

CATALOGUE 210

EPHEMERA  
PAMPHLETS  
TRADE CATALOGUES

PART 1 | NOS. 1-45 | A-L

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## A PIONEER IN INK MANUFACTURING



Small broadside (9 x 11 ½"), printed on both sides. Plus the small printed envelope of N. Antoine Fils which contains 4 printed labels for 'encres a tampon' for use on stamp pads. All in excellent condition.

1. ANTOINE, N. & FILS. [*Color printed advertising broadside for Inks*]. Paris: N. Antoine & Fils, N.d. [ca. 1885] ~~\$600.00~~  
\$540.00

A handsome and colorful advertising broadside from the French Ink maker N. Antoine & Fils with images of four different and labelled ink bottles. With an open addressed envelope from the firm containing four different colored "Encres a tampons", sample labels for use on rubber stamps. Calling the house of Antoine a pioneer in ink manufacture, David Carvallho in his *Forty centuries of Ink* (1904) states "they are best known as the makers of the French copying ink, of a violet-black color, made from logwood, which was first put on the market in 1853 under the name of "Encres Japoneses". They are also given a good note in Wikipedia: "A renowned 19th century French ink manufacturer based in Paris, established around 1840 and operational until 1960. Famous for their "Encre Japonaise" (Japanese ink), a violet black logwood-based ink; they sold high end products in distinctive stoneware and glass bottles." They won medals at the Paris 1876 and Amsterdam 1883 expositions. The verso contains a long list of Parisian houses selling Antoine inks. In 1860 an agency was established in New York City.

This is not listed on OCLC but that source does locate a 4-page N. Antoine trade catalogue of 1895 at the University of Delaware (this came from me as stated in the OCLC note which they quote).

## A SAMPLE BOOK WITH THE PRINTS ARRANGED IN AN ARTISTIC MANNER

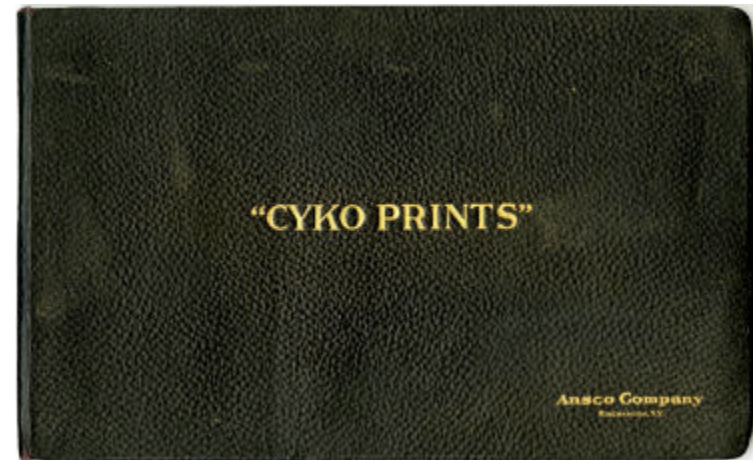
2. ANSCO. *"Cyko Prints"*, AnSCO Company, Binghamton, N.Y., N.d. [ca. 1910] ~~-\$750.00~~ \$675.00

A fine copy of a sample book of photographic papers. The first leaf shows 9 small mounted paper samples of Single Weight and Double Weight paper finishes: Glossy, Studio, Semimatte, Plat, Blue Black, Warm Black, Controlled Re-development Sepia, and Re-developed Sepia. The remaining eight plates show a total of 24 prints in a variety of sizes and finishes. These papers were intended for both amateur as well as professional photographers; the piece de la resistance is a full-page photo of new ca. 1910 automobile, Warm Black on Glossy paper. The papers of all the other prints are identified. One leaf shows samples of "real photo" post cards. The final four leaves show samples of professionally taken studio portraits. AnSCO "Cyko" paper was a neutral black contact paper. As noted, the papers in this album were arranged in an artistic manner. Of all the hundreds of these I have had this is the first and only one which attempted to present their papers in a stylistic layout).

"AnSCO was a well-established entity in the photographic industry. Founded in 1842 as E. Anthony & Co. by Edward Anthony, the company later merged with Scoville Manufacturing to form AnSCO. In 1902 they

relocated to Binghamton New York, the home of one of their photographic paper manufacturing facilities." Not in OCLC.

Oblong folio (9 ½ x 15"), bound in original imitation leather with gold stamped title on upper cover. With 32 mounted prints ranging in size from 1 ½ x 3 inches up to 5 ½ x 9". Fine copy.



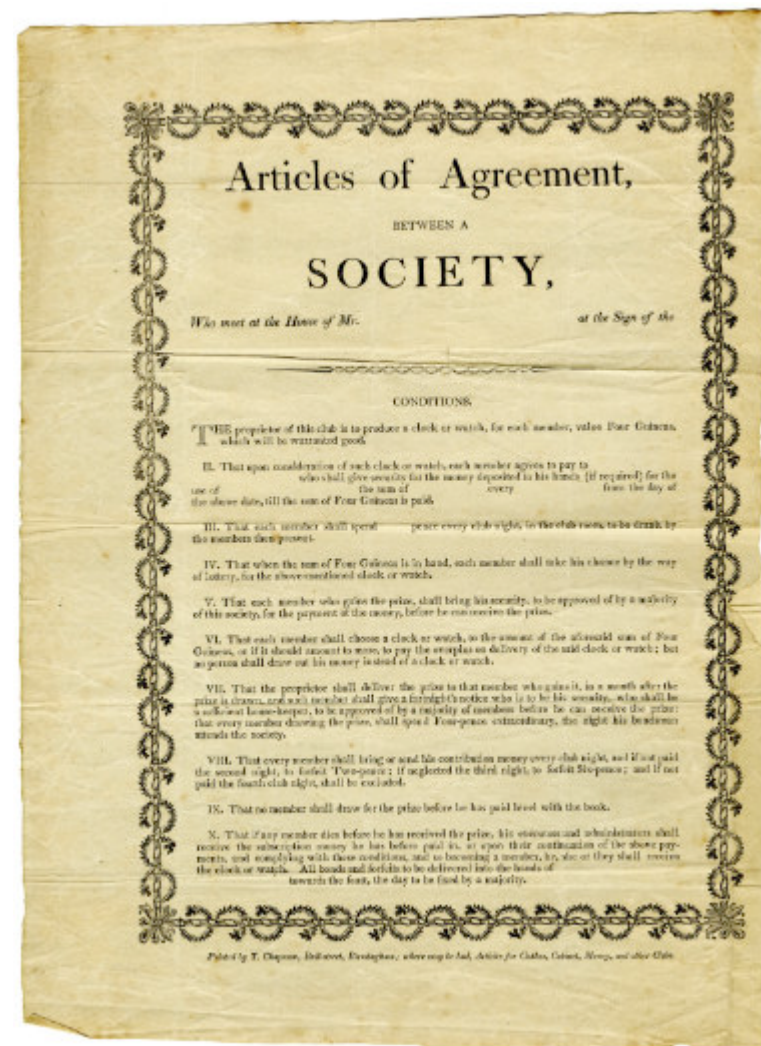
CHARLES WOOD RARE BOOKS

## UNRECORDED BROADSIDE A BIRMINGHAM SAVINGS CLUB FOR CLOCKS & WATCHES

3. *ARTICLES of agreement between a society, who meet at the house of Mr. \_\_\_\_\_ at the sign of the \_\_\_\_\_.* Conditions: The proprietor of this club is to produce a clock or watch, for each member, value four guineas, which will be warranted good... (conditions II to X follow). Printed by T. Chapman, Birmingham, where may be had, articles for clothes, cabinet, money and other clubs. N.d [ca. 1790-1800] ~~-\$850.00-~~ \$765.00

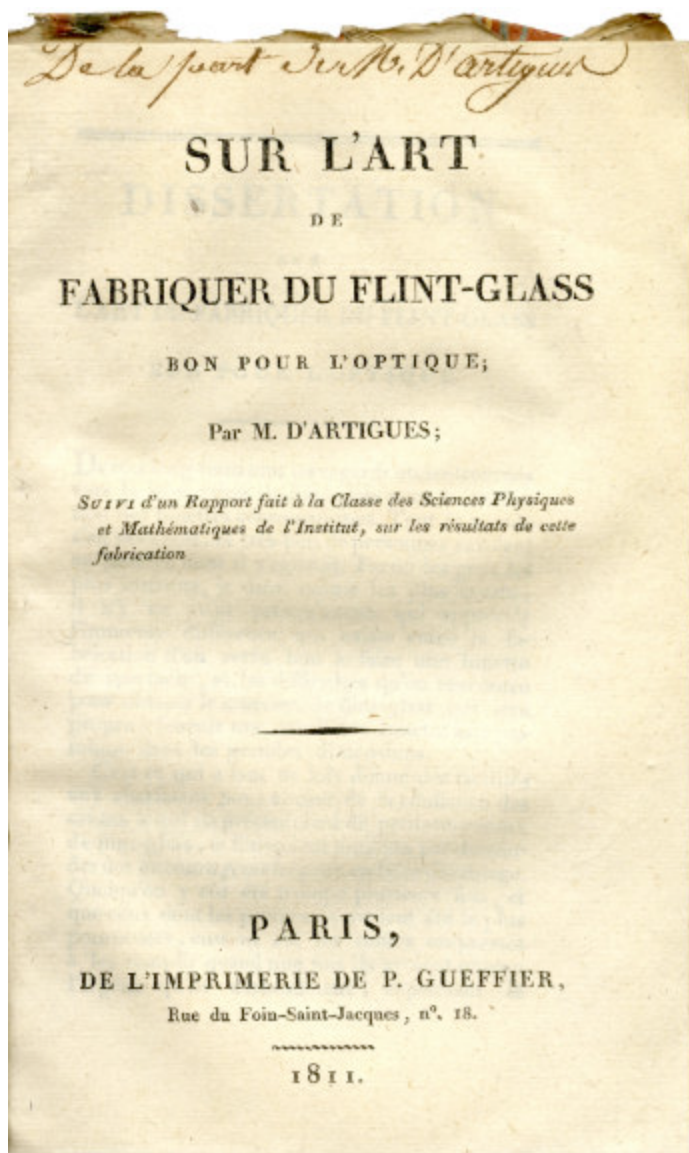
Unrecorded broadside of a savings club set up by a watch or clock maker whereby the club members would each be able to acquire a clock or watch made by the club proprietor, valued at four guineas. The text consists of ten numbered rules. According to the BBTI [British Book Trade Index] T. Chapman was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

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



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

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



## FLINT GLASS

4. ARTIGUES, [AIME-GABRIEL D']. *Sur l'art de fabriquer du flint-glass bon pour l'optique*. Paris: Imprimerie de . Gueffier, 1811 ~~\$500.00~~ **\$450.00**

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.

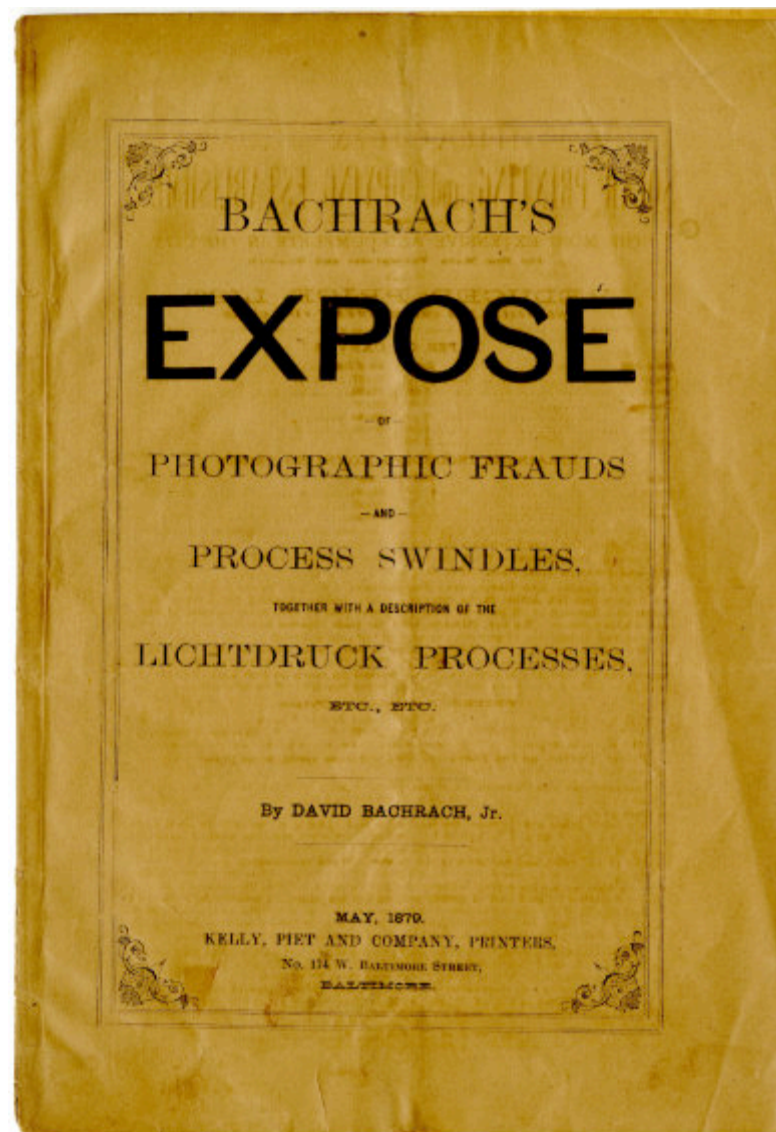
Sm. 8vo, old marbled paper wraps (rear wrapper torn). (ii)+80 pp.

## A VERY RARE PAMPHLET ON PHOTOGRAPHIC 'FRAUDS'

5. BACHRACH, DAVID JR. *Bachrach's Exposé of photographic frauds and process swindles, together with a description of the Lichtdruck Processes, etc.* Baltimore: Kelly, Piet & Co., Printers, May, 1870 ~~-\$650.00-~~ **\$585.00**

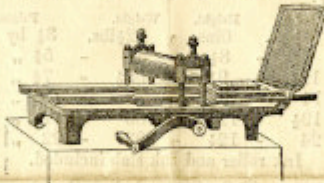
Very rare; OCLC locates just one copy (Eastman House). But it is not unknown to scholars; William Welling has written: "I [David Bachrach] was young and full of fight...I thoroughly checkmated the fellow [Lambert] by issuing a pamphlet to every photographer I could reach, giving the entire absurdity of the scheme away. There were no more taken in then; in fact, but few had been. I received scores of letters acknowledging their obligations to me." Of the thirteen Baltimore studios that had bought the Lambertype process two years earlier, his was the only gallery using it with any regularity, Bachrach contended, "and then only for porcelain negatives and the reproduction or enlargement of negatives." - *Photography in America the formative years*, pp. 262-2. Bachrach Studios still exists; in the early 20th century they were known especially for society portraiture.

Lg. 8vo, (7 x 10"), orig printed wrappers. 24 pp, of which the first 13 are by Bachrach; the remaining 11 are ads.



# BERRI'S PEOPLE'S

PRINTING



PRESS.

(PATENTED.)

## USED BY THE ARMY AND NAVY:

For the use of Authors, Amateurs, the Army and Navy, Missionaries, Colonists, Banks, Joint Stock, Railway, and Steam Ship Companies, Professional Men, Merchants, Druggists, Theatres, Music Halls, and all Tradesmen who require Bill-heads, Circulars, Labels, Cards, Envelopes, Hand-bills, &c., &c.

THE PEOPLE'S PRINTING PRESS is not only admirably adapted for Letter-press Printing, but is used also as a Lithographic and Copper-plate Press, Circulars, Bill-heads, Cards, Drawings, Plans, Autographs, Etchings, &c., &c., can be transferred on to the Stone, and any number of impressions from the Stone, Steel, or Copper-plate produced with equal facility as the operation of Letter-press Printing.

AS A COPYING PRESS.—Letters can be copied into the Letter-book by this Machine more expeditiously than by the ordinary Copying Press now in use.

PRACTICAL PHOTOGRAPHERS, and all who practice Photo-lithography, Photo-zincography, and the Photo-electric process &c., &c., will find this Press can be adapted to take impressions of Plates: in fact do the work of a Copper-plate Printing Press, and also to give Views, Cartes de Visite &c. a finish by passing them through the Press, and also for Printing the Name and Address on Photographs.

PRACTICAL LETTER-PRESS PRINTERS find the People's Printing Press very useful for Job-work, and for rolling the work after printing.

Passengers on Ship-board will find this Press indispensable in Printing Gazettes, or Bulletins during the Voyage.

For the Colonies it will be found invaluable, as all kinds of Job-printing or even small Newspapers can be worked on it.

## *BERRI'S PEOPLE'S PRINTING PRESS*

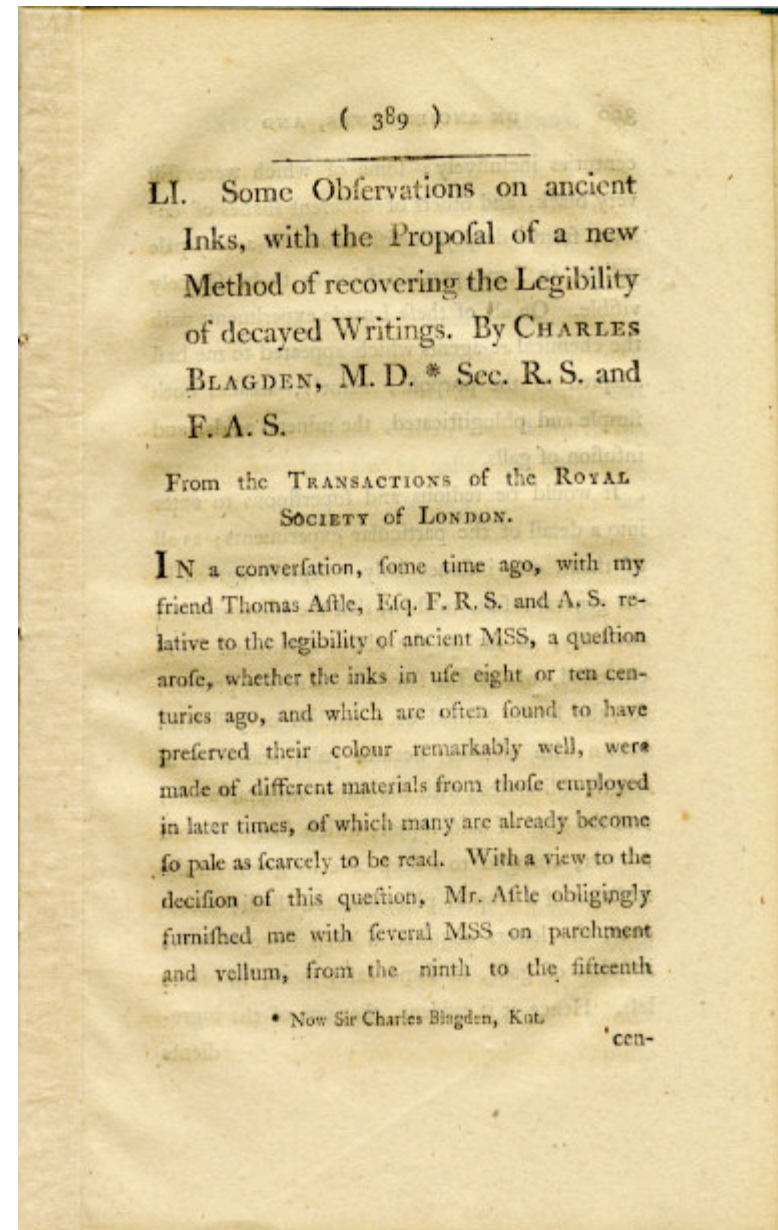
6. [BERRI, D. G., Engraver & Stamp Maker]. *Berri's People's Printing Press, used by the Army and Navy*. London, 1864 ~~\$275.00~~  
**\$247.50**

A single sheet handbill printed on both sides; Berri claimed that this press, a small cylinder design, could be used for letterpress, lithographic and copper-plate printing. The press is illustrated. See Wakeman, *Literature of Letterpress Printing*, no. 12. See also Moran, *Printing Presses*, pp. 238-9. Berri published a handbook to go with the press in 1864; it was quite successful as a second edition was published in 1865 and a third in 1871. The handbill is full of interest; it lists numerous uses for the press, sizes and prices, type, lithographic stones, inks, etc. Rare; not in OCLC.

7.      BLAGDEN, CHARLES. *Some observations on ancient inks, with the proposal of a new method of recovering the legibility of decayed writings.* London, June, 1787      ~~-\$375.00-~~ **\$337.50**

Disbound from the *Philosophical Transactions* of the Royal Society. I owned a copy of this pamphlet once before, and that was John Carter's copy. He had inscribed the following note on it: "An early and significant series of experiments in the application of chemical aids to paleography." Charles Blagden was an M.D., Sec. R.S., and F.A.S. As of 1787 he was Sir Charles Bladen, Knt.

8vo, 5 leaves (paginated 389-398). Drop title. Stitched into modern wrappers with a printed paper label on cover.



## **GUILO ROMANO'S MASTERPIECE**

8. [BOTTANI, GIOVANNI]. *Descrizione storica delle pitture del Regio-Ducale Palazzo del Te fuori della porta di Mantova detta Pusterla con alcune tavola di rame*. Mantova: Guiseppe Braglia, 1783 ~~\$1250.00~~ **\$1125.00**

First edition, a fine copy in the original printed boards, of the first book devoted exclusively to the Palazzo del Te, the architectural masterpiece of Guilo Romano (ca. 1499-1546). The Palazzo had recently been restored under the author's supervision. Bottani discusses the history of its design by Guilo Romano for Federico Gonzaga before proceeding to describe each room, its ornamentation and art work. Much attention is devoted to the Sala dei Giganti, Romano's sensational masterpiece which combined mechanical with artistic devices to create a sense of a downward rush in the battle towards the viewer. The book is conventionally catalogued under Bottani whose name appears at the end of the dedication, but the text and the accompanying notes were apparently written not by Bottani but by Leopoldo Camillo Volta. Schlosser-Magnino, p. 552. Cicognara 4234. Berlin Catalogue 2729 (under Volta).

8vo, orig. printed boards. 62 pp. with engr. portrait (of the architect), engr. medallion of Virgil on t.p. and 3 fdg. engr. plates. Fine copy.

No Image

**CHARLES WOOD RARE BOOKS**

## A MEMORIAL STAINED GLASS WINDOW FOR TRINITY CHURCH

9. BROOKS, PHILLIPS REV. [*Autograph letter signed from Brooks to William P. Blake regarding a memorial window*], Boston [235 Clarendon St], May 19, 1890 ~~\$225.00~~ \$202.50

I transcribe here the entire letter: "Dear Mr. Blake, I beg you to forgive my delay in answering your letter. I was away all last week. // The only other window proposed for the chapel is that which Mr. Slater (?) has intended to give in memory of his daughter. It is not decided, I believe, who is to make it though I think he has had some contact with LaFarge - Mr. Coolidge - of Shepley, Rutan and Coolidge, the architects, has the matter largely in his hands. Yours ever sincerely, Phillips Brooks."

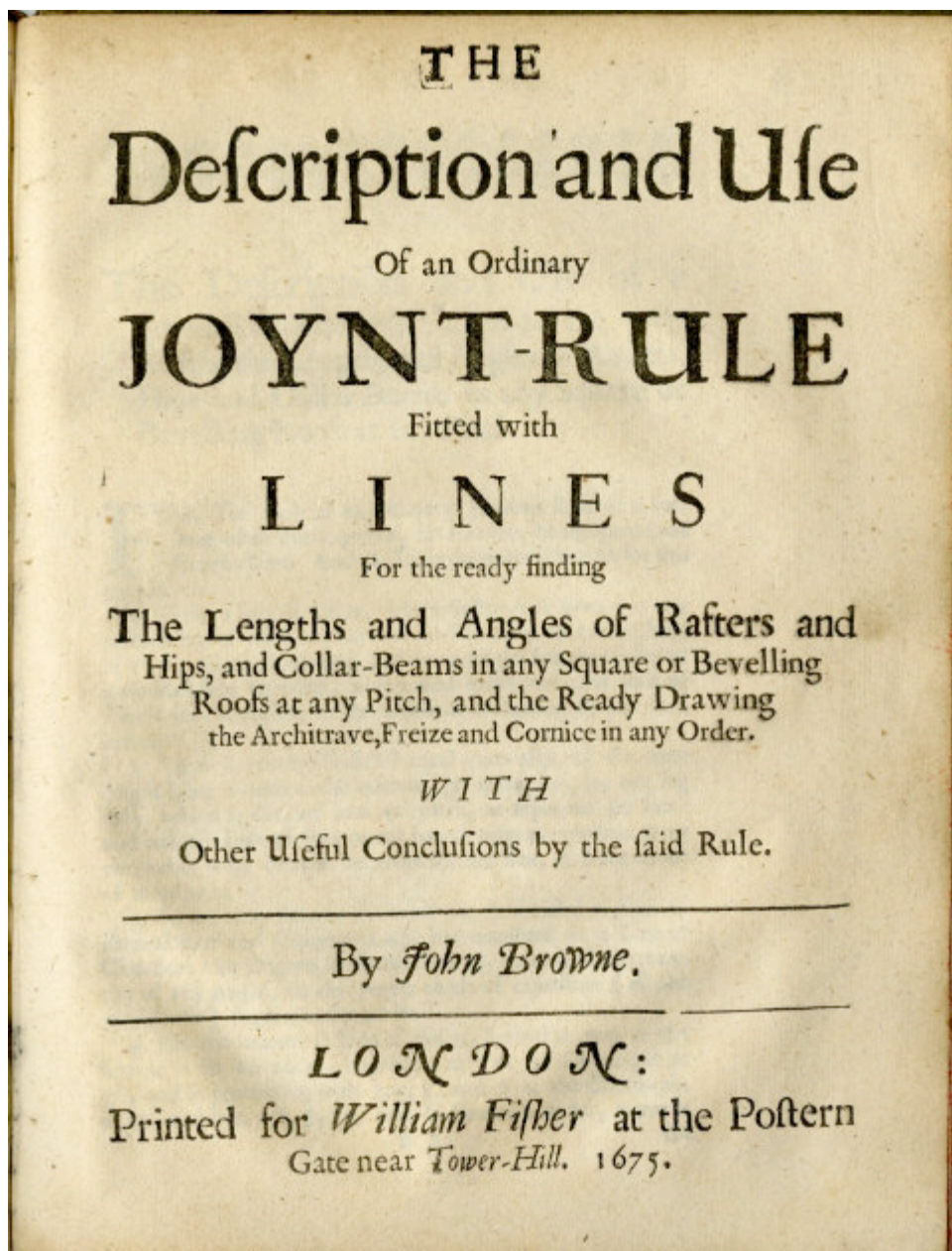
8 x 5" folded note sheet with printed letterhead: "235 Clarendon St., Boston." (This was and is the Trinity Church Rectory).

235 CLARENDON STREET.  
Boston. May 19. 1890

Dear Mr. Blake,

I beg you to forgive my delay in answering your letter, I was away almost all last week -

The only other window proposed for the Chapel is that which Mr. Slater has intended to give in memory of his daughter. It is not decided, I believe, who is to make it, though I think he has had some consultation with LaFarge - Mr. Coolidge - of Shepley



**A RARE EDITION OF A RARE BOOK  
(NOT IN HARRIS; NOT IN WING)**

10. BROWNE, JOHN. *The description and use of an ordinary joynt-rule fitted with lines for the ready finding the lengths and angles of rafters and hips, and collar-beams in any square or bevelling roofs at any pitch, with the ready drawing the archtrave, frieze, and cornice in any order.* London: Printed for William Fisher, 1675 ~~\$2500.00~~  
**\$2250.00**

According to Eileen Harris, this was first published in 1661. "The publisher of the *Carpenters Rule* was William Fisher, who translated and published Scamozzi's *Mirror of Architecture* in 1669, to which he added *The description and use of an ordinary joynt-rule fitted with lines for the ready finding the lengths and angles of rafters and hips and collar beams...* by John Browne...In addition to appearing in all the issues of Scamozzi's *Mirror* from 1669 to 1752, Browns *Description and use of an ordinary joynt-rule* was printed with a separate title and pagination in 1669, 1675 and 1686 and could be purchased on its own from Browne."- Harris, *BABW*, pp. 126- 7. [The 1675 issue is on offer here]. As noted in our header this 1675 printing is not in Harris and not in Wing (but see Wing B5039 and W5040 for editions of 1669 and 1688. OCLC locates one copy only: Winterthur.

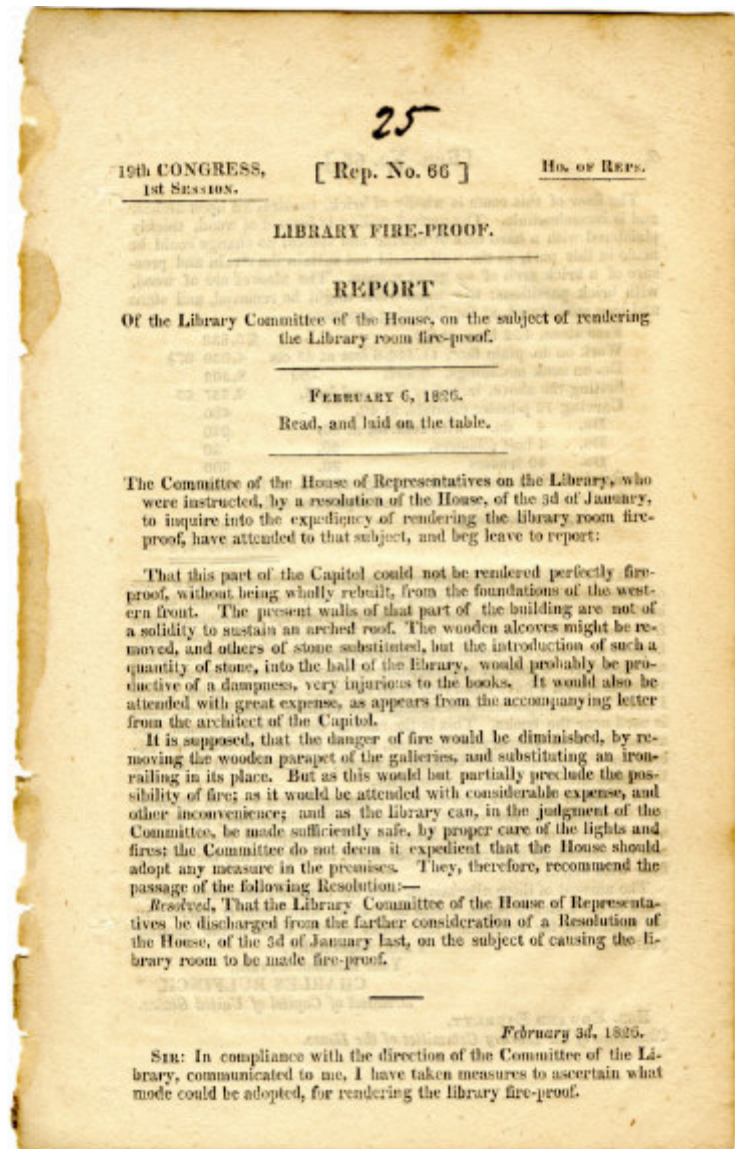
12mo, a very good crisp copy bound in contemporary quarter vellum. (ii)+29 pp with large fdg plate illustrating the Joynt rule and 4 engraved figures. With the bookplates of J. B. Bury and Michael Bury. John Bury was a noted bibliographer and book collector.

## “RENDERING THE LIBRARY ROOM FIRE-PROOF”

11. BULFINCH, CHARLES. *Library fire-proof* [drop-title]. *Report of the Library Committee of the House, on the subject of rendering the Library Room fire-proof. February 6, 1826.* Read, and laid on the table. [Washington], 1826 ~~-\$200.00-~~ **\$180.00**

Charles Bulfinch, Architect of the Capitol of the United States, gives the Chairman of the House Library Committee his expert opinion on what can be done to make the library fire-proof; actually emphasis on what CAN'T be done (replacing the wooden arched ceiling with brick), or what can't be done cost effectively (replacing wooden alcoves with cast iron), or would create its own problems (replacing wood with stone). The list of costs is fascinating. Gov. Doc. 19th Congress, 1st Session, Rep. no. 66, House of Reps.

8vo, 1 sheet (2 pp). Removed; left margin ragged.





14. CORNELL PRINTING CO. *Cigar labels from Cornell Printing Co.* 83-85 Pennsylvania Ave., Elmira, New York, N.D., [ca. 1885-1900] ~~-\$450.00-~~ **\$405.00**

A nice booklet of 10 elegant chromolithographically printed cigar box labels. Cigar names included 'Ponies', 'Cuban Pearls', 'Cricket', 'Puffs' etc. The quality of printing is very high and included gold and silver inks. This firm is listed by Jay Last who states: "Cigar box labels. The Cornell Printing Co. was purchased by F. M. Howell in 1887 but continued under the Cornell name until 1900."- *The Color Explosion*, p. 177. Not in OCLC.

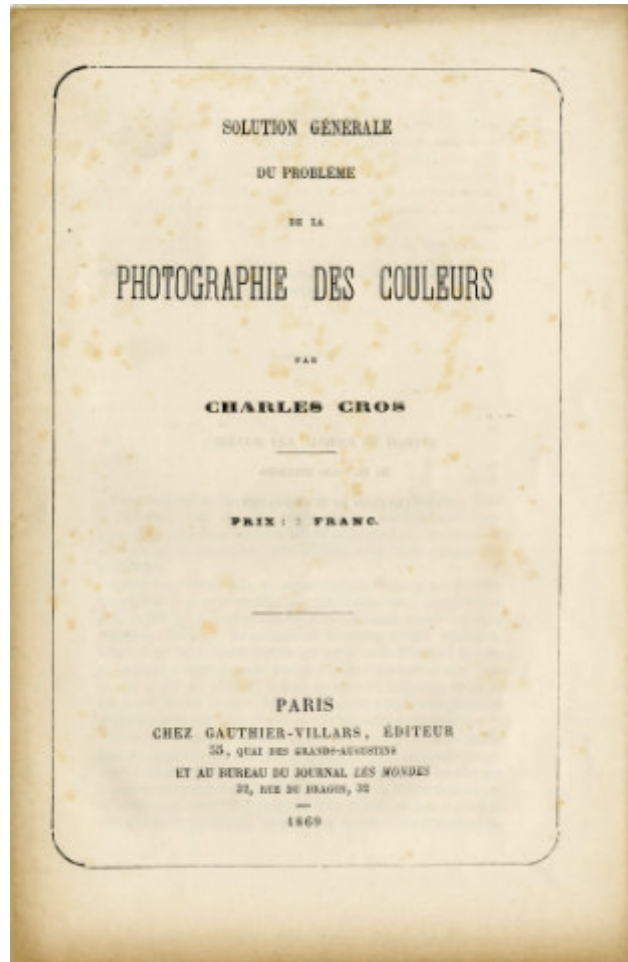
Oblong 8vo (6 x 8 ½"), orig. printed wrappers. With 10 chromolitho plates. Each plate gives the number and price for 100 "ins and outs" (inside and outside of the box). Slight chip to spine edge of wrapper but internally a fine copy.



## ONE OF THE TWO FOUNDING WORKS IN COLOR PHOTOGRAPHY

15. CROS, CHARLES. *Solution generale de problem de la photographie des couleurs*. Paris: Gauthiers-Villars et au Bureau du Journal Les Mondes, 1869 ~~\$3000.00~~ **\$2700.00**

First edition; the first separately paginated pamphlet appearance. One of the two founding works in color photography, the other being by Ducos du Hauron. "It is curious that he [Cros], working at the same time as Du Hauron, and absolutely independently, worked on three color photography. On December 2, 1867, he presented to the French Academy of Sciences a sealed package, containing a report of his experiments, which had as their object the production of the three separation negatives and their synthesis for three-color photography. He kept his process secret, however, until it became known that Du Hauron had patented his three-color process on November 23, 1868. It was only after Du Hauron published the first of a series of articles in the journal *Le Gers* (March 1869) on this same subject of three color photography that Cros was



induced to make his findings public. On February 25, 1869, Cros published in the French journal *Les Mondes* an article on the solution of the problem of photography in colors (entitled "Solution du probleme de la photographie des couleurs") which also appeared as a pamphlet." - Eder, *Hist. of photog.*, pp. 648-9.

This is one of the most famous publications in the history of color photography. *En Francais dans le texte* 292. Roosens/Salu 2647. Epstein (1938-42 addenda). Brian Coe, *Colour photography*, p. 32. Darmstadter 674. Moholy, *100 years of photography*, p. 97. Gernsheim, *History*, p. 522. Stenger, *History of photog.*, p. 129. Despite these citations the work is very rare in the marketplace.

8vo, orig. printed wrappers, fine copy. 12 pp.

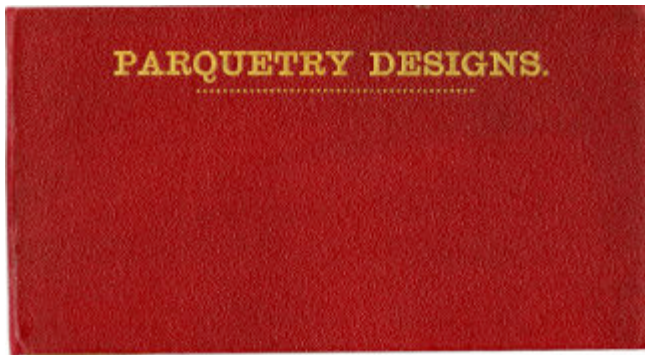
## LITHO PORTRAIT OF DAGUERRE IN 1840

16. (DAGUERRE). GREVEDON, PIERRE-LOUIS. *Daguerre*.  
Paris: Galerie de la Presse, de la Litterature et des Beaux-Arts,  
1840 ~~\$500.00~~ \$450.00

This portrait is a reduced copy of one originally done by Pierre-Louis Grevedon in 1837; this was the first published portrait of Daguerre, before the announcement of the discovery of the daguerreotype. The present image is a lithographic copy of the same portrait but without Grevedon's name, printed by Aubert & Cie and published in *Galerie de la Presse, de la Litterature et des Beaux Arts* in 1840. Georges Poitonnée wrote "Most of his portraits, and the lithograph which was drawn in 1837 by his friend Grevedon, show him at the height of his energy and success, his features are softened and perhaps more regular than natural, radiant with charm, bold and intelligent, if not what he was, at least what he should have been in reality." - *History of the discovery of photography* (trans by Edward Epstean), NY, 1936, p. 260. See also Gernsheim, *L. J. M. Daguerre* (1968), p. 194 where it is stated that there are copies of the present 1840 impression in the George Eastman House and the Gernsheim Collection.

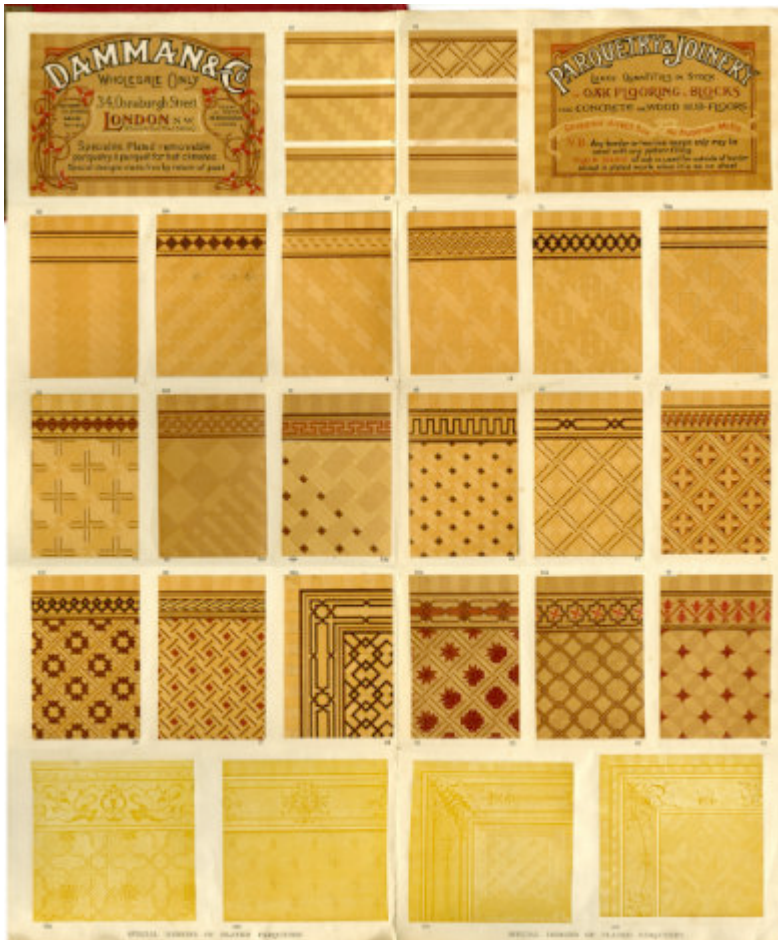
Lithograph on good quality paper (8 ½ x 11" including margins). A fine exhibition piece. Excellent condition.





## A WONDERFUL FOLDING COLOR BROADSIDE OF MARQUETRY FLOOR DESIGNS

17. DAMMAN & CO., *Parquetry Designs*. London: (the company), N.d. [ca. 1900] ~~\$400.00~~ **\$360.00**



A very appealing piece of advertising. There are three pages of letterpress but the upper left and upper right panels of the broadside also sum it up in fewer words: “Specialty, plated removable parquetry and parquet for hot climates; Large quantities in stock of oak flooring and blocks for concrete or wood sub-floors shipped direct from the Austrian Mills.” As the company’s introduction is at pains to point out “the enormous advantage, hygienic, decorative, and practical, of parquetry flooring have been known on the continent, and are at length becoming recognized in England, and in all houses of any pretension, it is now absolutely necessary of the adornment and finishing of the interior.”

The great appeal of this item is the large folding chromolithographic plate. It shows 27 small panels, with two little plates top left and right with text; the remainder being special designs of plated parquetry. A wonderful exhibition item.

Oblong stiff board cloth covers with gilt stamped title: “Parquetry Designs”. The broadside is 18 x 15" folded down to 4 ½ x 8". Each small panel is 3 ¼" square. They are mounted on a stiff piece of fabric and folded down to fit into the covers. Condition: Fine.

## SPECTACULAR UNRECORDED BROADSIDE

18. DAVIS, HIRAM W. & CO. Wholesale carriage builders for the trade domestic and foreign. Cincinnati, Ohio, N.d. [ca. 1887-88] ~~\$850.00~~ \$765.00

A very large (40 x 27 1/2") broadside attractively designed and printed in two colors, red and black. It advertises buggies, carriages and wagons and illustrates twenty-four models. More specifically they include a Brewster Spring-top Buggy, Doctor's Phaeton, Canopy Top Panel Body Phaeton, Granger Carriage, Davis Empress Barouche, Farmers' Wagons, etc. The broadside is printed on good stout paper and is mounted on a strong backboard, one eighth inch thick and made of some sort of composition. Printed in the lower right corner in the margin is the note: "Please Hang this in a Conspicuous Place - it may Pay you." Someone did; there are small nail holes in the upper corners. And printed boldly along the lower margin is the following: "Send for Elegant Catalogue of Photographs." I have never seen this; it must be extremely rare (possibly the Ohio Historical Society holds a copy??). The "fine print" states that the firm was founded in 1877; capacity was 20,000 vehicles per year and the street address was Flint Street between Freeman Avenue and Denman Street. I can find no record of this broadside but OCLC does locate two copies of an 1887 catalogue of the Davis firm.

Large folio (40 x 27 1/2"). Originally issued mounted on stiff board as described above. Light evidence of old water stains along lower left blank margin; not objectionable.





## ***PROOF COPY OF A FINE AESTHETIC MOVEMENT TRADE CARD***

19. DONALDSON, WILLIAM M. & CO. *Lithographers and manufacturers of cigar labels, edgings, brands, etc.* [Trade Card]. Cincinnati, Ohio, [ca. 1881-85] ~~-\$250.00-~~ **\$225.00**

Jay Last gives a good history of this firm. Donaldson began work in 1856 as an apprentice and spent his entire life in the lithography business, dying at the age of 91. The present trade card, designed in the style of the Aesthetic Movement, is composed of sweeping curves, straight lines, a small motif of Japonism and bright colors. It is an advertisement for the Donaldson firm, specifically for cigar labels. Trade cards of chromolithographers are not common.

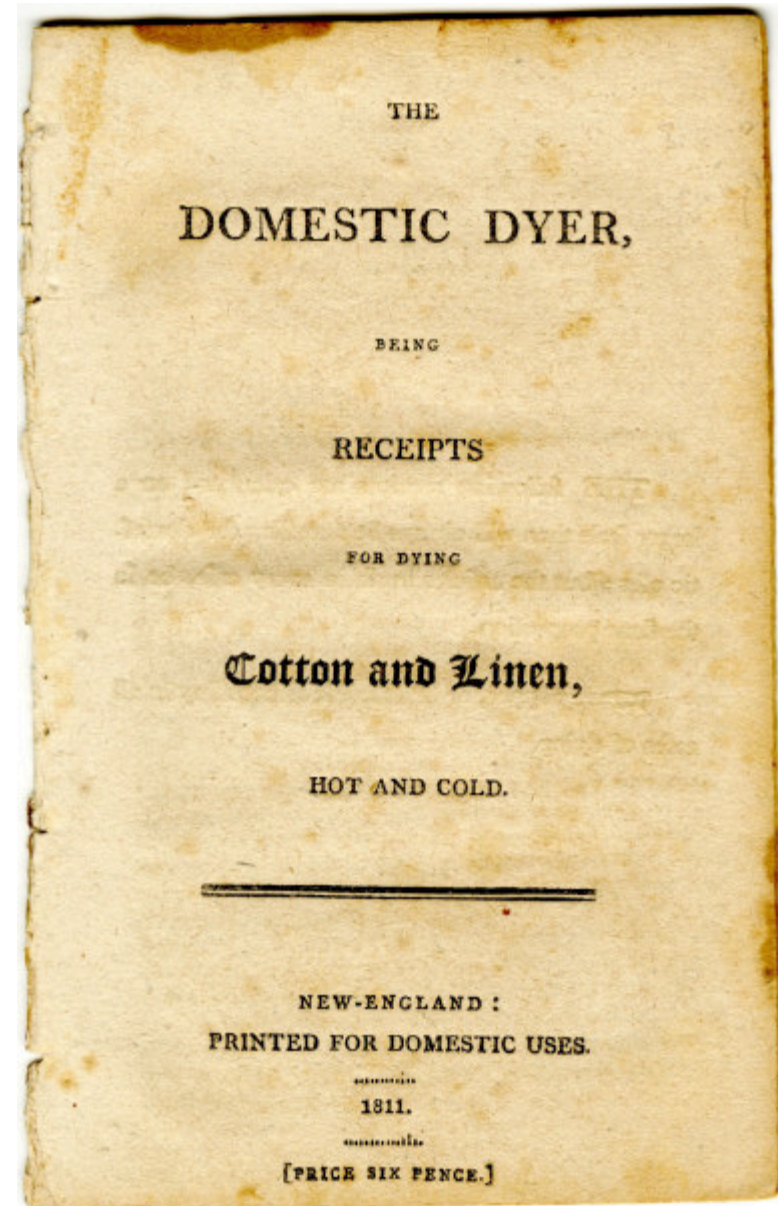
Trade card on paper stock (3 ½ x 4 ½"). Printed in colors. A nice display item.

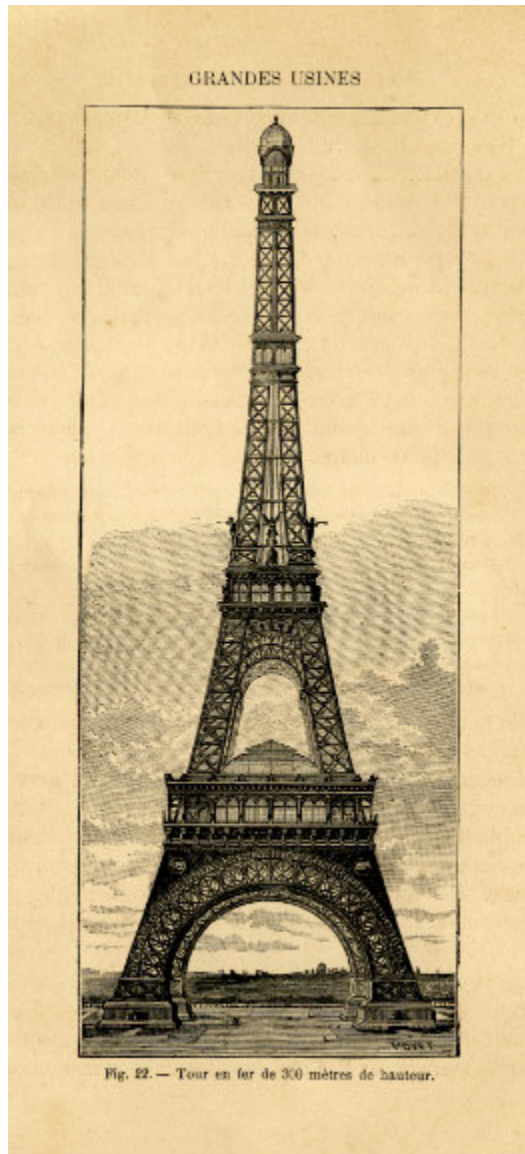
## A RARE NEW ENGLAND DYER'S MANUAL

20. (DYEING). *The Domestic Dyer, being receipts for dying cotton and linen, hot and cold.* New-England: Printed for Domestic Uses. 1811 [Price six pence] ~~\$1500.00~~ **\$1350.00**

I love these little dyeing books; they are the quintessential do-it-yourself manuals of early America which were 'used to pieces' and hence most of them very rare today. The one exception, oddly, is the first American dyer's handbook: Asa Ellis, *The Country Dyer's Assistant*, Brookfield MA: Merriam, 1797/1798. This has never been rare and even today (Feb 2026) there are three copies for sale on the net. The publisher Merriam must have printed a very large edition. The present work, however, is very rare; this is the first copy I have seen in my 59 years in this business. It contains 21 receipts for various colors, both hot and cold. It states at the outset that "a copper, or brass kettle is necessary in all cafes of dying." OCLC locates one copy (NYSHA, Cooperstown). AAS holds a copy. And the Edelstein Collection (*Bibliotheca Tinctoria*) in Jerusalem has a copy with the note: "Not recorded in any other catalogue or bibliography" (BT, 0319).

12mo, disbound. 12 pp. Good copy of a very charming and appealing pamphlet (though without its original wrappers which were probably plain blue paper).





4to, contemporary plain paper wrappers titled in pencil 'Constructions metalliques / Eiffel.' 28 pp. with 4 plates and 22 wood-engraved illus. Page 25/26 has a small tear on the inner margin; no loss and does not touch the image. Priced accordingly. Covers soiled; edges worn. Rare.

## A PRELIMINARY AND UNREALIZED DESIGN FOR THE EIFFEL TOWER

21. [EIFFEL, GUSTAVE]. *Constructions Metalliques et Enterprises de Travaux Publics*. N.p., N.d. [Paris: Imp. Marechal & J. Montorier, 1886] ~~-\$375.00-~~ **\$337.50**

As near as I can determine, this is a contemporary reprint of a whole issue of the "Revue Periodique" (March 1886)-(353e Livraison). "It is devoted to Eiffel's many achievements in large scale iron construction, demonstrating just how successful his firm was even before his name became internationally famous with the eponymous tower. By 1886 the firm had a clutch of big bridges to its credit, notably the great arched viaducts at Garabit and Oporto, together with their patent design for a light-weight demountable bridge suitable for export to places as far away as Saigon. These and others are described and illustrated, together with a variety of buildings, such as the railway station at Budapest, the principal gallery of the 1878 Paris Exposition, the famous Nice observatory, and so on."

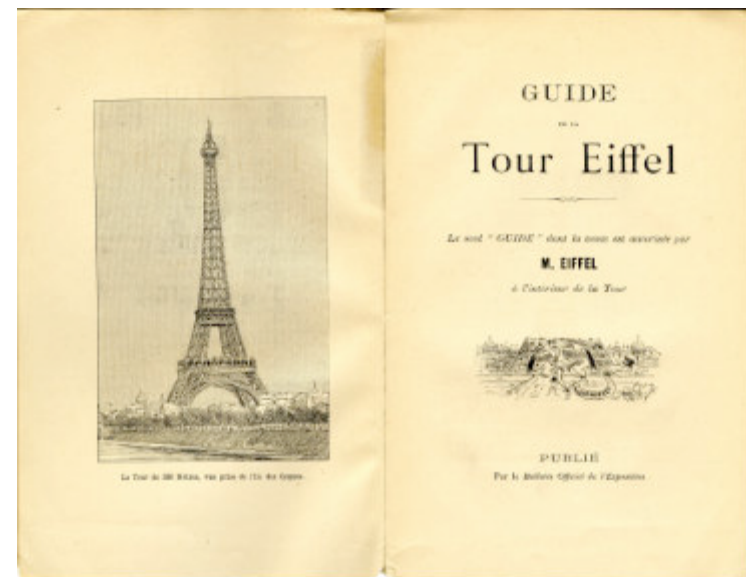
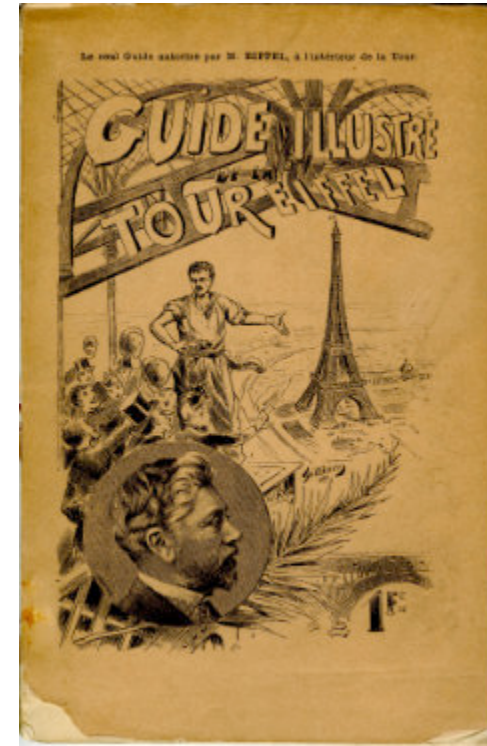
However, the book is also of great interest because it illustrates and briefly describes the preliminary design for the Eiffel Tower, which was submitted by the firm this same year to Lockroy, the General Commissioner for the 1889 Exhibition. The design shows the modifications by the architect, Sauvestre, to the outline sketch prepared by Eiffel, Nouguier, and Koechlin, notably an arch between the base, the first platform and a glass-covered hall at the first-floor level, neither of which appeared in the tower as built." - Frank Newby. This copy lacks the original printed wrappers and is priced accordingly. [But it does contain the illustration of and the text on the Tower.]

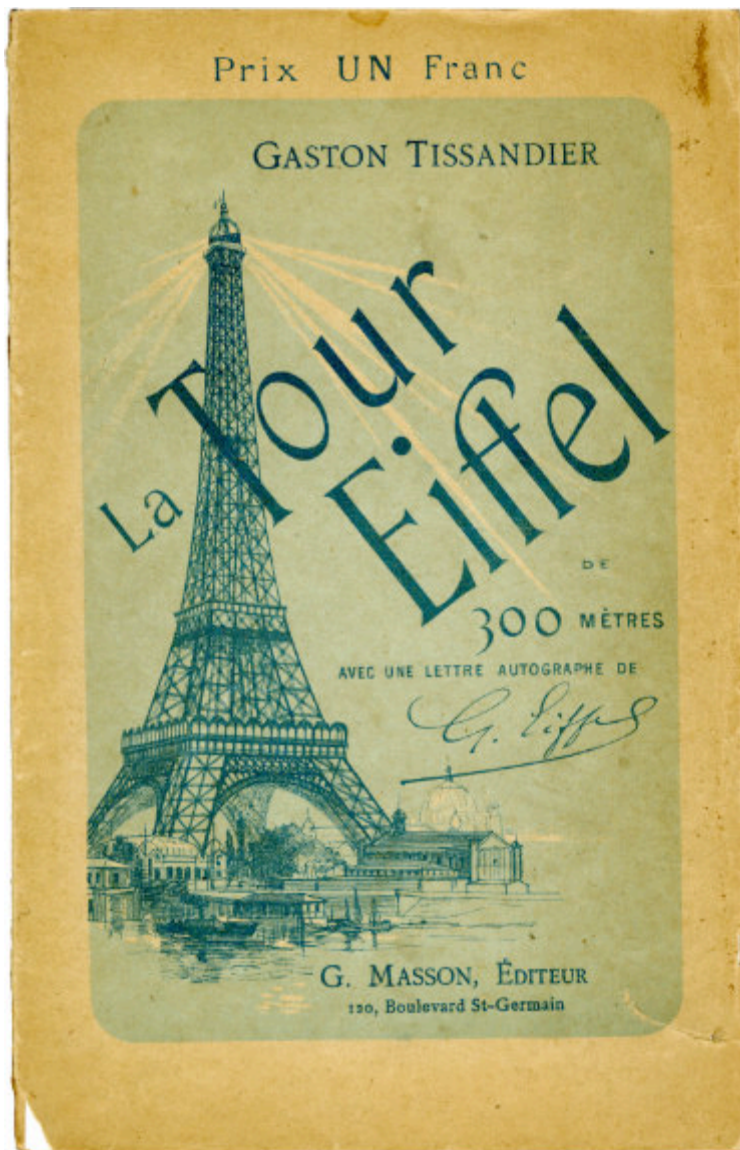
## FIRST GUIDE TO THE EIFFEL TOWER

22. EIFFEL, [GUSTAVE]. *Guide de la Tour Eiffel*. Paris: Bulletin Officiel de l'Exposition, [1889] ~~-\$750.00-~~ \$675.00

First edition. Proclaimed as "Le seul 'GUIDE' dont la vente est autorisée par M. EIFFEL à l'intérieur de la Tour." Complete with the series of four wood-engraved panoramic views as seen from the second floor or the Tower showing the exposition grounds but also the urban expanse of the city (the Seine, Pont de Grenelle, Pont de Passy, Ecole Militaire, dome de la Palais des Beaux Arts, Trocadero, Pont d'Iena, etc). Thus the work is a guide to the single edifice (La Tour) as well as a document of the broader urban landscape. Rare, especially with all four plates; OCLC locates just two copies in America (Stanford & Bryn Mawr).

8vo, orig. printed wrappers. 48 pp. Illustrated with vignettes, 7 full-p. plates and four wood-engr panoramas (opening to 51.5 cm). Spine is slightly chipped but an excellent copy.





## AN INTELLIGENTLY WRITTEN MONOGRAPH FOR THE PUBLIC

23. [EIFFEL, G.]; TISSANDIER, GASTON. *La Tour Eiffel de 300 metres. Description du monument, sa construction, ses organes mécaniques son but et son utilité. Avec une lettre autographe de M. G. Eiffel. Nouvelle édition, revue et augmentée.* Paris: G, Masson, 1889 ~~\$350.00~~ **\$315.00**

Table of contents: Notice biographique de M. Eiffel. I. Origine de la tour de 300 metres - Importance de sa construction. II. La fondations. III. La construction metallique. IV. L'échafaudage et les grues de montage. V. Les presses hydrauliques, le chantier de deuxieme etage et les montages élevés. - Le campanile et les phares. VI. Les escaliers et les ascenseurs. VII. A quoi sert la Tour? - Beauté du monument. - Son utilité. Of particular note are the illustrations; they are both line drawings and construction scenes made from photographs. Of this edition OCLC locates 10 copies in American libraries.

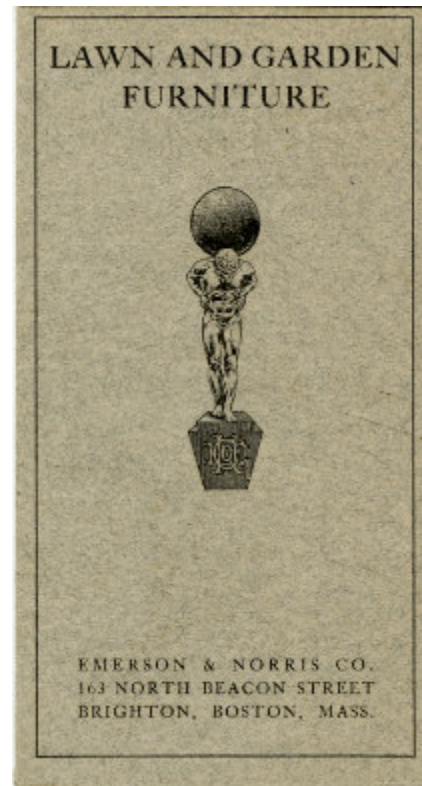
8vo, orig. printed wrappers. xi+82+(ii) pp. With 34 illustrations, both line drawings and primitive half tones made after photographs. Spine is intact but fragile.

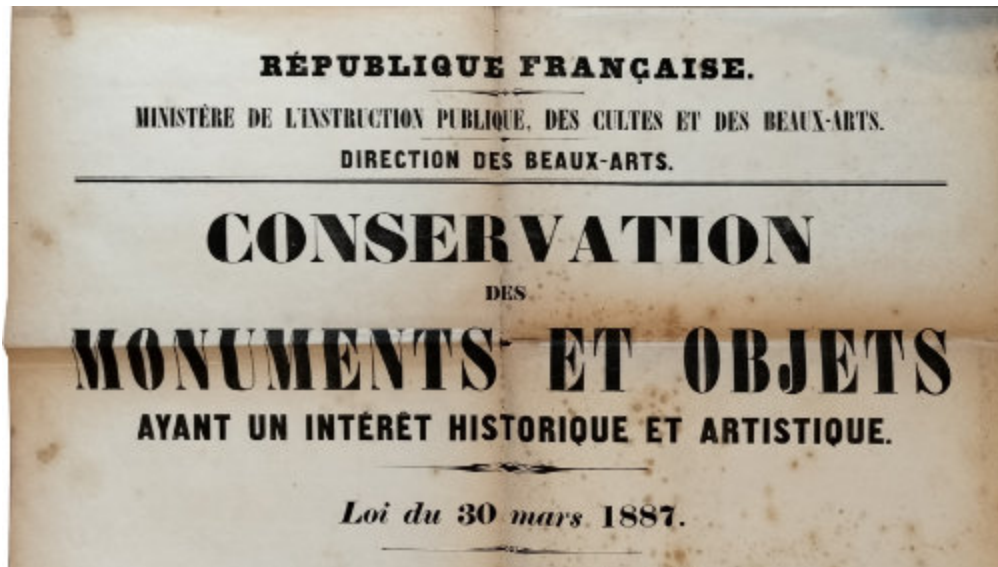
**A PROBABLY UNIQUE TRADE  
CATALOGUE ILLUSTRATED WITH  
10 ORIGINAL SILVER PRINT  
PHOTOGRAPHS**

24. EMERSON & NORRIS CO. *Lawn and Garden Furniture*.  
Brighton [Boston], Mass., 1920 ~~-\$350.00-~~ **\$315.00**

A charming and extremely rare little trade catalogue illustrated with ten original silver prints. The inside of the printed folder gives this information: "The accompanying photographs give an idea of some of our designs. These designs and many others are on exhibition at our showroom...vases, sundial pedestals, birdbaths, seats, flower boxes" ...etc. All of the pieces were made of some artificial material which looked like stone. One can still see some of them (or similar ones) in 1920s gardens which have not been altered. Laid in is a typewritten letter on the company's stationery explaining the photos. The photos are loose and not attached to anything - this is miracle of survival. Except that the condition indicates that this whole little package was put away safely in storage for the past 105 years.

12mo. Small folder printed on heavy gray stock, with fold-over edges which were to protect the photos. With 10 3 x 4" silver prints. Plus the letter, which was folded to fit inside the folder.





## **HISTORIC PRESERVATION IN LATE 19TH CENTURY FRANCE**

25. FRANCE. PARIS. *Conservation des monuments historique avant un intérêt historique, loi du 30 Mars, 1887* ~~-\$350.00-~~ **\$315.00**

Conservation of historic monuments in France began under Louis Philippe when he appointed an Inspector of Historic Monuments in 1830. As is well known the architect Viollet-le-Duc was active in this field through the middle years of the nineteenth century. The present work is not in OCLC but under the title "Conservation des monuments historiques" and the year 1887 they give thirteen entries. Some brief but interesting comments on this subject are given in Charles Hosmer, *Presence of the Past, a history of the Preservation Movement in the United States before Williamsburg* (1965) pp. 23-24.

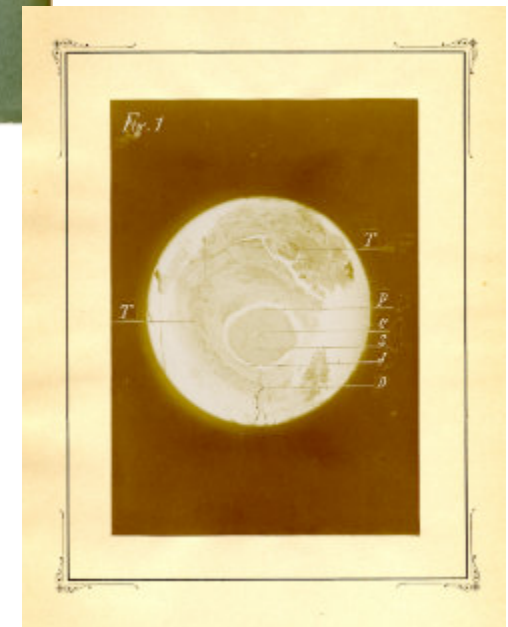
Large broadside (or poster), 485 x 650 mm [19 x 26"]. Folded three times down to 9 ½ x 7". Fragile at the folds but still holding.

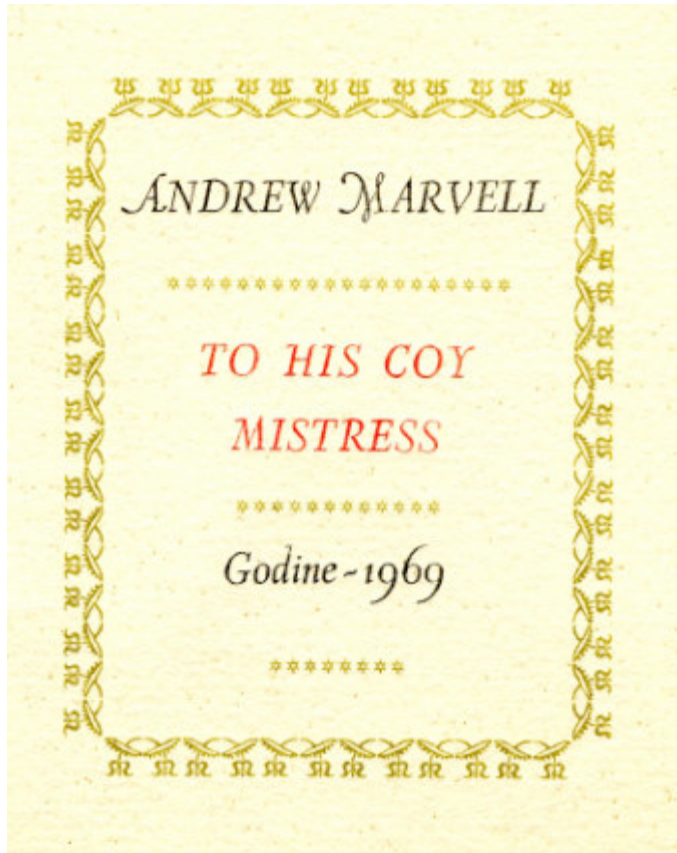
## ILLUSTRATED WITH TWO MOUNTED PHOTOGRAPHS

26. GLOOR, THEOPHIL. *Zur Lehre von den Opticus-Tumoren*. Basel: Buchdruckerei Kreis, 1892 ~~\$650.00~~ **\$585.00**

Dr. Gloor's dissertation describing a rare operation on a tumor of the optic nerve. The surgery was performed by Professor Schiess in Basel in 1889. The images are micro-photographs and show the eyeball with lettered references which refer to the text. The photographs appear to be gelatin silver prints. OCLC locates a few copies in European libraries but only two copies in America: Harvard and Stanford. A fine copy.

8vo, orig. printed wrappers. 40 pp with 2 fdg tables and 4 plates of which 2 are mounted photos and 2 are line cuts (one in two colors).





## *GODINE INCUNABLE*

27. [Godine, David R., Publisher]. MARVELL, ANDREW.  
*To his coy mistress*, N.P., [?Brookline, MA], 1969 ~~\$200.00~~  
\$180.00

Fine copy of one of the distinguished publisher's earliest works. Colophon reads: "This poem, set in Arrighi and printed at the Gehenna Press, is the first in a series of single poems and letters, tracts and broadsides to be published by David R. Godine, 1969. Wikipedia: "Godine had worked for artist Leonard Baskin and printer Harold McGrath, but who had no publishing experience when he opened his printing shop in 1970 in a barn in Brookline, Mass. Many of the early titles were fine letterpress editions using a 40" Kelly-3 flatbed reciprocating letterpress with three foam rollers...his early editions include Andrew Marvell's *Garden* printed on a Vandercook Press #20..."

12mo, orig. dark blue paper wraps, stitched T.P. printed in red and black. (8)pp. Fine copy.

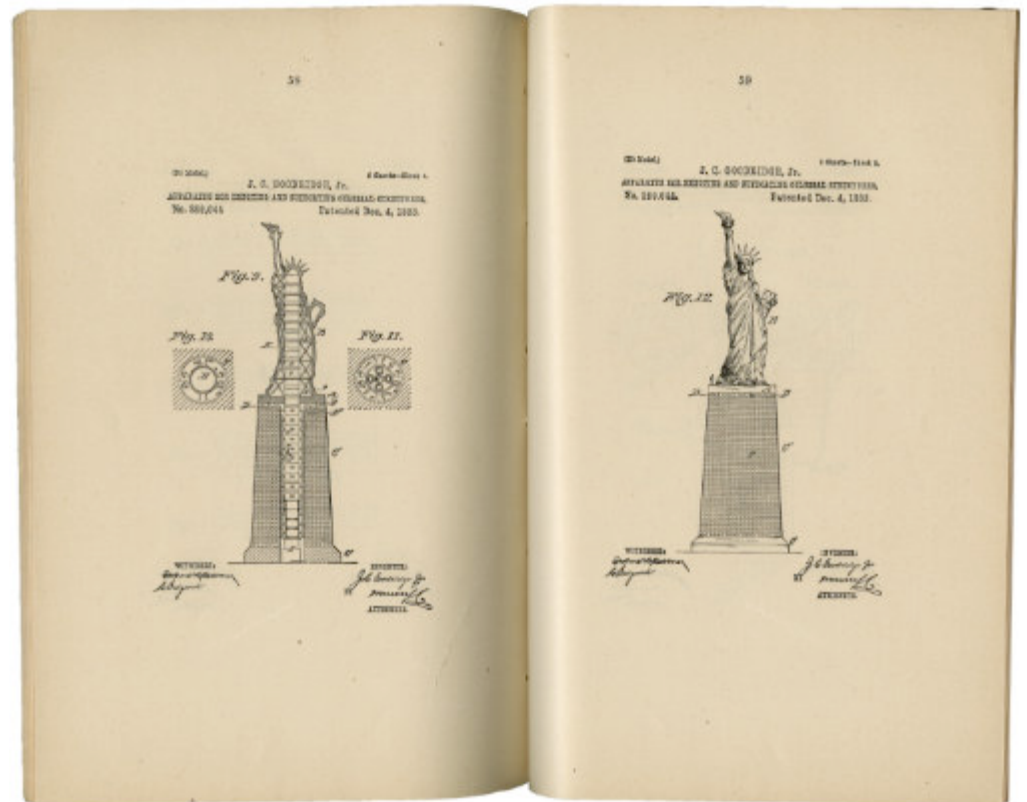
## **PATENTED APPARATUS FOR ERECTING AND SUPPORTING THE STATUE OF LIBERTY IN 1885**

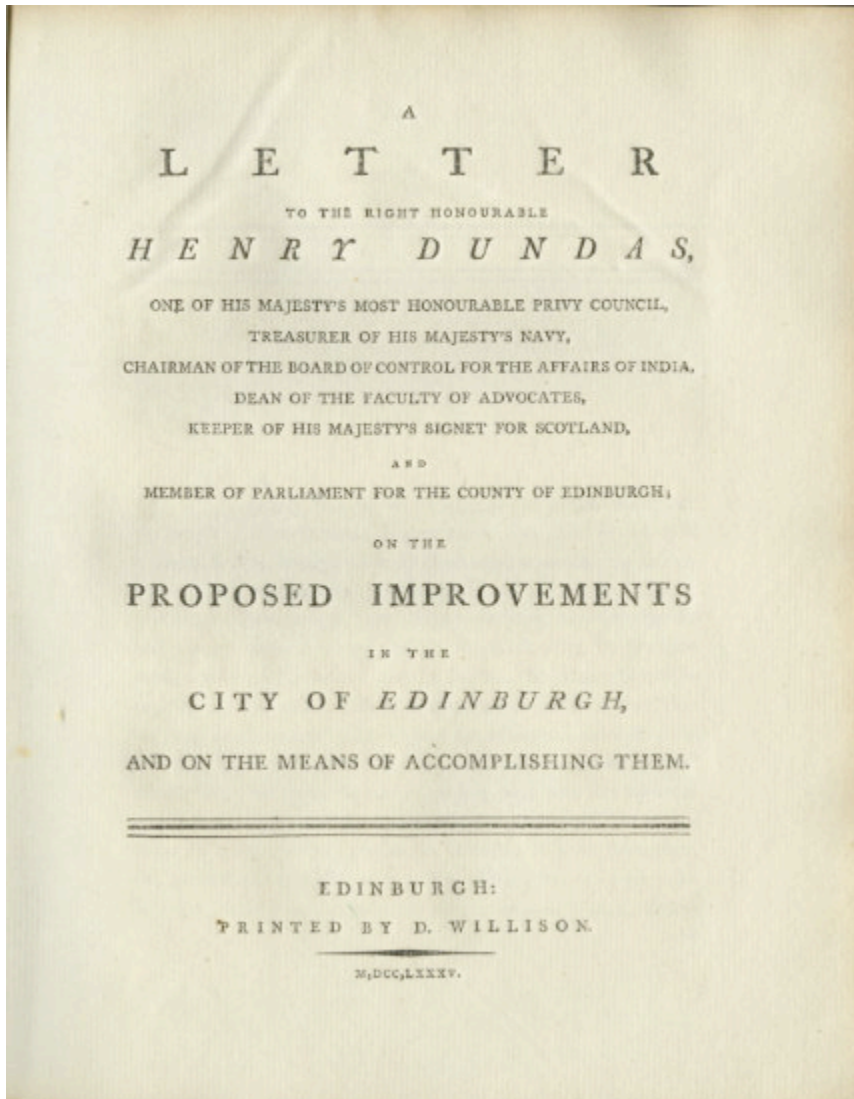
28. GOODRIDGE, JOHN T. *Beton Coignet and Goodridge system of constructing and repairing railway and other structures with claims of patents in United States and Canada.* New York: New York Stone Contracting Co., 1885 ~~-\$375.00-~~ **\$337.50**

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

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

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





## **"ON THE PROPOSED IMPROVEMENTS IN THE CITY OF EDINBURGH"**

29. [GREGORY, JAMES]. *A letter to the Right Honourable Henry Dundas...on the proposed improvements in the city of Edinburgh.* Edinburgh: Printed by D. Willson, 1785 ~~-\$650.00~~  
**\$585.00**

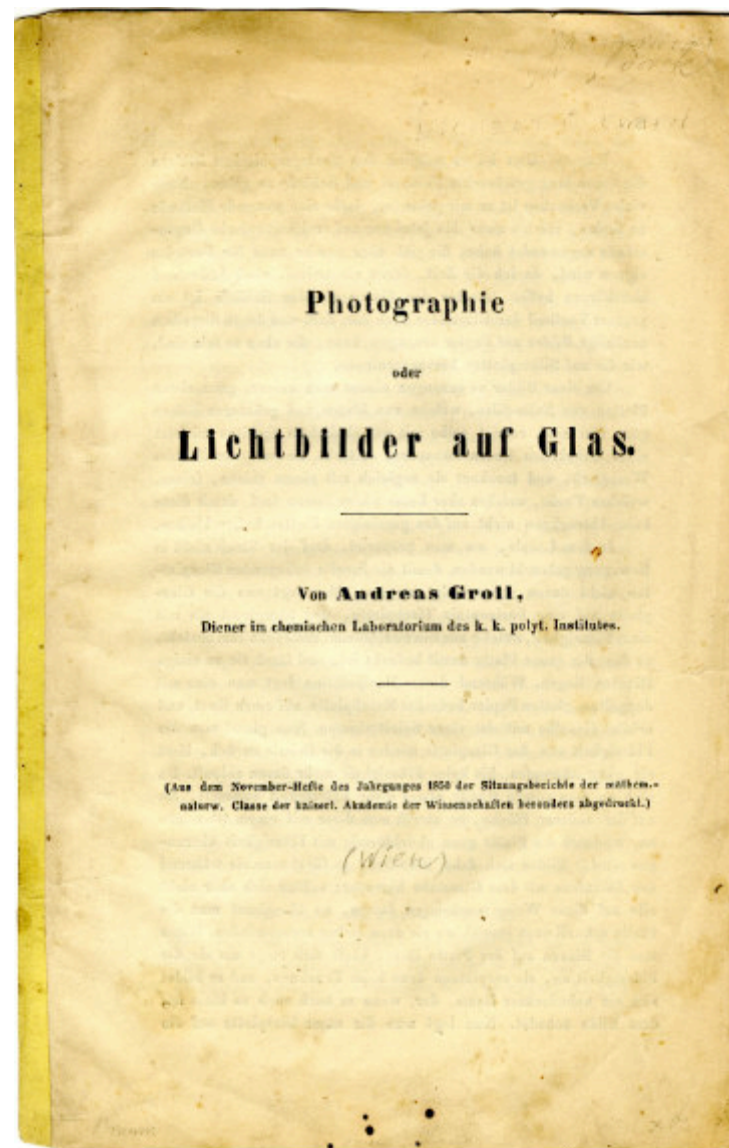
First edition. An appeal to Henry Dundas, the most powerful politician in Scotland, with proposals for two improvements to the city: the first to modernise the University with an 'academical theatre', new library, and a 'New College' to accommodate an increase in students, courses, and professors, and the second to build a new prison. The author, who suggests funding these improvements through a lottery, or by a tax on rent to fund both these and South Bridge (with accompanying removal of the Luckenbooths) was the notable physician James Gregory. (Luckenbooths were a range of tenements which formerly stood immediately to the north of St. Giles Kirk in the High Street of Edinburgh). OCLC locates a great many electronic copies but only four hard copies, three in the UK and only one in this country (Nat. Lib of Medicine). OCLC descriptors: City planning; urbanism; prisons; jails, etc.

4to, disbound. (iv)+47 pp. Fine copy printed on strong paper.

30. GROLL, ANDREAS. *Photographie oder Lichtbilder auf Glas*. [Wien], 1850 ~~-\$550.00~~ \$495.00

Rare separately paginated offprint with its own title page from the *Sitzungsberichte der mathem-naturw Classe der kaiserl Akademie der Wissenschaften*, November 1850 and possibly the first report in German of albumen-on-glass negatives. In 1847 Niepce de St. Victor introduced the first practical method of making photographic negatives on glass, so-called albumen negatives. The process, to use a film of sensitized albumen on glass, was used for a few years only, replaced by collodion negatives, which were introduced by F. Scott Archer in 1851. Heidtmann 4624. Not in OCLC.

8vo, printed self wraps. 5+1 pp. Excellent copy.





## A WONDERFUL MID-19TH CENTURY PRINTER'S ORNAMENTAL ADVERTISEMENT

31. HATHAWAY, J. T. J. T. Hathaway, *Book and Job Printer, Fair Haven, Ct.*, Tribune Office, Jan 1, 1856 ~~-\$550.00-~~ \$495.00

A wonderful large handbill/small broadside (11 x 8"), printed in gold (or silver bronze) and dark red ink. It uses fancy display types for the title at the top and other matter at the bottom. Other items close in spirit and appearance to this can be seen in Graham Hudson's *The Design and Printing of Ephemera in Britain and America 1720-1920*, Chapter 5, 'Colour and Special Processes. This would have been right at home in an exhibit done by the Library Company of Philadelphia 1979-80, "American Fine Printing 1820-1880".

Hathaway was the editor of the *Fair Haven Tribune*. He gives information about the paper, includes a calendar for 1856, lists other items he prints (pamphlets, circulars, cards, billheads, drafts, legal blanks and the like) and states that he prints in gold and silver bronze.

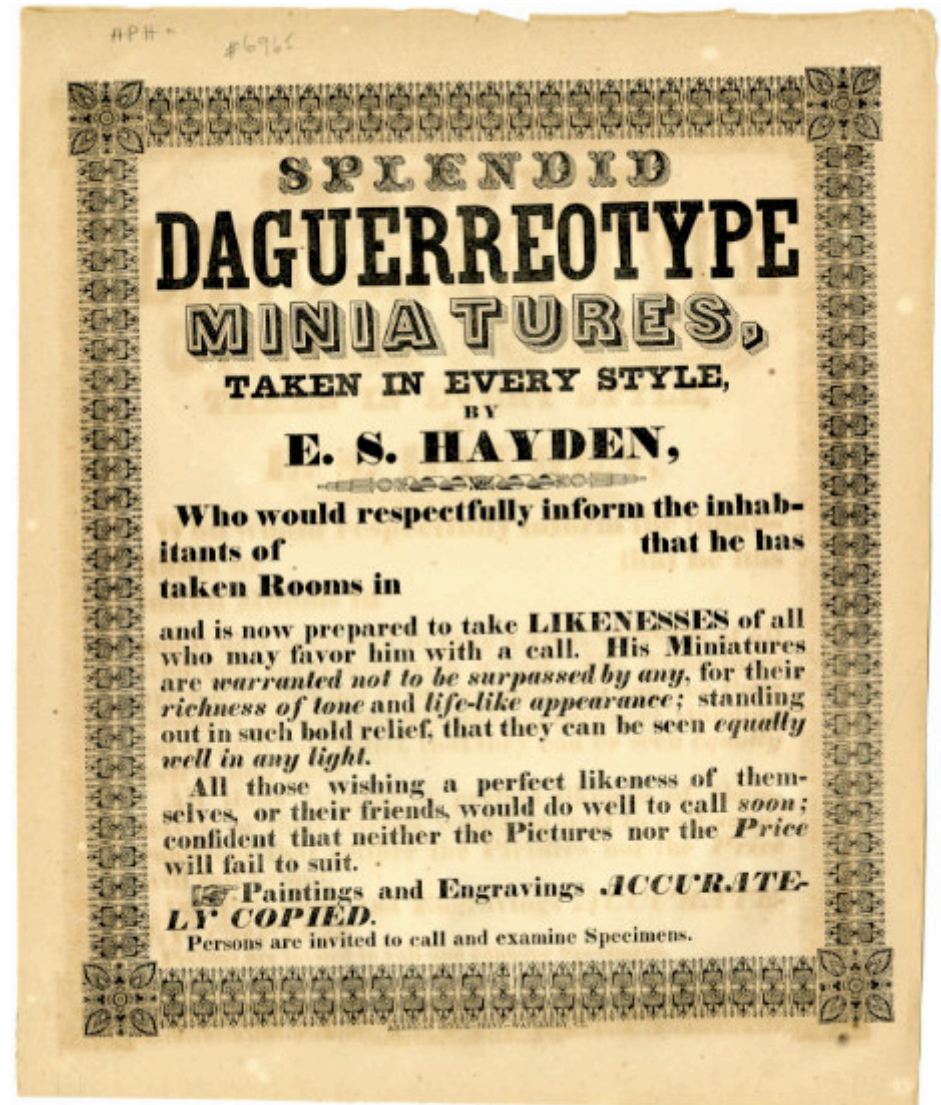
Sheet (11x8"), printed on one side only in deep red and gold or silver bronze. A stunning item.

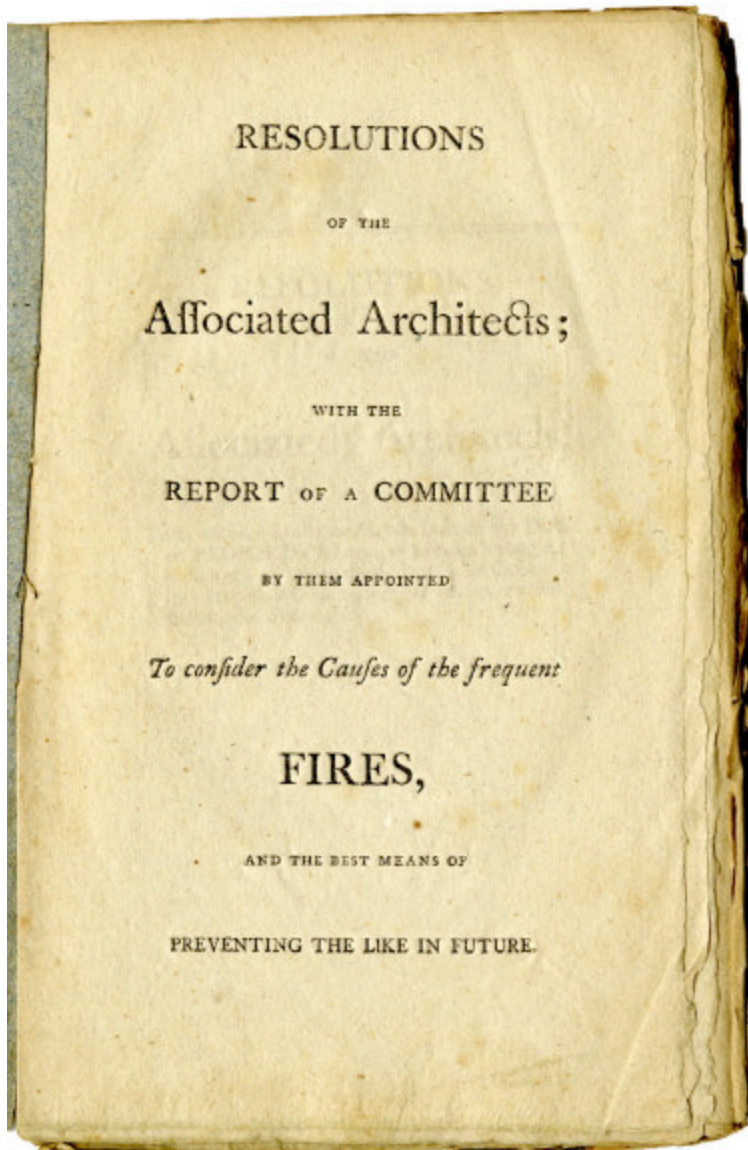
## DAGUERREOTYPIST'S BROADSIDE

32. HAYDEN, E. S. (Daguerreotypist). *Broadside: "Splendid Daguerreotype miniatures, taken in every style, by E. S. Hayden, who would respectfully inform the inhabitants of that he has taken rooms in and is now prepared to take likenesses"...*[American Office Print, Waterbury, Conn, n.d. (ca. 1850)] ~~\$450.00~~ **\$405.00**

Bold and handsome broadside, well printed, stating that Mr. Hayden's "miniatures are warranted not to be surpassed by any, for their richness of tone and life-like appearance; standing out in such bold relief that they can be seen equally well in any light..."

Small folio, 12 x 10." Excellent condition.





## **THE PREVENTION OF FIRES IN BUILDINGS**

33. [HOLLAND, HENRY]. *Resolutions of the Associated Architects; with the report of a committee by them appointed to consider the causes of the frequent fires, and the best means of preventing like in future.* [London, 1793] ~~\$450.00~~ **\$405.00**

An interesting and important pamphlet on two counts: as a document in the early history of professional organisation of architects and as a source for the student of the history of fireproof building. The members of the Association are stated at the outset; they include most of the leading architects of the late 18th century in London. The text gives detailed instructions for fireproof building, and is of much interest to the building historian. The identification of Henry Holland as the author is given in Colvin, p. 424. B. Kaye, *The development of the archit profession in Britain*, bibliog. no. 194. (p. 185).

8vo, orig. blue paper wraps, stitched, uncut & unopened, wrappers becoming detached from spine. (ii)+iv+31 pp. Unopened copy.

## THE FINEST PIECE OF TATTOO FLASH I HAVE EVER SEEN

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

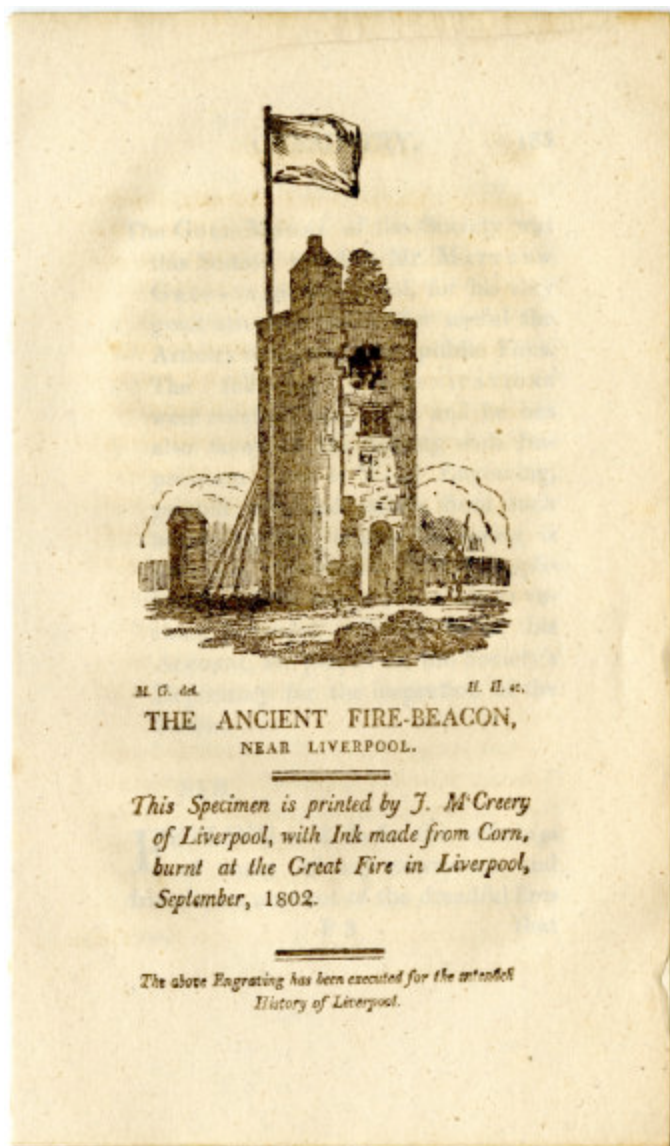
**\$2700.00**

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



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

CHARLES WOOD RARE BOOKS

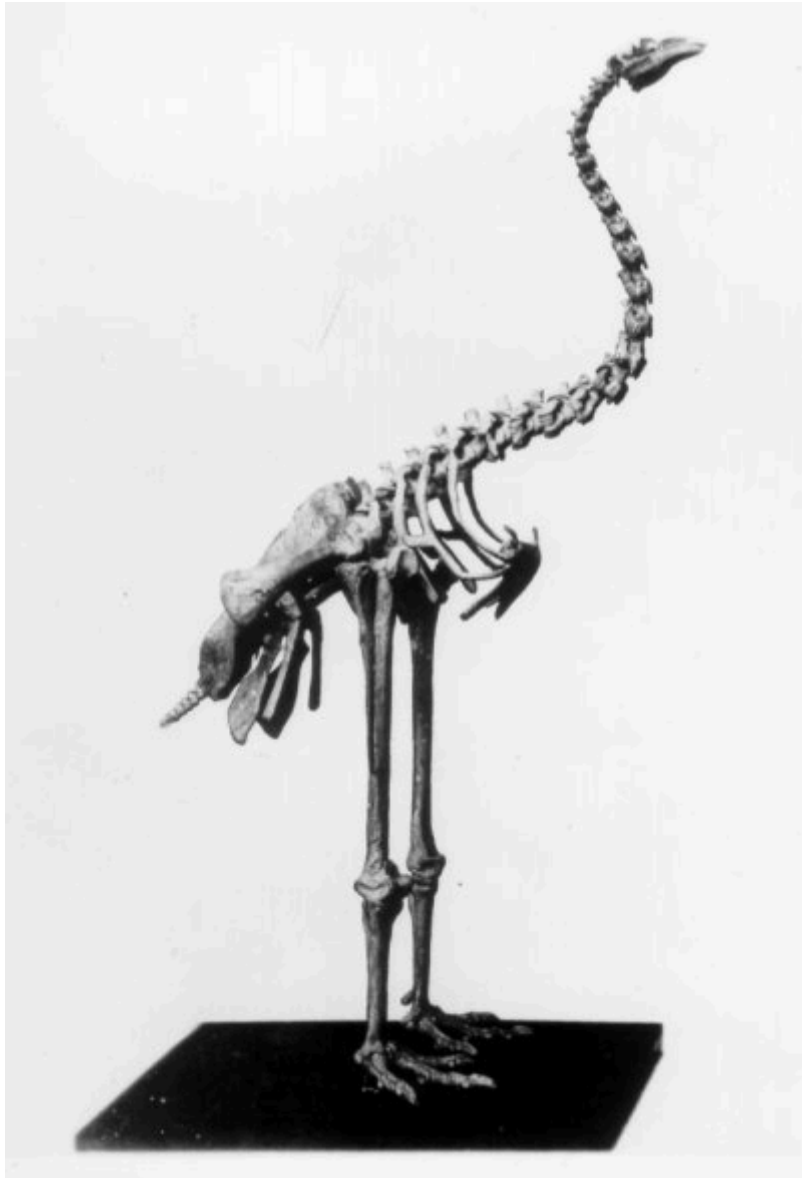


## ***“PRINTED WITH INK MADE FROM CORN”***

35. (INK). *“The Ancient Fire Beacon near Liverpool.”* This specimen is printed by J. McCreery of Liverpool, with Ink made from Corn, burnt at the Great Fire in Liverpool, September, 1802. Paper removed from the Society for the Encouragement of Arts, 1803 ~~\$125.00~~ **\$112.50**

The paper was written by Matthew Grigson of Liverpool. The specimen referred to is a wood-engraving of the Ancient Fire Beacon near Liverpool (it was executed for the intended “History of Liverpool.”) In a broader sense, Grigson was trying “to render useful the articles remaining after public fires.” He discusses also uses for burnt sugar, wheat, rice, flour and cotton. They were especially used for paints, inks and varnishes. For his work Grigson was awarded the Gold Medal of the Society.

8vo, disbound (loose pages). Pp. 183-200 with one wood-engr illus. on the cover (this is the illustration on the cover).



## PHOTOGRAPHY IN THE SERVICE OF PALEONTOLOGY

36. JAGER, DR. GUSTAV. *Bericht über ein fast vollständiges Skelet von Palapteryx ingens über dessen Restauration und die davon angefertigten Gypsabgüsse; mit einigen Bemerkungen über die Aufstellung der Vogelskelete überhaupt. Mit zwei photographischen Abbildungen.* Wien: Wilhelm Braumuller, 1863 ~~\$1600.00~~

**\$1440.00**

An obscure publication in the field of vertebrate paleontology, of special interest for the two original large mounted albumen photographs. The image of the reconstructed skeleton of the huge fossil bird is striking, and would not be out of place on a gallery wall. As is well known the first American scientific book to be illustrated by an original photograph is also a work on fossils (by Warren, 1854; see item ). There are some interesting comments by Ann Thomas on zoology and paleontology in her "Beauty of another order: Photography in Science," (1997), pp. 82-86 but she does not discuss or illustrate any complete fossil skeletons. They are compelling visual objects and I suspect if she had known of any she would have included them. Such photographs, especially as striking as the present one, are decidedly rare. Heidtmann, F., "Wie das Photo ins buch kam," (1984), no. 1008.

Small folio, orig. printed wraps (glazed yellow stock). 12 pp with two large (10 <sup>3</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub>" ) mounted albumen photographs. Prints in fine condition and contrast with orig. dust sheets. Fine copy.

***A HUGE, HUGE BROADSIDE SUPPLEMENT  
TO THE CLAY CENTER "DAILY TIMES"  
ULTIMATE EPHEMERA***

37. KANSAS. *Views in Clay Center, Kansas, Summer of 1887. Supplement to the Clay Center "Daily Times."* Houagh & Ricker, Del. Hutchinson, KS & Chicago: Blomgren Bros., Engravers, 1887 ~~\$1000.00~~ **\$900.00**

An absolutely amazing survival; I have never seen anything like it. It is huge (28 inches high by 42 inches wide). As the image shows, it illustrates 54 views: twenty private houses, four large birds' eyes including the Republican River showing water power (signed lower right: "Photo Engr Co NY); and a view titled "Ten years back, Clay Center in 1877; and views of 33 other buildings or scenes, mostly commercial, but including the high school and opera house. They were all arranged in a meticulous grid.

While this is not a plan of Clay Center, it is the next best thing. I have leafed through John Repp's "The Making of Urban America" and he shows nothing like this, but I think had he

seen it he might have used it.

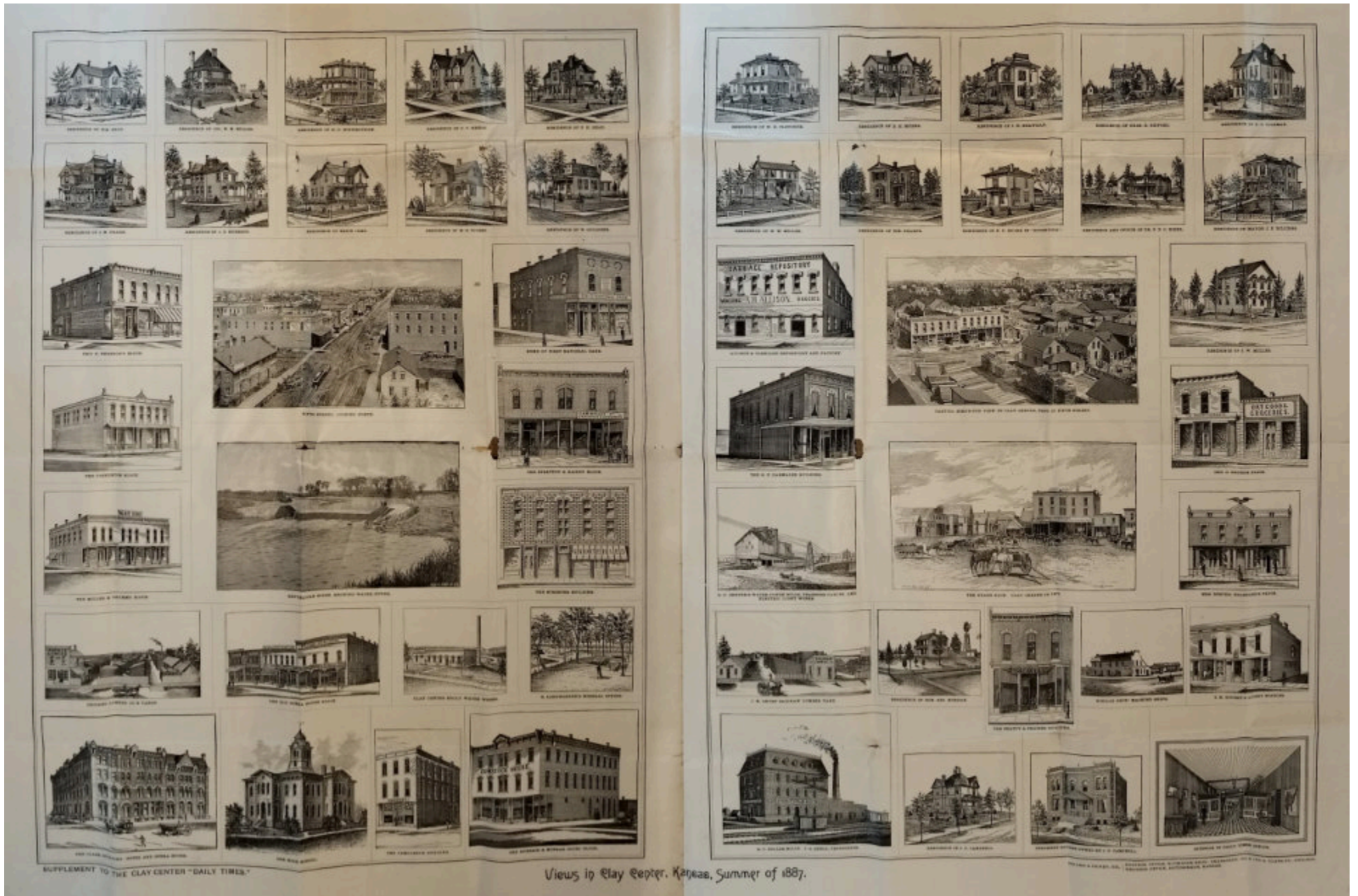
The former owner of this sheet had this to say: This lovely compilation of architectural views and landscape scenes of north-central Kansas was designed by Hough & Ricker and published in 1887 as a supplement to the local newspaper, which was rightfully proud of its charming little city, established just 25 years earlier. Private industry, beautiful residences, important infrastructure, and fine public buildings are all represented visually. Notable examples include S. Langworthy's Mineral Springs, the Chicago Lumber Yard, A. F. Dexter's Water Power Mills, and the interior of the Daily Times Office. This town was the geographic midpoint between Los Angeles and New York City.

Due to its very large size this was originally issued folded up with the newspaper. It still retains the original folds - but I think it should be conserved and preserved flat, but folded in half (to make storage easier).

Very large folio (28 x 42"), folded. There are a few closed tears (repaired) and a few small holes at the folds. In general, however, it is in very good condition. Printed on one side only. Not in OCLC and I can find no record of any other copies.

*See image on next page*

**CHARLES WOOD RARE BOOKS**



Item 37

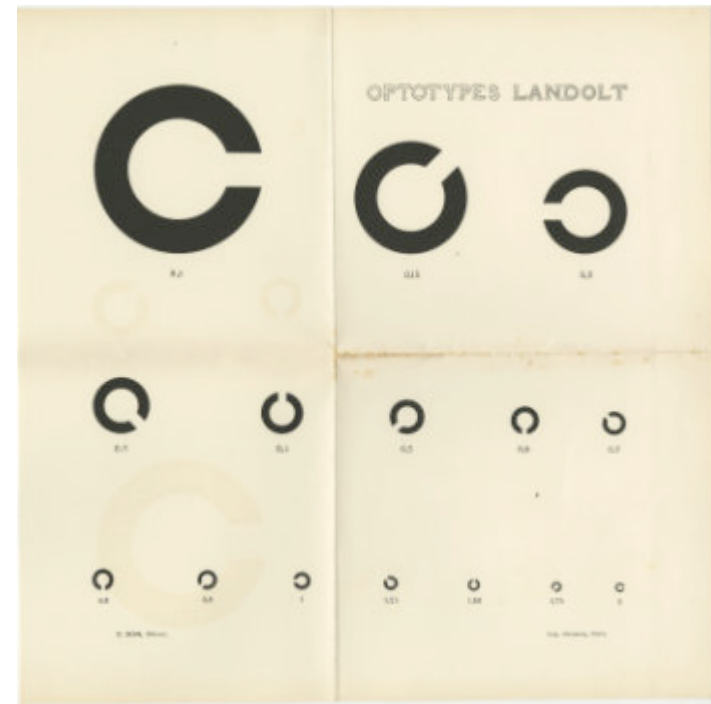
CHARLES WOOD RARE BOOKS

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

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

~~\$1250.00~~ \$1125.00

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



This is a fine author's presentation copy, inscribed "A son altesse royale monseigneur Charles-Théodore Duc en Bavière respectueux hommage D. Landolt." The Landolt pamphlet and its three inserts is accompanied by another pamphlet by Landolt, *Souvenirs sur H. Snellen* (offprint from "Archives d'Ophthalmologie", April 1908). This also has a presentation inscription to the Duke of Bavaria.

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

**A VERY RARE CAHIER OF  
ENGRAVED ORNAMENTS BY  
MATTHIAS LOCK**

39. LOCK, M[ATTHIAS]. *A new drawing book of ornaments, shields, compartments, masks, &c, drawn & engrav'd by M. Lock.* Printed for Robert Sayer, Printseller in Fleet Street, London. [London, ca. 1768] ~~\$3500.00~~ **\$3150.00**

Originally published 1740, this is the second edition (no copies of the first edition are known to survive). A very nice copy in contemporary blue paper wrappers. OCLC locates two copies in American libraries (Yale and Winterthur) but there is a third copy in the Cary Collection in the Redwood Library. The OCLC note is good and I quote it here: "A reissue of the plates of the 1740 edition with a new title page. The plates in the earlier edition were engraved by the author, E. Vivares, and A. Walker. - cf. *Metropolitan Museum Studies*, vol I, 1929, p. 116 & 122." The text of the MMA article, written as long ago as 1929, by Fiske Kimball and Edna Donnell, is relevant to the present item: "Thus the only works by Matthias Lock listed in Brackett's volume on Chippendale are from 1768 and 1769. Among the

best known books, moreover, the dates of one or two have hitherto remained unknown. An adequate survey of these publications will itself suffice to resolve many mooted questions, and corresponding labor has been expended to make the following list as complete as possible. Even the wording of the titles, thus placed in order, becomes significant in certain cases. They show also the peregrinations of their authors. For these reasons, as well as for their interest to the bibliophile, the more important ones are given at length." [and then follows a list of 29 titles from 1740 to 1775]. This article has become famous in the historiography of 18th century engraved British ornament, and has been enlarged upon only (as far as I know) by the various essays and articles by Morrison Heckscher. See also: Peter Ward-Jackson, *English furniture designs of the 18th century* (1958), pp. 38-9.

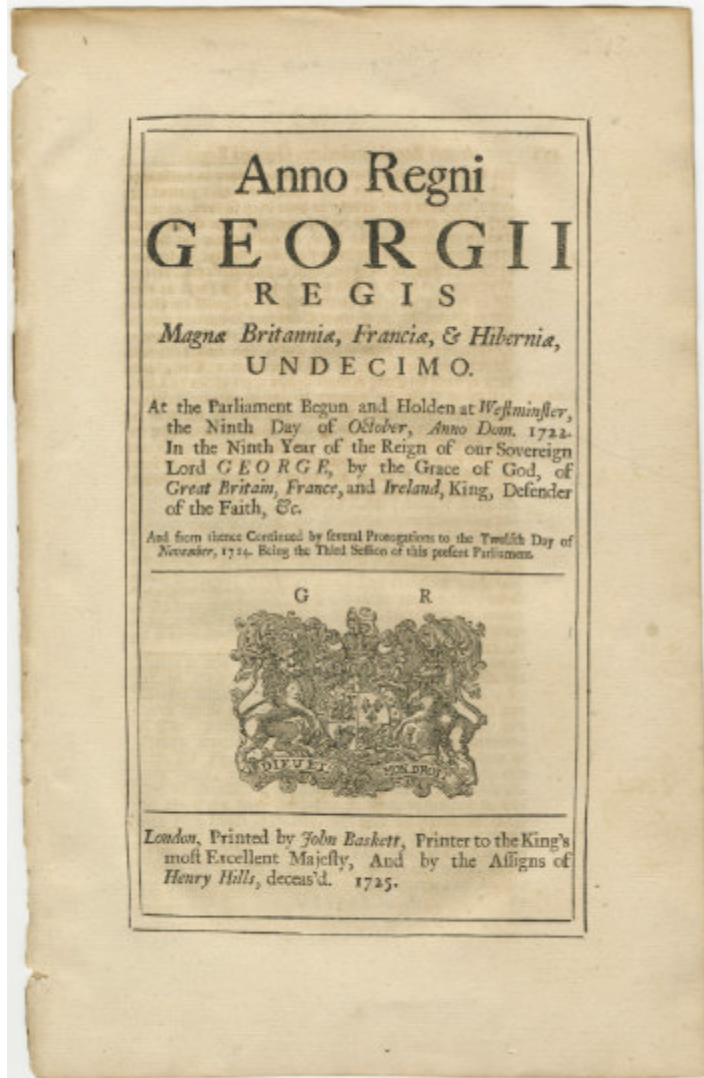
Small 8vo (7 ½ X 6 ½"), stitched into original blue sugar paper wrappers. Newly engr. t.p. and 5 engraved plates (unsigned).

*See image on next page*



A NEW  
*Drawing Book*  
of  
Ornaments, Shields,  
Compartments,  
Masks, &c,  
*Drawn & Engraved*  
By M. LOCK.  
*Printed for Robt. Sayer*  
Printseller  
*in Fleet Street,*  
LONDON.

Item 39



## EARLY 18TH CENTURY LONDON BUILDING LAWS

40. LONDON. *An act for the better regulating of Buildings, and to prevent mischiefs that may happen by Fire...* London: Printed by John Baskett, Printer to the King's Most Excellent Majesty, 1725 ~~-\$500.00-~~ **\$450.00**

Eileen Harris gives a good entry under the heading "The Building Act [14 Geo III.c78]" but her entries list only four Acts published in the 1770s. In regard to earlier Acts, she states: "After the Fire of London attention focused as never before on the importance of preventing the spread of flames between buildings. With the Rebuilding Act of 1667, and more precisely in the Fire prevention Acts of 1707 and 1708, Parliament took for the first time a direct hand in limiting freedom of design and choice of materials by banning all unnecessary exposure of timber..." The Acts at this period were printed in black letter and are difficult for modern eyes to read but these acts had sidebars for summaries in regular 'modern' type. One on page 479: "First builder may pull down old Timber Walls and build a new Brick Wall." OCLC locates 5 copies in American libraries.

Tall 4to, disbound. (10) pp, originally numerated 475-482. Leaves disbound. Preserved in a folding back box with gilt stamped spine label.

## ***FOUR PERIOD PHOTOGRAPHS OF THE CRYSTAL PALACE (IN SYDENHAM)***

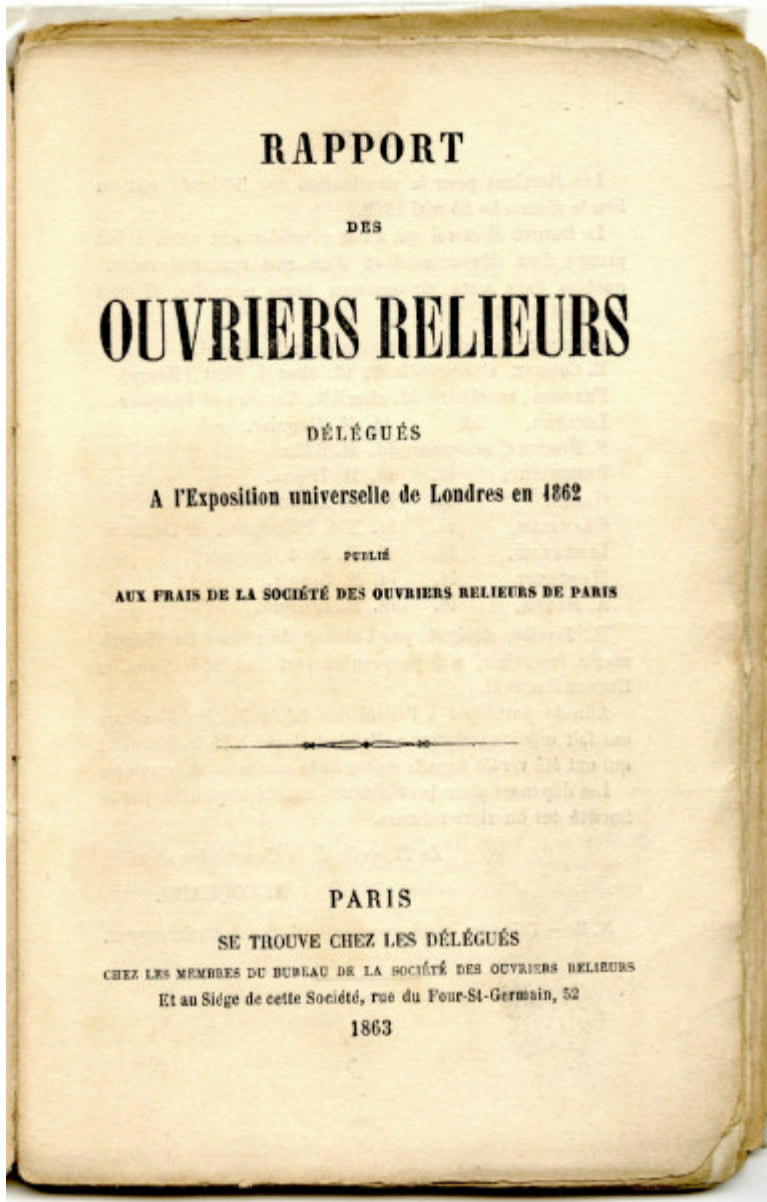
41. (LONDON: 1851). *Four albumen photographs of the Crystal Palace after it had been moved to Sydenham.* Photos date from c.1860's and/or 1870s for the four: ~~\$500.00~~ **\$450.00**

The Crystal Palace was moved to the west of London in the late 1850s. It remained there until the early 20th century when it burned. The views in this group include 3 exterior views all of which show the north water tower and transept. The one interior view shows the nave and the crystal fountain. These views give a sense of presence which artist-drawn images simply do not have. Great for teaching purposes.

Sizes from the largest to the smallest: Exterior views: 1. 7 ¾ x 11 ½". 2. 5 ¾ x 8 ½". 3. 4 ¾ x 7 ¼". 4. Interior view: 5 ½ x 4".



**CHARLES WOOD RARE BOOKS**



## **"OUVRIERS RELIEURS"**

42. (LONDON: 1862). INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués a l'Exposition universelle de Londres en 1862 publié aux frais de la Société des Ouvriers Relieurs de Paris*. Paris: se trouve chez les Délégués, 1863 ~~-\$500.00-~~ **\$450.00**

A fascinating catalogue listing and describing the bookbindings exhibited at the exhibition. From the UK were examples by Francis Bedford, Bone, Chatelin (Paris & London); J. & J. Leighton; Leighton, Son & Hodge; Potts, Watson & Bolton; Ramage (Edinburgh); Riviere; Seton & Mackenzie (Edinburgh); Westleys & Co., and Zahnsdorf. From France were examples by Gruel-Englemann, Lortie, Arnold & Fils, Lenegre, Mame & Cie and Cornillac & Cie. There were also examples from Austria, Belgium, Italy, Poland, Prussia, Sweden, Norway and Wurtemberg. There are also discussions of reliure d'amateur, reliure de luxe, reliure de commerce, albums pour photographies, dorure sur tranche, marbrure, conclusion; situation, and vœux and besoins. OCLC locates two copies: RIT and Cal.St.Liby Sutro.

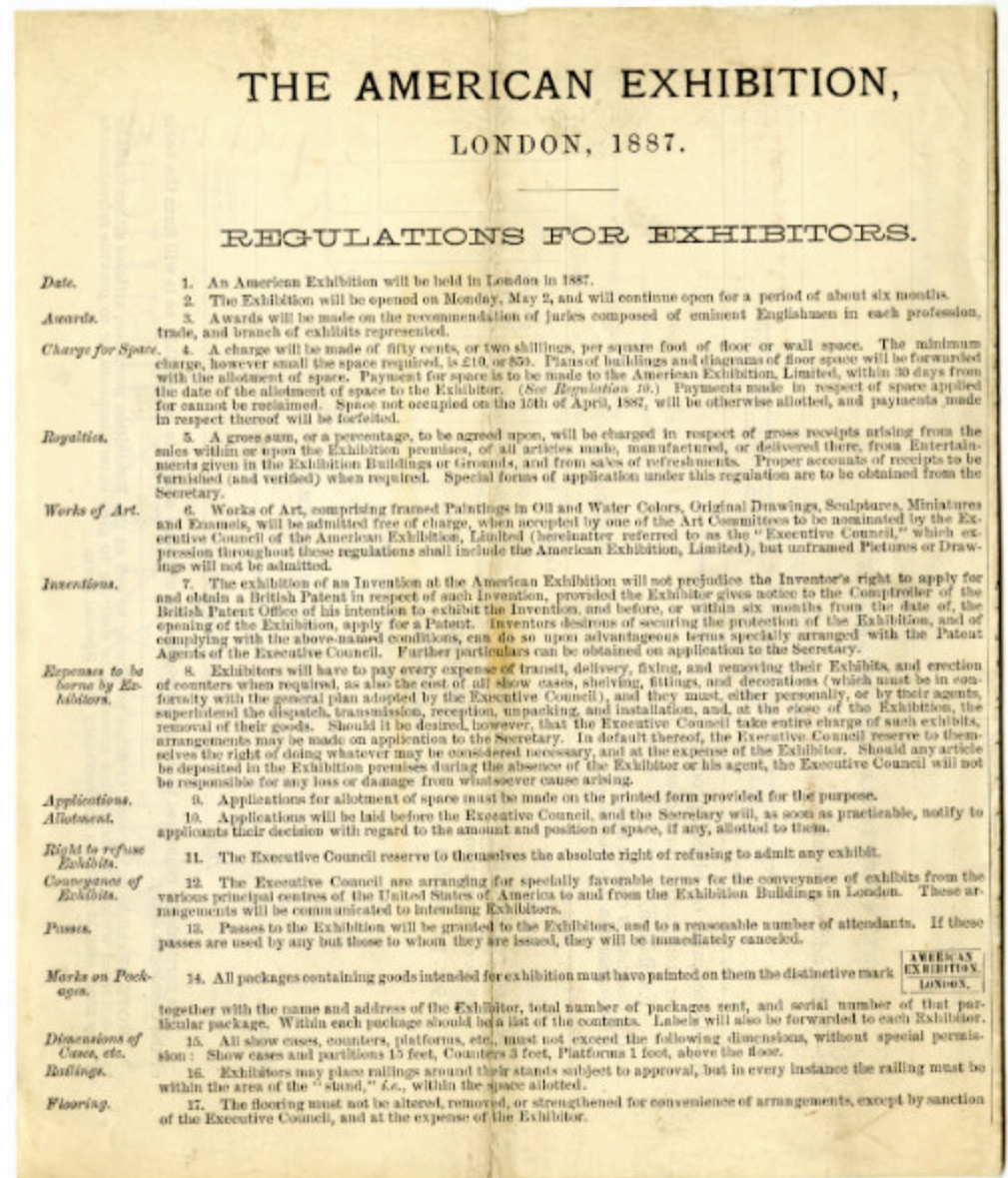
8vo, orig, printed wrappers. 36 pp. Hinges of the wrappers separated but preserved in a glassine wrapper (as the French always do). Else a nice untrimmed copy.

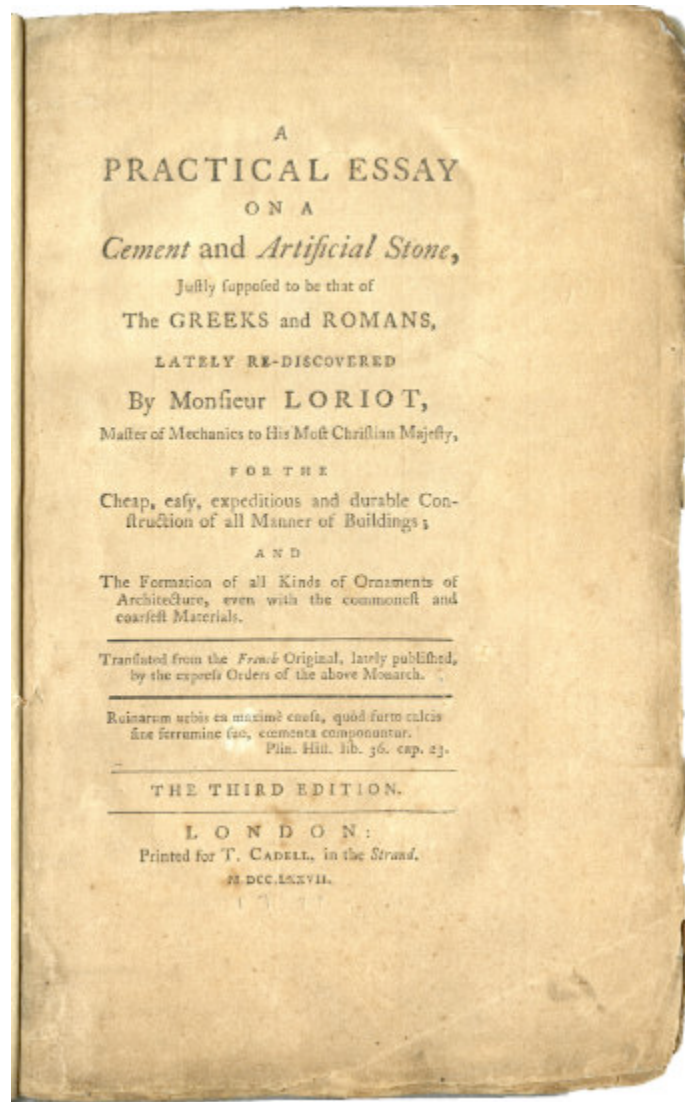
## THE AMERICAN EXHIBITION, LONDON, 1887

43. (LONDON: 1887). *The American Exhibition*, London, 1887. *Regulations for Exhibitors*. Philadelphia: The American Exhibition, [1886] ~~-\$250.00~~ \$225.00

An application for exhibitors for the American Exhibition, London, held in West Brompton. This was the year of Queen Victoria's Golden Jubilee. Includes regulations for exhibitors at the Exhibition. According to Wikipedia this was a world's fair. The American aim of participating was to display the latest agricultural, mechanical, and textile products and inventions from the United States, but the main attraction was the *Wild West Show* featuring Buffalo Bill, part of Colorado's contribution. It was the first time he had appeared in London. Other exhibits included a showing of Albert Bierstadt's painting of the Bahama Islands, *A nor'wester in the Bahama Island*.

Single sheet (13 x 8 1/2") folded once. Printed on both sides. Short (1/2 inch) tears at the fold, else excellent. A rare piece of world's fair ephemera.





8vo, 55 pp. resewn and put into modern wrappers with a printed paper label on cover. Untrimmed copy. Text is lightly browned throughout.

## CEMENT OR ARTIFICIAL STONE

44. LORIoT, [ANTOINE JOSEPH]. *A practical essay on a cement or artificial stone, justly supposed to be that of the Greeks and Romans, lately re-discovered...for the cheap, easy, expeditious, and durable construction of all manner of buildings; and the formation of all kinds of ornaments of architecture, even with the commonest and coarsest materials.* Third edition. London: T. Cadell, 1777 ~~-\$850.00~~

**\$765.00**

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

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

## PAINTS FOR BUILDINGS

45. LUCAS, JOHN & CO. *John Lucas & Co. the original pure oil liquid paint.* Philadelphia, 1800s ~~-\$300.00-~~ \$270.00

These paints were “ready mixed for use” and came in cans. The obverse of this fine advertising card shows ten mounted samples of paint colors each in one inch squares, as well as a fine decorative title (a nice exhibition item). The reverse is descriptive text.

The John Lucas paint plant in Gibbsboro, New Jersey, was in operation for 127 years and was owned by Sherwin-Williams Company before closing its doors in the 1970s.

Card (6 x 7") printed on both sides in colors. This was originally issued as folding; it has been neatly made into one small sheet with clear tape (not scotch tape).

