CATALOGUE 198 - PART 1

CONSERVATION OF WORKS OF ART & RELATED SUBJECTS

INCLUDING BUT NOT LIMITED TO

ART HISTORY; ARTS, CRAFTS & TRADES; DYEING, WEAVING & TEXTILE TECHNOLOGY; GLASS; PATTERNS FOR ARTISTS; PIGMENT CHEMISTRY; PAINTS & COLORS; PERSPECTIVE; PICTURE FRAMING; VARNISH

ETCETERA

P.O. Box 382369 / Cambridge / MA 02238
[charles@cbwoodbooks.com]
617-868-1711
June-July 2024
FIRST APPEARANCE OF VASARI IN ENGLISH

1. AGLIONBY, WILLIAM. *Painting illustrated in three dialogues, containing some choice observations upon the art. Together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michael Angelo. With an explanation of the difficult terms.* London: Printed by John Gain for the author, 1685 $1150.00

First edition, of particular note as the first appearance of any part of Vasari in English (the lives of Cimabue, Chiotto, Lionardo, Andrea del Sarto, Raphael, Giorgione, Michael Angelo, Giulio Romano, Perino del Vaga, Titian and Donato, a sculptor [all spellings *sic*]). The preface contains brief remarks on the author’s English contemporaries such as Inigo Jones, Grinling Gibbons, Dobson, Walker, Riley and the miniaturists Oliver and Cooper. He intended a second volume on the lives of the painters from the Carracci onwards but this was never published. Following the preface are three dialogues explaining the art of painting, the history of painting and ‘how to know good pictures.’ Then, finally, comes the major section, the lives from Vasari. Wing A 764. Rostenberg, *Engl publishers in the graphic arts*, p. 98 (B53). Schlosser-Magnino, pp. 339, 646. Besterman, p. 1. UCBA, I, p. 10. There was a copy in Philadelphia in 1757 (Schimmelman, *Checklist* (1983), no. 1.

4to, recent marbled boards, calf spine, dark red lettering piece. (xxxviii)+375 pp (pagination irregular due to compositor’s errors, but complete) with imprimatur and title in red and black. Very small old water stain in lower outer blank corner; light marginal water stain in the gutter of the last dozen or so leaves. Still, a good copy.

CHARLES WOOD RARE BOOKS
ALBERTI, LEON BATTISTA. *Della pittura e della statua*. Milano: Societa Tipografica de Classici Italiani, 1804

$375.00

Originally published in 1436. This work is given an exhaustive analysis by Martin Kemp who states: “His treatise contains the first written account of one-point perspective. His attitude to the making of a picture is founded upon his conviction that ‘a painting is the intersection of a visual pyramid at a given distance, with a fixed centre and a defined position of light, represented by art with lines and colors on a given surface.” (The science of art, pp. 21-25). A further long analysis of the *Della pittura* is given by F. Borsi, *Leon Battista Alberti, the complete works* (1986), pp. 199-210. The work went through innumerable editions; the present one includes a life of the author by Girolamo Tiraboschi. The present edition is found in the UCBA, I, p. 13.

8vo, modern boards, old style. xxvii+136+(iii) pp. with engr. authors port., and 6 engr plates numb *, *, I, I, II, II. The plates illustrate the principles of Alberti’s perspective.
THE EARLIEST WORK IN ENGLISH ON PICTURE RESTORATION

3. AN ARTIST. Advice to proprietors on the care of valuable pictures painted in oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed. By an artist. London: Sherwood, Gilbert and Piper; Wycombe, E. King, 1835 $550.00

First and only edition; rare. This would appear to be the earliest work in English solely devoted to the restoration of pictures. It is noted by Rhuemann/Plesters who comment: “The practical advice on conservation and restoration is not very sound, but the book is interesting for the history of restoration and the condition of some old master paintings at the time.” - The cleaning of paintings, p. 384. The final leaf is an advert for the author’s services as a picture cleaner; he does not give his name but does give his address: Brook Lodge, High Wycombe, Bucks. The Cambridge catalogue identifies him as John Bengo. NUC locates two copies only (MdBj; PPL). OCLC locates 9 copies in American libraries but the work is very scarce in the marketplace.

8vo, orig. cloth with title in cartouche on cover. 82+1 pp. plus the errata slip. All edges gilt.
AN ILLUSTRATED MANUSCRIPT
MADE BY A GUILLOCHAGEUR OR
LATHE TURNER

4.  ANONYMOUS. An illustrated French manual and notebook
made by a lathe-turner. N.p. N.d. (France, ca. 1900) $500.00

A unique survival of great interest to those who study trades and
crafts. Unusual, informative and profusely illustrated manual for
skilled artisans utilising hand tools and lathes for turning wood or
metal into highly worked, sculpted or decorative products. The
illustrations, which were done in pen and ink on onion skin paper
(mounted) are quite appealing. Other parts of the manuscript are
made from wood-engraved illustrations cut out of trade
catalogues.

This MS was probably made by a craftsman for his own use,
but it could also possibly be an early stage of a published book or
manual. Intriguing.

8vo exercise book, in stiff buff card covers (not stapled), probably late 19th
century. 49 pp of pen & ink text with 39 detailed ink sketches, each mounted, and
22 printed images and 19 sheets taken from printed trade catalogues. Must be
seen.

Originally published 1758. “D’Arclais was one of the best chemists of his time. The recipes contained in his book are few in number, but they are all the result of his own practical experiments. He discovered the preparation of a bright red obtained from iron, and he describes the process with great accuracy. Although he was not a professional painter, his advice for painting in vitrifiable colours, which is correct and clear, could not have been better expressed by a practical man.” - Solon, p. 7. Duncan, 329. Manning no. 7 (“In the introductory pages...artists are warned that if they do not succeed in preparing the colors of M. de Montamy, or in employing them, it will be their own fault!). UCBA, I, col 39 noting a German edition of 1767.

12mo, cont. half polished calf, paper sides, dark red lettering piece, all edges red. lii+287 pp. Excellent copy.
FLINT GLASS


First edition, inscribed by the author on the title page. Artigues (1773-1848) was a chemist and industrialist. “Flint glass is optical glass that has relatively high refractive index...With respect to glass, the term “flint” derives from the flint nodules found in the chalk deposits of southeast England that were used as a source of high purity silica by George Ravenscroft, circa 1662, to produce a potash lead glass that was the predecessor to English lead crystal.” - Wikipedia. See also H. Newman, *An illustrated dictionary of glass* (1977) for another definition. The present work is scarce; OCLC locates seven copies in American libraries. Not in Duncan.

Sm. 8vo, old marbled paper wraps. (ii)+80 pp.
7. [BARDWELL, THOMAS (attr to)]. *Practical treatise on painting in oil colours*. London: B. & J. White, 1795 $850.00

First edition. A highly valuable work referred to repeatedly by R. D. Harley, *Artist’s Pigments 1600-1835*, who gives the following synopsis: “A very much more extensive work is the *Practical treatise on painting in oil colours*, which was published in 1795. The anonymous author includes part of Bardwell’s *The practice of painting*, to which he refers in his introduction, but he adds a comprehensive discussion of *materia pictoria*, which includes colours. The following part, which concerns the technique of oil painting, also contains useful comments on colours, as do the miscellaneous observations further on. The intervening part includes remarks on varnish making and a summary of *Coloritto*, a work on colour mixing by LeBlon, which in its English form was probably taken from Bardwell. At the end is a section containing an English translation of the paper on white pigments written by the French chemist Guyton de Morveau. The *Practical treatise* is a useful book which had some influence, as much of the additional part on oil painting in later editions of *A compendium of colours* is identical with information given in the treatise”. - page 24. See also F. Schmid, *The practice of painting*, pp. 90-95 which also links the work to Bardwell. OCLC under Thomas Bardwell locates 19 copies in USA, but the work is rare in the marketplace.

8vo, old marbled boards (worn), spine overlaid with a piece of modern tape. xvi+246 pp. Short marginal tears on pp. 117 and 123, else a very good copy.
THE SECOND ORIGINAL AMERICAN WORK ON DYEING

8. BEMISS, ELIJAH. The dyer’s companion in two parts. Second edition, enlarged and improved. New-York: Every Duykinck, 1815. $450.00

First published in 1806; this was the second original American work on dyeing. Part First, containing a general plan of dyeing wool and woolen, cotton and linen cloths, yarn and thread. Also, directions for milling and finishing, stamping and bleaching cloths. Part Second, containing many useful receipts on dyeing, staining, painting, &c. “Many master mechanicks refuse to give receipts to their apprentices unless they will pay for them, and at a high price.” Bemiss also states that some of the receipts in this book were sold for twenty and thirty dollars each “and the purchaser prohibited from communicating the receipt to any other person.” These receipts were mostly made from organic materials; this was long before the invention of synthetic dyestuffs. A few rural craft practitioners still practice dyeing by these methods. This edition is almost three times the size of the first edition. Rink 5241. Ron 87.

“THE FIRST MODERN BOOK ON DYEING”


$900.00

Originally published Paris, 1791; this first English edition was published the same year. This was “the first modern book on dyeing, with the first general theory of its principles, systematic research, and chemical explanations. It saw many editions and translations and also won the approval of the Royal Academy of Sciences of France...” - M. Ron, *Bibliothica Tinctoria*, 0097 - (Catalogue of the collection of Sidney Edelstein). Denis Duveen was apparently the first to call this “the first modern book on dyeing and he first general theory of its principles” - *Bibliotheca Alchemica & Chemica*, (London, 1949), p. 74. This is number 9 on Sidney Edelstein’s list of 13 key books on the history of dyeing.

Back in the day I used to sell Dr. Edelstein books on dyeing. His collection is now in the Jewish National and University Library. Thomas Jefferson had the first edition (Sowerby 1190). Lawrie 43.

8vo, 2 vols in one. Old marbled boards, neatly rebacked with polished calf spine. (ii)+xii+xxxvii+302 pp; viii+385 pp with 1 fdg engr plate. This copy is from the reference library of the Zaehnsdorf Company of bookbinders; they probably rebacked this volume (it is a superb job). With Zaehnsdorf bookplate.
10. BOSSE, ABRAHAM. *Traité des pratiques géométrales et perspectives, enseignées dans l’Academie Royale de la Peinture et Sculpture*. Paris: l’auteur, 1665 $2500.00

First edition, rare. “An apprenticed engraver, Abraham Bosse (1602-1676) also published many treatises on perspective and art theory including the theory of architecture. From 1648 to 1660, Bosse taught perspective at the French Royal Academy of Painting and Sculpture. Adopting the new geometrical perspective method of Gerard Desargues to fine arts, Bosse was the first art theorist in France to develop a systematic art doctrine.” - *Macmillan Encyclopedia*, I, 261.

As noted, as well as an architect, Bosse was a friend and disciple of Desargues, a mathematician and architect from Lyons, who studied the mathematical bases of perspective. Several of his treatises were based on Desargues’s techniques. Bosse eventually quarreled with Jacques LeBicheur and many other members of the Academie Royale, from which he was expelled in 1661. Martin Kemp takes it up from there: “A less resolute character might have been tempted to give up in disgust, but Bosse continued publishing. His *Traité des pratiques géométrales et perspectives*, issued in 1665, is a succinct and uncompromising synthesis of his teachings. The first part concentrates on the geometry of the ‘sphere, circle, cone and cylinder,’ while the second provides systematic instruction in the rendering of objects in space. Towards the end he specifically addresses the activities of ‘the new
Reformer’ (LeBicheur or LeBrun?) who is leading the youth of the Academy astray by pretending that they can dispense with Bosse’s precise techniques in favour of judgement by eye.” (The science of art, p. 125). See also Desargues, Perspective (1977) pp. 106-7, also pls. 92 & 93. Bosse published seventeen works; this is one of the rarest in the marketplace.

This copy would be appropriate for teaching the history of the book; it has two engraved plates which are cancels (34 & 43) and one plate (pl. 50) with a fine volvelle (or folding flap).

8vo, full cont. polished calf, gilt spine (faded; head of spine worn). Engr.t.p., printed t.p., engraved leaf; and (xvi)+pp 1-47; [48]-140; with a total of 69 engr. plates (1 double-p), numbered 1-6, 6*, 7, 7*, 8-67. Includes an engraved special t.p. for the plates on recto of plate 1. Except for the dull (but original) binding, a fine clean copy.

CHARLES WOOD RARE BOOKS
The rare first edition of a classic work which was translated into several languages and remained in print for a long time. It is given a long notice in Schmid, _The practice of painting_, pp. 64-67; Schmid gives long quotes of Bouvier’s single colours and tints, as well as other parts of his text. It also contains an important chapter on restoration which has been summarized by H. Ruhemann: “In general, varnish removal is effected by alcohol as a solvent. The method of dry removal by rubbing is not recommended for old paintings or weakened canvases. It is noted that varnish removal is only easy if the varnish is a resin/volatile solvent type, not an oil/resin varnish. Mastic in turpentine is the generally accepted varnish.” - _The cleaning of paintings_, p. 383. The work was translated into English; the first American edition appeared in 1845. UCBA, I, 154 (there does not seem to have been a British edition). This first edition is not in the NUC; they do locate copies of the 2nd edition (1832) and the 3rd edition (1844). OCLC locates only 3 copies of this 1st edition in USA and 1 in Netherlands.

8vo, old decorated paper sides; calf spine. Litho t.p., x+670+1 pp. with 7 fdp. lithographed plates printed by Englemann including the oft reproduced plate of the palette. Head & tail of spine and front hinge have peeled back; they have been glued back down. A good copy.
12. BURROUGHS, ALAN. *Art criticism from a laboratory*. Boston: Little Brown, 1938 $125.00

First edition. Together with a work by Christian Wolters (published in German also in 1938) this was the first work to deal with the use of X-rays in the examination of paintings. Noted in Ruhemann/Plesters p. 478 with a long note.

4to, orig. cloth. xxiii+277 pp with 133 fine illus.
SKETCHBOOK OF ORIGINAL FURNITURE DESIGNS

13. [CALVIN, THOMAS(?)]. Cabinet maker’s sketchbook. N.p., N.d. (U.K., ca. 1820-1840) $1600.00

An extensive sketchbook made by an early 19th century cabinet-maker, possibly one Thomas Calvin (see below). Drawings include arm chairs, chimney pieces, a dressing table, a tester bed or day bed, a child’s bed, reading stand, candle stand, pole screen, chiffonier, several sofas, window hangings, drapes, curtain rods or poles, a valence, sideboards, side chairs, a centre table, sewing stand, work table, bedside writing table and writing desk, reclining chair, iron fire fronts, a wine cooler and a few other forms.

Also, there are several designs for hothouses and carriages; one of the latter, pen and ink on blue paper, is captioned: “this is the drawing which the carriage is made from. Thos. Calvin.” I can find no other information on Mr. Calvin. The majority of the drawings are measured and many show construction details. A few designs are annotated - one mentions ‘Eastnor Castle’ (Herefordsire, designed by Sir Robert Smirke; of this commission Colvin states “for the second Lord Somers, 1812-20, castellated”). Also, ‘Watermouth Castle’ (Ilfracombe, Devon; of this commission Colvin states under his entry for George Wightwick “completion of interior and alterations for north front, for Arthur Basset, ca. 1845, Gothic”). Cabinetmaker’s sketchbooks are rare and always have been - I have owned two or three in the past fifty-five years.

4to, (9 ½ x 8”); orig. full green vellum. About 45 leaves with sketches, most in pencil with a few in pen and ink. Loosely laid in are seven small pieces of paper with sketches and notes (one of these is the carriage drawing signed by Thos. Calvin). The final ten leaves are blank. Paper watermarked WHATMAN 1811.
WITH 11 COLORED PLATES OF PALETTE

14. CAWSE, JOHN. *The art of painting portraits, landscapes, animals, draperies, satins, &c. in oil colours: practically explained by coloured palettes: with an appendix on cleaning and restoring ancient paintings on panel or canvas*. London: Rudolph Ackermann, 1840. $750.00

First edition. Cawse had published an earlier work on the same subject in 1822 (for which see Bicknell & Munro 48). The present is a good copy of a most attractive book with 11 hand coloured lithographic plates of palettes. Not in the Faber Birren collection (which lists only the earlier work by Cawse). Abbey, *Life*, 106. These plates of palettes are discussed at length in Schmid, *The practice of painting*, pp. 97-99. The palette plates are of very high quality and many of the colors are heightened with gum arabic. The appendix on cleaning and restoring paintings was unknown to Ruhemann/Plesters. NUC locates one copy only (MdBP). The last copy in the book auction records came up in 1980.

8vo, orig. cloth, gilt blocking on front cover. 47+1 page of Cawse’s advertisement for lessons and with 11 hand colored plates as noted above. 8 pp of ads for Ackermann’s publications at the end.
CELLINI ON THE TECHNIQUES OF GOLDSMITHING

CELLINI, BENEVENUTO. *Due trattati du Benevenuto Cellini scultore Firoentino, uno dell’oreficeria, l’altro della scultura.* Milano: Societa Tipografica de’Classici Italiani, 1811 $225.00

Originally published in Florence in 1568, this is a famous and classic book, a manual on the art of the goldsmith and the techniques of sculpting in marble and bronze. It details the techniques of carving, chiseling, engraving, chasing and gilding, and the casting and finishing of metal. It also provides an invaluable source of information about Cellini’s own work and that of his contemporaries. There was a second edition published in Florence by Tartini & Franchi, 1731, rewritten in the authorized Italian of the Accademia Crusca; there was a reprint of this edition in Turin, 1795. As far as I can tell, the present edition is also a reprint of the 1731 edition. It was translated into English by C. R. Ashbee and published by Arnold in London in 1898. Cicognara 273. Arntzen/Rainwater H36 - “important.” OCLC locates 8 copies in American libraries.

8vo, orig. blue paper boards, linen spine, dark red calf lettering piece. lx+417+1 pp. Rubbing to hinges; scattered light foxing but a very good copy.
A RELATIVELY MODERN BUT RARE BOOK ON PICTURE RESTORATION

16. CLARKE, CARL DAME. Pictures, their preservation and restoration. Butler, Maryland: Standard Arts Press, 1959 $200.00

First and only edition, very scarce. The author was a PhD and Assoc Prof of Art as applied to medicine, School of Medicine, Univ of Maryland. He deals with the preservation and restoration of pictures of all kinds, including miniatures, prints, water colors, pastels, oil paintings, and murals in oil and tempera; he includes a 20 page bibliography with 536 entries. Its scarcity is supported by Ruhemann/Plesters, p. 408, who list it but state: “This work has not, unfortunately, been available to either the author of the present book or the compiler of the bibliography, so it is not possible to assess its merit.” This book has always been scarce; OCLC locates just one copy: Calouste Gulbenkian Library in Portugal. Laid into this copy is a copy of the publisher’s catalogue; it looks like a marginal operation, at best; my guess is that it was not advertised and not promoted.

8vo, orig. cloth in d.w., very good copy. viii+270 pp with 92 illus.
A NEW PROCESS IN PAINTING


First edition, very uncommon. Part I appeared in Brighton in 1815 as Some account of a new process in painting by means of glazed crayons. The writer devised a method of “dry coloring” using crayons fixed with a variety of oils and varnishes. Much of the second part is devoted to a description of the properties of various colors, and the preparation of various grounds and binders.

The author states: “The slight accident of spilling some wax on a crayon drawing, sketched on the back of a book bound in rough calf leather, first led me to engage in a train of experiments, the result of which I now offer to the attention of the public. On attempting to scrape off the wax, a glaze was produced, which exhibited the coloring with that peculiarity of texture and surface which so generally distinguishes works of the old masters. It gave a depth and mellowness of tone rarely to be found in modern paintings, and served at once to show all the brilliant effects that might be obtained, if the art of glazing crayons could be brought to a regular process...”

8vo, large untrimmed copy in modern blue buckram binding; spine titled in gilt. xii+174 pp. Excellent copy (not ex-library).
A good collection of ephemera from 1860s-1880s England. Various places, various dates, both printed and manuscript, 1860s-1880s $875.00

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. All together this group of ephemeral pieces provides a good look into the 19th century trade of coach making.

4to (6 9 x 12” glassine sleeves); contents as described above.
“PERHAPS THE FIRST MODERN TEXTBOOK ON THE SUBJECT”


Originally published in the same year in Paris in French. “This handbook was the direct outcome of the International Conference on picture conservation and restoration held in Rome in 1930. It was written by an international group of specialists including G. L. Stout, H. J. Plenderleith and H. Ruhemann. With its emphasis on the importance of proper environment and systematic examination of condition before treating, it is perhaps the first modern textbook on the subject to be printed...” - Ruhemann, *The cleaning of paintings* (1968), p. 402.

Lg. 8vo, orig. paper sides, rexine spine. xii-13-296 pp with 62 full-p. halftone illustrations. Very good clean copy.
“A VERY LIMITED NUMBER OF COPIES”

20. CREYKE, W. R. Second Edition, Enlarged & Improved. Book of modern recipes containing full instructions for producing the following enamel, underglaze, & majolica colours, white & coloured bodies & glazes... Hanley: J. Hitchings, Printer, 1887 $325.00

First published 1883 with only 49 pages; this enlarged edition contains 144 pages. Solon gives the following note: “The notebook of a colour maker, who, after having gathered here and there the recipes in use in the factories where he was employed, set up on his own account as a manufacturer. Meanwhile, it occurred to him that he might derive more profit from the sale of his secrets than from that of his products. He printed a first edition of a very limited number of copies, and disposed of these at a fancy price. This induced him to print a second one, now easier to obtain than the first, but still very difficult to meet with.” Ceramic Literature, p. 89. OCLC locates two copies of the 1884 edition in this country: Yale & Historic Deerfield (the Yale copy came from me). The present edition is not on OCLC.

12mo, orig. full embossed calf, stamped with title. 144 pp. Sewing slightly loose.
THOMAS JEFFERSON OWNED A COPY

21. CUTBUSH, JAMES. *The American artist’s manual, or dictionary of practical knowledge in the application of philosophy to the arts and manufactures. Selected from the most complete European systems, with original improvements and appropriate engravings adapted to the use of the manufacturers of the United States.* Philadelphia: Johnson & Warner, 1814  $800.00

First edition, foxed as usual, otherwise nice copies in the original bindings. Arranged alphabetically, from Acetous acid to Zircon, this is a purely American compilation of processes, materials and equipment for all the various manufactures current in the early 19th century. Unlike most authors of compilations, Cutbush gives credit to his sources: “To those from whom he has borrowed, both in Europe and America, it has been uniformly his wish to do justice, by giving the name of the author, with the quotation.”

Thomas Jefferson had a copy. Despite the title (the ‘Artist’s Manual’), the entries on the following subjects are pertinent to architecture and building: bricks, bricklayers, building, cement, color making, house paints, gaslight, nails, pencils, stucco, and whitewash. “It is interesting to note in connection with this list that Jefferson wished to have the possibility of using gaslights at the University of Virginia investigated as seen in a letter of May 20, 1826 to John H. Cocke.” - Wm. B. O’Neal, *Jefferson’s Fine Arts Library*, no. 33.

Cutbush (1788-1823) was a professor of chemistry at the University of Pennsylvania (see DAB). In addition to those listed above, the work includes sections on engraving on copper, wood, glass; etching on copper, stone, glass; japanning, lacquering, painting in distemper, pastel, varnishing, etc. Noted in Hindle, *Technology*, p. 87. American Imprints 31276. Rink 170. Schimmelman 144. Widely held in libraries but very scarce in the book trade.

2 vols. 8vo, original full calf, orig. dark red lettering pieces. (ii)+(iv) plus extensive unpaginated text. With 37 full page engraved plates (13 in vol I and 24 in vol II) plus extensive wood-engraved illus in the text. As noted above foxed throughout.

CHARLES WOOD RARE BOOKS
“EVERY VARIETY OF USEFUL OR FANCIFUL DEVICE”

22. [DANGER, T. P. (“A French Artist”). The Art of Glass Blowing, or plain instructions for making the chemical and philosophical instruments which are formed of glass; such as barometers, thermometers, hour-glasses, funnels, syphons, tube vessels for chemical experiments, toys for recreative philosophy, etc. London: Bumpus & Griffin, 1831 $300.00

Originally published in Paris in 1829 as L’art du souffleur a la lampe. The present English translation was published as Vol I of ‘The Polytechnic Library.’ “Artists and students of the Experimental Sciences will find this work adapted to aid them effectually in the economical preparation of their apparatus; and persons who would willingly employ their leisure hours in practicing the charming art of working glass and enamels with the blowpipe, but who have hitherto been deferred by the anticipated expense of the instruments, and the imaginary difficulties of the undertaking, are taught here in the simplest, most expeditious, least expensive and most effectual methods of working glass into every variety of useful or fanciful device.” This is the first copy of this book I have seen in my 56 years in the book trade. OCLC locates 7 copies in US libraries. Duncan 2885.

12mo, orig. boards, orig. printed paper labels on cover and spine (the latter worn). x+112 pp with 4 fdg engr. plates (final plate somewhat foxed). Binding dusty.
A VERY EARLY HANDBOOK
FOR THE CLEANING OF PICTURES

23. DEON, [SIMON] HORSIN. De la conservation et de la restoration des tableaux. Paris: Hector Bossange, 1851 $450.00

First edition, a very good copy in an early half morocco binding. “Noteworthy is the author’s gallant and forceful plea for cleaning pictures at the Louvre. It remained unheeded for a century. He fulminates against the charlatanism and secrecy. His chapters on woodwork, lining, transfer, etc. are as sound as could be expected, given the limited knowledge of his time.” - Ruhemann/Plesters, p. 389. For Ruhemann this was clearly an important work; he makes no less than six references to or quotations from it. OCLC locates six copies in USA under HORSIN-DEON, SIMON (1812-1882).

12mo, old half black morocco, mottled paper sides. iii+234 pp. Nice untrimmed copy.
WITH A LECLERC MODEL BOOK BOUND AT THE END


A classic work in the literature of art history. Originally published in 1668 as a poem in Latin (De Arte Graphica) of 549 verses; it was translated in the same year into French prose by Roger de Piles and published in Paris in 1668. In that French translation as well as in the second edition of 1673 and the present [third] edition the French text is set so it faces the Latin original on the facing page. “Piles’s translation was not a literal one. As he writes in the preface, his close friendship with the author allowed him to work freely with a knowledge of Du Fresnoy’s intentions, making corrections as he wished. Although Piles’s work was challenged because of his approach, it became the authoritative version for his own and later generations.” - Collins & Land, Early books on art, no. 37.

The Le Clerc bound at the end consists of an engraved title page and 30 engraved plates of muscular male nudes, some draped, some set in landscapes. These were put there to serve as models for artists to copy. Berlin Catalogue 4619 lists the second edition of the Du Fresnoy with the Le Clerc bound in.

12mo, recent marbled sides, calf spine. (xii)+276+(xxxiv)+(xxiv) pp; Le Clerc: engr. t.p. & 30 engr plates. Occas pencil annotations to the text. Nice copy.
"ONE OF THE MOST IMPORTANT BOOKS IN OUR FIELD"

25. EIBNER, ALEXANDER. *Entwicklung und werkstoffe der tafelmalerei*. Munchen: B. Heller, 1928 $400.00

First edition. Title in English: “Working materials of the panel painter”. Ruhemann/Plesters, pp. 398-400: “As no English translation exists, this work is here reviewed in some detail. This, one of the most important books in our field, would be well worth an English translation, even today. Prof Eibner’s principal aim is, as he explains in his introduction, to put the practice of painting on a basis of scientific knowledge of the materials, in order the assure the durability of future work...Several of the theories published by even the most eminent pioneers in our field in the 19th and early 20th centuries have had to be revised in the light of recent experience gathered during the cleaning of the old master’s paintings. Eastlake, Laurie, Doerner and Maroger are cases in point. On the other hand Eibner bases his theories on his own rather conclusive experiments. His publications are largely as valid today as when they were published in the 1920s and 30s. (H.R.).” (As far as I can determine, now, in 2024, there is no English edition).

Large 8vo, orig. stiff printed wraps. viii+195 with 27 halftone plates printed on coated stock.

A very rare Swedish pattern book for weavers. The text is substantial, 111 pages, and explains the weaving process, complete with some ‘pick’ diagrams which are printed typographically. It is the plates, however, which are of most interest; plate 1 shows a loom and several details. All the rest are patterns for woven figures all shown against a graph paper (i.e. warp and woof) background and include the royal arms, crowns, coats of arms, standing and mounted soldiers, scales of justice, lion, bird, butterfly, rooster, dog, lobster, crane, musical instruments, urn, cornucopia, flowers, tree, wreath, windmills, small & large buildings, a castle, conventional coverlet patterns, an alphabet, and finally more coverlet patterns. I can find only one reference to this title in the trade in an old Ove Hagelin catalogue (no. 17, *Praktiska Handbocher*, 1981, item 456 and that copy was defective). J. K. Ekenmark and Maria Christina Ekenmark were authors of two other Swedish weaver’s handbooks in the early 19th century; all are rare. The standard reference work which explains the historical importance of the pattern books of Ekenmark is Anna-Maja Nylen, *Swedish Handicraft* (trans. from the Swedish), Lund, 1976.

OCLC locates just two copies in America (Princeton & Smith - I sold my one and only other copy to Smith in 2007).
27. FIELD, GEORGE. Chromatography; or a treatise on colours and pigments, and their powers in painting. London: Charles Tilt, 1835 $2250.00

“Chromatography was Field’s most important publication, which ran in various forms into ten editions by 1885. The book goes back to material gathered before 1806, but it did not reach anything like its definitive form until the 1820’s when Field began to solicit subscribers for its publication, and was supported by most of the leading British artists of the day, beginning with Sir Thomas Lawrence, and including Constable, Turner, Mulready and Wilkie. The instant success of the book is suggested by the fact that a much enlarged second edition appeared within six years and was published without the need for subscriptions...” - J. Gage, George Field and his Circle, Fitzwilliam Museum, Cambridge (1989), p. 33.

This was also the most influential work on pigment chemistry written in England in the early 19th century. “In many ways, the most useful literary source concerning pigments rather than painting of the period is Field’s Chromatography, published in 1835...The first part of Chromatography is concerned with colour theory, followed by a section in which the nature and composition of individual pigments are discussed. The last part contains some comments on oils, varnishes and picture cleaning...From an historical point of view an important feature of the first edition is the inclusion of a large number of pigments, no matter how obscure, so that the book fills the gaps left by most of the early 19th century books on painting.” - R. D. Harley, Artists’ pigments, pp. 27-28. Abbey, Life, 123. The work also contains important material on conservation (see Ruhemann/Plesters, p. 386). The final chapter discusses and illustrates some new optical instruments (the chromoscope and the metochrome). There were a number of later editions, all listed in the J. Gage note cited above; this first edition is rare.

The list of subscribers is also of interest; it includes two Americans: T. W. Brett of New York, and A. K. Daniel, ‘State of Ohio’, as well as persons from Rome, Brussels, Dublin, Naples, Bermuda and Edinburgh. Rare; OCLC locates just 4 copies in American libraries: Yale; ArtInstChi; Harvard & Nat’l Sci. Liby.

Small folio, (12 ¾ x 10”), bound in what looks like contemporary half dark red roan, maroon cloth sides, spine nicely gilt with rectangular panels, top edge gilt. xix+276 pp with hand-col. engr. frontisp and 1 engr plate. 19th cent. armorial bookplate of William John Foster. A 20th century owner has written his name and address in ink on the upper blank corner of the t.p. in ink, else a very nice copy.
CHROMATOGRAPHY:

OR,

A TREATISE

ON

COLOURS AND PIGMENTS,

AND OF THEIR

POWERS IN PAINTING, &c.

BY GEORGE FIELD,

AUTHOR OF

"CHROMATICS; OR, AN ESSAY ON THE ANALOGY AND HARMONY OF COLOURS," AND OTHER WORKS.

LONDON:

CHARLES Tilt, FLEET STREET.

SOLD BY BOOKSELLERS, PRINTERSELLS, AND ARTIST COLOURMEN.

1835.
ART WORK LENT TO COPY

28. FIELDER, G. Drawings of flowers, Landscapes, figures, &c, among which are Edward’s Flowers, Harding’s Heads &c. lent to copy at G. Fielders, No. 2 Greek Street, Soho Square, [London, ca. 1820] $500.00

A small broadside (8 ½ x 11”) which offers subscribers art works to copy - “among which are Edward’s Flowers, Harding’s heads, etc....” following this are listings of drawing paper from demi (20 x 15”) up to double elephant and antiquarian (52 x 31”). Then follows in double columns a listing of 42 various art products, a sampling of which include Bristol Boards, black lead pencils, red and black chalk, tracing paper, Thwaite’s velvet colors, copal, mastic and spirit varnishes, Ivory paper, portfolios of all sizes, gold silver, embossed and colored papers...and lots of other things. At the bottom of the sheet are five columns of small type listing Newman’s Water Colors prepared in cakes (lists 59 colors). Not found in OCLC. Fielder also offered to “frame and glaze pictures”. Laid in is a printout from the National Portrait Gallery’s database “British picture frame makers 1600-1950” on Thomas Fielder.

Small broadside (8 ½ x 11”), printed on one side only. Right hand edge ragged. Previously folded, but in good legible condition.
First and only edition, very scarce. “Ideas on cleaning are fairly sensible for the time. Surface cleaning is carried out using water or ox-gall before varnish removal is embarked upon. The usual methods of varnish removal, i.e. dry friction or dissolving in a mixture of alcohol and turpentine, are recommended. Unfortunately, advice as to revarnishing is unsound. The author dismisses mastic because it does not keep its colour and ‘chills’, and recommends copal/oil varnish, stipulating that the latter should be colourless or very pale. It has long been known that copal/oil varnishes become insoluble with age, and difficult, if not impossible to remove safely, and the same applies to shellac which the author suggests as a suitable medium for retouching.” - Ruhemann/Plestes, p. 389. Fielding also addresses the matter of distinguishing copies from originals, lists the paintings in the National Gallery in 1846 with the prices paid for them, and quotes official sources to claim that in 1845 14,901 paintings were imported into the UK. OCLC locates 9 copies in American libraries, but the work is today quite scarce in commerce.

12mo, orig. cloth. xvi+217+1 pp. Light wear to head and tail of spine, but a good copy of a scarce book.
WITH MOUNTED SAMPLES OF ACTUAL CANVASES AND OIL PAINTS

30. FISCHER, LUDWIG HANS. Die Technik der Oelmalerei. Vienna: Gerold, 1898 $550.00

First edition. An important book, noted at length in Ruhemann/Plesters: “Mainly concerned with the practice of oil painting, but two chapters are of interest: ‘Varnishes for oil painting’ - the dual purpose of the varnish as a protective coating against air and damp, and in order to bring out the colors of the painting, is emphasized; also that the varnish must be clear, colorless and free flowing, as well as drying within 24 hours...A chapter on the conservation of oil paintings is contributed largely by a restorer of the Royal Collections, who recommends conditions for the display and storage of paintings...With regard to cleaning, the author regards ordinary removal of varnish by solvent as rather dangerous and prefers the - at the time - fashionable Pettenkofer process...Salutary advice is given to painters as to lasting methods and materials.” The cleaning of paintings, pp. 394-5.

This is the only book I have ever seen with mounted samples of canvas for oil paintings; the plate facing page 56 shows 12 samples of various weaves, colors and weights (and with identified manufacturers). There are also 2 plates with 24 samples of oil paints, each a named color (6 each from Carl Schmidt, Dusseldorf; Alois Ebosder, Vienna; Winsor & Newton, London and H. Schminke & Co., Dusseldorf). Not in the NUC. OCLC locates only one copy, in Norway (no copies in USA). This is an author’s presentation copy inscribed to Helene Friedrich in 1878.
31. FISCHER, MARTIN. *The permanent palette*. Mountain Lake Park, Maryland: National Publishing Society, 1930 $150.00

First edition, first printing. The author began painting because he had a “scientific interest in the materials of which pictures are made and the principles underlying their production.” Chapters include the causes of non-permanence, choosing a palette, light and pigment mixture, the whites, the blacks, the colored pigments, the transparent pigments, apparently safe “earth” pigments which are to be avoided, the natural and synthetic lakes, other particulate pigments, painting foundations and grounds, the media used in oil painting, etc. Mayer, *The artists handbook*, p. 695. About one half of the book is devoted to describing pigments and colors.

8vo, orig. cloth in publisher’s dust jacket. xiv+134 pp with 4 plates in color.
PAINTING WITH WAX

32. FRATREL, JOSEPH. *La cire allié avec l’huile ou la peinture a huile-cire trouvée à Manheim par M. Charles Baron de Taubenheim expérimentée décrite & dédiée à l’Electeur.* Manheim: De l’Imprimerie de l’Académie Electorale. 1770 $900.00

First edition, rare. “According to Fratrel, Charles Baron de Taubenheim continued with the research into finding a method of painting with wax which is as practical as painting with oil yet more durable and he succeeded where the Comte de Caylus had failed. In the preface, he proposes a gift of a container of this wax-oil mixture and a copy of the book explaining the technique to all the painting academies of Europe so that painters may try it for themselves.” - Massing 67. UCBA, I, 599. Berlin Catalogue 4640. OCLC locates about a dozen copies in various European libraries; but only one copy in America (Harvard).

8vo, orig. calf, black spine lettering piece. (xxvi)+265+(v) pp with engr. frontisp. Slightly browned throughout but a very good and pleasing copy.
“JOHN EVELYN’S DELIGHTFULLY SPIRITTED TRANSLATION...”

33. FREART, ROLAND. *An idea of the perfection of painting*. Translated by [John] Evelyn. London: Henry Herringman, 1668 $675.00

First edition in English. Freart’s *Idée de la Perfection de la Peinture* was first published in France in 1662. André Fontaine (*Les doctrines d’Art en France*, p. 20) despite his strictures on the narrowly classicizing outlook of Freart, concedes that he is the first to have written a work of aesthetics in the true sense of the word in his native country; its principal idea is that one can arrive at beauty only by means of inspiration derived from the antique. Freart’s method is to briefly examine the five principal parts of painting: invention, proportion, coloring, motion and expression and composition, and to subject selected works by Raphael and Michaelangelo to scrutiny on these five counts. Keynes, *Evelyn*, pp. 191-4. Schlosser-Magnino p. 634. Cicognara 127 citing the original French edition.

12mo, recent marbled sides, calf spine. (xl)+136 pp. Trimmed close to the margins; a few of the catchwords sliced in half; else a good clean copy. T.p. within a double line border.
17TH CENTURY COLORISTS MANUAL

34. GAUTIER, H. L’art de laver, ou nouvelle maniere de peindre sur le papier, suivant le coloris des desseins qu’on envoye à la cour. Lyon: Thomas Amaulry, 1687 $1100.00

A fine copy of the first edition, in the original binding with gilt spine. It is no. 72 in Ann Massing’s “Painting materials and techniques: towards a bibliography of the French Literature before 1800” (festschrift for Rolf E. Straub, Worms, 1990) where she states: “Gautier’s handbook was intended to give the public useful instructions on the art of colouring drawings with water colours, an art he considered to be in a state of confusion...Pigments and pigment containers, use of media, suitable brushes, and how to copy a drawing are among the subjects discussed in this very practical treatise.” There was a later edition published in Brussels in 1708 and a modern reprint in 1972. UCBA I, p. 643 which notes an Italian translation published in Lucca in 1760. Lucas, Bib. of water colour painting (1976), no. 4. OCLC lactates 11 copies in America.

12mo, full cont calf, spine nicely gilt. (xxii)+154 pp.
35. GESSNER, FRANK M. (ed). Glassmakers’ hand-book containing recipes for making flint, bottle, window and architectural glass, plain and in colors; plate glass - American, French, Belgian, German and Bohemian formulas; also, recipes for strass and artificial gems. Pittsburgh, Pa.: George E. Williams, 1891. $300.00

First edition. The author was assisted by August Weyer and Thos. J. Irwin. The original price of this book, when new, was $10.00, a substantial sum at the time and reflects the fact that information such as this was a valuable commodity. Duncan 4962. OCLC locates three copies: CMofG, LC and Hagley. I have never owned a copy before.

8vo, orig. cloth. iv+175+1 pp. Slight rubbing to binding but a good copy.
A GREAT PICTURE FRAME BROADSIDE


Eye candy - a splendid large broadside printed on pale green paper in black ink, and nicely composed. We can do no better than quote from sections of the text: “Gilding Business, in the first establishments of Boston and New York, enables him to do every description of work connected with this line of business, in such a manner as will secure the entire satisfaction of all who may favor him with their patronage. He has all the necessary Apparatus and assortment of Moulds to make Ornaments of the latest fashion, whereby he can furnish PICTURE AND PORTRAIT FRAMES, plain and ornamental looking glass and picture frames, architect’s ornaments, brackets, room mouldings, curtain ornaments, pier tables, car mouldings, &c., &c., in as good a style as can be found in New York or Boston. Particular attention paid to framing Art Union Pictures. N. B. All kinds of old work Re-Gilt, white varnished, and warranted to stand washing.” Not in OCLC.

Broadside, 14 x 10”, printed on one side only. Professionally backed by Green Dragon Bindery. In excellent condition.
CHINESE VARNISH

37. GUIDOTTI, [ANGELO MARIA] ALBERTO. Metodo facile per formare qualunque sia sorta di vernici della cina, e del giappone praticato in Francia ed in Inghilterra. Rimino: Presso Giacomo Marsoner, 1784 $575.00

Originally published in Bologna in 1764. Title continues: “Secondo gli sperimenti di accreditati Professori che ad un modo facile riducono l’arte di sciogliere la gomma copale tanto in addietro senza profitto ricercata oltre a che innumerabili, ed utilissimi secreti tutti approvati dalie piu dotte Academie d’Europa parte alle Belle Arti appartenenti, e parte anche risguardanti l’uso di tenere netti i denti con polveri salutari e balsami inservienti a diversi malattie.” OCLC locates a total of six copies in USA. UCBA, I, p. 749. Cicognara 139.

8vo, old (contemp?) decorated paper wrappers; spine neatly covered over with matching later red cloth. 176+(vi) pp with 2 fdg engr plates.
38. HAIGH, JAMES. The dier's assistant in the art of dying wool and woollen goods, extracted from the philosophical and chymical works of those most eminent authors Ferguson, Dufay, Heliot, Geoffery, Colbert; and that reputable French dier Mons. de Julienne. Poughkeepsie: Paraclete Potter, 1813

Originally published London, 1778, this was a popular 18th and early 19th century handbook on dyeing wool. The first American edition appeared in Philadelphia in 1810; all editions are scarce. Lawrie 285. Hindle, p. 81. Shaw 28688. Rink 1850. Edelstein 3106. Bibliotheca Tinctoria 0495. This is a very nice copy in the original calf binding.

12mo, full cont calf, tan lettering piece. 278 pp.
A PAINT CHIP CARD FOR HOUSE PAINTS 
IN A VERY CREATIVE FORMAT


This was a sample card given out by an agent, J. Dillenback, a dealer in rural Cobleskill, New York. The format of this card (as seen in the illustration) was very unusual, and was protected by trademark law: “The use of a dark ground, with geometrical figures thereon, is an infringement on said trademarks, and any party using the same will be prosecuted to the full extent of the law.” The reverse of the card is filled with useful text: “For painting in Modern Styles; The colors of this card; Selection of colors; Quantity required; Directions for use; Preparation of surface; and Priming.” Harrison Bros was a major paint manufacturing company; one of their catalogues is located in Romaine, p. 29.

Formerly a 4 piece folding card; now preserved flat (13 x 5 3/4’). Obverse has 32 mounted paint chips arranged in series of four in geometric patterns. The reverse includes title, text and a grainy birds’ eye view of the Harrison Bros Factory - it was a huge operation.
THE DELUXE EDITION
WITH 120 HAND-WASHED COLOR SAMPLES ON WATERCOLOR PAPER


First published in 1882 in both trade and deluxe editions, the explanation of this special edition is given on the verso of the title page of the trade edition: “A limited number of copies (called the “Artists Edition”) is published containing examples of ONE HUNDRED AND TWENTY COLORS, washed from standard pigments on water-color paper. With perhaps two or three exceptions, this list comprises all of the pigments used by the modern water-colorist, and includes colors of English, French and German manufacture. These examples are given in light and deep tones, and they are arranged in the numerical order observed in the descriptive text, on pages 40 to 75. This more expensive edition can be obtained at the Artists’ Supply Stores or of the publishers.” Also, “About one fourth of the list are German pigments, two or three are French, and the remainder represent the celebrated London manufactories.” Henry W. Herrick (1824-?) was an artist of some importance; a brief sketch of his career is given in Groce & Wallace, pp. 310-311. The edition size of this Artist’s Edition is not given but it cannot have been large; it would have been very time consuming to produce all of the water-color wash samples. They are
beautifully executed. This edition is rare; I have owned one other copy in the past 56 years. OCLC locates four copies of this edition.

This little book became “the definitive American compendium on the subject” and was so-called by Diana Korzenic, *Drawn to Art*, p. 183. And no less an authority than Theodore Stebbins has called it “the most advanced American book on the subject.”- *Master Drawings and Water Colors*, p. 155.

12mo, orig. publisher’s dec. cloth, bevelled edges, title in gilt on spine and cover; a.e.g. ix-128+30 pp (illus cat of DeVoe’s artists materials) 2 color printed plates and 8 plates with 14 color samples and 1 plate with 8 for a total of 120. Slight traces of soiling on the front & rear covers, else a very nice copy.
INCLUDES A PLATE OF FURNITURE MADE OF GLASS (!)

41. JULIA DE FONTENELLE, [JEAN SEBASTIAN EUGENE]. Manuel complet du verrier et du fabricant de glaces, cristaux, pierres précieuses factices, verres colorés, yeux artificiels, etc. Paris: Roret, 1829 $650.00

First edition, fine untrimmed copy in the original wrappers. Though the literature of glass making goes back a long way before 1829, this must still be considered as the state of the art as of the date of publication. In addition to the usual technical aspects of the manufacture of glass, the present work includes material and illustrations on the making of decorative objects of glass and crystal: candlesticks, butterplates, candy dish, a large cut-glass urn, a gueridon, a dressing table, a chair and a footstool. Such early furniture made of glass, though very rare, does exist. OCLC locates 9 copies of this first edition in American libraries, but the work is rare in the marketplace. This is the first copy I have had in 56 years and there are no copies in the book auction records 1975-present. Fine untrimmed copy in the original wrappers. Duncan 4322: (“manual for the makers of glazes, crystal, precious stones, colored glasses, artificial eyes, etc.”) Julia de Fontenelle (1790-1842) was a famous chemist and pharmacist, and prolific writer of technical manuals.

12mo, orig. printed wrappers. (iv)+335+36 pp with 3 fdg engr plates and a large fdg table. Untrimmed copy.
TWO UNRECORDED
KNIFE MAKERS’ PRICE BOOKS

42.  (KNIFE MAKERS’ PRICE BOOKS). List of prices of pocket blade grinders’ work to take place fourteen days after agreed to. All wages to be paid in money. Sheffield: Printed by J. Montgomery, Hartshead, 1814 (BOUND WITH) Prices of penknives grinding, glazing, and polishing, as agreed to on the fourth of July 1831, to take place July 11, 1831. Sheffield: Re-printed by W. Ford, York St., 1844 $750.00

Price books were published for almost all the trades in the late 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). In the first work here prices are given, per dozen, for black and bright tanged pockets, pruners, and vines, and cast steel pruners and vines. For the later work prices are given for glazed blades, Irish statement (various kinds of knives here: sheepfeet knives, two blade knives, ladies pocket and fruit knives, cotton ripping knives, pen knives, pruning knives, sportsman’s knives, etc.); also spire or bean head knives, three blades, pocket knives, powder knives, surgeon’s blades, etc. All price books are generically rare as they were never meant for the public, and were often destroyed by the widows of the deceased craftsman. Neither title located in OCLC.

2 works in one vol. 12mo, bound in modern rexine. 4+8 pp. Very good copies.
RARE HANDBOOK FOR
GOLD & SILVERSMITHS
OCLC: ONE COPY IN AMERICA

43. LAER, WILLEM VAN. *Weg-wyzer voor ankoomende goud en zilversmeeden. Verhandelende vele wetenschappen, die konsten raakende, zeer nut voor alle jonge goud en zilver-smeeden.* Amsterdam: Fredrik Helm, voor den auteur, 1721. $2000.00

First edition. A rare manual for the young gold and silversmith (OCLC locates but four copies, three in the Netherlands and one in America, DWint). It is illustrated with six engraved plates of which two are tabular and 4 are images of the workshop, workbench, ovens, molds and one illustrating pepper and sugar pots, what looks like an early form of a chafing dish and a fruit bowl and some form of condiment or salt caster. The title page has a large engraved vignette of a coffee pot. Van Laer made and signed the engravings. There is one copy in the book auction records 1975-present (and that made $894 in 1992).

Sm 8vo, recent full vellum. (vi)+212+(iv) pp with t.p. with engr vignette and 6 engr. plates of which 2 are tabular and 4 illustrative. Scattered foxing throughout; last half-dozen or so leaves browned. Priced with the condition in mind (but try and find a fine copy!).

CHARLES WOOD RARE BOOKS
“THEIR INFLUENCE IS INCALCULABLE”

44. [LE BRUN, CHARLES]. Bowles’s passions of the soul, represented in several Heads, engraved in the manner of drawings in chalk, from the designs of the late celebrated Monsieur Le Brun. London: Printed and sold by the proprietors, Bowles and Carver, N.d.[ca. 1800] $975.00

Lebrun’s famous work on the Passions was first published in Paris in 1667; an early English translation by J. Williams was published in London in 1734. Thereafter, well into the nineteenth century, this became a staple of art education. This was “one of the major series of drawings reproduced by a teacher for his students. Famous as the director of the Paris Academy in the 1680s, LeBrun was an innovator in the study of facial expression, each design including a title, - joy, admiration, desire, anger, etc. - and a brief description of the characteristics expressed in each face. These designs appear in so many drawing books of the following century that their influence is incalculable.”- Priscilla Wrightson. Though they are rare and little known, there was at least one edition of these drawings published in 19th century America. Of the present edition OCLC locates two copies in America, UCLA & Yale. The Yale Center for British Art has the same imprint as our copy and gives a date of [1800?].

4to, later 19th century dark green polished calf spine and corners. 4 pp of text loosely laid in. T.p. and 19 engraved plates ‘in the manner of drawings in chalk’ in bistre or sepia. A compelling book.
WITH TEN SPECIMEN
HELIogravures

45. LIETZE, ERNST. Modern heliographic processes: a manual of instruction in the art of reproducing drawings, engravings, manuscripts, etc. by the action of light; for the use of engineers, architects, draughtsmen, artists and scientists. New York: Van Nostrand, 1888 $850.00

First and only edition. A good copy of a scarce book. It describes and illustrates actual mounted of samples of reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen héliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiote of potash print; 6. direct cyanotype (pizzighellitype); 7. ink picture; 8. carbon print; 9. uranium print, developed with nitrate of silver; and 10. uranium print, developed with red prussiote of potash. It is one of very few technical treatises to discuss (and illustrate by exemplars) the variety of reproductive processes for drawings known near the end of the nineteenth century. This precisely the sort of book which completely loses its meaning in a facsimile or electronic copy. Epstean 632. Roosens/Salu 956.

Chapter III is devoted to paper. In addition, the index gives about 20 references to paper.

Large 8vo, orig. cloth. viii+143+(iv) pp. with 32 wood-engr. text illus. and 10 mounted specimen héliograms as noted above. Original cloth slightly dull; tiny hole (1/8") at base of spine, but a very good copy.
PICTURE RESTORATION
“...ONE OF THE MOST REVEALING DOCUMENTS OF ALL TIME...”

There were two reports issued on this same subject (25 July 1850 [110 pp] and the present one (4 August 1853 [965 pp]). I offer here the larger of the two; it is very rare; this is only the second copy I have had in 55 years. These reports “are two of the most revealing documents of all time concerning the practice of, prejudices against, enthusiasm for, and misconceptions about picture restoration. The Committees interrogated officials of the National Gallery, leading artists of the day, connoisseurs and collectors, restorers and other specialists, and a verbatim report is given of the daily proceedings of the Committees. Among matters discussed are: climatic conditions in the National Gallery at the time; the policy and practice of cleaning, including exhaustive discussion of the nine pictures cleaned in the vacation of 1852, the appearance of which after cleaning provoked fierce controversy; types of varnish, including the notorious ‘Gallery varnish,’ a mastic/turpentine varnish to which a proportion of drying oil was added in a vain attempt to prevent ‘bloom’, so prevalent at the time because of the impure atmosphere; relining and transfer; training of restorers.” - Ruhemann/Plesters, The cleaning of paintings, p. 389. The volume from 25 July 1850 contains testimony from the following: James

CHARLES WOOD RARE BOOKS

Thick folio, recased in full blue cloth. xlix+965 pp with 2 large fdg. plans showing a proposed new building for the NGA in Kensington Gore designed by James Pennethorne. Plus two other folding plates, one colored. A fine copy.
“AN AUTHORITATIVE LITTLE TREATISE”


First published Leipzig 1828. This is a rare and important conservation manual. It is given a long note in Ruhemann-Plesters: “An authoritative little treatise, knowledgeable by the standards of the time. The author laments the lack of training institutes for restorers. On the practical side, he recommends shellac as a retouching medium and a varnish (it darkens and also becomes insoluble with age), but also claims to have discovered copaiba balsam and dammar resin as media and varnishes. He warns, quite rightly, against excess addition of resin to paint, noting that if this is used ‘the eminent clarity of fresh paintings does not last long...’ (Ruhemann goes on for the better part of a page - he thought highly of this book). Elsewhere he calls this one of the ‘authoritative’ books on picture restoration, along with Secco-Suardi in Italy and Deon in France. - *The cleaning of paintings*, p. 387 and 49. OCLC locates one copy in this country: Harvard. Also, the Getty has a copy (which came from me).

12mo, orig. printed wrappers, corners and hinges rubbed but a good copy. xvi+136 pp.