages and with a total of 776 mounted drawings. Each vol has the engraved bookplate: Dufour Architect du Roi.
A rare and perhaps unique engraved trade catalogue (or 'pattern book' - the terms are used interchangeably). It consists of the original marbled paper wrappers with original label and 6 leaves of engraved designs. They are numbered 1-72 and illustrate the following products: register and pantheon fire or stove grates (numbers 1-22); kitchen ranges and vents (23-31); kitchen and cooking accessories (32-57), i.e. tongs, cast iron spout, plain plates, waffle irons, hanging pan, kettle, baking oven, andirons, trivet, etc.; and finally designs no. 58-72 (stair banisters, iron fencing, foot scrapers, lawn roller, iron gates, etc.). There is no indication in the book itself of date or place of origin or manufacturer. A former owner has written on the inside front cover: ‘Walsall, ca. 1790’. Walsall is a town in the West Midlands near Birmingham, which was a center of metal manufactures; this catalogue could very well have originated there. The date of c. 1790 is based on the styles of the goods shown; the paper is not watermarked. I can locate no other copy but there is said to be a similar pattern book in the V & A. This copy comes from the noted collection of Martin Orsky.

Oblong sm. folio (7 ½ x 12 ¼”). Orig. marbled covers, remains of original roan spine. The label on the upper cover, which is quite worn appears to have been engraved. Preserved in a custom-made foldback solander case with a gilt lettered dark red morocco label on upper cover.
BELANGER, FRANCOIS-JOSEPH and others. *Late 18th-early 19th century scrapbook containing original drawings and water colors by Belanger and several other French architects*. ca. 1790-1815 $6000.00

Belanger was born in Paris in 1744 (d. 1818); he studied at the Academie Royale d'Architecture (1764-1766) under Jullien David Le Roy and Pierre Contant d'Ivry. His major building was the Chateau de Bagatelle (1777) in the Bois de Boulogne, commissioned by his patron the comte d'Artois; it was built in sixty-four days (to settle a bet). It is a famous small party pavilion in the neo-classical style. Today it belongs to the city of Paris.

His scrapbook contains drawings by three or four architects in addition to his own. A former owner has written in faint pencil on the front pastedown "croquis par Bellanger, Percier, Lecointe" (?) and one or two others. There are a total of 103 sketches between a half and two thirds of which are mounted, the others drawn directly upon the page. Media vary: pencil, pen and ink, ink wash, grisaille, water color, one or two in charcoal. With the exception of Charles Percier it is difficult to sort out who drew what. The front pastedown 'index' lists seven drawings by him; these have a distinctive style (Percier was not a great draftsman). There are somewhere between 40 and 60 drawings by Bellanger but they are not signed. J.F.J. Lecointe is included in the Macmillan Encyclopedia with the note: “An excellent draftsman, Lecointe was J. I. Hittorff's partner (succeeding F. J. Belanger . . .)” so there is little doubt that the two knew one another. But the Lecointe drawings are not signed and are hard to identify. This scrapbook really needs to studied and analyzed by a specialist scholar or drawings curator in 18th and early 19th century French architecture.

4to (9 ½ x 7 ½”), orig. full green velum. The front pastedown bears a large elegant engraved label: "Au duc d’Orleans Rue St. Antoine entre la vieille rue du Temple et la rue Cloche-Perche, CHAULIN, Marchand Papetier . . . Paris." 253 pages of which 181 are used. All edges red; a fine copy.
Offered here is the complete first volume of 1796 with 145 plates of prize designs for the Académie des Beaux Arts in Paris, as well as the third volume. All of the plates were etched by A. P. Prieur. The first volume is BAL no. 2; its genesis is explained in the note to that entry: “Prieur first approached the Académie with the idea of engraving the winning entries of the Concours de Grands Prix de Rome on 16 April 1787 . . . Thus began a publishing program that continued well into the first half of the 19th century; further collections, modelled along the lines laid down in this volume, appearing in 1806, 1818, 1834 and 1842.” The present 1796 volume was issued without a title page (as usual) but the 145 etched plates are all present numbered in series (cahiers). This copy has a small letterpress leaf tipped onto the second blank front flyleaf: “Collection des Premiers et Secondes Grands Prix Que l’Académie Royale d’Architecture propose & couronne tous les ans, gravées simplement au trait, & imprimée sur papier propre à être lavé . . . L’Académie étant assemblée, le Sieur PRIEUR, Architecte, a présenté le premier Cahier du Recueil des Gravures qu’il a faites de deux grands Prix remportes; le premier est celui dont le Programme est un Museum propose en 1779, & le deuxièmes Prix de la même année. Le second grand Prix est un Collège propose en 1780 . . . Certifie . . . 24 Juillet 1787, Signe, SEDAIN.” The first and the second projects in the volume are exactly as stated on the leaf. [I think that this little printed notice might be unrecorded, and if so, will be of help to scholars working on the publication history of these volumes].

The second volume of this pair is titled: Grands Prix d’Architecture. Projets couronnés par l’Académie Royale des Beaux Arts de France. Gravées et Publiées par A. T. L. Vaudoyer et L. P. Baltard, Paris, 1818. It consists of an engraved title page, engraved ‘Table’ and plates 1 to 120. The ‘Table’ lists all of the projects which won the Grand Prix between 1804 and 1815.

There is good reference literature on these volumes. For the 1796 one see BAL no. 2. For the 1818 volume see Avery’s Choice 288 (an excellent note by Barry Bergdoll).

2 volumes. (1) Folio (17 x 11 ½”), orig. full green vellum, spine labelled ‘GRANDS PRIX D’ARCHIT’. 145 etched plates all by Prieur. (2) Folio (21 x 15), late 19th/early 20th cent. paper sides, buckram spine with label. Engr t.p., engr ‘Table’ and 120 engr plates. Hinges cracked on the 1796 volume, otherwise both vols fine.
COLLECTION
DES PREMIERS
ET SECONDS GRANDS PRIX

Que l'Académie Royale d'Architecture propose 
& couronne tous les ans, gravée simplement au 
trait, & imprimée sur papier propre à être lavé.

Cet intéressant Recueil, formé sous les auspices 
de l'Académie, qui a bien voulu communiquer à 
l'Auteur tous les matériaux nécessaires, & le gui- 
der dans le choix, sera sans doute favorablement 
acceuilli de Messieurs les Architectes, Amateurs & 
Éleves : les premiers y trouveront des idées qu'ils 
pourront étendre & embellir à leur gré ; les se-
conds, des formes qui, variées à l'infini, auront 
sûrement de quoi les satisfaire ; les troisièmes, des 
leçons pour les former à la composition.

Ceux qui désireront se procurer le premier 
Cahier actuellement terminé, & le faire inscrire 
pour la suite de cette Collection qui n'aura lieu 
qu'auvant que le nombre des Soucripteurs assu-
rera la rentée des frais préliminaires, peuvent 
s'adresser tous les matins, à M. PRIEUR, Archi-
tecte, rue du Roi de Sicile, au coin de celle des 
Ballers.

On suivra, dans la livraison, l'ordre numérique 
de l'enregistrement. L'Auteur désire traiter direc- 
tement avec Messieurs les Éleves, aux facultés des-
quels il s'accommodera toujours.

Le prix du Cahier, grand format, papier d'Hol-
lande, sera de quatre livres pour les Soucripteurs, 
& de cinq livres en détail.
Le prix du Cahier, petit format, papier d'Hollande, sera de trois livres pour les Soucripteurs, & de quatre livres au détail.

Les Soucripteurs ne donneront d'argent qu'au moment de la livraison de chaque Cahier.

Toute la Collection sera composée de dix à douze cahiers; chaque cahier de trois Plans, trois Coupes, trois Élévations.

Ceux qui désireront des Cahiers lavés, en trouveront de tous prêts chez l'Auteur. Prix du Cahier 48 livres.

On prie d'affranchir les Lettres, soit de Paris, soit de la Province.

**EXTRAIT des Registres de l'Académie Royale d'Architecture, du Lundi 8 Juillet 1787.**

L'Académie étant assemblée, le Sieur PRIEUR, Architecte, a présenté le premier Cahier du Recueil des Gravures qu'il a faites de deux grands Prix remportés; le premier est celui dont le Programme est un *Museum* proposé en 1779, & le deuxième Prix de la même année. Le second grand Prix est un Collège proposé en 1780. L'Académie a vu avec plaisir cette Entreprise du Sieur PRIEUR, & l'a encouragé à continuer ce travail.

Certifié conforme à ce qui est porté sur le Registre, par moi Secrétaire perpétuel, ce 24 Juillet 1787. Sig. SEDIANE.

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Lu & approuvé, ce 16 Août 1787. COCHIN.

*Vu l'Approbation, permis d'imprimer, le 17 Août 1787. DE CROSNE.*

De l'Imprim. de SEGUY-THIBOUST, place Cambrai.
The Rohaut de Fleury family is given one entry in the *Macmillan Encyclopedia of Architects*; it was written by Phyllis Lambert whose CCA holds the Rohaut de Fleury archive. The eldest architect of the group was Hubert (1777-1846); he was one of the few students of Julien David Le Roy’s Ecole speciale de l’architecture. He was, to quote the Macmillan entry, “a superb draftsman” and was awarded the Prix de Rome in 1802. Two of the sketchbooks in this group appear to have belonged to him. Drawings in the first one include the classical orders, geometrical studies and exercises, two designs for a pantheon, an Egyptian tomb, “projet pour la Place de la Revolution,” studies for monumental stairs and entrance gates, a garden pavilion, “maison construit a Montmorency par Lebrun”, projects for a bibliothèque, plans of Greek temples, “édifices d’après Palladio”, plans of formal gardens, several sketches of small rustic garden structures copied from an English pattern book, etc. The second sketchbook includes two plans & elevations for a trésor public, ditto for a banque nationale, a musée d’histoire naturelle, projet de bibliothèque, etc. Also a long section of what appear to be lecture notes taken in pencil with small quick sketches.

The third sketchbook belonged to Charles (1801-1875). He was a student at the Ecole Polytechique 1821-22. This one is for the “Cours d’Architecture de M. Durand, Premières Lecons, Des Ordres”. His sketches are beautifully made in pen and ink; some building facades have shadows added in ink wash. Some of the drawings are made on grided paper as was the custom of Durand (see the notes to Caillot 1841 in this catalogue); each of these drawings is captioned ‘forumule graphique . . . ’ Other sections deal with projects for large public squares, bains, ponts, hospitals, private homes, etc. This small sketchbook gives a good insight into what a student was taught at the Ecole Polytechnique.


Three 8vo sketchbooks, the first two 9 x 5 ¾”, the third one a bit smaller, 7 x 4 ½”. Each with paper sides, green vellum spines. The first two 131 pp each, the third (with some gridded leaves bound in) about 125 pages. One bears the stationers ticket: ALPH. GIROUX, Paris. 
Dessins pour l'architecture

1. Pavillon, Temple, Porte

2. Plans de façades

3. Plans de plans de sol

4. Elevation du 1er étage

5. Cour de l'habitation

6. Vue générale de la maison

7. Porte d'entrée

8. Voûte de la chapelle

9. Escalier

10. Plan de la cour intérieure

11. Façade principale

12. Plan de la cave

13. Plan de la cuisine

14. Plan de la salle à manger

15. Plan de la chambre

16. Plan de la salle de bains

17. Plan de la cuisine

18. Plan de la cave

19. Plan de la cour intérieure

20. Plan de la cave
[SOANE, JOHN]. Papers, presented to the House of Commons, relating to the building a new infirmary, and leasing of ground, at Chelsea Hospital (20th April 1809 [WITH] Further papers . . . (10th May 1809) [WITH] Further papers . . . (8th June 1809) [London: Luke Hansard], $3750.00

Three Parliamentary papers bound together. These are all rare; of the first paper OCLC locates but one copy: Columbia; of the second, Part I of Further papers they locate also one copy: CCA; of the third, Part II of Further papers, there is no copy located (though the OCLC records are a bit imprecise for collations; the same is true for Avery and CCA on-line catalogues). The two parts of Further papers are separate printings but continuously paginated.

“Soane became Clerk of the Works to the Royal Hospital at Chelsea in 1807. Within two years, the first major building project of Soane’s Chelsea career materialized, though its beginnings were marred by bureaucratic maneuverings. The Chelsea Board proposed to replace the inadequate accommodation for the infirmary then located over the Great Hall by adapting the newly acquired, early eighteenth century Walpole House (known at the time as the premises lately occupied by Lord Yarborough) for this purpose. Soane found the residence unsuitable and instead introduced an entirely new building, a design for a monumental arcaded building facing the river. His selected site for this new building, however, had been clandestinely leased by the Governor, and another architect (Thomas Leverton) had been hired to built a villa for a high-ranking official (Colonel Gordon). Deliberations over the project continued for a year. Ultimately Soane was forced to modify his design to create a smaller building incorporating Walpole House.” - Heather Ewing on the Royal Hospital Chelsea, in John Soane Architect: Master of Space and Light (1999). The three papers offered here record in detail these “bureaucratic maneuverings,” with the various plans allowing one to follow the course of affairs, offering a clear glimpse into how the designs for the new infirmary evolved.

Small folio (14 x 9”), cased in modern paper sides, linen spine, label on upper cover; a.e.g., very good copy. I. Pp 1-11+(i) with 2 plates; II. Pp 1-23+(i) pp with 7 plates; and III. Pp 25-32 with 3 fdg colored plates.
DUCOY, JULES S.(?). *A pocket sized sketchbook/notebook kept by architectural student Jules Ducoy in early 19th century France.*

[France, ca. 1823-24] $2000.00

A charming and informative pocket notebook and sketchbook kept by a student of architecture at the Académie d'Architecture. The front pastedown is signed Jules Ducoy. It was started and kept from both ends; the “front half” where his name appears contains about 11 pp of text; the “back half” contains about 27 pp of text. These appear to be lecture notes; the subject of each is given at the top of the page. For example: Basilique chrétienne; Vestibule, escaliers et cour dans le batiment; Maison de Santé; Une maison de cultivateur . . . etc.

The book is also filled with sketches: pencil, pen and ink, ink wash and in one or two cases watercolor. They are very good; Ducoy was talented. There are about 50 sketches in the front half; about 20 in the back half. Many of them are identified and a good number were made in Italy. Some of the buildings shown include Phare par Gay; Museum commune; Palais Vicolo dell’Aquila (plan & elev); Phare par Lebas; Tribunal (plan & elev); Bourse maritime (plan & elev); Palazzo Srozzi Florence; “Basilique de Vicenze restaurée par Palladio”; 3 large country farm houses designed by Palladio (plan & elev); Grotte par Percier; watercolor wash detail from Temple de la Concorde; Ecuries de Chantilly baties en 1719 par Aubert; Ecuries de Caprarole; Fontaine de Branda a Sienne; Greniers publics . . . etc. The text is quite legible throughout. This should make a good project for a graduate student thesis.

$8vo, grained dark green paper sides, black roan spine; “loop” pencil or pen holders at the outer edges of both covers. With 70 leaves of which all but 14 have been used, most on both sides. Hard to describe, this must be seen.
EMY, A. R. *Description d’un nouveau système d’arcs pour les grandes charpentes: exécutés sur une batiment de vingt mètres de largeur, a Marac près Bayonne, et sur le manége de la caserne de Libourne.* Paris: Chez Carilian-Goeury, 1828. $2750.00

First and only edition. Emy is an elusive figure but a good note on him was written by Julia Elton and Frank Newby for his later book *Traité de l’art de la charpente* (Paris, 1837). To paraphrase: Emy wrote “the greatest of all the books on timber in building.” He is the best source on contemporary methods of construction . . . he provides detailed information on built structures. These include Emy’s own, highly successful, long span, horizontally laminated timber arched structures, of which the first, the hangar at Marac near Bayonne, was built in 1825, followed by the riding school at Libourne in 1826. Both of these structures are described and illustrated in the present work. The text is divided into five sections: Charpente du Hangar de Marac près Bayonne; Charpente du Manège de la caserne de Libourne; Comparison avec d’autres charpentes; Application a des charpentes de très grandes portées and Conclusion. The work is illustrated with seven remarkable large folio engraved plates. The quote above is taken from Elton 6:19. Emy’s book is rare; OCLC locates only three copies: one in America (Harvard); one in Canada (CCA) and one in the UK (Cambridge).

Large folio (22 ½ x 17”), orig. mottled paper sides, roan spine, large dark red leather title label on upper cover. (xviii) pp with 7 engr. plates. Occas small spots of light foxing here and there but an excellent copy of a rare and compelling book.
Plan d'une charpente de 4 mètres de largeur.
THE FIRST MONOGRAPH ON AN AMERICAN BUILDING

[Eliot, William Harvard]. *A Description of Tremont House with Architectural Illustrations*. Boston: Gray & Bowen, 1830  
$3000.00

Only edition, a rare and important book, and a very nice copy in the original binding. It is the first monograph on an American building. The hotel was designed by Isaiah Rogers, 1828-29. It was “... his first nationally important work ...[it] set a new standard for hotel design and is generally regarded as initiating American leadership in this field. It was unsurpassed for the dignity of its exterior and the convenience of its plan, the latter ingeniously masking the irregularity of the site. William H. Eliot’s book, *A Description of the Tremont House* (1830) spread Rogers’s fame among his contemporaries.” - D. P. Myers, in *Macmillan Encyc of Architects*. Talbot Hamlin also commented on the book: “Although the building has long been destroyed, engravings of the exterior and careful drawings of its plans and interior details fortunately exist; it was deemed so important that a book on its architecture was published by William Harvard Eliot in 1830.” - *Greek Revival Architecture in America*, (1944), p. 112. The hotel and this book are also noted by Pevsner, *A History of Building Types*, p. 175. The book is rare; I have owned only two other copies in the past 50 years. It is not in the book auction records. Hitchcock 415, who notes, correctly, that “Plate 1 is engraved, the rest are lithographed.”

Small folio, orig. pale blue paper boards, original linen spine. (iv)+36 pp with engr. frontisp and 31 litho plates (by Pendelton, Boston); one hand-colored. Three plates (only) with fairly heavy foxing; others clean. In fact for this book an excellent copy.
EARLY “STREETSCAPE” VIEW BOOK OF ROME

ROME. *Prospetto geometrico delle fabbriche di Roma elevato nell’anno 1835.* [Rome]: Giacomo Antonelli, Via del Corso no. 179, 1835

$3,000.00

A very rare book; OCLC locates only one copy, Bibliotheca Hertziana in Rome. That copy, however, was digitized in 1971 and OCLC locates four copies (in Germany and Italy) of the digital reprint. The OCLC record for those copies gives Paolo Vaccaro as author. The book on offer here is a large folio with double-spread title page, double-spread dedication leaf, and double-spread ‘Proemio’. The remainder of the book consists of 20 double-page engravings showing the major streets and all the buildings in frontal elevation exactly as they appear on the street. Piazza del Popolo, Via del Corso, Via della Croce, Via di Condotti, Piazza di Spagna, etc. etc. All the buildings, both famous and ordinary, that front on these streets are shown and identified, for example: Porta del Popolo, Chiesa del Popolo, Palazzo Doria, Collegio Romano, Chiesa di S. Ignazio, Palazzo della Famiglia di Borghese, the Castel S. Angelo, St. Peter’s, etc. etc. The plates were drawn and engraved by different artists and engravers; almost all are signed.

There is an American equivalent to this book which is very well known: *Rae’s Philadelphia Pictorial Directory and Panoramic Advertiser* (1851). This was said to be “the first truly [American] ‘visual directory’ showing both sides of the main commercial thoroughfare”. A sample page is illustrated in Miles & Reese, *America pictured to the Life* (2002), no. 75.

Large folio (21 x 15 ½”), bound in original mottled paper sides, polished calf spine, gilt lettered black lettering piece. Double-p. engr t.p., double-p. ded. leaf, double-p. preface and 20 engr. double-p. plates. Slightest traces of foxing here and there, but essentially a fine clean copy.
A FUNDAMENTAL WORK IN THE EARLY LITERATURE OF LITHOGRAPHY AND CHROMOLITHOGRAPHY

ENGELMANN, G[ODEFROY]. *Traité théoretique et pratique de lithographie*. [Mulhouse, (1835-1840)] $5500.00

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 *Traité* 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 years.

¶ 4to, orig. binding of mottled paper sides, dark red polished roan spine, gilt. 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, but an excellent copy.
TRAITÉ
de
LITHOGRAPHIE
PAR
G. ENGELMANN
DEMETZ, [FREDERICK AUGUSTE] & [GUILLAUME], ABEL BLOUET. 

*Rapports a M. Le Compte de Montalivet, pair de France, Ministre Secrétaire d’État au Départment de l’Intérieur, sur les Pénitenciers des États-Unis.* Paris: Imprimerie royale, 1837 $3750.00

First edition, good untrimmed copy of this important report, one of the primary sources for the history of the American penitentiary system, and deservedly famous. Less well known than Beaumont and de Tocqueville’s *Du système pénitentiaire aux États-Unis* (1833), the present work is much more valuable to the architectural historian as it includes architectural descriptions and 45 fine folding plates of plans and elevations of more than 15 major American prisons. The co-author of the report, Blouet, was in fact an architect and protégé of Quatremere de Quincy; the brief entry on him in the *Macmillan Encyclopedia of Architects* notes his “influential report of the design of penal institutions [in America] (1837).” See also D. Van Zanten, “A French architect in America in 1836,” *JSAH*, 1970, p 255 ff. Nikolaus Pevsner, in his *History of building types* makes several references to this report calling it a “model of its kind” (p. 314, note 70). Among the architectural descriptions and plates are four prisons with identified architects: Eastern States Penitentiary in Philadelphia and the prisons in Lamberton, N.J. and “The Tombs” in New York, all by John Haviland and the prison at Moyamensing, Penna by Thomas Walter. Yet the work is not mentioned by Talbot Hamlin in his *Greek revival architecture in America*; it will surely need to be consulted by future historians of the Greek Revival in America. Not in Howes. Monaghan, *French travellers in the United States*, 535. This work should be compared with the British “Crawford Report” of 1834.

 Folio, orig. mottled paper sides, brown linen spine with orig. dark green lettering piece (probably the original binding). (iv)+144+114+(i) pp with 45 fdg. litho plates. Excellent untrimmed copy.
HALL, JOHN. *The cabinet makers assistant, embracing the most modern style of cabinet furniture.* Baltimore: Printed by John Murphy, 1840 $9500.00

First edition, a very good complete copy in the original binding of an extremely rare and important book. This is well known among furniture history scholars as the first American furniture pattern book. It has most recently been studied and written about by Thomas Gordon Smith, both in his introduction to the Dover reprint of Thomas King, *Neo-classical furniture designs* (NY, 1995) and in the introduction to the Acanthus Press reprint, *John Hall and the Grecian Style in America* (NY, 1996). The designs are what used to be known as “Empire” and are now, more correctly, being called “Grecian.” Smith states: “Although his [Hall’s] bold geometries and heavy scrolls have suffered well-intentioned misnomers such as ‘Pillar and Scroll,’ like King and many early 19th century contemporaries, Hall called his furniture ‘Grecian’ and further distinguished it as ‘the present plain style of work.’” A word about the book itself; it is extremely rare; I have had one other copy in the past fifty years and that was slightly defective. Most of the few institutional copies are defective or not in their original bindings. This copy is absolutely complete and in its original publisher’s binding. It has some slight foxing as do many American books of this period but is not nearly as bad as some copies I have seen. *American Imprints* 40-2903.

¢ Oblong 8vo, orig. blind-stamped full cloth in a floral pattern; title stamped in gilt on upper cover. Litho t.p., 40 pp. and 43 litho plates with 198 figures.
THE CABINET MAKERS' ASSISTANT

DESIGNED, DRAWN AND PUBLISHED, BY JOHN HALL.
ARCHITECT.
BALTIMORE

Paris: l’auteur, 1841

First edition. Charles Louis Chevalier (1804-59) was the son of Jacques L. V. Chevalier; both were famous opticians in Paris and indeed all of Europe at the time of Niepce and Da- guerre. Charles especially devoted himself to the development of photographic optics, and made lenses and cameras for Daguerre. He was a prolific author on the subject of photography; the present work was his first independent publication on the subject. The folding plate illustrates the camera and tripod, lenses, plate holder and other accessories. Roosens & Salu 2827. For accounts of the relationship between Daguerre and Chevalier see Eder, p. 208. On the same subject see Gernsheim, *L. J. M. Daguerre*, pp. 49-51. Rare.

8vo, orig. printed wrappers. (iv)+78+(ii) pp. with 1 fdg. litho plate. Sewing somewhat loose, else a very good copy.
Nouvelles instructions

sur l'usage du

DAGUERRÉOTYPE.

Description d'un nouveau

Photographe,

et d'un appareil très simple destiné à la reproduction des épreuves

au moyen de la

GALVANOPLASTIE,

Par Charles Chevalier,

Ingénieur Optique, l'orateur des médailles d'or aux Expositions Nationales et à

la Société d'Encouragement, l'un des fondateurs de l'Académie royale des

Sciences, des écoles de physique du Collège de France, de la Faculté des sciences,

du Conservatoire, du Cabinet du Roi, de l'École Polytechnique, etc.; premier con-

structeur en France des microscopes anatomiques et du microscope au gaz

qui-hydrogène; auteur du Manuel du Micrographe, de celui des Microscopes et des Précé-

sages, d'une Notice sur les Chambres claires, etc.

SUIVIE D'UN MEMOIRE SUR L'APPLICATION DU

BROME.

Paris.

Chez l'Auteur, Palais-Royal,

Galerie de Valois;

et chez Baillyre, Libraire, rue de l'École-de-Médecine, 17.

1841.
Jean Caillot (1822-1897) was a student at the Ecole Polytechnique between 1840 and 1842. The present volume contains 22 finely drawn pen-and-ink drawings, some with ink or water color wash. The course of architecture at the Ecole was begun by J. N. L. Durand in 1795; he taught there until his death in 1894. The Macmillan Encyclopedia states: “His audience of students preparing for more specialized training at the various engineering schools and the brief time allotted architecture in the curriculum demanded a straightforward and practical approach, which helps to explain his practice of drawing ground plans on a gridded paper using the square as module.” Indeed, in the present volume four of the plates (plans and elevations) are drawn on gridded paper. The other drawings, on plain paper, are devoted to the architectural orders, arcades, gears, a rolling crane, a pumping machine, a city gate (a Roman gate at Nimes) and four maps, three of which are done in watercolors. These plates prove that Caillot was a highly skilled draftsman. After some years in the army, he was for a long period the Directeur des Forges de Marquise in the Pas de Calais.

Folio (19 ½ x 13”), orig. marbled sides, roan spine; printed leather label on cover “Ecole Polytechnique / J. Caillot / 1841-42.” 22 sheets of which 6 are double-page. Each plate has the blindstamp “EP 1841-42” in the upper corner, and each is signed in ink “Caillot.” Fine condition.
COLOR PLATES “BY A PROCESS HITHERTO UNKNOWN”
A COMPLETE RUN UNDER THIS TITLE

Published by F. Quarré, New York, 1842-43 $1500.00

A rare work which occasionally turns up in odd volumes; the present copy is a complete run under this title (the first one I have ever seen). It is especially interesting in the context of early American color printing. The introductory leaf simply states that “the engravings, drawings and paintings by which The Artist will be adorned are executed by a process hitherto unknown…” A subsequent introductory leaf further states that the plates are “engravings in color … the invention and the means of execution are our own exclusive property … we shall have been the first to trace out a new line, which has not as yet been attempted in any other country …” The plates appear to be aquatints, with different portions of the plate inked in different colors. Some of them closely resemble the earlier color-printed plates of Jacob Bigelow’s *American Medical Botany* of 1817-21.

Quarré is not unknown; he is listed in Groce and Wallace, as well as in Jay Last’s *The Color Explosion*. See also an article by Emma Forbes Waite, “Pioneer color printer: F. Quarré” in *American Collector*, v.15, (Dec. 1946), 12-13, 20 and illus. Quarré states in the final leaf of *The Artist* that he published “only a limited number of copies.” It was printed at the Herald Printing Establishment, corner of Nassau and Fulton Streets. In most copies, including the present one, in addition to the purely color printed plates there are plates that are partly color printed and partly hand colored; plates that are entirely and conventionally hand colored and plates that are embossed (one of which is hand colored). Finally there are several plates printed with simulated lace borders; Groce and Wallace state that “Quarré’s most distinctive productions were flower aquatints embellished with engraved white lace in the manner of the later valentine.” Reese, *Stamped*, entry 48, noting that “these plates exemplify the experimentation with color printing techniques in book illustration which paralleled the beginnings of chromolithography in the 1840s.” In the present copy there are total of 35 plates and they include examples of all the media listed above.

Large 8vo, orig. full dyed red sheep, gilt lines and rolls around edges of covers, name ‘J. H. STRATTON’ stamped in gilt on base of spine. Inside the front cover is a contemporaneous printed ticket of C. W. & R. A. CHIPP, Booksellers & Bookbinders, Kingston, N.Y. 35 plates of various media as described above. Page edges are slightly browned but all the plates are clean and fresh. A large and pleasing copy. Very rare.

$1750.00

This manuscript book consists of essentially two parts. First is the family and genealogical section; second (and of most interest for ceramic students and curators) is the recipe section. This, at times, humorous and entertaining manuscript commonplace book, account book, genealogical account and commercial recipe book of the Sutherland family of the D. Sutherland & Sons of Longton, Staffordshire, is completed in various hands. The business was founded by Daniel Sutherland c. 1862 to manufacture primarily Majolica ware and expanded to include sons Thomas and Hugh. In 1877 Thomas left and stewardship of the firm continued under Hugh, who appears to have moved the business to Fulham, London, by the beginning of the 1890s. The manuscript contains Daniel’s household accounts for 1852-1857; barley used 1854; a record of rents received in 1873; a copy of a receipt for accommodation, tea and breakfast at Daniel Sutherland’s Temperance Hotel, London, 1855; various genealogical entries including a copy of a certificate of Hugh Sutherland from Scotland 1792, father of Daniel Sutherland attesting to his good character; reflections on being a good parent by Daniel Sutherland, and so forth.

Of particular value are detailed descriptions of 33 numbered processes for the preparation of colorings for majolica ware, 73 numbered glaze processes; processes for majolica ware lustres and enamels, and lists of colours for varying types of majolica ware. For example: No. 1, to make an enamel red; No. 2, to make an enamel light brown; No. 14, to make burnished gold from green gold; No. 15, to make a bronze gold . . . etc. The numbered processes sections were written by Daniel; the additional material dates from 1871 to 1895 and was produced by Hugh, many listings being initialed by him. Ownership inscription of Daniel Sutherland 1843 on front pastedown.

$4to (8 x 6 ½ x 2” thick). About 270 leaves of which about 100 have been used. Orig. full vellum (age browned), hinges cracked. Used from both ends; the receipts on one end, the miscellaneous other material from the other end.
A good glaze as used at 1899
Moore's Pottery & Sons Longton

Fut
155 Baras
81 Stone Soft for Glaze
156 Flint
100 Whiting+Losey
10 Cdt China Clay
20 Ammon Soda
To Mill

295 Above Gritt
170 W Lead
150 Glaze Stone
18 Flint

A good Glaze for White Ware also
for Etonstone & Pink Majolica

Cincinnati: L’Hommedieu & Co., Printers, 1844. $1500.00

As the title states, this work was originally published in 1819. The present edition was brought out to embrace the “new style of work ….” The ‘new style’ would have been the Greek Revival. And indeed, for the section on Columns there are entries for frieze, architrave and cornice; the Roman dental; the Doric order; modillion cornices, moulded plinth and cornice to pedestal; fluting or reeding columns; antaes; caps to antae - Ionic style, Doric style … etc.

Price books were published for almost all of the trades in the later 18th and early 19th centuries. The best explanation of them that I am aware of is that by C. F. Montgomery, *American Furniture the Federal Period* (1966) where he states “…price books are manuscripts or printed lists of prices for the making of furniture [or anything else - cbw] at rates sought by journeymen or agreed upon by masters” (pp. 19-26). They are all very rare today because they were not intended for the general public; they were meant to kept within the trade. Indeed, they were supposed to be and often were destroyed by the widows of deceased craftsmen. Henry-Russell Hitchcock, in his bibliography *American Architectural Books* (1946) stated that he had “generally excluded publications of carpenters’ and builders’ rules and prices believing that they belong rather to the economic history of the building industry.”

As noted, all of them are rare. OCLC locates nine copies of the present work in libraries, but they must have gotten into those libraries several generations ago, if not in the 19th century. This is the first copy of the Shally I have had or seen in fifty years.

¶ 12mo, orig. calf. 94 pp. Light spotting throughout but a good copy.
THE
BOOK OF PRICES
OF THE
HOUSE CARPENTERS AND JOINERS
OF THE
CITY OF CINCINNATI.

Adopted, Monday, January 4, 1839.

CAREFULLY REVISED AND ENLARGED, FEBRUARY, 1844.
BY LOUIS H. SHALLY.

CINCINNATI,
The Homers & Co. Printers,
1844.
FICHTENBERG, M. *Nouveau manuel complet du fabricant de papiers de fantaisie. Papiers marbrés, unis, piqués, jaspés, bois, granits, satinés, maroquinés, gaufrés, moirés, dorés, argentés. De la peau d’ane factice, papiers métalliques, impression a la congreve. De la fabrication de la cire a cacheter, crayons de mine de plomb; des plumes a écrire, des pastels, etc.* Paris: Encyclopédique de Roret, 1852 $2000.00

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

* 12mo, orig. mottled paper sides, calf spine. +233 pp. with 32 samples of marbled and fancy papers on 4 leaves. Old faded 19th century library stamp on t.p. Rather foxed throughout as usual but a very good copy.
MANUELS-RORET.

NOUVEAU MANUEL COMPLET

DU

FABRICANT

DE

PAPIERS DE FANTAISIE

PAPIERS BARRÉS, ÉMAILLÉS, PIQUÉS, JASPÉS, BOIS, GRANITS,
BAITINES, MAROQUINÉS, GAUFRES, BORÉS, BORDÉS, ARGENTÉS.
DE LA FEUILLE D'UNE PAPIÈRE, PAPIERS MÉTALLIQUES,
IMPRESSION À LA CONCEVÉE.

DE LA FABRICATION DE LA CRÈME À CACHETER, CHAUVEN
DE MINE DE PLOMB ; DES PLUMES À ÉCRIBRE,
DES PASTELS, ETC.,

Par M. FICHTENBERG.

Ouvrage ové de Mollès de papiers.

No. 2.

PARIS

A LA LIBRAIRIE ENCYCLOPÉDIQUE DE RORET

RUE HAUTEFRUILLE, 12.

1852
DOWNES, CHARLES & CHARLES COWPER. *The Building Erected in Hyde Park for the Great Exhibition of the Works of Industry of all Nations.*

London: John Weale, 1852

First edition, extremely rare. The title continues: “Illustrated by twenty-eight large plates, embracing plans, elevations, sections, and details, laid down to a large scale …” The only copy I have ever seen listed for sale was in Julia Elton’s Catalogue 1 (1987). She wrote: “This work is *the only surviving source of information on the structure* of Paxton’s Crystal Palace. The technical account of the building by the engineer, Cowper, is accompanied by plans, elevations, and sections reduced by Downes, an architect, from the working drawings of Fox, Henderson, & Co., the contractors. They show details of connections, cross-bracing, iron lattice trusses, the timber arches, gallery floor construction, the ‘Paxton’ gutter carrying the sash-bars, etc. It is a work of the greatest rarity.” The text which accompanies these plates gives full explanatory details. Not in the Book Auction Records. OCLC locates 12 copies in American libraries but they must have gotten there in the 19th or early 20th centuries. It is a truly rare book today.

 ¶ Quarto, orig. publisher’s blue cloth. (4)+iv+45 pp. with 28 fdg. litho plates numb. 1-20, 20a, 21-27. Ex-library copy but not stamped or perforated; faded call number to spine, rehinged, orig. spine laid down, crude repair to blank front fly; occas. short clean marginal tears, but a good clean copy in orig binding.
AN ORIGINAL AMERICAN CRYSTALLOTYPE

WHITTLE, JOHN ADAMS. *An original mounted crystallotype [or calotype] titled ‘Boston Athenaeum.’* [Boston, N.d. (ca. 1855)] $1750.00

John A. Whipple (1822-1891) was a daguerreotypist, photographer and innovator. He and his partner James Wallace Black were responsible for numerous advances in photography, including the development of the process for making paper prints from glass negatives (crystallotypes). A good account of this process is given by William Robinson: “on the basis of these discoveries (essentially albumen-coated glass plate negatives) Whipple and his assistant William B. Jones received, on June 25, 1850, a patent for their crystallotype process, named after the so-called crystal-clear prints produced by the use of the glass, rather than paper, negative . . . It is definitely John Adams Whipple who deserves credit for popularizing and disseminating the idea of using the glass negative and paper print to replace the metal-plate daguerreotype.” - *A Certain Slant of Light the First 100 years of New England Photography* (1980), p. 47. Whipple crystallotypes are quite rare today with the exception of the one used as the frontispiece to the book *Homes of American Statesmen*, the book published 1854 but the photographic prints made in 1853. That book has always been fairly common and still is today. But all other Whipple crystallotypes are rare in today’s marketplace. See also: David Hanlon, *Illuminating Shadows: the Calotype in 19th Century America* (2013).

Salted paper or albumenized print (4 ¾ x 4 ¼”), mounted on sheet of heavy paper (10 ⅝ x 7 ⅛”). Titled lower right margin in pencil ‘Boston Athenaeum.’ Signed with a blind-stamp “Whipples Patent Crystallotype Washington St Boston.”
WEALE, JOHN (ed). *Papers and practical illustrations of Public Works of recent construction, both British and American*. London: John Weale, 1856

$1500.00


£ Lg. 8vo, orig. publisher’s cloth, bevelled edges, title in gilt on upper cover. 110+(18) pp with 50 engr plates (most folding). This copy is inscribed: “A. W. Hoyt’s, Cambridge, Mass. ’72.”
Very nice copy.
PAPERS AND PRACTICAL ILLUSTRATIONS
OF PUBLIC WORKS
OF RECENT CONSTRUCTION,
WITH
BRITISH AND AMERICAN.

Supplementary to previous Publications.

Contents:
8. Mountain Top Tank in the State of Virginia, by Charles Elliot, C. E., of U. S.
10. Suggestions for Increasing the Circulating Medium in Aid of Commerce and Mechanical Enterprise.

FIFTY ENGRAVINGS.

LONDON:
JOHN WEALE, 59, HIGH HOLBORN.
1856.
YOUNG, AMMI B. *Plans of public buildings in the course of construction for the United States of America, under the direction of the Secretary of the Treasury* . . . Custom House, Post Office, and Court Rooms at Plattsburg, New York, 1856

“Ammi Burnham Young (1798-1874), in a long career, worked to establish the highest standards for design and construction of public buildings in America . . . Young was named the first supervising architect of the Office of Construction of the Treasury Department in 1852. Alexander H. Bowman, Corps of Engineers, was placed in Charge of the Office of Construction. With as many as eighty buildings in progress at one time, the successful development of this office was a major accomplishment of these two men. Architectural design for nearly all federal building was now centralized in Washington in Young’s hands, giving him the first practice truly national in scope. They pioneered in the use of rolled and cast iron for ornamental and structural purposes beginning in 1852, and they encouraged its use through an extensive series of lithographed construction drawings of their projects . . .” - *Macmillan Encyclopedia*, IV. As mentioned in this quote a series of these lithographed folios were issued, one per building. Hitchcock 1456 states that it is not clear how many numbers were issued, but the NUC describes a set with 38 numbers and cites holdings in four libraries (NNC, MH, TxU, and DLC). They were undoubtedly issued in very limited numbers for distribution to a very few libraries and prominent individuals connected with the project. In fifty years, this is only the second copy of any of these publications I have owned (and I have never seen a complete set). While they were issued as a series, each volume can be considered complete in itself. They are not given part numbers or serial or volume numbers. The plates were lithographed in Philadelphia by Augustus Kollner. The present volume, devoted to Plattsburgh, N. Y., is located by OCLC in only two libraries, one in New York (Cornell) and one in Paris (BN). This building was designed by Ammi Young himself as indicated in the legend to the plates.

봉 Oblong folio (25 x 19”), in orig. litho printed pictorial wraps which serve as overall title. Letterpress t.p. and 8 litho plates, one overprinted with a tint stone. Edges of cover wraps chipped; sewing loose, but a very good copy. The plates show well the use of iron mentioned above.
PLANS
OF
PUBLIC BUILDINGS
IN COURSE OF CONSTRUCTION
FOR THE
UNITED STATES OF AMERICA.
UNDER THE DIRECTION OF
THE SECRETARY OF THE TREASURY.

A.H. ROWMAN,
M.P. ENGINEER, U.S.A.
IN CHARGE OF OFFICE
OF CONSTRUCTION
TREAS' DEPT.

HONORABLE
JAMES GUTHRIE,
SECRETARY OF THE TREASURY.
1866.

A. H. YOUNG,
SUPERVISING ARCHITECT,
OFFICE OF CONSTRUCTION,
TREASURY DEPARTMENT,
WASHINGTON CITY.

CUSTOM-HOUSE, POST-OFFICE &c., PLATTSBURGH, N.Y.
BRYANS, WILLIAM. *Antiquities of Cheshire, in Photograph, with short descriptive notes, to which are added views of several ancient buildings in Shropshire and North Wales.* Chester: Hugh Roberts, 1858 $7500.00

As were many photographers in the 1840s and 50s, William Bryan, M. A., was a vicar and an amateur in photography. But he was good; he had a good eye and a mastery of his technique. He states at the end of the preface: “The probable permancy of photographic pictures has been much disputed, and it is obviously one of those questions which only time can decide. Every precaution has been taken with respect to this series, which has been intrusted to a London printer of high character, but beyond this nothing of course can be guaranteed.” The printer did a good job; the albumen prints are rich and dark and have survived well over the past 159 or so years; only the final print, the South Doorway of Edstaston Church, has faded. Bryans was concerned with recording images of these buildings for posterity; “As an illustration of the danger of delay in making such an attempt, I may question that one of the most interesting buildings of which a view is given in this collection, now no longer exists; having been pulled down since my picture was taken, for the erection of what are called ‘neat and convenient premises’.” The street views in Chester are especially interesting as they show shop fronts with signage; also there are a number of images of country houses, e.g. Poole Hall, Lower Huxley Hall, Little Moreton Hall, Saughton Grange, Crewe Hall, Dorfold Hall, Conway Castle, and Caernarvon Hall. Gernsheim *Incunabula* 83. OCLC locates a total of five copies: 2 in this country (NGA, UTex - presumably Gernsheim’s own copy), one in Netherlands and 2 in the UK.

* Folio (14 ¾ x 11 ½”), orig. cloth sides with title in gilt on upper cover, brown roan spine and corners. (vi)+56 pp with 25 mounted albumen prints (average 6 x 7½”). As noted above prints are rich and dark. Short crack in upper front hinge; final print rather faded, else a fine copy.
HERRING, RICHARD. *A practical guide to the varieties and relative values of paper, illustrated with samples of nearly every description, and specially adapted to the use of merchants, shippers and the trade. To which is added a history of the art of paper making.*

London: Longman, Green &c., 1860

Excellent copy of a very rare book. Herring's *Practical guide* is, by a long way, the most comprehensive published paper specimen book issued in the nineteenth century up to 1860. Although Herring calls for 246 samples, this copy has 244. However, copies in the British Library and St. Bride’s each have only 242 samples. “The object of this work is to furnish similar assistance to the stationer to that which afforded to the bookseller by the *London Catalogue*. It is so arranged that by a very simple mode of reference to two hundred and forty-six samples of paper, which are appended to the work, no fewer than six hundred and eighty-one distinct kinds, with the relative prices of each affixed, are represented … Nearly every variety of paper, with its characteristic technicalities, dimensions, and weight, has been accurately given …” - Preface. The range and variety of papers is astonishing and endlessly fascinating; there are writing papers, printing papers, cartridge papers, wove papers, filtering paper, drawing papers, glazed boards, milled boards, etc. etc. The author was in a unique position to produce this work; he was stock-taker to Her Majesty’s Stationery Office (and also author of several other books on paper). This work was used by Carter and Pollard for their researches during *An inquiry*. Its rarity is supported by the fact that it was not mentioned by either Hunter or Schmoller; nor was it in the collection of Leonard Schlosser. Not in J. Bidwell’s “Paper and papermaking: 100 sources” (in) *UI*, Feb. 13, 1978. Appleton, *A typographical tally*, p. 90. St. Bride Catalogue 20540. OCLC locates 9 copies in American libraries. Very rare in the marketplace; there are no copies in the book auction records. I have owned one other copy in the past 50 years.

Large 4to, orig. brown pebble grained cloth, title in gilt on cover; beautifully rebacked in a matching color calf, labelled exactly as was the original (orig cloth spine lettering piece laid in). (iv)+36 pp with 4 illus on 2 plates plus 244 specimens of paper. Ex-lib., tiny blindstamp at base of t.p., “Institute of Paper Chemistry.” An excellent copy.
COACH BUILDERS’ EPHEMERA

A good collection of ephemera from 1860s-1880s England. Various places, various dates, both printed and manuscript, 1860s-1880s

$1500.00

A collection of 20 individual items, arranged by a former owner in seven categories, each in a clear sleeve: 1. The coach builder: the specialist timber merchant and coach part maker (trade card of Laurence Brown, printed on both sides and listing all the parts he made); 2. The coach builder, a recipe for Japan varnish (MS recipe and 2 trade cards); 3. The coach builder, working drawings (5 pencil drawings and 1 lithograph); 4. The coach builder, a labour of love (1 sheet of MS describing a jewel-like perambulator plus 2 trade cards); 5. The coach builder, the master and the craftsman (a mourning envelope sent from the master coach builder, Charles Hawley, addressed to Mr. Carlton, a craftsman together with a design for a Light Broughan from the Coach Builder’s Sample Book); 6. The coach builder, his trade union (Mr. Carlton, craftsman coach builder was a long serving member of the United Kingdom Society of Coachmakers; 2 Quarterly Notices refer respectively to meetings in May 1864 and Oct. 1883; and finally 7. A 10 page printed trade union report, “Sixty-fourth Quarterly Report of the United Kingdom Society of Coachmakers”.

Finally, inserted into one of the sleeves is a fragment of a coach pattern book, consisting of 29 lithographed designs of coaches and carriages. There are no covers and no title page but a number of the plates have hand-written numbers and some have hand-drawn modifications. Altogether this group of ephemeral pieces provides a good look into the 19th century trade of coach making.

4to (six 9 x 12 inch glassine sleeves); contents as described above.
Laurence Brown
Body & Carriage Maker,
Timber Merchant & Bent Timber Manufacturer
To the Trade
Paris 1847.
Midland Timber Yard, Queen's Wharf,
Kings Road St. Pancras, London.
& Saw Mills Mansfield St. Leicester.
Dealer in Lancewood Spars. Lancewood & Ash Shafts
Wheel timber & all kinds of coachmakers' wood goods
Heads for barouches, phaetons &c &c.
Merchants & shippers supplied.

A rare book; OCLC locates just two copies, one in Scotland (NLS) and one in Texas (UT). The lithographed title is appealing; it is a Perpendicular Gothic arch within which is set the title and profile portrait of the author. The following leaf is the dedication; it is boldly printed in large display types: “To George Dick, Esquire, Deacon Convener, Alexander Murray, Esquire, Collector, and the Other Members of the Trades House of Glasgow, the Modern Builders’ Guide is respectfully dedicated by their obedient humble servant, Alexander Hay, Architect.” This is followed by 158 plates of wide-ranging content: designs for entire buildings, e.g. for the Great Hamilton Street Chapel, Regent Place Chapel, and other chapels, for a post office, city and country houses, cottages, etc., also for all sorts of structural and ornamental details in no apparent order. The letterpress included in this volume is minimal; the “letterpress descriptions” referred to in the title were in fact in another small text volume. That volume is not present in the UT copy but it is in the NLS copy; the OCLC record states: “Bound in pamphlet entitled: Description of plates in the Modern Builders’ Guide.” Both the UT and NLS copies have exactly the same collations as the present copy (158 plates). The publisher of the volume in Texas is given as G. Hebert, London, whereas the NLS copy and the present copy both have no listed publisher, but my copy does state on the title page “Allan & Ferguson, Lith. Glasgow.” Clearly, more work is needed to sort these two issues out. There is another point which might be mentioned; the title of Hay’s book is exactly the same as an earlier American builder’s pattern book by Minard Lafever, *The Modern Builders Guide* (NY, 1833). Lafever is known to have influenced Alexander “Greek” Thomson, a well known Scottish architect. Could he have influenced Hay as well? There might be a connection here between Hay, Thomson and Lafever.

Though he is a shadowy figure, Hay is a listed architect; the RIBA *Directory of British Architects 1834-1900* (1993) lists him as follows: “Hay. fl. 1868, Address: 148 West George St., Glasgow, Strathclyde, Scotland (1868), in partnership with his son.”

¶ Lg. folio, nicely rebound in marbled sides, polished calf spine and corners, raised bands with gilt lines, dark red lettering piece. Lithographed t.p., letterpress ded. leaf & contents leaf & 158 plates (final 4 plates are designs for furniture; last 2 leaves are letterpress). T.p. has been cleaned and backed; several short marginal tears neatly repaired.
THE
MODERN
BUILDERS' GUIDE:
A series of Practical Drawings,
with Letter press Descriptions.

BY
A. HAY, ARCHITECT.
NEW YORK. NEW YORK CITY. *Plan of Central Park, New York City.*

Published by M. Dripps, 103 Fulton St., N. Y., N.d. [mid to late 1860s] $1500.00

A rare and fragile map, especially appealing for its format (long and narrow, 38 x 8 ¾”, folded down to 3 ½ x 5” and fitted into a pocket case 3 ½ x 5”). And also its very appealing color scheme, primarily pink for the walks and drives and pale blue-green for the landscaped parts. Adding to the charm is the method of coloring; it was colored by hand (and issued this way; see OCLC note). From south to north it shows and identifies the playground, the green, the lake, the ramble, old reservoir, new reservoir, the west meadow, the east meadow and Harlem Lake. OCLC locates two copies: Brooklyn Hist. Socity. and Columbia. The OCLC note states: “Shows, roads, buildings, and landmarks. / Relief shown by hatchures./ Cover title./ Oriented with north to the upper left.” It is rare; this is the first copy I have seen or owned in fifty years.

24mo, orig. pebbled cloth, title on cover “Plan of Central Park New York City.” Dimensions as given above. One or two minor edge tears restored by Green Dragon Bindery. A really charming item.
SNELLEN, H[ERMAN]. *Scala Tipografica. pere misurare il visus*. Utrecht: Tipografia P. W. Van De Weijer, 1862 $3000.00

First edition, as far as I can determine, though there was also an edition in Dutch published in the same year in Utrecht by also Van der Weijer. I cannot determine the priority, nor can I locate any copies of the edition in Dutch.

Wikipedia gives a good note: “A Snellen chart is an eye chart that can be used to measure visual acuity. Snellen charts are named after the Dutch ophthalmologist Herman Snellen who developed the chart in 1862 . . . The symbols on an acuity chart are formally known as ‘optotypes’. In the case of the traditional Snellen chart, the optotypes have the appearance of block letters, and are intended to be seen and read as letters. They are not, however, letters from any ordinary typographer’s font. They have a particular, simple geometry in which: a) the thickness of the lines equals the thickness of the white spaces between lines and the thickness of the gap in the letter ‘C’; b) the height and width of the optotype (letter) is five times the thickness of the line.” Garrison-Morton 5890 citing the Dutch edition of 1862 and with the note: “Snellen’s test-types (‘Optotypi’) which soon gained acceptance in all civilized countries.” OCLC locates two copies of the edition in Italian in two libraries in the Netherlands and one copy in France. No copies of the edition in Dutch are located and no copies of any edition located in the USA.

¶ 8vo, orig. printed wraps bound between modern marbled boards, calf spine. (vi) pp with 19 plates of which two fdg. and 1 printed in colors. 19th cent. rubber stamp: “Nederlandsche Gasthuis voor Ooglanders.” Excellent copy.
HILLARD, E[LIAS] B. *The Last Men of the Revolution. A photograph of each from life, together with views of their homes printed in colors accompanied by brief biographical sketches of the men.*

Hartford, Conn.: N. A. & R. A. Moore, 1864

First edition, the finest copy I have ever seen. A famous and much sought after book, nowadays very scarce. The author states in the introduction, “the chief interest in this work, lies, of course, in the pictorial representations of the men.” The note in *Truthful Lens* states that Hillard “was conceivably also the photographer. The photographs were made uniformly under makeshift circumstances as would have been required if the photographs were made *in situ* while Hilliard visited each for a personal interview.” *Truthful Lens* 86 and fig 30.

“Published in the waning years of the American Civil War, *The Last Men of the Revolution* paid tribute to and memorialized the few survivors, all over 100 years old, who had fought in the American Revolution. Elias Brewster Hillard recounts his visit with each, relating their life stories in brief biographical sketches.” - GEH, *Imagining Paradise*, p. 128 with 4 illus. The photos were cartes-de-visites mounted into the book. They were also issued separately (I have seen a collection of the six separate cartes [only] offered at $7800). There was a facsimile edition with an introduction by Archibald MacLeish, the grandson of Hilliard, in 1968. This copy is inscribed: “John G. Sanford Esq. Respects of Thomas Parker.” Howes 490. Bennett, p. 56.

¢ 8vo, orig. publisher’s pebble grain cloth, title printed in gilt on cover, orig. sheep spine an corners. 64 pp. with six orig. mounted albumen prints (each carte-de-visite size) within gold printed borders and six chromo-litho plates of the houses. Litho facsimile letter tipped at the beginning. Crack in the sewing between pp 24 and 25, else a very fine copy.
THE LAST MEN OF THE REVOLUTION.

DANIEL WALDO.
UNRECORDED PUBLISHED PHOTOGRAPHIC VIEWS OF ROME

PELLEGRINI, ANGELO. *Vedute di Roma. E Spiegazioni Istoriche di Tutte le Cose Più Notbili Contenute in Queste Fotografi per Angelo Pellegrini*. N.p., N.d. [Rome, ca. 1865-70] $2750.00

This is one of a pair of volumes; the second, without the name of Pellegrini, but otherwise identical in size, format, and typeface, is titled: *Pitture Esistenti nella Cappella Sistina al Vaticano, Roma*. I can find no references to either of these two volumes nor to a photographer named Angelo Pellegrini. Anthony Hamber, however, does mention a photographer named Luigi Pellegrini, who was working in Rome in the 1870s (A Higher Branch of the Art, *Photographing the Fine Arts in England 1839-1880*, London, 1996, p. 351). Still, I think it unlikely that Angelo Pellegrini was the photographer. It has been stated in regard to these two volumes: “It seems likely that Angelo Pellegrini was an archaeological officer who published several monographs on Roman antiquities and that he was only the author of the letterpress captions but not the photographer.” This theory makes sense to me. The photographic views, which are of the standard ancient Roman ruins and the more popular modern baroque buildings and churches could have easily been bought by Pellegrini and married to the captions and bound up as books to make simple lightweight souvenirs for tourists to carry away with them. But this pair of volumes is exceptional in its fine condition and also its rarity.

8 2 volumes. Oblong 4to (9 ½ x 12 ½”), 1st vol (Vedute) bound in pale blue paper covered printed boards with linen spine; 2nd vol (Pitture) bound in ochre colored paper printed boards, also with matching linen spine. The letterpress list of captions for each vol is laid down onto the front pastedown. *Vedute* has printed title leaf & 21 mounted albumen prints (5 x 8 ¼” each on a litho printed mount); *Pitture* has printed title leaf & 12 mounted albumen prints (5 x 8 ¼” each on a litho printed mount). Both fine copies.
VEDUTE DI ROMA

E SPIEGAZIONI ISTRISTICHE DI TUTTE LE COSE PIÙ NOTABILI CONTENUTE IN QUESTE FOTOGRAFIE

PER

ANGELO PELLEGRINI
KENNION, JOHN W. *The Architects’ and Builders’ Guide. An elaborate description of all the Public, Commercial, Philanthropic, Literary and Ecclesiastical buildings already constructed, and about to be erected next spring in New York and its environs, with their cost respectively, and the names of the architects and builders.*

New York: Fitzpatrick & Hunter, 1868 $1000.00

First and only edition. A remarkable book which took the author fully two years to prepare, and of obvious value to the architectural historian of New York. The table of contents lists the buildings by architect and includes many prominent practitioners of the 1860s, e.g. Renwick and Sands, Charles C. Haight, R. M. Upjohn, J. C. Cady, Carl Pfeiffer, John E. Roebling (for the contemplated Brooklyn Bridge), D. T. Atwood, Leopold Eidlitz, Peter B. Wright, D. Lienau, P. C. Keely, Olmsted and Frosgate, J. W. Mould, etc. There are also many little known and obscure architects listed. The final four leaves (8 pp) of the preliminary section are a directory of New York architects (163) and builders (108). The final section, Part III, is called “Editorial Criticism by the Author” - brief essays on a variety of topics, mostly individual buildings. Hitchcock 673. The book is widely held in libraries (14 locations in OCLC) but rare in the marketplace; I have had one other copy in the past fifty years.

♀ 8vo, orig. publisher’s gilt stamped cloth, all edges gilt. xxxii+140+108+vii pp with 1 steel-engr plate and numerous wood-engr illus of buildings. Very slight blemish at the base of the spine, else a fine copy.
The Architects' and Builders' Guide.

An Elaborate Description

of all New
Public, Commercial, Philanthropic, Literary & Ecclesiastical
Buildings already constructed, and about to be erected next spring in New York and its environs, with their cost respectively, and the names of the architects and builders.

by

John W. Kennion.

Author of "Heads To Tooty-oom," "What and the Hereafter," "What Shall I Do To-Day?" "The Importance of the Classroom," and other Tracts.

Published by Fitzpatrick & Hunter,
Old Herald Building, corner of Fulton and Nassau Streets.

New York:
1868.
CHARDON, E[RENST], PIERRE LAMPUÉ & MARCEL-NOEL LAMBERT.  
Projet d’un Hotel de Ville à Vienne. N.p. [Paris], 1869  
$3500.00

Fine copy of a beautiful and very limited publication of photographs of the drawings for the projected Rathaus in Vienna. Very rare; OCLC locates one copy only (Getty) with a good note; I loosely quote parts of here: “This album displays eleven photographs of the drawings for the Rathaus in Vienna prepared by the French architect Ernest Chardon de Thermeau (act. 1869-1880), in collaboration with Marcel-Noel Lambert (act. 1860/69-1880). As a city’s administrative headquarters, the hotel de ville or Rathaus stands as a symbol of its community. Although Cardon’s project plans won ‘1er prix au concours internationale’ held at Vienna that year, an Austrian architect, Friedrich Schmidt, was awarded the commission for the Vienna Rathaus.” On the title page, Chardon is described as “architecte Inspecteur aux Travaux du Gouvernement,” and Lambert as “Architecte Élève a l’Ecole imperiale et spéciale des Beaux-Arts.” The albumen prints illustrate plans, elevations, and sections of the building as well as details of the Salon des Fetes and the Pavilion. Of particular note is the title page; it is done in manuscript with black and red letters and with gold historiated initials. The captions to the plates are also done in very precise manuscript. The inscription on the upper right corner of the title page reads: “À ma Belle Mere, Souvenir de ma jolie affections, E. Chardon.” The photos are in both oblong and vertical formats; they are mounted within double red line borders. They were made by Piere Lampue who is noted in J. M. Voignier as a specialist in “Vues d’architecture.”

◊ Oblong large folio (19 x 25”), bound in red pebble grain cloth, dark red morocco spine (very slightly rubbed). Title in handsome gold stamped letters on upper cover. Photos are good and rich and dark.
Projet d'un Hotel de Ville à Vienne - Autriche

par M. E. Chardon
Architecte Inspecteur aux Travaux du Gouvernement

avec la collaboration de

M. M. Lambelet
Architecte Léve à l'Ecole impériale et spéciale des Beaux-Arts

Paris - Octobre 1860

Façade Principale
[Boston, 1869] $6500.00

A very rare work; it is listed in OCLC but with no location. Samuel A. Way (1816-1872) was an interesting character. Born in Lempster, New Hampshire, he soon moved to Boston. At the age of 15 he began buying and selling watches; from these he moved on to Holland Gin and became the largest importer in Boston. This business gave him the capital to move into real estate; he became one of the largest property holders in Boston. The website “Find a Grave” gives an account of his life; it states: “Samuel and Sarah lived on Parker St. Roxbury until about 1870 when he built a large house between Mount Vernon and Bowdoin Streets, right behind the Massachusetts State House. From a newspaper report, ‘this mansion excels all other private residences in Boston.’ The house was taken by the State by right of eminent domain in 1883 and demolished in 1900. A State House wing was built on the property.” The present work gives views of some of Way’s houses in this area. It is a large folio with gilt stamped title on upper cover; it contains nine stiff card leaves with nine photographs by Augustine H. Folsom (active ca. 1865-1879). It opens with a presentation inscription: “Mary Leanon from Mr. S. Way, Boston, March, 1869” on the front fly leaf. There follows a MS table of contents on the leaf facing the first plate; the latter is “Plan of Neighborhood near Mr. Way’s house.” This plan has 5 small photos pasted on to it; it shows the neighborhood around Bowdoin/Temple/Beacon Street. The remaining eight photos are details or full views of some of these houses. There is a curious note at the end of the list of captions; it states: “Please cut this leaf out when shown to both sisters. With dear love, in haste, yr. affect. brother . . . Thomas Leanon.”

The photos are large albumen prints (9 ½ x 13 ½”). Some are rather faded (1-6); others (7-9) a good prints. But all are clear images which ‘read’ well. An apparently unique copy of a significant record of local architectural history in the area of Beacon Hill.

* Large folio (21 ½ x 18”), orig. black cloth, black roan spine and corners. 2 blank front fly-leaves (one with MS table of contents) and 9 stiff card leaves with 9 large mounted albumen photographs. Condition as stated above.
PHOTOGRAPHS AND PLANS OF
ESTATES
BELONGING TO
SAMUEL A. WAY
BEACON HILL, BOSTON
MATERIAL, BROWN STONE.
VOLK, LEONARD WELLS (1828-1895). *Folio scrapbook of mostly art-related cartes-de-visite, collected by Volk on his European tour*, ca. 1869-1872
$3000.00

A unique and valuable artifact, a collection of more than 325 images mounted in a scrapbook, consisting mainly of the paintings, sculpture and architecture which interested Volk. Interspersed are also a scattering of costume images and genre scenes, and several interesting views of museum interiors. Most of the art images are identified neatly in Volk’s hand, and occasionally he will make a note, e.g., “Purchased at the Armenian Convent, Venice, May 1872 by L. W. Volk” or in the case of a carte-de-visite of Michelangelo, “Obtained in his house, April 1872, Florence. Bought by L. W. Volk, with wife and daughter.” Altogether a fascinating and enlightening collection of images reflecting the world of nineteenth-century European tourist travel and the taste of a prominent American sculptor.

Volk is given a good entry in Groce & Wallace: “Leonard Wells Volk, Sculptor. Born Nov 7, 1828 in Wellstown, N. Y., he spent his boyhood on a farm and at 16 began to learn marble cutting from his father. After working in Bethany, Batvia, and Buffalo (N.Y.), he went out to St. Louis and began to learn drawing and modelling. In 1852 he married and the next few years were spent in Illinois and St. Louis. In 1855, with the help of his wife’s cousin, Stephen S. Douglas, Volk went to Rome to study for two years. On his return to America he opened a studio in Chicago where he spent the rest of his life, except for two more European visits [the present scrapbook comes from one of them-cbw] and occasional American trips. He is best known for his portraits and war monuments; of his portraits, the most admired were those of Douglas and Lincoln, based on studies made during the famous debates of 1858.”

Small folio scrapbook (12 x 10 x 2”), orig. blue cloth gilt dec. binding. 59 pp (about 30 leaves) are utilized on both sides. Edges of leaves chipped, an occasional card removed, a few imaged damaged by adhesion. Images standard cdv format (4 x 2 ¼”), with a few larger. Inside front cover is a larger mounted full-length of Volk’s wife Emily C. Barlow Volk. Inside front pastedown signed ‘Leonard W. Volk’.
MATHER, GEORGE. (GEO. MATHER’S SONS). Specimens of Inks Black and Colored, manufactured by Geo. Mather’s Sons, No. 60 John St., New York, N.d. [ca. 1870] $2000.00

These little volumes of specimens of ink colors issued by their manufacturers are appealing, charming, and rare. This one is absolutely complete and in very nice condition. “In this edition we have endeavored to show the trade our ink on paper mostly used by printers at the present time such as super calendered, coated and book papers.” The specimens in this copy are confined to three different images (except for the final two plates): they are an ancient Greek sculpted head, a wood-engraved trade card or letterhead and a more concise variant of the same subject. These images, in all the colors of the rainbow, are intended to show how the colors will work on Process Cuts and upon Coated Paper. The final two plates show eight examples of gold, white and bronze size. George Mather began his business in 1816 and is noted in Wiborg, Printing Ink a History, p. 102. OCLC locates four copies (Amer Univ., UDel, UIowa, and AAS). Yale has a variant copy (which came from me).

* Oblong 12mo, orig. cloth; title printed in gold (faded) on upper cover (title as above) and on lower cover: “Geo, M. Mathers’ Sons Binders Gloss Drying Ink.” Printed t.p. in red & black; 1 leaf (2 pp) of letterpress and 124 leaves of specimens, each in a different color ink. Inner hinges strengthened, new flyleaves, by Green Dragon Bindery. Nice copy of a scarce little trade catalogue.
A SPLENDID VERY LARGE ILLUSTRATED BROADSIDE OF CAST IRON FOUNTAINS

JONES, M. D. & CO. *Illustrated list of Fountains manufactured by M. D. Jones & Co.*, 52 Sudbury St., opposite Bowker St. Boston. N.d. [ca. 1870-75] $2000.00

The text continues in smaller type under the heading: "Also, Manufacturers of Garden Vases, Statuary, Settees, Bouquet Holders, Iron Railings, Hitching Posts &c. for Public and Private Parks, Lawns and Cemeteries, Umbrella Stands, Fire Iron Stands, Flower Pot Brackets, Brackets for Shelves, Hardware, Large Variety of Wire Work, such as Flower Trellises, Arbors, Grave Borders, etc., Ornamental Iron Work, and over 200 varieties of Copper Weather Vanes." Cast iron as a material for both structure as well as ornament came to be widely used in the mid and late 19th century. Perhaps the best known firm for the manufacture of ornamental iron wares, and especially fountains, was the J. L. Mott Ironworks of New York City. They produced dozens of catalogues; Romaine alone lists fifteen of them. But the M. D. Jones Co. of Boston is not well known. Several of their small format trade catalogues are listed and located in OCLC but I can find no record of this fabulous very large broadside. It is a visual treat and a miracle of survival!

* Very large folio (42 x 27”). With letterpress (the top two lines printed from wood types) and sixteen fine wood-engravings of fountains.
AN OUTSTANDING EXAMPLE OF AMERICAN AESTHETIC MOVEMENT BOOK DESIGN


A fine copy of a rare Victorian church pattern book. The majority of the designs are in the neo-Gothic style, both of masonry and wood. Vincent Scully did not hold him in high regard: "Another architect who came early to the Queen Anne but who did not develop very far or ever became very original was Henry Hudson Holly . . . " (The Shingle Style), p. 73. But the architectural part of this book is not really the point here. It is the design of the book, both the cover and the title page, which are of compelling interest. They are both in the full-blown style of the Aesthetic Movement. The title page was designed by E. J. Neville Stent (and is signed in the lower margin on the stone); the cover was pretty clearly also designed by him. Stent was a New York architect who died in 1896 (Avery Obituary Index, 1963), p. 285. Otherwise I can find nothing about him. But he was a highly skilled graphic designer as the images both of the cover and title page show. The t.p. and all of the plates were printed by the 'Am. Photo-Lithographic Co. NY/Osborne's Process.' Another of Holly’s books, Modern Dwellings in Town and Country (1878) is known for its fine Aesthetic Movement cover design and is included in the newest book on the subject: Eric Holzenberg, For Art’s Sake: the Aesthetic Movement in Print & Beyond 1870-1890, from the Collection of Eric Holzenberg (NY, 2017). The Holly book is widely held in libraries but rare in the marketplace; this is only the second copy I have had in the past fifty years. Hitchcock 597.

This copy also has an interesting provenance. It belonged to and has the bookplate of Rev. Charles L. Hutchins (1838-1920). He had a distinguished career in the Episcopal Church and is noted especially for his numerous publications on hymns and carols.

¶ 4to, orig. brick colored cloth, beveled edges, handsome design impressed on cover in black, red and gold; top edge gilt. 258+(xii) pp with two-color t.p. in black & red; also 2 ads at the back, 1 in black and red for the Aetna Iron Works (also designed by Stent) and a chromolith plate of Minton’s Tiles for Churches. Very neatly rebacked, orig. spine laid down. Slight foxing here and there, else a fine copy.
A really stunning trade catalogue of lamps and lighting devices. It consists of 93 plates, oblong large folio (14 x 22"), both wood engravings (probably electrotypes) and lithographs, some printed in colors. Of the color plates, four are printed in full colors and 8 in partial color. One plate, no 85, of silvered glass reflectors, is printed in silver on shiny black glazed stock. Four plates, black and white lithographs printed by ‘Armor, Feurhake & Co., Lith,’ show table glassware (goblets, tumblers, table sets, footed bowls, pails, etc). A very rare catalogue, no copies are located in OCLC. Under the same company, Lovell, they do locate two copies of a 2003 reprint of an 1895 catalogue, published by Rushlights Candlemaker (Corning MoG, Winterthur). Some of these large American manufacturing companies reached out to European markets; this copy turned up very recently in Stuttgart, Germany.

Oblong folio (14 x 22"), orig. printed upper wrapper (lower wrapper missing). But the catalogue collates absolutely complete with 93 plates Name inscribed on upper wrapper: ‘Moses Cohen.’
ILLUSTRATED CATALOGUE
OF
PETROLEUM OIL LAMPS,
Chandeliers,
LANTERNS,
GLOBES,
BURNERS,
Brackets,
GLASSWARE,
CHIMNEYS,
WICKS,
&c.
MANUFACTURED BY
F. H. LOVELL & CO., 233 Pearl and 118 John Sts., New York, U.S.A.

Manufactured by F. H. LOVELL & CO., 118 John and 233 Pearl Sts., New York, U. S. A.
KIRBY, J. H. *Portfolio of Cottages*. N.p., N.d. [Syracuse, N. Y. (ca. 1875-80)]

$2000.00

A fine copy of a very rare work; this is the first copy I have owned in fifty years and the first copy I have ever seen. It consists of 24 plates of cottage designs in perspective and plan view with one leaf of introductory and explanatory letterpress. “The principal motive in this work is to give mostly moderate priced dwellings, ranging from 1,200 to 6,000 dollars, one or two however touching as high as twenty or thirty thousand dollars. We realize that the architecture of the future will be more quiet and less florid than it has been for several years past; we have therefore endeavored so to treat the designs that they will always look well… We consider it better taste to avoid flimsy and trashy details in the construction of our homes: the study should be more for repose and harmony and less for ostentatious display.” - Introduction.

J. H. Kirby is a shadowy figure who was the brother of the better known Henry P. Kirby (1853-1915); H. P. was given a good note in Withey. J. H. Kirby practiced in Syracuse, New York. Hitchcock 682 locating one copy. OCLC locates six copies: DWint; Syracuse U; URochester; Notre Dame; UNebraska and Harvard.

Small folio (10 x 14 ½”), original decorated cloth portfolio, a nice aesthetic movement design. 1 leaf of letterpress and 24 plates printed on stiff stock (“each plate being complete in itself, may be removed without detriment to the others.”) nothing removed; absolutely complete. One tie broken; else fine copy.
Paris: J. Rothschild, 1876-1883 $25,000.00

A monumental work of great importance, both in the history of photography and the history of civil engineering, comparable in conception, scope, and quality to Eadweard Muybridge’s Animal Locomotion and Edward Curtis’s The North American Indian. The work in its entirety records the public works built in France from the mid 1850s to the late 1870s. It was published in Paris under the auspices of the French Ministry of Public Works by the Baron James Rothschild between 1876 and 1883. Each volume contains 50 mounted collotypes from photographs by France’s most prestigious photographers: Baldus, Davanne, Berthaud, Collard (Paris), De Bray (Nice), Calbibel (Perpignan), Cognac (La Rochelle), Delon (Toulouse), Duclos (Quimper), Joguet (Lyon), De Labrador (Bayonne), Letellier (Le Havre), Magny (Coutances), Pacault (Pau), Prompt (Albi), Provost (Beziers), Romanowski (Montpellier), Sarault (Asnieres), Terpereau (Bordeaux) and Terris (Marseille). Baldus, who had worked on government commissions as early as 1852 when he participated in a project to record France’s monuments, also worked with the Baron James Rothschild in the early 1860s photographing views and architecture on railroad lines in the environs of Paris. His close relationship with Rothschild suggests that he was probably the chief photographer for the Travaux Publics volumes.

The idea for this series came out of an exhibit of photographs arranged by the French Ministry of Public Works held at the Universal Exhibition in Vienna in 1873. Many of the images in this series were borrowed from that exhibition; others were added later. A number of the original photographs were also exhibited in subsequent worlds’ fairs and expositions: Philadelphia, 1876; Paris, 1878 and Melbourne, 1880.

The one consistent thread throughout the whole series is the strong element of artistically shaped vision; not for nothing did the first generation or so of French photographers come from the ranks of artists and painters. That quality of art gives the set immense appeal, quite apart from its considerable value as documentation. Rare; not in any of the usual photographic bibliographies and we can find no complete copy in the book auction records. OCLC locates a number of copies in European libraries but only one in Canada (CCA) and one in this country (Columbia - which I sold to them).
5 volumes, large folio, contemp. printed portfolio covers, each vol with original spines and original ties. (1) (ii)+viii+112 pp. with port. of Reynaud, 50 mounted collotypes, 1 double-page litho map; (2) (iv)+68 pp with 50 mounted collotypes, 1 double-page litho map; (3) (iv)+112 pp with 50 mounted collotypes, 1 double page litho map; (4) (iv)+130 pp with 50 mounted collotypes, 1 double page litho map and (5) (iv)+134 pp with 50 mounted collotypes, 1 double page litho map. Text loose in sheets (never sewn or bound). Covers dusty; margins of a few leaved dog-eared, some intermittent light foxing throughout on the mounts only, not affecting images. In general an excellent set. Very rare.
McLEOD, J. (Photographer). *Manchester Town Hall. The photographs by J. McLeod; the letterpress description revised by the architect.*

[Manchester [U.K.], 1877-78] $2750.00

Fine copy of a rare book. A major building designed 1868 by the noted architect Alfred Waterhouse (1830-1905). The building took nine years to complete; it was opened September 1877. The present album was an official document; a formal photographic portrait of the mayor, Abel Heywood, in his robes and chains, opens the work. Heywood was instrumental in guiding the building to completion. There are 23 large albumen photographs mounted within printed borders and faced with letterpress descriptions. The photos are fine, dark, and unfaded prints. I can find nothing on J. McLeod. On Waterhouse see *The Macmillan Encyclopedia of Architects.* See also: A. Waterhouse, “Description of the Town Hall at Manchester,” *Sessional Papers of the Royal Institute of British Architects,* 1876-7, pp. 117-131.

Some years ago I owned a variant of this book with a different title, but it is rare in the marketplace. I cannot locate a copy in OCLC.

* Small folio (13 x 11"), orig. full black polished roan, gilt, arms of the city on cover in gilt, a.e.g. 22 stiff card leaves bound on stubs. T.p. in red and black. Photos average 6 x 8 inches. Very neatly rebacked by the Green Dragon Bindery.
SMITH, H[ENRY] P[ERRY]. *Syracuse and its Surroundings*. Syracuse, N.Y.: Hamilton Child, Publisher, 1878

$7500.00

Despite the fact that OCLC locates six copies this is a very rare book in the marketplace; this is the first copy I have ever seen (in fifty years). It was included in *The Truthful Lens* with the following note: “Illustrated with 103 pairs of stereographs by Judd & McLeish. They show views and scenes of the city. Copies of this volume were issued in a publisher’s binding of hardgrain morocco. A fold-over stereo viewer was attached to the front cover of the binding. It could either be folded inside or placed in an upright position for viewing the stereoscopic views.” - (TL no 149; illus fig. 54). The most common book, by far, of this sort with stereo views and built-in viewer is Harroun & Bierstadt’s *Gems of American Scenery . . . the White Mountains* (NY, 1878). Indeed, Harroun & Bierstadt were the manufacturers of the patent stereoscope viewer, and made the one in the present book. The White Mountain book is even today common; at this time there are five copies for sale on the Internet. Still, as a category, these stereographic books are not well known; there is no mention of them in Taft’s *Photography and the American scene* (1939) nor in Welling’s *Photography in America the Formative Years 1839-1900* (1978). Nor is there any mention of the present book in Peter B. Hale’s *Silver Cities, the photography of American Urbanization 1839-1915* (1984). As noted, OCLC locates six copies (Columbia, IMP-GEH, Onondaga Cty Pub Lib., Syracuse U, Lake Forest Coll & Clements Lib). But these copies must have gotten into their libraries at an early date. These days the Syracuse book is just not findable.

Thick 8vo, orig. cloth sides with elaborate gilt stamped title, morocco spine and corners, with two brass clasps; red edges. 148+1 pp with 103 mounted stereo views and folding city map affixed to rare pastedown.
SYRACUSE AND ITS SURROUNDINGS

D. McCarthy, Sons & Co.'s (wholesale) Building, West Washington and Clinton Streets.
GARNIER, CHARLES. *Le nouvel Opéra de Paris*. Paris: Durcher & Cie., 1878-1881

$3750.00

A spectacular book, one of the most rich and sumptuous of all 19th century architectural books and quite equal to the elegant building it describes. The color plates by Lemercier are a triumph of the art of color printing. The plates illustrate every conceivable aspect of the building including the costume rooms, the library and the stage machinery. The twenty chromolithographs document the sumptuous schemes of interior decoration. The Opera was his greatest building by far.

“Garnier transformed and revitalized the 19th century Beaux-Arts tradition; he created a brilliant, intuitive architecture which nonetheless drew upon the academic sources and paradigms. He showed the style’s more careful practitioners what could be made of it. They gratefully accepted his demonstration and worked for two generations in the glow of his magnificent Opera House. He was French on a vaster plane in the same sense as Charles de Gaulle: a man who convinced his countrymen—and indeed his profession internationally—that their enterprise had some sort of grandure which they had been too myoptic to glimpse, giving it henceforth purpose, worth, and self-respect.” – David Van Zanten in the *Macmillan Encyc of Architects*. That sense of grandure and worth is certainly evident here. *Avery’s Choice 303*, an excellent note by Barry Bergdoll.

Folio, 2 vols bound in one: viii+viii pp (t.p. in red & black; table des planches) with engr. frontisp. (author’s portrait), and 40 plus 60 engr. plates, each with dust sheet, some double-p., of which 20 printed in colors by Lemercier and heightened with gold. Original marbled sides; beautifully rebacked in dark red morocco, gilt, by Green Dragon Bindery. Old faded 19th cent rubber stamp of the Boston Architectural Club on half title; else a clean and fresh copy.
RARE SECOND FRENCH EDITION OF STUART & REVETT, COMPLETED BY J. J. HITTORFF


The publication history of this famous work is well known. Originally published in London in 1762-1818, this was the cornerstone of the classical revival in British and American architecture, and was influential in French and European architecture as well. The first French edition appeared in 1808-22, translated by C. P. Landon. The fifth volume, on the antiquities of Attica was illustrated by J. J. Hittorf. For the first French edition the original plates were re-engraved to half or quarter scale of the original edition. The present second French edition used restrikes from these plates but the impressions are rich and dark and do not look at all like restrikes. The text which appeared with the several English editions and the first French edition of 1808-22 & 1832 is not present in this second French edition. The only letterpress it contains is the list of plates for each of five volumes. For a fascinating and detailed account of the first edition as well as a list of the later editions and abridgements see E. Harris, British Architectural Books and Writers 1556-1785, pp. 449-450. The present set is in fine condition, all five volumes bound in one.

© Folio, recent (but not brand new) half red morocco, spine simply and nicely tooled with gilt lined panels, black lettering piece. Five vols bound in one. I. (viii) pp with 36 engr. plates; II. (viii) pp with 49 engr. plates; III. (viii) pp with 54 engr plates (1 double-p); IV. (viii) pp with 52 engr. plates (2 double-p); and V. (viii) pp with 60 engr plates. The slightest hint of a spot or two foxing here and there but a fine copy.
LES
ANTTIQUITÉS D’ATHÈNES
ET DE L’ATTIQUE

PAR
J. STUART ET N. REVETT

CORRIGÉS ET COMPLÉTÉS
PAR J.-J. HITORFF

254 PLANCHES, AVEC TABLES EXPLICATIVES

TOME PREMIER

PARIS
LIBRAIRIE CENTRALE D’ARCHITECTURE
(11, rue des Jardins, 1)
1824

A rare published atlas of photographs of plaster teaching models, in effect a trade catalogue. Though it is a useful source for the historian of pedagogy, its real appeal (to me at least) is for the graphic punch and visual appeal of the wonderful albumen photographs, especially the series photographs. They were made by a commercial photographer named Bullot; he is listed in Voignier as Arthur Antoine Bullot, born Paris 1835, rue Saint Antoine 141, active 1860s to 1900. These volumes are rare but not unknown; OCLC locates two copies in France, one each in Switzerland and Australia and one in America (Harvard). The several copies tend to vary in content and number of leaves. The present copy has 33 leaves of photos as follows: 1-5, models of geometrical forms and small pieces of ornament from antiquity to the 18th century; 6-12, these show examples of classical ornament (tiles, mouldings and the like); 13 and 14, the orders of architecture; 15, a section of a cupola after Vignola; 16-24 are “modèles inédits d’ornements” (after French originals); 25 to 28 are models of human anatomy (muscles and skeletons); and finally 29 to 33 are “models animaux,” each shown in relief (these were executed by Prof Rouillard). There was meant to be a letterpress volume which accompanied the atlas, presumably with prices.

At the end of the day, this gives pleasure as a “picture book” of rich dark albumen photos showing similar patterns of forms and shapes. It is hard to describe in words; it must be seen.

* Folio (15 ½ x 21 ½”), cased in period black cloth, hinges cracked. With 33 stiff card leaves bound on stubs, each leaf with letterpress titling and mounted albumen print, average 8 ½ x 9 ½ inches. Good rich prints with dark chocolate brown backgrounds.
RICHMOND, W. D. *Colour and Colour Printing as applied to Lithography, containing an introduction to the study of colour, an account of the general and special qualities of pigments employed, their manufacture into printing inks, and the principles involved in their application.* London: Wyman & Sons, N.d. [ca. 1885] $1000.00

First edition, fine copy and very rare (this is the first copy I have had in fifty years). Richmond’s earlier book, *The Grammar of Lithography* (1878) is much better known and much more obtainable in the marketplace. Michael Twyman gave it high praise: “Undoubtedly the most important textbook of this half-century was Richmond’s *Grammar* which found its first readership amongst the subscribers to a lithographic trade periodical and, after republication in book form, remained in print virtually unaltered as the standard ‘trade’ manual for the next 30 years.” - *History of Chromolithography*. The present work was meant as a supplement to the *Grammar*. “It may be as well to state that this treatise on Colour Printing as applied to Lithography, is not a complete work in itself, having been written as a companion volume to the ‘Grammar of Lithography,’ which handbook it must be considered to form a supplementary volume.” - Preface, p. vi. Nevertheless, it is an important book and Twyman makes five references to it: p. 494 where he refers to Ben Day’s mechanical tints; p. 500 where he again discusses the Ben Day tints, claiming not only that they led to a ‘great saving in labour’ but that ‘the results are such as are unattainable by hand labour’ (p. 500); on page 575 Twyman states that “Richmond wrote that a mixture of flake white and Indian red served artists well, and that lighter tints could be produced from white and a red ochre.” On page 575 Twyman stated that Richmond in *Colour and Colour Printing* “in the light of greater experience, held that nine workings … were sufficient for a fairly finished picture of flowers, drapery, etc.” Finally, on his p. 588 he states that Richmond avoided using the term ‘oleograph’ (a cheap and unpleasant form of chromolithography). OCLC locates 10 copies in American libraries but the work is nearly unfindable in the book trade today.

Small 8vo, orig. publisher’s green cloth, gilt stamped, fine copy. x+169+16 pp of publisher’s ads; with 5 wood-engr test illus. With the binders ticket of Wyman & Sons.
COLOUR-PRINTING.

NYMAN'S TECHNICAL SERIES

COLOUR AND COLOUR PRINTING
As applied to Lithography.
Containing
An Introduction to the study of colour,
An account of the general and special qualities of pigments employed,
Their manufacture into printing inks,
And the principles involved in their application.

By W. D. Richmond,
Author of "The Elements of Lithography."

London:
Wyman & Sons, 74-6, Great Queen St.
Lincoln's Inn Fields.
All Rights Reserved.

A rare trade catalogue, not in OCLC. The title goes on: “Manufacturers of exterior and interior metal decorations, ornamental iron, bronze and zinc work.” These were high quality vanes; the ‘fine print’ states that they were made entirely of copper and gilded with the finest 24 carat gold leaf. Their copper eagles, “from the largest to the smallest, for Vanes or Architectural purposes, are full bodied and a perfect representation of the American eagle.” They were not cheap; the largest with a wing spread of ten feet was $325.00. Also shown: phoenix bird, crowing rooster, game rooster, famous horses, an equestrian Washington, sheep, ox, bull, cow, hog, fish, running deer, sportsman’s dog, etc. Also church vanes and bannerettes. As is well known American 19th century weather vanes are one of the most iconic and collected forms of folk art - and one of the few forms of folk art which can be documented in the trade literature of the time. The Stone Company stated: “any size or style to order on short notice and at reasonable rates.” It is the best of such custom-made vanes which now make prices at auction in excess of one million dollars.

Brooklyn city directories show listings for the Atlas Iron Works only from 1885 to 1890. Other than the present item, no trade catalogues or advertisements from the firm are known. Thanks to Elizabeth Pope of AAS for this information.

8vo, orig. printed wraps. 48 pp with several hundred fine wood-engr. illus. Covers expertly re-attached by Green Dragon Bindery.
AN ELEGANT PRESENTATION PHOTOGRAPHIC ALBUM
DOCUMENTING THE RUINS OF THE PALACE OF DIOCLETIAN

CROATIA. “A Sua Eccellenza Stefano Barone de Jovanovic J. R. Tenente Maresciallo etc, etc. etc. Spalato, ossequiosa riconoscente, offre.”

N.p., N.d. [Splato (Split), N.d. (ca. 1885-1890)] $6000.00

An exceptionally fine presentation album of thirty large mounted photographs of the town of Splato. About half the album is devoted to the ruins of the Palace of the Emperor Diocletian. It today “forms about half the old town and city center in Split. While it is referred to as a ‘palace’ because of its intended use as the retirement residence of Diocletian, the term can be misleading as the structure is massive and more resembles a large fortress: about half of it was for Diocletian’s personal use, and the rest housed the military garrison. Diocletian built the massive palace in preparation for his retirement on 1 May 305 AD. It lies on a bay on the south side of a short peninsula running out from the Dalmatian coast, four miles from Salona, the capital of the Roman province of Dalmatia.” - Wikipedia.

The series of photos of the palace opens with a view of the peristyle, and are followed by about a dozen other details. Even these views, taken in the late 1880s, convey the excitement which Robert Adam and Charles-Louis Clerisseau must have felt upon first seeing this in the 1750s and later publishing it to wide acclaim in 1764. Other views show the contents of the museum, antique sarcophagi, the ruins of the Roman aqueduct, the ruins of the public baths, the necropoli and the final photograph, the up-to-date railway terminal in Split. The recipient of this luxurious album, Baron Stefano de Javonovic, was a local dignitary. Though the photographer’s name is not given, the quality of the photographic prints is exceptional.

Oblong folio (13 x 17”), very heavy pigskin-covered bevel-edged boards with 4 cast brass corner pieces and a center boss of cast brass monogrammed set against a purple velvet upper cover. With brass clasp. All edges gilt. With purple silk endsheets and flyleaves. Binding signed AUGUST KLEIN WIEN KUR GRASEN 20. Title page is elegantly done in calligraphy in red and black and gold. Albumen print photos measure 8 ¼ x 10 ¾”. Each on a printed mount with printed title in gold ink. Prints are rich and dark. Overall condition is excellent.
A very rare publication; I have never seen a copy before. OCLC locates but two copies: BPL (not surprisingly), and Marietta College. It is a collection of eighteen line drawings, plans, and lithographs of the library, interiors and exteriors from the office of the designers, McKim, Mead and White, and all reproduced by the Heliotype Printing Co. Listing the titles of the plates gives the best idea of the contents: Bird’s eye view of Copley Square; View from Copley Square; Special Library (Barton); Bates Hall (double-page); Trustees Room; West Gallery Special Library Floor; Longitudinal section; Dartmouth Street facade; Dartmouth Street Entrance; Court (seen from NW arcade); Interior view of the National Library, Paris (Bib. Nationale); Plan of ground floor; Plan of the BPL showing suggested rearrangement of Copley Square; Reproduction from model; Study of court (Bates Hall removed); Plan of Reading Room floor and finally a Perspective View of the principal facade of the Library of Ste. Genevieve, Paris. The inclusion of the last plate of the Ste. Genevieve is interesting; it shows that the Copley Square facade had a clear precedent. The BPL took eleven years to build (1887–1898).

A splendid trade catalogue of Chinese and Japanese goods, in folio format, expensively produced and very rare; OCLC locates only one copy (Peabody Essex) which I sold them some years ago. The catalogue consists of 67 fine photogravure plates each with the credit: “Paris. Glyptographie Silvestre & Cie, 97 Rue Oberkampf.” Other plates bear the credit: “Photo Larger, Rue Chapon, Paris.” This copy was signed: “Representée par Henry Bettannier, 66 rue de Cléry, Paris.” But that has been crossed out and another name (?) inscribed on the front flyleaf. Includes a vast array of fine objects: jardinières and tubes of celadon, vases of Kochi, Canton, Imari, Satzouma; lacquered cabinets, sets of garnitures of Chinese porcelain; a wide range of furniture (both Eastern and Western), e.g. bamboo tables, lacquered ditto, Tonkin tables, bureau, open-back cabinets for displays of ceramics (meuble étagère; meuble de bois de fer), vitrine; gas lamps with glass shades for tables; standing lamps (torchères); side chairs - 4 plates with 24 examples mostly in eastern styles; folding standing screens, chaises and fauteuils, canapés (sofas), chaise longue; several pages of oil and gas lamps, further along a great variety of bamboo furniture; lacquered trays, elegant ceramics, fans … etc. I have never seen another catalogue like this. This was a really large firm; they had shops in Yokohama and Kobe in Japan and Hong Kong, Canton and Shanghai in China as well as branches in London, New York and Amsterdam.

Folio (18 x 13”), orig. cloth with gilt stamped front cover. 67 fine photogravure plates numbered erratically. Gilt stamping on cover slightly dull; scattered light foxing here and there, but a nice copy.
BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods.* London: Charles Griffin & Co., 1892 $2500.00

First edition. A dictionary of photography with good clear explanations of the various photomechanical processes. The twenty-four specimen plates include collotype, chromo-collotype, Meisenbach process, chromo-lithographs, photochromo-lithograph copy, photogravures, Pretsch process plates, photochromo-typography, photolithographs, zinc-etching, typogravure, woodburytype, photo-relief printing block, woodbury-gravure, etc. The catalogue of the *David A. Hanson Collection of the History of Photo-Mechanical Printing* gives this book a good note and states that “he [Brothers] seems to have gone out of his way to illustrate this volume with a wide range of examples, some of which are not very easily found, such as the Woodburygravures and Pretsch’s intaglio gravure process.” (p. 114). On Brothers see Stephen Joseph, “Alfred Brothers (1826-1912) and his role in photographic publishing,” *History of Photography* Jan-Mar 1987, p. 74 ff. Bridson-Wakeman E60. Roosens/Salu 4921. A most valuable book, especially for students of photomechanical printing. There was a time, 30 or 40 years ago, when this book was easily found; not so today.

£8vo, orig. cloth. xv+364+(xiv)+64 p publisher’s catalogue. With numerous text illus and 24 specimen plates in various processes. A very nice copy with all the plates in perfect condition.
THE MOON—FIRST QUARTER.

DIATOMS, x 24.

CATERPILLAR OF MOTH, x 2.

PHOTOGRAPH BY MR. L. J. JOHNSON.

Published by Messrs. Martin, Billing, Son, and Co., Library Street, Birmingham.

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.

nę Tall 8vo (11 ½ x 8 ½”), orig. blue cloth with printed upper cover; rebacked 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.
MARSH LEAVES

BY

P. H. EMERSON

WITH

SIXTEEN PHOTO-ETCHINGS

FROM PLATES TAKEN BY

THE AUTHOR

"She shall wander them in shadow,

Shall cease them in feter."

LONDON

Published by DAVID NUTT

IN THE STRAND

1893
NEW YORK. LONG ISLAND. *Estates of Long Beach. William Reynolds, Pres.* Long Island, N.Y. Office - 225 Fifth Avenue. General Lot Plan, March 1907 $1250.00

A splendid large and colorful plat map of a shore front city on Long Island, drawn by Charles W. Leavitt Jr., Landscape Engineer. Leavitt (1871-1928) was a major figure and is given a long entry in Birnbaum & Karson, *Pioneers of American Landscape Design*, pp. 223-227; where it is stated “Leavitt’s civic work was as distinguished and diverse as his residential. He designed city plans for Long Beach and Garden City on Long Island . . . “ Long Beach is a city in Nassau County, N.Y. Just south of Long Island, it is located on Long Beach Barrier Island, which is the westernmost of the outer barrier islands off Long Island’s South shore. Wikipedia: In 1906, William Reynolds, a 39-year-old former state senator and real estate developer, entered the picture . . . He gathered investors, and acquired the oceanfront from private owners and the rest of the island from the Town of Hempstead in 1907; he planned to build a boardwalk, homes and hotels [all of these are shown on this plat map-cbw] . . . Dredges created a channel 1000 feet wide on the north side of the island to provide access by large steamboats and seaplanes to transport more visitors; the new waterway was named Reynolds Channel [on the present map it is simply called “Channel”]. Reynolds imposed many building restrictions; after he died in 1918 they were lifted. The new town attracted wealthy businessmen from New York and Hollywood. The plan as created by Leavitt includes a central green mall, club house, tennis courts, New Long Beach Hotel, boardwalk and railroad station. The central part of the plan is not a grid but is laid out in the picturesque English style with curving drives and walks. The plan has two credit lines: Drawn by W. Peggs; printed by C. S. Hammond & Co., New York.

The reverse of the plat map is a massive color printed bird’s eye view with Long Beach in the foreground drawn by Spofford with the caption “Engraved and Printed by the Brewer Press, New York.” OCLC locates one copy, Queens Borough Pub. Liby. Not in Orbis.

¢ Very large sheet (23 x 42”). Formerly folded but in very good condition; a few clean tears at the folds mended by Green Dragon Bindery and preserved flat.
CONSTRUCTION PHOTOGRAPHS OF THE PANAMA CANAL

PANAMA & THE CANAL ZONE. Fine series of 46 captioned and dated photographs of the construction of the Panama Canal, 1909-1922

$2500.00

“By the late 19th century, technological advances and commercial pressure allowed construction [on the Panama Canal] to begin in earnest. An initial attempt by France to build a sea-level canal failed after a great deal of excavation. This enabled the United States to complete the present canal in 1913 and open it to shipping the following year. The state of Panama was created with its 1903 emancipation from Columbia due to a US-backed revolt, so the US could control the canal-project area.” - Wikipedia.

The present series of photographs are fascinating and compelling. There is no photographer’s name given but they were obviously official and are captioned and usually dated along the lower margin in the negative. They provide clear documentation of the extraordinary difficulty of this project, and show a number of mud and rock slides both during construction and after completion. Some of these slides upset the huge steam shovels which were used for excavating. Unlike the earlier Suez Canal which was basically a trench dug in sand, parts of the Panama had to be blasted through solid rock. Two of these rock obstructions, the Culebra Cut and the Gaillard Cut, are shown in the photographs. The canal as finally built had several locks, the Gatun Locks and the Pedro Miguel Locks, both shown (and including a fine view of the Gatun Spillway Dam). Also, the Atlantic Terminal and the Pacific Terminal (Balboa); for these there are views of the Cristobal Piers, coaling stations at both ends and the dry dock at Balboa.

“The Panama Canal cost the US about $375 million, including $10 million paid to Panama and $40 million paid to the French company. It was the most expensive construction project in US history to that time … A total of over 75,000 people worked on the project; at the peak of construction there were 40,000 workers. According to hospital records 5,609 workers died from disease and accidents during the American construction era. A total of 268 million cubic yards of material were excavated (over 25 times the volume excavated in the Channel Tunnel project.” - Wikipedia.

 belum diterjemahkan

Oblong small folio album bound in contemp. canvas. All photos are 8 x 10” glossy prints (a few of them are creased). 26 are mounted into the album; an additional 20 are loose (but each in a clear plastic sleeve).
TEXAS. PORT ISABEL. *Plat of Point Isabel. Port Isabel Sales Co., Owners and Developers*, N.d. [?ca. 1910] $2250.00

A handsome color-printed plat map for this ingenious but never realized development; it seems to be unrecorded (not in OCLC). Port Isabel is a city in Cameron County, Texas. Wikipedia: “Established as a town after the Mexican War of Independence, Port Isabel became an important cotton-exporting port before the American Civil War. The harbor, town and lighthouse were all fought over and exchanged hands during the Civil War.” The proposed development of Point Isabel was on the waterfront facing the Laguna Madre, an estuary of the Gulf of Mexico. It was to be a completely man-made residential development situated around a long canal or boat channel arranged in concentric circles; each building lot would face the access road and back up against the canal. The idea was to have your own boat which could access your own house. Appended to the canal was a large yacht basin facing Plaza Marina Park and a bathing beach which faced an amusement section. This idea of residence lots facing a boat canal had in fact been realized in several places on the Gulf coast of Florida. But here it was not to be. The text underneath the caption begins: “Point Isabel is being built where a city belongs - where products of the fertile Lower Rio Grande Valley can come to the sea to go in ships to the markets of the world - where sea-borne tonnage can come to the wharves of one of the busiest, most prosperous regions you have seen.” But in fact, again according to Wikipedia, in 2000 the median family income was $25,323 and 23% of the population were below the poverty line. But this plat map, printed in black and pale green, is a pleasing image. I suspect that at least a few of them were framed and hung on the wall.

∮ Large sheet 20 x 36 inches. Flattened and preserved in a mylar sleeve by the Green Dragon Bindery.
ARIZONA. CHANDLER. *Album of 63 professionally taken 8x10 inch photographs of Chandler, Arizona, the San Marcos Hotel, the Roosevelt Dam on the Salt River, and the surrounding countryside.* [Arizona], 1913 $3000.00

Substantial album of fine photographs documenting both the recently completed San Marcos Hotel, in Chandler, Arizona - built by the town’s namesake, Dr. Alexander Chandler - and the completed (1911) Roosevelt Dam on the Salt River.

The hotel, documented in 32 photos, both interior and exterior, is a building of some importance. It was designed by architect Arthur B. Benton (1858-1927) in the Mission Revival style in 1912-13. It is a long low building of reinforced concrete construction, notable especially for the long covered arcade and pergola constructed of Tuscan columns and heavy timber trellis work. It is given a long description in Wikipedia, concluding: “The most progressive and interesting features of the structural system are the monolithic cast-in-place floor and ceiling slabs, which feature elongated and repetitive and arched coving, expressive of the Mission Revival.” It is now on the National Register of Historic Places.

Also in the album are a group of 23 photographs showing the famous rubble-masonry gravity arch Roosevelt Dam, including a fine folding panorama (25 inches long) of the Dam, Roosevelt Lake and Salt River. There are also numerous fine views of the surrounding desert landscape, cattle, flocks of sheep, turkeys and an ostrich flock (their plumes were much in demand at the time). There is no indication of the name of the photographer, but he had a good eye.

* Oblong 4to album (8 x 11”), heavy pebble grain leather covers with 2 metal screw binding posts. 63 glossy silver prints each backed with linen and a number (presumably the negative number) on the reverse. Excellent condition.
“THE FINEST EXAMPLE OF MONUMENTAL BEAUX-ARTS TOWN PLANNING REALIZED IN THIS CENTURY” - GAVIN STAMP


A report of great importance both for the study of Sir Edwin Lutyens and in the history of town planning. “In 1912 Lutyens was appointed architect to the Delhi Planning Commission, and was joined by [Herbert] Baker later that year. New Delhi was Lutyens’ greatest opportunity. Notwithstanding his quarrel with Baker over the gradient of part of the city’s central vista leading up to Lutyens’ Viceroy’s House, the two architects created the finest example of monumental Beaux-Arts town planning realized in this century. However, with its low density and careful planting of trees, New Delhi is also rooted in the development of the English garden city. It succeeds in combining the formal with the naturalistic. The plan of New Delhi, which was influenced by that for Washington, D. C. and was based on the sixty degree triangle, centered upon the principal building: the Government, or Viceroy’s House (1912-31). Viceroy’s House, now Rashtrapati Bhavan, is in many respects Lutyens’ greatest achievement . . .” - Gavin Stamp in Macmillan Encyclopedia of Architects, III, p. 45.


Small folio, (12 ½ x 8 ½”) recent blue paper wraps, printed paper label on upper cover. 3 vols in one but continuously paginated 1-81 (maps included in pagination). The six folding maps are titled as listed above. Fine copy.
FIRST REPORT
OF THE
DELHI TOWN PLANNING COMMITTEE
ON THE
CHOICE OF A SITE FOR THE NEW IMPERIAL CAPITAL.
WITH TWO MAPS.
Presented to both Houses of Parliament by Command of His Majesty.

LONDON:
PUBLISHED BY HIS MAJESTY'S STATIONERY OFFICE.
To be purchased, either directly or through any Bookseller, from
WYMAN AND SONS, LIMITED, FETTER LANE, E.C., and 33, ARBUTUS STREET, S.W.,
and 34, ST. MARY STREET, CARDIFF; or
R.M. STATIONERY OFFICE (SOUTHERN BRANCH), 51, FORT STREET, EDINBURGH; or
E. PONSONBY, LIMITED, 115, GRAFTON STREET, DUBLIN;
or from the Agents in the British Colonies and Dependencies,
the United States of America, the Continent of Europe and Abroad of
T. FISHER UNWIN, LONDON, W.C.
PRINTED IN INDIA.
1912.

Cd. 6885. Price 1s. 2d.
Boston: Wadsworth, Howland, & Co., 1915 $1950.00

First edition, rare. Faber Birren has stated that “In America the best known color system is that of Albert H. Munsell (1859-1918).” - *History of color in painting,* p. 122. His text, *A color notation,* was first published in 1905 and went through many later editions; that was a description of Munsell’s system. Copies of one or another edition are still not rare (copies are easily found for a few dollars on the internet). But the Color Atlas is another story; as an oblong folio with 15 stiff card leaves each with many pasted-on chips of color, the edition cannot have been large (our copy is numbered 556; I do not think the edition exceeded six or seven hundred copies). It is rare; I have had only one other copy in the past fifty years.

There is much literature on the Munsell system; see for example Harold Linton (ed), *Color consulting,* Part VII, color order systems by Werner Spillmann, p. 176 which is a discussion of the 1915 *Atlas of the Munsell Color System.*

The work was based on the research of A. H. Munsell, artist, professor at the Mass. Normal School (now Mass. College of Art and Design) and founder of the Munsell Color Company. The system specifies colors based on three color dimensions: hue, value and chroma. Munsell’s theory created a way of describing color using decimal notation instead of color names. The system was officially adopted by the USDA for soil research in the 1930s and is still in use today by many industries and organizations.

What is not said in all of the above is that some of these plates are quite beautiful in their own right - looked at another way they are works of abstract art.

Oblong folio, orig. boards, cloth spine, printed paper label (slight chipping to corners of label). 1 leaf of explanatory letterpress and 15 stiff card leaves, each with many mounted color chips and dust sheets. Corners of covers slightly worn; edges of plates are a bit faded but a good copy, and absolutely complete.
MUNSELL COLOR SYSTEM

ATLAS

COLOR CHARTS.

CHART V

AXIS of the color tree.

VALUE is the amount of light reflected from sample, is for general statement re quality of color—the other two being CHROMA and HUE.

A scale of neutral tints and tones from absolute black to white is shown in the center of the chart. This scale is used when a specific shade is required. The color of any sample is nearly indistinguishable from its neutral counterpart with a white or gray background. Overlaid on the color spectrum is a circle in the same color sequence, which allows for easy comparison.

For an exact color match, the color sample should be placed in the center of the circle. It is invaluable in the color-matching and color-measuring industries, as well as in the artistic and theatrical communities.

Protect the chart from dust and handling.

CHART V, PAGE 16

Copyright 1965 by Munsell Color Co.

For more information, visit munsell.com.
A UNIQUE PHOTO ALBUM OF MRS. GARDNER’S “FENWAY COURT”

MASSACHUSETTS. BOSTON. Album of 55 professional photographs of Fenway Court taken by Thomas E. Mott between 1901 and 1921.

[Boston, 1921] $2750.00

A fine album, showing a cross section of this famous museum which opened in 1903. Mostly the photos are general views of the interior, the courtyard and the gardens, but there are also several of famous pictures or works of art. For example, Titian’s “Rape of Europa”, John Singer Sargent’s Spanish dancer “El Jaleo”, Rembrandt’s early “Self Portrait” (age 23, 1629), a Della Robia terra cotta roundel and Paul Manship’s “Diana.” But most of the images are interior views of the finished museum with the collections installed. The building was designed by architect Willard T. Sears in 1899 and it opened on the evening of January 1, 1903. “Fenway Court, as the Museum was called at its inception, is the only private art collection in which the building, collection and installation are the creation of one individual. Isabella Stuart Gardner’s vision that the Museum remain as she arranged it ‘for the education and enjoyment of the public forever’ is reflected in every aspect of the museum.”- Museum website. The images break down, more or less, as follows: interiors and courtyard views 25; sculptures 15; gardens 7; paintings 4; exteriors 2 and furniture 2.

I can find nothing on the photographer Mott (or Thomas E. Mott & Son) as they were later called (almost every photograph is signed in the negative). But they were very competent professionals. Nor is there any indication of the purpose of this album. Perhaps it was one of a group of albums made as gifts for friends of Mrs. Gardner.

¢ Oblong small folio (10 ½ x 12”), orig. black cloth upper cover (rear cover missing), titled on cover ‘Photographs.’ Laid down on the inside front cover is an older photo of the full length sepia portrait of Isabella Stuart Gardner by Sargent of 1888 (not part of the Mott series). The 55 Mott photos are silver prints, averaging 8 x 10” or slightly smaller. Many of the black paper album leaves have broken at the hinges but the photographs are fine. Preserved in a custom made chemise inside a folding back cloth box with morocco label.
“ONE OF THE MOST PROVOCATIVE AND INFLUENTIAL TEXTS ON THE MODERN MOVEMENT IN ARCHITECTURE” - KENNETH FRAMPTON

LE CORBUSIER [CHARLES EDOUARD JEANNERET]. Vers une architecture.
Paris: G. Cres, [1923] $3000.00

First edition of what has been called the most important architectural book of the twentieth century. “Its publication marks a milestone in the development of the modern movement and Le Corbusier’s influence has probably been greater than that of any other writer on architecture in this century.” - Printing and the Mind of Man, 413. Vers une Architecture was written “half as a manifesto and half as an interpretation of architectural history. Juxtaposing grain silos, automobiles, steamships, and airplanes with some of the greatest buildings of all times and some of Le Corbusier’s own projects, it set out a most convincing argument for his new architecture, little of which had actually been built . . . This book remained a source of inspiration for generations of architects.” - E. Seckler in Macmillan Encyclopedia of Architects, II, 635. “Ni traité, ni poétique, Vers une Architecture n’a pas cessé d’être publié depuis 1923, et la mis au point subtile des ses effets spéciaux - collages, slogans percutants, métaphores photographiques, télescopages d’idées - n’a pas fini d’interroger les exégètes de la modernité.” - En Francais dans le Texte, no. 351. Sharp, p. 68, a “passionate propagandist book.” Avery’s Choice 325 (note by Kenneth Frampton). The first edition of this book is identifiable only by the absence of any issue or edition indication on the wrapper or title page.

¶ 8vo, cont. marbled sides, linen spine with dark green lettering piece. Orig. wrappers bound in (as they must be in the true first edition, as the presence of the wraps without “Nouvelle edition” is a point in identifying this edition). xi+(i)+230+1 pp. with numerous illus. both from sketches and photographs. Excellent copy.

A remarkable set of five portfolios containing about 400 mounted identified photographs of buildings in the state of Hesse, always in pairs (a few with three photos) showing buildings before and after the bombing by the Allied forces during World War II. The key person behind this extraordinary and very sad documentation was Dr. Friedrich Beilbaum (1885-1974). He was a trained art historian and was appointed Provincial Conservator; he was charged with making an inventory of Hessian cultural monuments. Beside himself, his team consisted of two art historians, an architect and two photographers. Laid into the first portfolio is a typewritten letter from Dr. Beilbaum to the American Military Government in Wiesbaden explaining the details of this collection. The letter is dated 2nd November 1946 and is signed by Beilbaum. He explains that the archive was made by the staff of the conservation agency, especially with the help of photographers Heinrich Stu[re]z and Hannah Rapp. The pre-destruction photographs were taken prior to 1940 and those showing the destroyed buildings were taken in the year the letter was written, 1946. This archive is obviously of the greatest importance for art and architectural historians who study German architecture prior to the middle of the 20th century.

I suspect there are a few other sets of these portfolios in official archives but it was clearly done in a tiny edition. This work is not located in OCLC under the title nor under the name of Beilbaum.

Small folio. 5 flap-edged portfolios, each with hand-lettered title page, portfolio number, city name and plate count. Each folder with loose stiff-card leaves, usually with 2 mounted photos per sheet showing buildings before and after. Typewritten and mounted titles to each sheet on bottom left corner. Contents: I. Kassel (34 plates); II. Frankfurt (41 plates); III. Darmstadt (47 plates); IV. Hanau (29 plates) and V. Hessen-Darmstadt (40 plates). Faded circular purple rubberstamp on verso of each plate: *LANDESKONSERVATOR VON GROSS-HESSEN.* Old very light water stain to a few margins but generally very clean and in excellent condition.
Forbes Whiteside (1918-2015) was an artist, architect, color theorist and educator (he taught for more than 30 years at Oberlin). According to his obituary in the Oberlin News Tribune he was “an expert on color perception and appreciation. He developed a systematic program for teaching color awareness, and he collaborated with fellow colleagues in developing the novel use in art of emerging technologies such as the Synchroma machine, long before the advent of laser-light displays. His work with the Synchroma was shown in an “Experiments in Art and Technology” exhibit at the Brooklyn Museum in 1968.” Though there is no text with the ‘Color Book’ it would appear to have been made for the purpose of teaching color theory. It is not a unique copy; inside the front cover of Book I is written “Copy No. 11” and signed ‘Forbes J. Whiteside.’ It was intensely labor-intensive to make and there cannot have been many copies made. In addition to many neatly mounted samples of heavy-weight colored papers, there are plates which incorporate overlays, pop-ups and other movable elements; also plates of spectra, color opposites and gradations, etc. Whiteside was a serious artist; his paintings are in the collections of the Museum of Modern Art, the Cleveland Art Museum and the Allen Art Museum at Oberlin. I can find no locations for other copies of this work.

Andy Warhol (1928-1987) was an American artist who was a leading figure in the visual art movement known as Pop Art. His works explore the relationship between artistic expression, celebrity culture and advertising that flourished by the 1960s. He first exhibited the Campbell’s Soup can labels in 1962 at the Museum of Modern art. The first ones were paintings, synthetic polymer paint on canvas. “They were displayed together on shelves, like products in a grocery aisle. At the time the Campbell’s Soup company sold 32 soup varieties; each canvas corresponding to a different flavor. Warhol did not indicate how the canvases should be installed. At MoMA, they were arranged in rows that reflect the chronological order in which the soups were introduced. The first flavor introduced by the company was tomato, in 1987 … Warhol said of Campbell’s Soup, “I used to drink it. I used to have the same lunch every day, for 20 years I guess, the same thing over and over again.” Towards the end of 1962, shortly after he completed Campbell’s Soup Cans, Warhol turned to the photo-silkscreen process. A printmaking technique originally invented for commercial use, it would become his signature medium and link his art making methods more closely with those of advertisements.” - MoMA website.

Small poster (9 ¼ x 12 ½”), color offset lithograph. Excellent condition.
ANDY WARHOL

Campbell's
CONDENSED

PEPPER POT

SOUP

IRVING BLUM GALLERY
LOS ANGELES, CALIFORNIA
FROM TUESDAY, JANUARY 7, 1969
AUTHOR INDEX

Belanger, Francois-Joseph 12
Bertotti-Scamozzi, Ottavio 7
Brothers, Alfred 61
Bryans, William 33
Caillot, Jean 24
Chardon, Ernest 42
Chevalier, Charles 23
Demetz, Frederick-Auguste 21
Downes, Charles 29
Ducoy, Jules S 16
Du Four, Alexandre 10
[Eliot, William Harvard] 18
Emerson, Peter Henry 62
Emy, A. R. 17
Engelmann, Godefroy 20
Falda, Giovanni Battista 4
Fichtenberg, M. 28
Garnier, Charles 53
Gwynn, John 8
Halfpenny, William 6
Hall, John 22
Hay, Alexander 36
Herring, Richard 34
Hilliard, Elias B. 39
Holly, Henry Hudson 47
Jones, M. D. & Co. 46
Kennion, John W. 41
Kirby, J. H. 49
Le Corbusier 70
Lovell, F. H. & Co. 48
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Lutyens, Edwin]</td>
<td>67</td>
</tr>
<tr>
<td>Marliani, Bartholomaei</td>
<td>2</td>
</tr>
<tr>
<td>Mather, George</td>
<td>45</td>
</tr>
<tr>
<td>McLeod, J.</td>
<td>51</td>
</tr>
<tr>
<td>Munsell, [Albert Henry]</td>
<td>68</td>
</tr>
<tr>
<td>Oppenheimer Freres</td>
<td>60</td>
</tr>
<tr>
<td>Palladio, Andrea</td>
<td>9</td>
</tr>
<tr>
<td>Pellegrini, Angelo</td>
<td>40</td>
</tr>
<tr>
<td>Quarre, F.</td>
<td>25</td>
</tr>
<tr>
<td>Reynaud, Leonce</td>
<td>50</td>
</tr>
<tr>
<td>Richmond, W. D.</td>
<td>56</td>
</tr>
<tr>
<td>Rohaut De Fleury, Hubert</td>
<td>14</td>
</tr>
<tr>
<td>[Roisecco, Gregorio]</td>
<td>5</td>
</tr>
<tr>
<td>Rusconi, Gio. Antonio</td>
<td>3</td>
</tr>
<tr>
<td>Sauvageot, Claude</td>
<td>55</td>
</tr>
<tr>
<td>Shally, Louis M.</td>
<td>27</td>
</tr>
<tr>
<td>Smith, H[Eny] P[erry]</td>
<td>52</td>
</tr>
<tr>
<td>Snellen, H[Erman]</td>
<td>38</td>
</tr>
<tr>
<td>[Soane, John]</td>
<td>15</td>
</tr>
<tr>
<td>Stone, A. H. &amp; Co.</td>
<td>57</td>
</tr>
<tr>
<td>Stuart &amp; Revett</td>
<td>54</td>
</tr>
<tr>
<td>Sutherland Family</td>
<td>26</td>
</tr>
<tr>
<td>Vitruvius</td>
<td>1</td>
</tr>
<tr>
<td>Volk, Leonard Wells</td>
<td>44</td>
</tr>
<tr>
<td>Warhol, Andy</td>
<td>73</td>
</tr>
<tr>
<td>Weale, John</td>
<td>31</td>
</tr>
<tr>
<td>Whipple, John Adams</td>
<td>30</td>
</tr>
<tr>
<td>Whiteside, Forbes J.</td>
<td>72</td>
</tr>
<tr>
<td>Young, Ammi B.</td>
<td>32</td>
</tr>
</tbody>
</table>
SELECTED SUBJECT INDEX

Aesthetic Movement: 47
American Imprints: 18, 22, 25, 27, 32, 39, 45, 46, 47, 48, 52, 57, 59, 66
Architecture: 1, 3, 4, 6, 7, 9, 13, 15, 17, 18, 21, 29, 32, 33, 36, 41, 42, 49, 51, 53, 54, 58, 59, 70, 71
Central Park: 37
Ceramics: 26
City Planning: 8, 67
Coach Building: 35
Color Printing: 25, 56
Color Theory: 68, 72
Engineering: 31, 50
Furniture: 22
Ink: 45
Land Development: 63, 65
Lithography: 20
Manuscripts: 26
Ophthalmology: 38
Original Drawings: 10, 12, 14, 16, 24
Palladio: 6, 7, 9
Paper: 28, 34
Photography: 23, 30, 33, 39, 40, 42, 43, 44, 50, 51, 52, 55, 58, 61, 62, 64, 66, 69, 71
Pop Art: 73
Rome: 2, 4, 5, 19, 40
Trade Catalogues: 11, 45, 46, 48, 57, 60
Set in Diotima and Smaragd types. Printed by the Covington Press, Inc. Design & typography by Jerry Kelly.