

# DECORATION

Palinurus Antiquarian Books  
(215) 884 2297  
[jh@pelinurusbooks.com](mailto:jh@pelinurusbooks.com)

[31 items]

1. Robinson, V.

**Eastern Carpets. Twelve Early Examples ...  
Second Series.**

London: B Quaritch, 1893.

First Edition. Large folio, [28] pp. + 12 inserted color plates on 11 sheets. All printed on a thick laid watercolor paper.

Very good with some dust soiling to the covers and light offsetting; untrimmed.

Original publisher's white cloth.

*A handsomely produced book with color illustrations of the rare rugs being discussed.* \$650

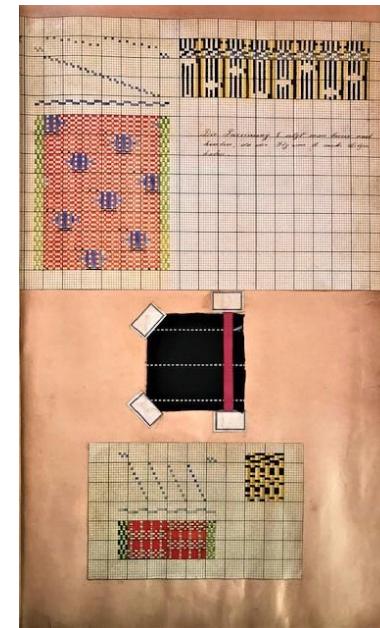
2. Andreae, August.

**Silk weaver's record book of designs with mounted samples.**

Unk. city: not published, ca. 1890.

Unique. folio. There are 66 mounted samples of woven silk and many color Jacquard diagrams. ; There are 71 pages of text with an additional pages of mounted samples & detailed fldg. diagrams (of loom set-ups). Very good; the binding is worn; two pages loose in the casing.

Cloth backed boards.



*A superb record book of complex silk weaving designs illustrated with 66 large mounted samples of the woven cloth, many large and folding colored Jacquard loom diagrams of the designs. Each sample of cloth is accompanied by details of the thread counts, colors, weaving instructions to effect various densities, texture, and loft for the designs, full dimensions (metric) of the production runs, account of loss expectations to the cloth, color and texture variation, effective introduction of moire (moirage) patterns into the designs, and misc. technical details of production. In addition each sample is described as to its intended use - everything from blouses, wall coverings, linings, hat bands, and fancy goods etc.. The book is in a single neat hand, in German, with infrequent scattered English. There is one date (in a variant hand) in the book for July 21, 1900.* \$3,250

3. Thon, Christian Friedrich Gottlieb -  
DECORATIVE ARTS.  
**Vollständige Anleitung zur Lackirkunst, oder:  
genuine, richtig ... und nothwendiges ...  
Handbuch für Technologen ... Ebenisten ....**

Ilmenau: B F Voight, 1825.  
Third Enlarged & Revised Ed. 8vo, xxviii, [1] - 737, [3 - errata] pp.

Good with some wear to the binding; spotted and toned throughout.

Contemporary paste paper boards.

*An invaluable reference for varnishes, lacquer work, color and its application to metals, glass, paper, leather, canvas, woods, stone etc.. The author was also responsible for a number of other craft and technology guides, e.g., his two-volume work on bookbinding. The book offered here covers all aspects of the problems of fixing colors and finishes to all kinds of surfaces. It also includes recipes and notes on polishing and preparing surfaces. Engelmann citing only this third edition; no printings in American holdings in OCLC.* \$675

4. [Fontanieu, P E de] - DECORATIVE ARTS.  
**Collections de Vases, Invenies et Dessines  
par M. de Fontaine ....**

[Paris]: 1770.  
First Edition. Folio. There are 47 plates, title, and dedication, all engraved.  
Very good.  
Full contemporary leather.

*Fontanieu was director of the Garde Meuble de la Couronne and in this office he oversaw the transition*

*from the Rococo to the emerging Neo-Classical style which he implemented for the furnishings throughout the royal residences of France. The book offered here was designed as a pattern book for the Sevres porcelain works. Form and decoration are elaborately illustrated; 26 separate designs are offered with variant ornamentation. There are also pedestal designs and one plate of a clock Berlin Kat. #1089; Cohen/de Ricci 407.*

\$6,500

5. Anon.:

**Catalogue Des Doyens, Maîtres & Suppôts du Corps des Serruriers, Marechaux, Taillandiers**

....

Lille: P S Lalau, 1764.

First Edition. Folio broadside meas. 530 x 408 mm.

Very good.

As issued.

*A handsome broadside listing the independent craftsmen of the metal trades and their addresses in what was to become the industrial heart of France.*

\$675

6. Oppenheim, [M?] & Bouillon-Lagrange, E J B - POTTERY - FAIENCE.

**L'Art de Fabriquer la Poterie, Facon Anglaise; contenant Les Procédés et nouvelles Découvertes ... celle d'une nouvelle substance pour la Couverte, celle des Couleurs vitrifiables ....**

Paris: Librairie de A G Debray, 1807.

First Edition. 8vo, iv, [5] - 298 pp. + 2 folding plates and a printed paper spine label bound in.

Very good; untrimmed.

Original publisher's blue paper wrappers with waste backing.

*A guide to the new techniques and chemistry of new color glazes (by Bouillon-Lagrange) for French manufacturers. English faience, a product that mimicked the best porcelain on the market benefitted mightily from the late eighteenth century color glaze experiments of Wedgwood. Improved color glazes and the new technology of transfer printing permitted a broad range of decorative motifs that enhanced commercial appeal. Continental trade, however, was stymied by English blockades during the Empire. A printed guide to the innovations, offered here, informed and assisted those manufacturers beyond the embargo. Oppenheim, the joint author, is identified on the title as an established*

manufacturer. *Barbier I*, 287; *Hirsch I*, p. 652; see *Dolan*,  
Wedgwood - The First Tycoon. \$575

7. Rogers & Bros. - PHOTOGRAPHIC ALBUM  
TRADE CATALOG.  
**Comprehensive silver plate tableware catalog  
with 117 mounted albumen prints.**



New York City: Rogers Brothers, ca1875.  
Edition unknown. 4to, 40 thick card-stock leaves on linen  
stubs meas. appx. 260 x 204 mm.. Photographs are  
deep, robust albumen prints mounted both recto and  
verso. The volume bears the ink stamp of Koch &  
Bergfeld, Bremen (Germany) on the corner of the front  
pastedown.  
Very good; contemporary annotations throughout; one  
leaf cut down.  
Original publisher's stamped three-quarter leather and  
green cloth.

*Apparently a unique, first iteration, of an extensive inter-  
business trade catalog. The Rogers Company catalog  
are located in OCLC in one 16 page price list without  
illustration. Romaine adds to this, but shows nothing that  
approaches the kind of catalog offered here. McKinstry  
offers nothing from the Winterthur collection. This  
elaborate photographically illustrated catalog was  
expensive and time consuming to produce and most  
likely had a limited distribution to jobbers for the Rogers  
Co. products. Each item in this catalog has a penned or  
printed (in the photo) stock number with pricing  
information (in dollars). The company produced all  
manner of "electro-silver-plated" tableware; depicted in  
the photographs. In addition to daily utensils and serving  
dishes of all kinds (e.g., cut glass cruets) for every form of  
entertainment there are elaborate decorative center-  
pieces for table decoration.* \$3,250

8. Leistner, Oscar.

**The Improved Davis Patent Wood Grainer - OFFERED WITH - A 3 inch quarter-round "rocker" manufactured by Davis.**



Chicago: Oscar Leistner, 1904.

Small rectangular paper covered box (5.5 x 4.25 x 1.75 inches) with paper label that contains 3 cylindrical rubber graining rolls (meas. appx. 5 inches x 1.5 inches in diameter); a publication - intended for inclusion - *The Up-To-Date Grainer* (providing instructions in the use of the rolls); a laid-in printed slip advertising the product.

Very good; a stain to the cover title of the pamphlet (does NOT penetrate beyond the cover).

Original paper covered box and label; as issued.

*Davis began manufacturing graining tools some time around 1895. Leistner took over the firm at the turn of the century. The "improvements" introduced by Leistner consisted of providing a third graining pattern tool in the kit. When issued the rubber cylinders were flexible, providing the opportunity for the skilled practitioner to produce a variety of effects with one pattern. The quarter round "rocker" was also produced by the Davis Company but was not offered as a part of the set - it was a separate purchase. At one point the kits were marketed by Sears Roebuck. An uncommon survival.* \$450

9. Günther, Ernst - DECORATIVE ARTS.

**Kleines Ornamentenbuch, oder: Sammlung der verschiedenartigsten Verzierungen im neuesten Geschmack, als: Arabesken,**

**Borduren, Vignetten, Rosetten u.s.w. ... Ein  
Hilfsbuch für alle bildenden Künstler,  
insbesondere für Zeichner, Maler,  
Architekten, lithographen, Gold - und Silber  
arbeiter, Graveure, Bronzirer, Gürtler,  
Formstecher u.s.w.**

Lissa u. Gnesen: Ernst Günther, [1844-1847].  
First Edition. Oblong 4to, [4] pp. + 144 numbered plates  
(two large folding) meas. appx. 180 x 245 mm. Published  
on different paper stocks; printed recto only. Issued in  
parts, from 1844-47, *Kleines Ornamentenbuch* .... was  
advertised beginning in 1844, as "a collection of the most  
diverse decorations in the latest taste as attributes,  
arabesques, vignettes, rosettes, borders, etc. An aid  
book for all visual artists, especially for draftsmen,  
painters, architects, lithographers, gold and silver  
workers, engravers, bronzers, beltlers, engravers".  
Notices appeared in publications including *Beilage zur  
Allgemeinen Zeitung* (Munich); *Journal für  
Buchdruckerkunst, Schriftgießerei und verwandte Fächer*,  
1846; and *Berliner Gewerbe-, Industrie- und  
Handelsblatt*. The number of plates advertised grew – up  
to 108 in 1846 and finally 144 in 1847 – all present in this  
copy, bound together with a title page and table of  
contents.

Very good; some spotting and foxing (heavy on three  
plates); plate 53 with some rumpled edges outside the  
plate line; joints repaired.  
19th century binder's cloth and three-quarter roan.



As advertised, the designs are copious and varied.  
Mottoes, emblems, heraldic coats of arms, alphabets,  
architectural elements, and every style of ornament. No  
designs are credited. Some are distinctly English, Italian,  
and French, with additional contributions taken from  
Eastern cultures ("Chinoiserie"). The Dresden copy has  
been digitized. It shows several notable differences in  
some of the early plates, many of which are printed in

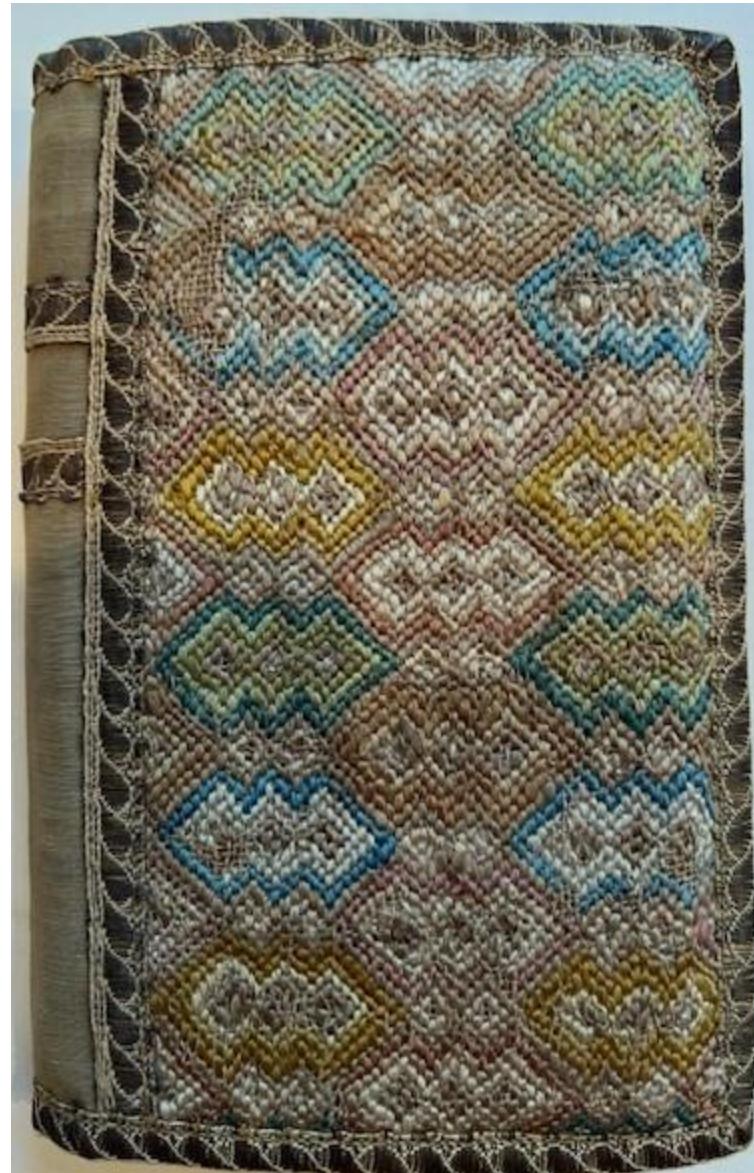
reverse with different typography for the plate numbers. Two of the plates are entirely different: Plate XIV (includes two portrait vignettes vs. assorted architectural designs) and XXIV (Italianische Alphabet in this copy, Romische Schriften in the digital copy). Errors regarding plate numbers have also been corrected in the digital copy, suggesting the copy offered here is the earlier parts issue (OCLC states 1850 for the three located copies). Kleines Ornamentenbuch specimens was reprinted in Dover's Pictorial Archive Series as 800 Classic Ornaments and Designs in 1999. Three complete copies located - all in Europe. \$3,950

10. Anon. - HYBRID NEEDLEWORK BOOK  
"CHEMISE".

**Book chemise.**

[English?]: 18th - late 19th century[?]. A green moire silk book "chemise" with an elaborate border edging of metallic and cotton thread integrated in a "wave" pattern and a color silk thread needlework decoration ("lozenge" shaped, without outline) applied to the front cover. It meas. appx. 175 x 115 mm.

Very good; some sunning around the spine; small wear spots.



*A handsome and unusual artifact. Rare. The term "chemise" is broadly applied to include those book coverings that were not created for, and secured to, an individual book but rather intended for interchangeable use on a variety of printed books, notebooks, or personal diaries. Internally the book would have been secured by the extended silk moire "pockets" sewn to the chemise covers into which a book cover could be slid - front and rear. The size, and single decorative cover, suggest an item that would have been personal to the owner - most likely a woman - and frequently carried, closed (cover facing out) thereby displaying the decorative stitching. A summation of source information with references is Vanessa Robb's article available at:*

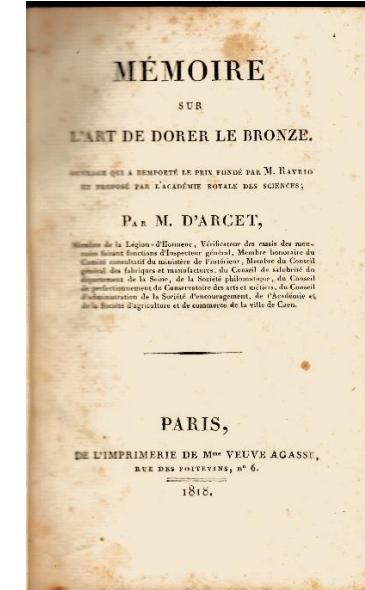
*<https://arhpee.typepad.com/Chemise%20bindings.pdf>. Apparently, no other examples of this type of cover have been indexed in public collections (e.g., there is nothing akin to it in the Lefèvre catalog *Livres en broderie* .... - restricted to only French examples - or in Davenport's study). The color needlework decoration is most likely 17th century Italian. The probability is that the needlework was a piece of salvage that survived into the 19th century and then was utilized as an applied decorative "plaque". Evidence for this is shown in the overlap of the wave pattern edging along all four edges of the front cover that appears to secure the needlework in place. The matrix for the needlework also shows through at one small spot and sits atop the green silk backing. The metallic and cotton thread edging is problematical to*

*date. There is delicate couching securing it to the green silk backing. It could be as late as 1900 or, much earlier. If later, the overall design suits an "Arts & Crafts" motif (given the indulgent use of earlier, decorative, needlework) that this chemise exhibits. A most interesting survival.*

\$3,500

11. D'Arcet, Jean-Pierre-Joseph - FIRE GILT BRONZE.

**Mémoire sur l'art de dorer le bronze: ouvrage qui a remporté le prix fondé par M. Ravrio et proposé par l'Académie royale des sciences.**



Paris: De l'imprimerie de Mme. veuve Agasse, Rue des Poitevins, no 6 , 1818.  
First Edition. 8vo, xl, [1] - 192, [2 - folding tables] pp. + 6 leaves of plates.  
Very good; occasional spotting; modest rubbing.  
Contemporary half leather.

*Rare. Among the most lethal of the commercial decorative-arts trades practiced in the 18th & 19th centuries. The gilding of bronze castings and the high finish and design achieved for such articles was a defining characteristic and mainstay of the Parisian clock, furniture, and arts trade. So dominant were the Parisian merciers in this that attempts to establish competitive practitioners of gilding in other nations all failed. The author's Ottomeyer & Pröschel have characterized the trade in their epoch two volume Vergoldete Bronzen, 1986 as (vol. 1, p.323): "Das Pariser Vorbild blieb im 19. Jahrhundert, wie auch auf vielen anderen Gebieten der Mode und des Luxus, stets tonangebend. Die Geschichte der Bronzearbeiten während des Empire und der Restauration, die sich nicht davon trennen lässt, ist geprägt von der Abkehr von handwerklicher Gestaltung und Produktionsweise und dem zunehmenden Übergang zu Groß- serien der Luxusindustrie. Die genau nach Plan gefertigten Teile gingen durch viele Hände. Die additiven Strukturen der Herstellung, durch die Serienfertigung bestimmt, finden sich in der Formgebung wieder, bei der*

die präzise abgestimmten vorgefertigten Metallteile wie Bausteine zusammengesetzt wurden. Es ist schwer zu sagen, ob der Stil die Produktionsweise ermöglichte oder aber die Produktionsweise den Stil bestimmte, der die Bronzearbeiten in ihrer kohärenten Formgebung bei additiver Zusammensetzung auszeichnet." *D'Arcet's book is exceptional for its detailed exposition of the trade and the means to accomplishing the finished product. The book was printed by Mme. Agasse who was both printer and bookseller.*

\$2,000

12. Anon.  
**The Painter, Gilder, and Varnisher's Companion: Containing Rules and Regulations in Everything Relating to the Arts of Painting, Gilding, Varnishing and Glass-Staining ... Tests for the Detection of Adulterations in Oils, Colours ... and a Statement of the Diseases and Accidents to Which Painters, Gilders, and Varnishers are Liable ....**

Philadelphia: Henry C Baird, 1850.  
First Edition. 12mo, v, [vi - blank], [7] - 189, [10 - adverts] pp. + occasional text illustrations.

Good; some rubbing to the cloth; one leaf of adverts with a tear affecting text.

Original publisher's gilt stamped cloth.

*A work reprinted several times in the late 19th century but this first edition is most uncommon in trade. It is a wide ranging and comprehensive guide to the "secrets" of varius trades in the decorative arts.*

\$350

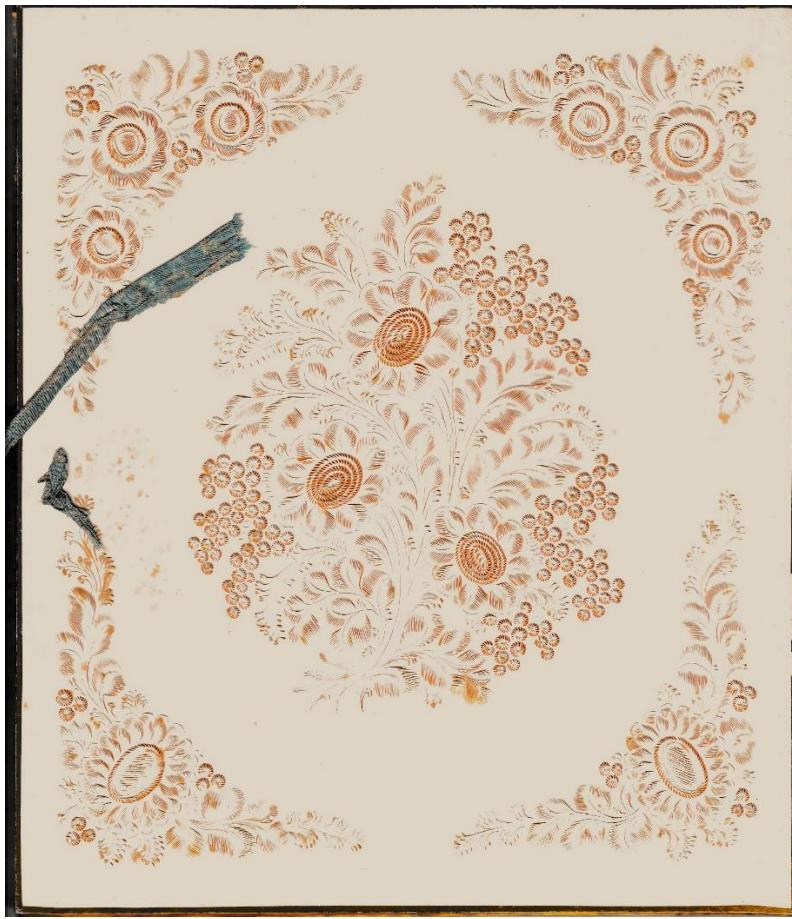
**13. Anon. - DESK "PORTFOLIO" & NOTEBOOK. Victorian desk portfolio & notebook with an original watercolor as cover illustration and an elaborate embossed and pen work border with silk ties.**



[UK?]: ca1870. 4to, the portfolio measuring appx. 240 x 215 mm. The accomplished central watercolor illustration (front cover only; measuring appx. 150 x 110 mm) is taken directly from *Gould's Mammals of Australia* (1863) and is of the Red-tailed phasogale (*Phasogale calura*), an arboreal marsupial. The portfolio contains a 4to size blank notebook made up of 28 pp. of laid paper bound in a decorated paper wrapper. The border on the front cover and central medallion design and border of the rear cover were produced by minute cutwork and reverse embossing with modest highlights in monochromatic ink that were affixed to stiff boards to form the binding covers. Near fine; occasional spot. Half leather with elaborately decorated boards and reverse embossed floral borders in relief. All "face-edges" of the binding covers are sealed with a narrow band of gold colored foil.



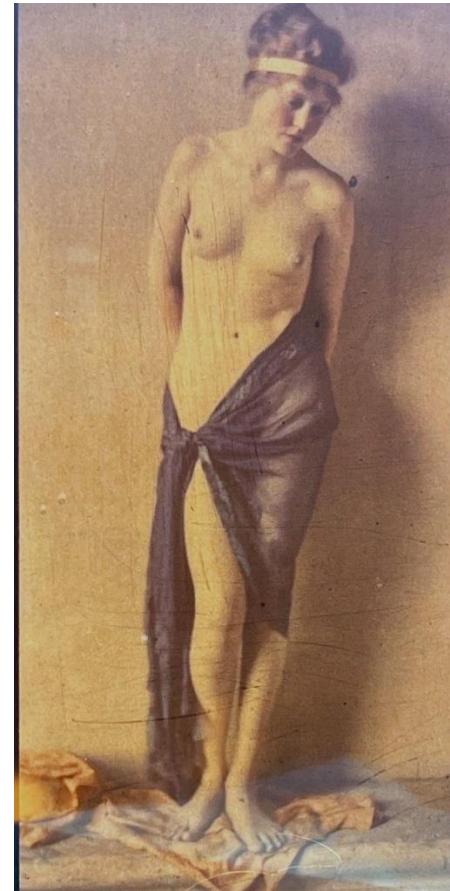
*A most attractive and remarkable survival of Victorian decorative arts; most likely from the workshop of a bookbinder, with the addition of a well-executed watercolor of an Australian marsupial providing a whimsical flair. The whole is executed with great skill and*



*sophistication. There is no identification of the maker. What appears to be designed as a desk portfolio also contains a blank 4to size notebook made up of laid paper in color patterned paper wrappers. There is nothing akin to it in the 2 volume Maggs English bindings catalog of 1987 or other references consulted.*

\$4,500

14. Steele, Louis J - AUTOCHROME.  
**Classical Figure Study.**



Portsmouth - UK: Unique, ca1910. A covered glass plate, no case; image is appx. 165 x 75 mm.; dimensions are 165 x 120 mm. Retains original seals and label identifying Steele; with his address.

Near Fine.

As accomplished.

*A sympathetic autochrome of an early period seemingly done as an entry for a competition (?). Nonetheless, unusually accomplished and appealing for this sort of thing.*

\$850

15. Bartsch, Adam.

**Catalogue Raisonné de Toutes les Estampes qui Forment l'oeuvre de Lucas de Leyde.**

Vienna: J V Degen, 1798.

First Edition. 8vo, xviii, 124, [10] pp.

Very good.

Later marbled paper over boards.

*Bartsch was the son of a court official of Prince Starhemberg of Austria. He studied academic subjects at the University in Vienna and then drawing and engraving at Viennese Academy of Arts (Kupferstecherakademie) under Jacob Schmuzer (1733-1811). From 1777-1781 he worked in the Imperial Library, cataloging books. Between 1783-4 he was sent to Paris with the print collection's registrar, Paul Strattmann. Returning to Vienna, Bartsch received his first commission for a catalogue raisonné of prints, that of the collection of*

*Charles Antoine Joseph, Prince de Ligne (1759-1792). In it Bartsch set out the organizing principles of what would be his famous later work, Le Peintre graveur. In 1791 he was appointed curator of the imperial print collection by its director, Gottfried, Baron van Swieten (1734-1803). The Imperial collection expanded nearly 20-fold under his direction. Bartsch was elected to the Viennese Academy of Fine Arts in 1792. In 1794 was named adviser to Albert, Duke of Saxe-Teschen, on his drawings collection. In 1795 Bartsch embarked upon a series of artist's oeuvre catalogs, beginning with the prints of Antoni Waterloo (1610-1690). Catalogs of the prints of Guido Reni and his pupils, (1795), Rembrandt (1797) and Lucas van Leyden (1798, offered here).*

\$375

16. Andre, E - GARDENING - LANDSCAPE.

**L'Art des Jardins. Traite General de la Composition des Parcs et Jardins.**

Paris: G Masson, [1879].

First Edition. Royal 8vo, [8], [iii] - viii, [1] - 888 pp. + frontispiece & 9 full and double page inserted color lithographs of garden designs accompanied by numerous other text illustrations. Very good with some light sunning to the spine; one text leaf with a repaired tear (no loss). Original publisher's crimson cloth over bevelled boards.

*An important source for modern gardening and the foundation book for the so called mixed style. A book that was used throughout Europe and England in the late 19th century (color plate 8 of the book illustrates Sefton Park in Liverpool, designed by the author). Appended to the comprehensive text is a list of public and private parks (there are 30 private parks listed for the USA).*  
Springer #76. \$375

17. Wagner, R - ART THEORY.  
**Das Kunstwerk der Zukunft.**

Leipzig: Otto Wigand, 1850.  
First Edition. 8vo, x, 234 pp..  
Very good; small repaired tear in front wrapper (inoffensive); some light dustiness.  
Original printed wrappers bound in place in later three quarter leather binding.

*Wagner's work of art theory that is the basis for all of his later music and architectural ideas ( used in the construction of his theatre at Bayreuth). This copy has the original printed wrappers bound in place in a handsome, somewhat later, three-quarter leather binding by Wood of London. See Wagner Companion 231. \$950*

18. [Burke, E] - AESTHETICS.  
**A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.**

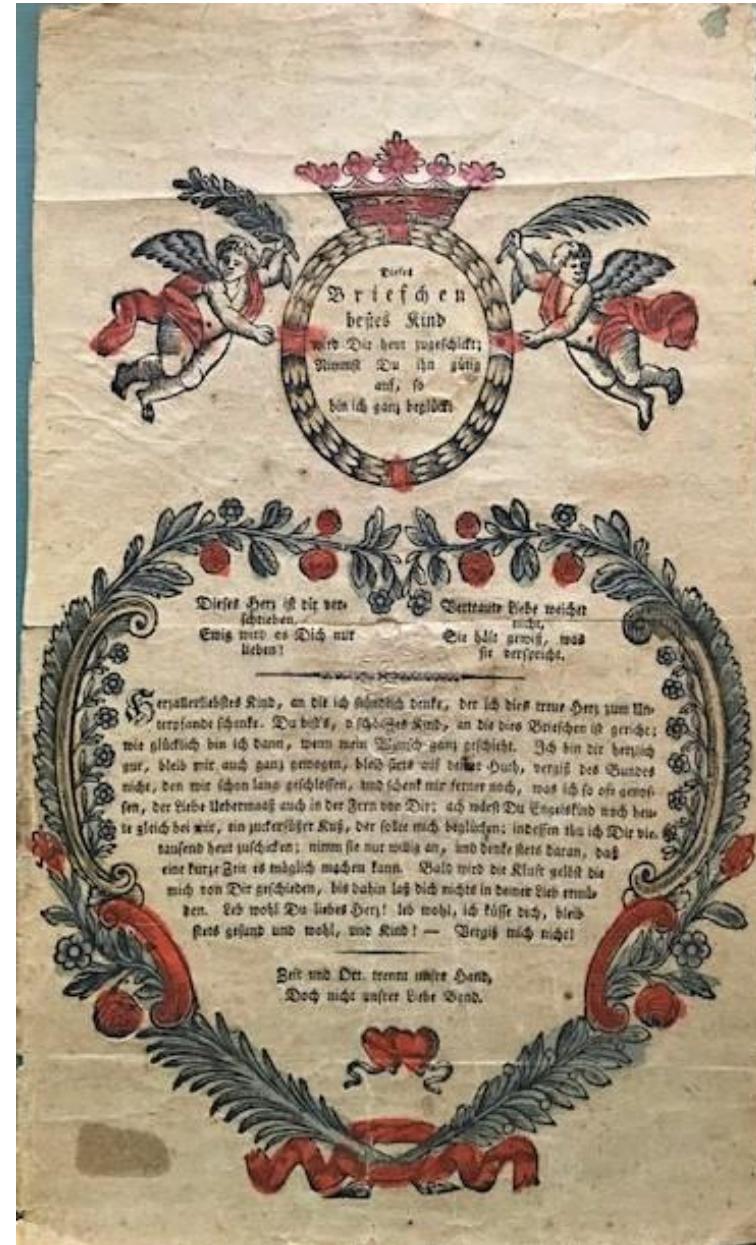
London: R & J Dodsley, 1757.  
First Edition. 8vo, viii, [8], 184 pp.  
Good; front joint cracked; small chip at the base of the spine; internally bright and crisp.  
Full contemporary calf.

*Burke's important treatise on aesthetics. Todd suggests that appx. 500 copies were printed. Todd #5a. \$2,750*

19. PENNSYLVANIA GERMAN BROADSHEET - CHILDREN.  
**Dieses Briefschen bestes Kind wird Dir heut zugeschicht ....**

[Pennsylvania]: Unknown publisher., [ca.1790].  
Edition Unknown. Broadsheet. It meas. appx. 348 x 210 mm.  
Good with some marginal tears; overall toning; blank vertical margin irregularly trimmed (no loss); partial separation of some old folds; overall toning.  
As issued.

A rare and unusual PA German broadsheet with contemporary green and red color highlights. The broadsheet is adorned with woodcuts of angels with the verse and text printed within a large and ornate framework of flower and leaf blocks. The flowers and architectural ornamentation are highlighted in red with green wash. The broadsheet also bears a printed address or 'seal' on the verso (also in highlighted color); the address text is a variant of the located copy. It appears as if the broadside was meant to be rolled and presented so that the seal would appear as an address to the recipient. The text lauds the birth of a child and the hopes for the dearly loved new life with assurances of a mother's love. In text, presentation, and printing the broadside is dramatic. It is printed on laid paper. There is a watermark that is most difficult to discern because of the over printing and coloring. It does appear, however, to be #PM 46 in Gravell. This is the Berks County, PA. paper mill of Isaac Copeland that ceased business in 1790. None of the illus. or decorative blocks used in the broadside are known to Reilly. The broadsheet meas. appx. 8.5 x 14 inches. Gottingen German Broadsides Database #912; absent from Evans, Arndt, S & S etc. The presentation is derivative in form from the German "Taufenpatenbrief or Godparent's letter" broadsheets of the 18th century. "It was customary in Germany for godparents to send their godchildren painted, handwritten, or printed good luck wishes on the occasion of their baptisms. These folded paper objects often





contained small coins, and served as both a certificate of blessing and as religious instruction for young children: illustrated with scenes related to the meaning of baptism, they were preserved for the child's edification when he or she reached an appropriate age. In the 18th century printers developed a gamut of formats for these delightful paper-toy documents, which are now understandably rare." (See: *Taufenpatenbrief or Godparent's letter, 1781*, published by the Graphic Arts Collection at the Firestone Library at Princeton: <https://graphicarts.princeton.edu/2017/02/02/taufenpaten>

*brief-or-godparents-letter-1781/). See also Spamer, Das kleine Andachtsbild.* \$6,500

**20. Leeds Pottery - EIGHTEENTH CENTURY ENGLISH POTTERY TRADE CATALOG. Designs of Sundry Articles of Queen's or Cream-color'd Earthen-Ware, Manufactured By Hartley, Greens, and Co. ... A Great Variety of Other Articles. The Same Enamel'd, Printed or Ornamented with Gold to any Pattern ....**

Leeds: Hartley .., 1794.

Second edition. Folio, 8, 8, 8 pp. [text in French, German, and English] + 45 engraved plates (1 folding) containing design illustrations numbered 1 - 152 with an additional 34 numbered and lettered designs for "tea-ware". Sheet size appx. 32 x 24 cm.; laid paper without a dated watermark.

Very good; folding plate repaired along a blank section of a fold; one plate with a marginal tear along top horizontal margin.

Modern full calf in a period style.

" ... One of the earliest pattern books published in England by pottery manufacturers for the use of their travellers, with illustrations of all the articles produced by the firm." The first edition was 1783 with 45 plates. It was

reprinted in 1786, again in 1794 in the enlarged folio format (offered here) and then in 1795 (with 71 plates but apparently a smaller format) and finally 1815. The issues after 1795 are all identified by the watermarked dates of the paper they are printed on. Based on the handful of located copies those after 1795 do not have the text; the result of the printer not producing a sufficient number of text pages. This copy, with the title pages and complete text in three languages, is a unique survival. All of the designs are numbered and identified in the accompanying plate list. The variety is impressive. There are terrines, covered terrines, sauce boats, salts, jugs, egg cups, covered bowls, cake plates, cruet stands, candlesticks, urns, tea services etc. - literally hundreds of designs. The OCLC entries are maddeningly incomplete - occasional reference to any edition of this catalog in the literature (from publications hopelessly out of date) is random and offer no details. There are apparently defective copies of different editions at Yale and the V&A or a photocopy at Winterthur. There are additional copies in the archive of the firm in Leeds. Copies in trade are rare. I can trace one of the 1815 printing offered by C Wood (catalog #70, item 79) decades ago. The reason for this scarcity is that copies of the catalog were routinely cut-up by jobbers who relied on the illustrations to transmit orders accurately rather than trust to written descriptions of the forms. This copy with 5 lines of contemporary hand-written notes in Portuguese on the blank verso of the last plate. \$12,500

21. "An American Lady". **The Ladies' Handbook of Fancy Needlework and Embroidery ....** - OFFERED WITH - ... **Plain Needlework ....** - OFFERED WITH - ... **Millinery and Dressmaking ....** New York: J S Redfield, 1844. First Edition. 12mo, I - 60, 4 (adverts) pp.; II - 60 pp.; III - 60, 4 (adverts) pp. Good; moderate wear to the bindings. Original publisher's gilt stamped, limp green cloth. A series of books of instruction in the sewing arts. The use of an "American Lady" as author seems to be a convenience (?) to avoid copyright claims. An uncommon trio. \$700

22. Arden Gallery - CATALOG LISTING. **Exhibition of Designs for the Theatre by Herman Rosse.**

New York: Arden Gallery, 1921. Small "broadside" appx. 6.5 x 15.5 inches; printed recto only on thin coated stock (verso is colored orange). Very good; corners a bit wrinkled. As issued.

*Hermann Rosse studied at the Academy of Art in The Hague and trained in architecture and design at the Delft*

*Polytechnic School and the South Kensington College of Art in London. From 1908 to 1910 he attended Stanford University in California, earned his B.A. in architecture, and designed several residences. From 1911 to 1913 he produced most of the decorative interior designs – including paintings, stained glass, tiles, and marquetry – for the Peace Palace at The Hague. He moved to Palo Alto, California, where he was commissioned to design decorations for the Netherlands pavilion at the 1915 Panama-Pacific International Exposition in San Francisco. In 1914 he became an exhibiting member of the exclusive San Francisco Sketch Club. He moved to Illinois in 1918. There he accepted an appointment to head the Design Department of the school at the Art Institute of Chicago. In addition to teaching, he took private commissions for interiors, fabric designs and book illustrations, and created sets for the stage in conjunction with Ben Hecht, Kenneth Macgowan, the Goodman Theater, and Mary Garden's Chicago Grand Opera Company. In April 1919 his work was included in the highly popular, *Exhibition of American Stage Designs*, at the Bourgeois Galleries in New York City, along with contributions by Macgowan, James Blanding Sloan, Robert Edmond Jones, Norman Bel Geddes, Joseph Urban, and many others. In 1923 Rosse moved with his family to New City in Rockland County, New York. He created the sets for the Ziegfeld Follies (1922), Casanova and The Swan (1923), Gershwin's Rhapsody in Blue (1926), He was at the peak of his career in the '20s. The*

*Arden Gallery presented 80 of his original works in this show. The Chapin Library houses the Rosse archive – apparently missing this catalog. See Lieberman, *Art of the Twenties*, for the Arden Gallery show of French art (Derain, Picasso, Matisse, Braque) in 1919.* \$525

23. Anon.

**17th century coin purse.**



Late 17th century. Rectangular envelope form, meas. appx. 9 x 11 cm. Heavy raised "gold" thread embroidered decoration (front only) against a leather background within a plain border of equally heavy green thread that seals the edges; a small, center fold, front hook clasp. The purse is lined in a pale rosé colored leather with three inner compartments, each with a pierced and blindstamped leather flap. Overall in very good condition (seemingly only having received light use); thread tarnished in spots; margin thread partially split along part of one edge of one inner compartment. .

*Remarkable survival; most likely of Italian origin.* \$950

24. Bernard, E[mile] - GUNMAKER.  
**Special Catalog for High and Highest Grade Guns ....**

Liege : E Bernard, ca1935. Single 4to sheet printed recto & verso measuring appx. 298 x 234 mm. + 6 illustrated sheets of individual weapons and decorations; half-tones, printed recto only. All on glazed paper. The text is in English.

Very good. As issued.

*Nicolas-Gustave Bernard (his actual name; 1867-1935) succeeded to the business of Ferdinand Drissen (founded in 1845) in 1905. The premises were located at 54 rue Mont St Martin in Liege until his death. This catalog listing describes seven shotguns on offer, and as being the "highest grade guns" in construction and artistic finish. All weapons are priced in dollars "wholesale" (\$105 to \$270). The list is numbered #586. See Druart / Gadisseur, Catalogue E Bernard ....* \$250

25. Briggs Transfer Company.  
**Briggs' Transfers - WITH - Price List ....**

Manchester, UK: Briggs Company, 1891(?). First thus. Large 4to, I - Conventional - [2], [3] - 52 pp; II - ... Floral - [2], 90 pp; III - ... Braiding - 44 pp; IV - .... Initials - 12 pp; V - ... Ecclesiastical Designs - [2], 3 - 15, [1 - advert] pp.. Very good. Original publisher's gilt stamped cloth.

*Hundreds of designs for embroidery and crewel work issued by the Briggs Company. The designs in this publication are grouped according to theme and represent "transfers" to utilize the company's designs, silk thread, yarns, and transfer technology. What is offered in this volume are not the designs themselves but rather a trade catalog of the company's designs from which to order desired patterns. Two processes existed to transfer*

*design patterns to cloth: traditional pricking and pouncing the pattern on to the cloth and the Briggs updated version whereby a design is traced with a stylus (utilizing the purchased pattern) with an underlay of colored waxed paper (purchased) thus transferring the pattern to the cloth. This trade catalog acts as a design inventory supplied from the firm. The format and printing of this catalog suggest a limited distribution to retailers. The designs are elaborate impressive creations that resonate throughout the industrial arts of the late nineteenth century.*

\$450

26. Citizens Bank of Louisiana.  
**\$5 bank note proof sheet.**

New Orleans: ca1850. A proof sheet for an engraved \$5 note with a registration mark; printed in three colors and in three languages - English, French, and Spanish; recto - verso. The note measures 74 x 184 mm. The bank note engravers were: Rawdon, Wright, Hatch & Edson - New Orleans. The main illustration on the \$5 bank note offered here appears on the firm's broadside sample sheet issued in 1843.

Very good; some toning to the paper; small marginal imperfections to some edges. An odd paper almost Japanese in composition and texture. As issued.



*Rawdon, Wright, Hatch & Edson, was the most prominent bank note engraving firm in nineteenth-century America. The artistry of the firm's production set the standard for U.S. printing and engraving firms. Ralph Rawdon established an engraving and printing firm in 1816 at Albany, NY. His younger brother, Freeman Rawdon, created his own independent firm sometime after 1825. Each partnered with other engravers - Ralph with Vistus Balch of Williamstown, Massachusetts (ca. 1818-1822) and then with Asahel Clark to form Rawdon, Clark, & Co. At the same time, Freeman partnered with*

*Neziah Wright in 1828, establishing Rawdon, Wright, & Co. of New York City. On March 1, 1832, their two firms merged to become Rawdon, Wright, Hatch, & Company. Tracy R. Edson joined the company as a business administrator at the time of this merger. Though he may have had training in engraving, he ran the operations of the firm's New Orleans office beginning in 1843. Edson returned to the main office in New York City in 1847 to administer the entire firm, at which point his name was added to the company's title as Rawdon, Wright, Hatch & Edson. In 1858 they were one of the founding members of the American Bank Note Company. The Citizens Bank of Louisiana was founded in 1833. It was the second largest bank in America. \$375*

**27. Kisling, Moïse - SIGNED PENCIL SKETCH. Nude.**

ca1940. Pencil sketch on a sheet of ordinary blank paper measuring appx. 24 x 18 inches. Very good; small bit of tape residue in two places verso. Removed from frame.

*Executed during his stay in NYC in the 1940s. The artist is primarily known for his paintings from the '20s in Paris. The sketch is signed in the lower right hand corner. \$800*



**28. Thackeray, Lance - DRAWINGS. Bound volume of 21 signed, pen & ink drawings.**

[London]: Unique, ca 1900. Oblong folio. An album of 21 original humorous pen & ink sketches (with some color heightening) meas. appx. 250 x 310 mm. that are spot mounted to heavy, gilt edged card stock and signed lower right (on the illus.). The mounts, all on linen hinges, measure 340 x 390 mm. Each mount has autograph lines of pencil verse. This is replicated in a fine, two color, calligraphic hand on the verso of each previous mount so that the original verse passage is facing its paired drawing. Each of the



drawings and verse express a wry, understated humorous vignette of Edwardian England. The bookplate of the author H H Harrod mounted on the front pastedown. Gilt stamped on the front cover lower left in large type: Mr. M W O'Brien / "RULES" Very good. Some modest, occasional, offset. The binding exhibits wear - the joints are cracked and covers just holding; some chafing to the edges and backstrip. This was a well executed binding (gilt dentelles, raised bands etc.) and would benefit from a careful rebacking. Full contemporary gilt stamped leather.

*Lance Thackeray, artist and illustrator, died of illness in 1916 after having volunteered, at age 40, for the Artists Rifles - a volunteer light infantry regiment - during WWI. He seems to have been constantly employed for his illustration skills and "cartoons" on social life in Edwardian England. Celebrity, however, eluded him. What is known about his life is found in his biography by Askey. The drawings are charming moments presented in subdued renderings. An exceptional assemblage. \$1,450*

**29. [Pillsbury, Arthur C] - YOSEMITE PHOTOGRAPH.  
Yosemite Valley.**



[Yosemite / San Francisco]: [Pillsbury Studio], ca 1910. Original silver gelatin photograph meas appx. 245 x 330 mm. Very good. As issued.

*Yosemite Valley, overcast on a threatening day. A beautiful photograph and very good vintage print that has been attributed to Pillsbury.* \$600

30. Flaxman, John - PENCIL DRAWINGS FOR HESOID.

**Three detailed pencil drawings - for Hesiod's "Theogony"; 1) "Typhaon, Echidna, Geryon,"** sheet size: appx. 120 x 280 mm.; 2) **"They Thrust Pale Justice from Their Haughty ..."** sheet size: appx. 150 x 212 mm.; 3) **"Modesty an Justice Returning to Heaven,"** sheet size: appx. 190 mm square.

[London]. Drawings; graphite on paper. The paper appears to be a thin tracing "vellum". Each drawing has been neatly silked on the verso. They appear to have been removed from an album with a paper loss to each corner where they had been "tipped" - there is some minor loss to the extremities of the margins and in three cases inconsequential loss to an extended line. Each

drawing has several lines of handwritten text in a blank space near the margin (title etc.). Very good; hinged to archival mats.



*John Flaxman was a leading sculptor, designer and draughtsman working in the neoclassical style. Born in York (1755) he grew up in London where he studied sculpture at the Royal Academy Schools from 1769. There, he became close friends with William Blake and Thomas Stothard. Flaxman was fascinated with ancient myth and literature from an early age and his work exemplifies the age of neoclassicism in Britain. In 1775 he began designing decorative figures for the Wedgwood pottery. In 1787 Flaxman embarked on a journey to Rome (with financial help from Wedgwood). He stayed for seven years, during which time he emerged as a major illustrator and sculptor. Flaxman's illustrations to The Works Days and Theogony of Hesiod were one of William Blake's major commissions as a commercial etcher/engraver of designs by other artists. Flaxman*

*began to sketch designs based on Hesiod's poems in the early 1790s, but it was not until February 1816 that he entered into a contract with the publisher Longman & Co. to "furnish a series of Drawings to illustrate Hesiod" (Bentley, Blake's Books ...., page 556). Blake had already been commissioned to execute the plates, almost certainly on the recommendation of Flaxman, a friend of many years. Inscriptions on a set of pre-publication proofs in the Bodleian Library indicate that Blake submitted impressions to Longman between November 1814 and October 1816; the project was completed by January 1817. There were 37 drawings in all. The Hesiod plates were frequently reprinted and included in The Classical Compositions of John Flaxman of 1870. The publisher, Bell and Daldy, reportedly sold the copperplates as scrap metal in 1917.*

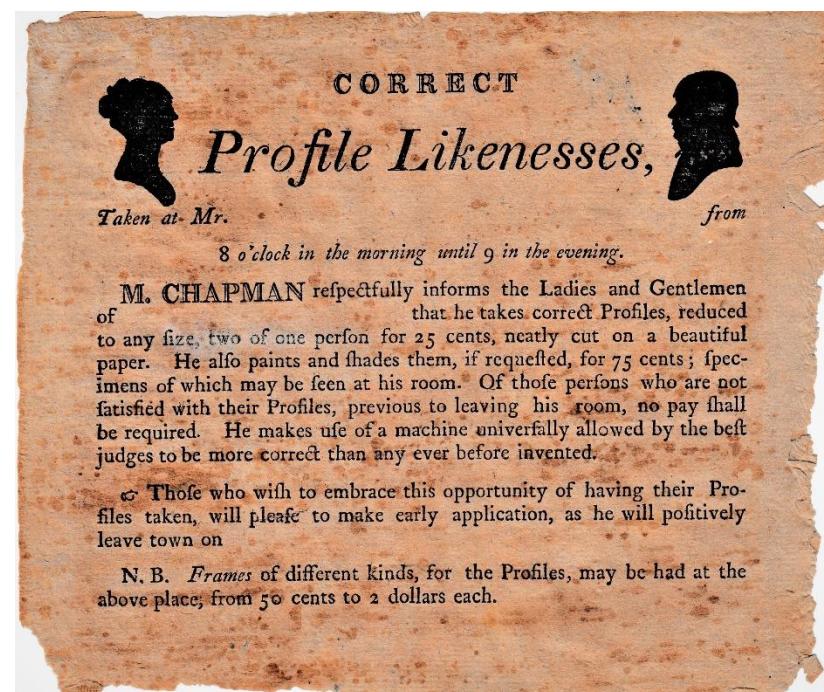
\$4,250

31. Chapman, [Moses] - AMERICAN  
SILHOUETTES.  
**[Advertising Handbill] - Correct Profile  
Likenesses ....**

[Salem, MA ?]: ca1820.  
Handbill, printed (recto only) on laid paper (no watermark) and meas. appx. 160 x 195 mm. Very good; some spotting; thin margin of old glassine tape along one edge (verso). Period gilt frame.

*Chapman advertising his trade. He would provide colored specimens that were made by, " ... use of a machine universally allowed by the best judges to be more correct than any ever before invented." The machine referred to is a camera lucida, a common device for the rendering of likenesses.*

\$1,250



END