



MARILYN BRAITERMAN

RARE BOOKS | CATALOGUE 31



MARILYN BRAITERMAN

RARE BOOKS | CATALOGUE 31



Member, Antiquarian Booksellers' Association of America and
International League of Antiquarian Booksellers

970 Park Avenue · New York, New York 10028

212-585-4373 · www.BraitermanBooks.com · Marilyn@BraitermanBooks.com

Front Cover Illustration: (68) Rivière, Henri *Les Trente-Six Vues De La Tour Eiffel...*

Above: (65) Repton, Humphry *Designs for the Pavillon at Brighton...*

Photography: Avraham Bank 410-358-2308 · Design: Lucinda Morreale 410-323-4272



1. (BAKST, LÉON) LEVINSON, ANDRÉ *HISTOIRE DE LÉON BAKST*

Paris: Société d'Éditions et de Librairie Henri Reynaud, 1924. Folio, original plain wrappers. Fine in chemise and slipcase. Of an edition of 345 copies, this is #72 of 150 copies on papier d'Arches vélin blanc. Mounted color frontispiece portrait of Bakst by Modigliani and 68 full page plates, mounted and in color with touches of gilt and silver, as well as illustrations in the text, many in color.

Bakst (1866-1924) was a Russian painter and stage designer. With Alexander Benois and Serge Diaghilev, he founded *Mir Iskusstva* (World of Art), an avant-garde circle of artists and its eponymous journal. The most daring and brilliant stage designer of his time, his sensational costumes and décor for Diaghilev's Ballets Russes in Orientalist, Symbolist and Art Nouveau styles with kinetic color and movement contributed to its spectacular successes and revolutionized 20th century stage design. \$5000



2. BAKST, LÉON *INEDITED WORKS OF BAKST. ESSAYS ON BAKST BY LOUIS RÉAU, DENIS ROCHE, V. SVETLOV AND A. TESSIER*

1927. 4to, cream boards with figure on cover in colors and gilt. Edges of binding lightly toned else a lovely copy in later clamshell box with gilt-lettered leather spine label. Former owner's name and 1930 date on front endpaper.

An original signed color drawing by Bakst is tipped into the box. It is the design for the dust jacket (not present in this copy) and for Plate XXI: A costume for the 'Fantastic shop' in which a masked Harlequin holds aloft a swooning woman in a fuschia gown. The drawing is missing a piece from the upper corner (close but not into the image) and a bit of the bottom edge, cutting into the initial "B" of the signature. Small spot on right edge.

One of 600 copies of the American edition. Thirty full page plates in color and black and white, of which twenty are phototypes hand colored in the pochoir method and heightened with gilt or silver, with lettered tissue guards. Additionally there are tipped-in text illustrations in color and black and white and page decorations. The rarest and most beautiful of the Bakst books on the ballet. \$8000

3. BARBIER, GEORGE AND JEAN-LOUIS VAUDOYER *ALBUM DEDIE A TAMAR KARSAVINA*

Paris: Collections Pierre Corrad, 1914. Square 4to, cream wrappers illustrated in black and gilt. Beautiful, fine copy. Companion to the poet and illustrator's Nijinsky album. One of 500 on vélin d'Arches signed by the publisher with his initials on the colophon.

Poems by Vaudoyer followed by three black and white vignettes and twelve exquisite hand-colored plates heightened with gilt or silver showing the prima ballerina of Diaghilev's Ballets Russes in her roles in *L'Oiseau de Feu*, *Thamar*, *Carnaval*, *Salomé*, *Pétrouchka*, *Shéhérazade* and others. *Niles/Leslie, page 22. Derra de Moroda 219. \$5500 *See Back Cover*



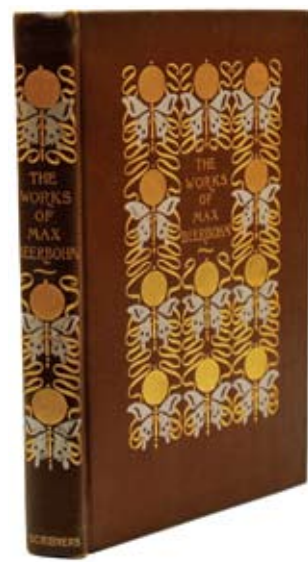


4. BAUMBACH, RUDOLF AND LUDWIG BECHSTEIN
DER GESANGVEREIN "BRULLARIA" UND SEINE STIFTUNGSFEST (The Choral Society of the "Howlers" and Its Founders Day)

Munich: Friedrich Adolf Ackermann, 1893. Oblong folio, green cloth with color pictorial paste-down illustration within gilt border. Excellent copy of the first edition.

Fifteen full page color plates and vignettes in color or black and white. An anthropomorphic German juvenile in the tradition of Kaulbach and Grandville. The chapters describe the Festival Day from the festival meadow to the square to the rehearsal to the concert and the ball, the arrival of the beer wagon, the wine cellar celebration and so on. *Seebass, Alte Kinderbücher, 138: "Sehr amüsantes". \$2750*

5. BEERBOHM, MAX



THE WORKS OF MAX BEERBOHM

New York: Scribner's, 1896. 12mo, brown cloth with art nouveau motif on cover and spine of globes, butterflies and loops in gilt and white by the doyenne of American turn of the century trade binding designers. Text with some foxing as usual; binding bright and fresh. First edition of Max Beerbohm's first published book, preceding the British publication by a few days. *Harvard, Turn of a Century 139: "...great restraint and feminine precision." \$275*

6. BLAKE, WILLIAM

FACSIMILES OF WHAT IS BELIEVED TO BE THE LAST REPLICA OF THE SONGS OF INNOCENCE AND OF EXPERIENCE EXECUTED BY WILLIAM BLAKE. WITH AN INTRODUCTION BY EDWIN J. ELLIS

London: Quaritch, 1893. Large 4to, half morocco and cloth, spine gilt-lettered. Rubbed spot on rear cover, leather consolidated and waxed. About fine.

One of 50 hand colored copies, heightened in gold. Fifty four leaves, each with a color illustration. "Fifty copies in Water-colours, on printed outlines, touched with gold, in exact imitation of Blake's own work, have been made, of which this is No. 14." Signed by Edwin John Ellis, who was the co-editor with W. B. Yeats of Blake's Works. An uncolored copy is *Bentley, Blake Books, 173*. This colored copy is *Bentley, Blake Books Supplement, pages 134-135. \$5750*



6



7

ABC/BOOK ARTS/TYPOGRAPHY

7. BOHN, HANS
DAS ORPLID ABC

Berlin & Charlottenburg: Axel Juncker Verlag (1916). 12mo, color pictorial card portfolio with flaps. Fine. The title page repeats the cover design followed by 26 lively hand-colored lithographs of the letters of the alphabet, each with verse at bottom. Hans Bohn (1891-1980) was a German typographer and graphic designer. Orplid is one of the fonts he designed. \$700



8

8. (BONNARD, PIERRE) TERRASSE, CLAUDE
PETITES SCÈNES FAMILIÈRES POUR PIANO

Paris: E. Fromont (1893). Small folio, lithographed pictorial wrappers. Fine. Cover and nineteen original lithographs by Bonnard at the beginning of his career as a lithographer. He also produced that year *Petit Solfège*, another song book for children with piano compositions by his brother-in-law Claude Terrasse. Known as "the most Japanese of the Nabis" with whom he was associated until it split up in 1899, these are his first original illustrations. *From Manet to Hockney, 8. \$8000*

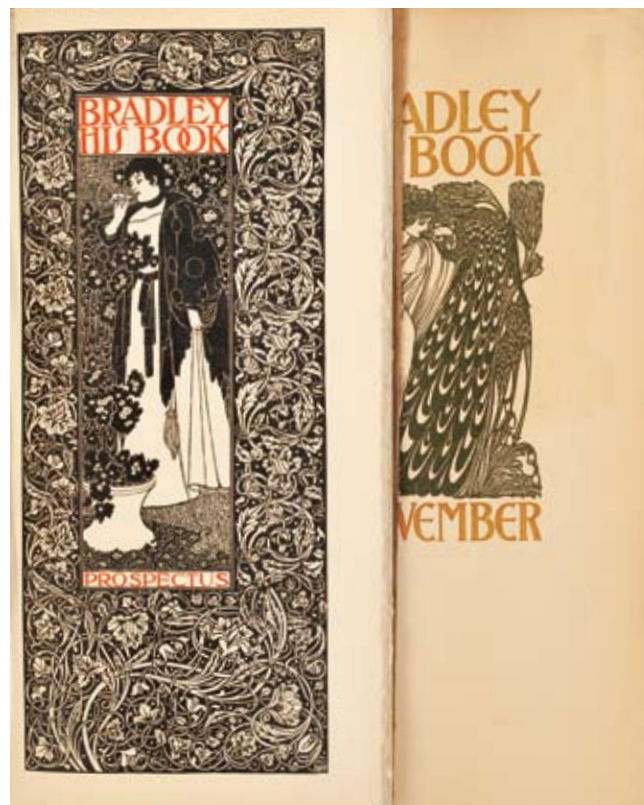
9. (BOOK OF TRADES)

VATER GERHARD: EINE KLEINE VORBEREITUNG ZUR KENNTNISS DER GESCHÄFTE IM BÜRGERLICHEN LEBEN (A Small Preparation for the Knowledge of Trades in Civil Life)

Leipzig: Karl Tauchnitz, circa 1830. 8vo, original paper-covered boards; particularly rare thus. Nebehay bookplate. With 24 hand-colored illustrations; page of text for each trade to which a child could aspire, including sailor, priest, shepherd, carpenter, hussar, gardener, and so on, and some rather fanciful, e.g., a bear-trainer and a professional invalid, plus as usual the Jew selling old clothes. It is also an ABC. Four pages of advertisements in rear. *Not in Rümmer. Not in Seebass. Not in Gumuchian. Cotsen Library copy in a later binding. \$3850*



9



10

10. BRADLEY, WILL
BRADLEY: HIS BOOK

Volume I, number 1 to Volume II, number 4 (the scarce fragmentary issue) and separately printed Prospectus. All published. Springfield, Mass.: The Wayside Press, May 1896 to February 1897. Tall 8vo and 4to (from November 1896 on), all bound with original wrappers and mailing envelopes into publisher's gray boards, lettered in white. Excellent condition. Profusely illustrated by Bradley and with reproductions of posters and other work by Beardsley, William Morris, Burne-Jones, Penfield, Parrish, Toulouse-Lautrec, Mucha and many others.

Will Bradley was the master of the American Arts and Crafts Movement, an influential typographer and an inventive decorator and illustrator of books, posters and advertisements. *Harvard, Turn of a Century*, 136: "In this publication, which was his first entirely independent venture of this kind, many of Will Bradley's gifts appear..." \$6000

ITALIAN FUTURIST THEATER

11. BRAGAGLIA, ANTON GIULIO
DEL TEATRO TEATRALE OSSIA DEL TEATRO (On Theatrical Theater, That Is, Theater)

Rome: Edizioni Tiber, 1929. 4to, dark red cloth, lettering and device in white on black. Spine neatly rebacked, new endpapers, corners bumped. Text somewhat tanned, apparently due to quality of paper. Bragaglia's theory of stage design with 212 pages, profusely illustrated in black and white. He was an Italian set designer, theater and film director and photographer, a key person in Italian futurist theater. Bragaglia opened a theater in the ancient Roman baths of Septimius Severus with rooms decorated by Balla, Depero and Prampolini. Inaugurated in 1923 as the Teatro degli Indipendenti, it showed the work of the avant-garde movements of the day.

Plays discussed and pictured in the book include Jarry's "Ubu Roi", Laforgue's "Pierrot Fumiste", and Pirandello's "L'Uomo dal Fiore in Bocca" and "All'uscita". Documentary photographs, mostly by Bragaglia, are not reproduced elsewhere. *Hulten, Futurism and Futurisms*, pages 235-236. \$750



12. (BRODOVITCH, ALEXEY)
MADELIOS. PLACE DE LA MADELEINE/ RUE DUPHOT PARIS

8vo, striking cover design in black, white and gray of the Christmas catalogue of a luxury men's boutique selling radios, cameras, sporting and leather goods, etc. Brodovitch was the art director of Harper's Bazaar for twenty five years. A graphic designer, he won five medals for design work at the 1925 Paris Exposition and emigrated to the United States in 1930.

Grundberg, "He played a crucial role in introducing into the United States a radically simplified, "modern" graphic design style forged in Europe in the 1920s from an amalgam of vanguard movements in art and design." The cover of this small catalogue exemplifies this style which he developed during his years in France. \$350



13

13. (CAPPIELLO, et al.)
LES CONTEMPORAINES CÉLÈBRES. PORTRAITS, AUTOGRAPHES. NOTICES BIOGRAPHIQUES ILLUSTRÉES. PREMIÈRE SÉRIE

Paris: Octave Beauchamp, 1904. Large 4to, cloth spine and decorated tan wooden boards. Front cover with a floral design in color and a round cut-out revealing a stamped portrait medallion of Sarah Bernhardt by Alphonse Mucha; rear cover with a color illustration of a stork flying over a Gothic church; edges of boards gilt. In perfect condition. Only this first series appeared.

A spectacular promotional album for the Lefèvre-Utile biscuit company with autograph testimonials in their collection from celebrities of the turn of the century, including Sarah Bernhardt, Sardou, Anatole France, the Duchess d'Uzès, Massenet, the sculptor Bartholdi, Réjane and other singers, writers and actresses. Fourteen full page color lithographs by Leonetto Cappiello, the noted poster artist, 28 photographic portraits by Pierre Petit, Nadar and others; Art Nouveau ornamental motifs by Fraikin, Orazi and Habert-Dys; and biographical notices with vignettes by Vogel. \$1950

14. (CASSANDRE, A. M.) CENDRARS, BLAISE
LE SPECTACLE EST DANS LA RUE

(Paris): Draeger (1933). 4to, stiff white wrappers, spiral bound, with part of the cover title printed in raised letters and the remainder in giant letters in red, black and green. Fine copy in original glassine dust wrapper of a veritable chef d'oeuvre of the typographic art and a major work by Draeger, the firm that printed Cassandre's posters and other wonderful promotional pieces for many firms.

Fifteen classic posters by Cassandre in black and white and color. From the introduction by Cendrars, printed in red, black and green: "(he has) découvert dans la Publicité la fleur de la vie contemporaine... une affirmation d'optimisme et de santé... je suis reconnaissant à Cassandre de n'avoir pas seulement été un peintre, mais surtout un des plus fervents animateurs de la vie moderne: le premier metteur en scène de la rue." \$1850



14

15. (CHAT NOIR/ MAC-NAB)

CHANSONS DU CHAT NOIR PAR MAC-NAB. MUSIQUE NOUVELLE OU HARMONISÉE PAR CAMILLE BARON

Paris: Au Ménestrel Henri Heugel, circa 1890. 4to, contemporary brown morocco and marbled boards; gilt-lettered spine with gilt lyre ornaments. Bit rubbed but very nice. Original color wrappers bound in : a sexy half-nude woman smokes a pipe and plays the accordion while the black cat rushes by. Wrappers and illustrated printed title by Bac. Songs illustrated by H. Gerbault.

Mac-Nab was a chansonnier in the macabre style popular at the cabaret. He died in 1889 at the age of 33. The printed title is illustrated in *Cate and Shaw, editors, The Spirit of Montmartre, figure 242*. \$400

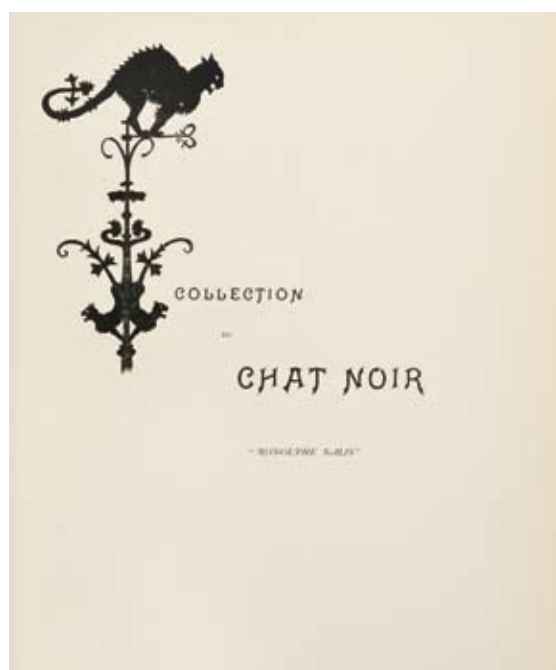
16. (CHAT NOIR/ RODOLPHE SALIS)

CATALOGUE DE LA COLLECTION DU CHAT NOIR "RODOLPHE SALIS"... PARIS, HÔTEL DROUOT... MAI 1898

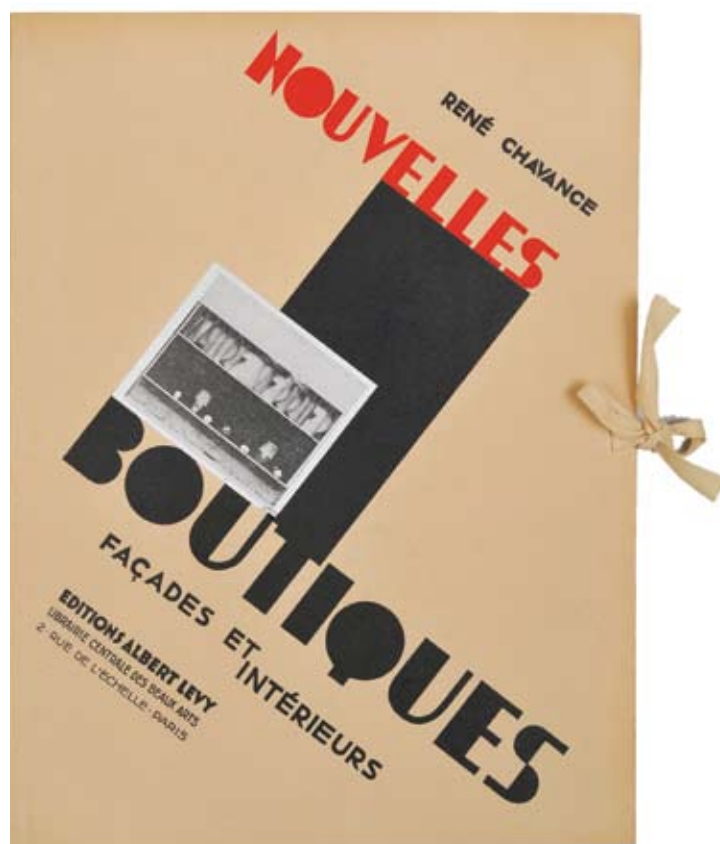
4to, contemporary blue morocco and marbled boards. Rubbed; small label on front cover. Introduction for the auction catalogue by Georges Montorgueil: "Le Chat Noir était cabaret et gazette." Drawings, watercolors, lithographs and etchings of the artists whose works were featured at the Chat Noir, including Auriol, Bac, Caran d'Ache, Forain, Grasset, Ibels, Rivière, Rops, Steinlen, Somm, Willette, *et al.* Full page and vignette illustrations throughout.

Salis was the artistic creator and proprietor of the Chat Noir, an avant-garde community of artists, writers, musicians and performers which can be considered a forerunner of Dada and Surrealism. \$850

SEE ALSO: SHADOW THEATER



16



17

17. CHAVANCE, RENÉ

NOUVELLES BOUTIQUES. FAÇADES ET INTÉRIEURS

Paris: Editions Albert Levy (1929). Folio, cloth and illustrated board portfolio with spectacular modernist design by Jean Carlu; ties. Diagonal typography in red and black and a laid-down photographic illustration printed on silver paper. Perfect copy, as new. Fine collection of 48 halftone plates of commercial facades and interiors by Ruhlmann, Mallet-Stevens, Maurice Dufrené, René Herbst, Maurice Jallot, and others. They include Mallet-Stevens' design for the Peugeot showroom on the Champs-Élysées, Patou's work for the wine merchant Nicolas, designs for a hairdresser, department store, jeweler, bar and restaurant, library, cinema and theater. \$2250

18. (DANCE OF DEATH) MERIAN, MATTHAEUS

LA DANSE DES MORTS COMPOSÉE PAR H. HESS D'APRÈS LES TABLEAUX À FRESQUE QUI SE TROUVAIENT SUR LE MUR DU CIMETIÈRE DE L'ÉGLISE DE ST. JEAN À BÂLE

Bâle: A. Sattler, no date. 4to, leather and boards, rebacked.

Forty hand-colored plates by Hieronimus Hess, lithographed by Danzer, after Matthaeus Merian's 17th century drawings of the frescos on the cemetery walls of the church of St. John at Basel, originally painted in 1312.

Unusual and gripping variations on the Dance of Death theme, which increased in popularity after the "Black Plague" of the 14th century. German verse on each plate with French and English translations on facing pages. In plate 35, Death seizes a Chinese man instead of the traditional Turk and the verse refers explicitly to the British Opium Wars, the second of which took place in 1856: "My opium it is inspiring, but brings me death by English firing". The artist includes his self-portrait in plate 38, and is called by name by Death. *Susan Minns Collection, American Art Association auction 1922, number 36*. \$2200



18



19

TRADITIONAL TOYS OF DIMKOVO

19. DENCHINE, ALEXEI IVANOVITCH

CLAY TOYS FROM THE REGION OF VYATKA (translated from the Russian)

Moscow: for the author, 1917. Oblong 8vo, cloth binding with decorated green and violet bands; some fraying. The original wrapper is bound in, illustrated with a pasted down lithograph of one of the toys, colored by hand with touches of gold.

Fifty hand-colored tipped-in plates of the terra cotta toys: animal, bird and human figures, made in this part of Russia in a folk art style and hand-painted in bright colors and gilt. The first plate is signed by the artist in blue ink. In his introduction, Denchine notes that he colored the plates by hand because conditions in Moscow prevented his printing in color and therefore he was able to produce only 300 copies. The lithographic text is printed in sepia from his calligraphy. A captivating book.

Lévêque and Plantureux, Dictionnaire des Illustrateurs de Livres d'Enfants Russe, page 42: "Cet ouvrage de Denchine (1893-1948) figure dans l'exposition permanents des plus beaux livres de l'histoire de Russie, les "Raritet", au troisième étage de la Bibliothèque Lénine à Moscou." \$3750



20

20. EPSTEIN, JEAN
BONJOUR CINÉMA

(Paris: Editions de la Sirène, 1921. 12mo, wrappers printed in rust and cream. From the initial "C" of "Cinema" comes a beacon illuminating the following letters.

A typographic tour-de-force: the typography, graphic design and illustrations by Claude Dalbanne influenced by Cubism and the popular art of the cinema: programs, photographs and posters. The text is a reflection on the cinema by Jean Epstein, one of the great French cinéastes. *Andel: Avant-Garde Page Design 1900-1950, page 292, illustrations 374, 385. \$850*

21. (ESSEX HOUSE PRESS)
THE LAST RECORDS OF A COTSWOLD COMMUNITY:
BEING THE WESTON SUBEDGE FIELD ACCOUNT BOOK FOR THE FINAL TWENTY SIX YEARS OF THE FAMOUS COTSWOLD GAMES, AND NOW EDITED WITH A STUDY ON THE OLD TIME SPORTS OF CAMPDEN AND THE VILLAGE COMMUNITY OF WESTON, BY C. R. ASHBEE.
Preface by Sidney Webb

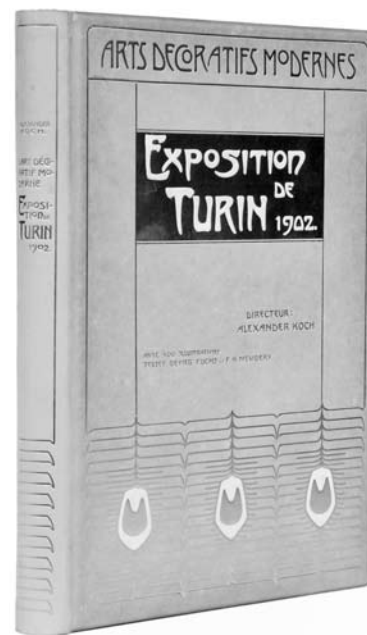
Chipping Campden 1904. 8vo, white buckram. Slight darkening, a lovely copy. One of 75 copies on Essex House paper printed at the Press by the Guild of Handicraft. Six full page woodcut illustrations by Edmund H. New and a double page map. The Cotswold Games, a sporting fair honoring the ancient Greek games, date from around 1612 and were an annual celebration held during Whitsuntide week in Chipping Campden. They included wrestling, sword-fighting, horsemanship and various rustic activities. Despite the title, they continue to this day. *\$575*

22. (ESSEX HOUSE PRESS) ASHBEE, C. R.
CRAFTSMANSHIP IN COMPETITIVE INDUSTRY. BEING A RECORD OF THE WORKSHOPS OF THE GUILD OF HANDICRAFT, AND SOME DEDUCTIONS FROM THEIR TWENTY-ONE YEARS OF EXPERIENCE

Campden 1908. Tall 8vo, green cloth spine and cream boards, paper spine label. Narrow strip of paint at spine edges else perfectly clean.

An important work for Ashbee's account of the formation of the Guild, its activities, philosophy and aesthetic. Photographic illustrations of products, buildings and life at the Guild. Ashbee saw the workshop as the basic economic unit, addressing problems of society, industry and design within the tradition of British socialism linked with Ruskin and Morris. *\$500*

23. (EXPOSITION/TURIN 1902)
L'EXPOSITION INTERNATIONALE DES ARTS DÉCORATIFS MODERNES A TURIN 1902



Darmstadt: Alexander Koch (1902). Text by Georg Fuchs and F. H. Newbery. 4to, vellum boards with Art Nouveau design and lettering in white and gilt on front cover and spine. Minor foxing to binding; the gilt and white elements bright. With 340 pages plus advertisement page; profusely illustrated, including some color plates.

The Turin Exposition of 1902 was the first to celebrate the emergence of the Art Nouveau style in Italy, called there Stile Floreale, and is considered the first international exhibit of modern decorative art.

Turin was a center of liberal ideas and creativity and thus a receptive environment for imported modernism, with work exhibited by Behrens, Mackintosh, Olbrich, *et al.* Italian artisanal workshops and individual craftsmen such as Carlo Bugatti were also featured.

The exposition was concerned also with the renewal of Italian architecture. A bold, exuberant, stylistically appropriate setting was created by Raimondo d'Aronico, at that time the chief architect to the Sultan in Constantinople. His work for the exposition was influenced by a visit to the Darmstadt Artists Colony designed by Joseph Olbrich. His entrances, pavilions and exhibition and administrative buildings are illustrated in the first section of the present work.

See: "Journal of Decorative and Propaganda Arts", Summer 1989 (Stile Floreale issue). \$1950

THE ART DECO EXPOSITION

24. (EXPOSITION/PARIS 1925)
ENCYCLOPÉDIE DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES AU XXÈME SIÈCLE

Paris: Imprimerie Nationale (1925). Complete 12 volume set. 4to, publisher's half-parchment and marbled board binding. Beautiful endpapers in a geometric design in black, white and gilt. The spines of the volumes spell out the title of the set. Fine.

The 1925 Paris Exposition gave its name to the Art Deco movement. A handsomely produced and illustrated survey with 96 full page plates in black and white, monochrome or color in each volume, printed on rectos only, of superb quality. The paper throughout is verges d'Arches.

Volume I: L'Esprit Moderne dans les Arts Decoratifs et Industriels.
 Volume II: Architecture. Decoration Peint et Sculptée.
 Volume III: Decoration Fixe de l'Architecture
 Volume IV: Le Mobilier et Son Ensemble
 Volume V: Tabletterie, Maroquinerie
 Volume VI: Tissu et Papier
 Volume VII: Art et Industrie du Livre
 Volume VIII: Jeux et Jouets
 Volume IX: Groupe de la Parure
 Volume X: Arts du Théâtre
 Volume XI: Rue et Jardins
 Volume XII: Enseignement. Pierre. Bois. Metal, Ceramique, Verre. Textiles, Papier, etc. *\$8500*



25

25. (EXPOSITION/ PANAMA-PACIFIC 1915) MAYBECK, BERNARD
PALACE OF FINE ARTS AND LAGOON PANAMA-PACIFIC INTERNATIONAL EXPOSITION

San Francisco: Paul Elder and Company, 1915. 12mo, deluxe binding of green leather with wrap-around design in yellow/gold of a decorative Greek key and foliate pattern. Slight edge-wear, about fine.

Two black and white photogravure illustrations and brief text by Bernard Maybeck, an original and eclectic American architect who designed the Palace of Fine Arts for the Exposition.

Laid in is an original silver print photograph, uncredited, taken during the spectacular fireworks display over the Palace and Lagoon. The dramatic night time photograph, 3 1/2" x 6", shows the illumination and reflection of the fireworks on the water and the statuary. Unusual in this binding and with the original photograph. *\$475*



26

MOSAICS

26. FURIETTI, GIUSEPPE ALESSANDRO
DE MUSIVIS...

Rome: Apud Jo. Mariam Salvioni Typographum, 1752. 4to, contemporary vellum over boards; gilt-lettered spine within gilt border; edges speckled in red. Fine copy of the first and only edition of this fundamental history of mosaics from antiquity until Furietti's own time.

Title page printed in red and black with engraved vignette. Handsome engraved head-and tailpieces and historiated initials throughout. Six full page plates of which four are folding. The work resulted from his discoveries in the ruins of Hadrian's villa. The first plate is the drinking doves mosaic described by Pliny in his *Historiae Naturalis*. Other plates include a Persian floor mosaic. *Berlin Katalog 3946*. \$2000

27. GLADKY, SERGE

LA VOIE CÉLESTE. TAPIS ASTRUX. Préface par Georges Rémon

Paris: Éditions des Quatre Chemins (1929). 4to, gray and blue cloth and board portfolio, ribbon ties, paper cover label. One of 325 numbered copies. Fifteen beautiful pochoir color plates heightened with silver and bronze of geometric forms inspired by cosmological symbols: sun, moon, earth and signs of the zodiac. Serge Gladky was a French Art Deco artist, architect and designer in an abstract and modernist style. \$3000



27

28. (GONCHAROVA, NATALIA) PUSHKIN

CONTE DE TSAR SALTAN ET DE SON FILS LE GLORIEUX ET PUISSANT PRINCE, GIRDON SALTANOVITCH ET DE SA BELLE PRINCESSE CYGNE.

Paris: Éditions de la Sirène, 1921. 4to, unbound and unopened gatherings in decorated board folder, as issued. The contents and folder are unusually bright. In custom felt-lined cloth clamshell box with gilt morocco spine label and an extra label laid inside.

One of 528 copies with ten full page and two vignette illustrations, numerous illustrated capitals, full page floral designs, floral borders and decorated endpapers. Entirely hand-colored in vibrant jewel-tone pochoir.

Natalia Goncharova, a designer for Diaghilev's Ballets Russes, combines Russian folk art with Symbolism and Art Nouveau. This French translation of Pushkin's poem is her most sumptuous illustrated book. *MoMA. The Russian Avant-Garde Book, #338*. \$5250



28



29

JUGENDSTIL DECORATION

29. GRADL, M. J.

DECKEN UND WÄNDE FÜR DAS MODERNE HAUS

Stuttgart: Julius Hoffmann (1906). Folio, black cloth and decorated gray board portfolio with stylized red lettering. Portfolio lacks one cloth tie; title leaf trimmed and laid down on another sheet. Plates bright and clean.

Title leaf, plate leaf and 24 color plates, some with gilt highlights. Organic, curvilinear Jugendstil designs for walls and borders. Gradl (1873-1934) was also a designer of fonts. Scarce; OCLC locates four copies (two in Japan). \$2500



30

STEINHARDT HAGGADAH

30. HAGGADAH
HAGGADAH SHEL PESACH

Berlin 1921. Folio, publisher's original full vellum binding; minor spine wear, internally fresh and crisp. One of 200 copies of the limited edition with each woodcut signed by the artist.

Jacob Steinhardt was born in Poland and studied art in Berlin and Paris. With the advent of Hitler, he settled in Jerusalem where he became head of the graphics department and later director of the Bezalel School of Arts and Crafts.

Yerushalmi in *Haggadah and History* calls this work "one of the most truly distinguished Haggadahs published in modern times, a milestone in Hebrew book production." He describes the powerful woodcuts, which are in the style of German Expressionism, as depicting "the insecurity of Jewish life through the ages in terms of wandering." The Hebrew characters of the text were drawn by Franziska Baruch, a noted type designer, and cut by Steinhardt in wood. \$6000

31. HAGGADAH
OFFENBACHER HAGGADAH

Flushing, NY: Verlag des Herausgebers Dr. Guggenheim, 1960. 8vo, tan cloth spine and tan boards, paper spine label. Fine. One of 600 copies of the second edition after the very scarce 1927 Offenbacher Haggadah. Delightful hand colored illustrations by Fritz Kredel. \$350

32. (HASSAM, CHILDE)
CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF CHILDE HASSAM, N. A. ...WITH AN INTRODUCTION BY ROYAL CORTISSOZ

New York & London: Charles Scribner's Sons, 1925. 4to, black paper-covered spine with lettering in silver and blue paper-covered boards. Snag at top of rear board else fine. Of 400 copies, this is #262 of 375 numbered copies. The frontispiece, Cos Cob Harbor View, is an original etching by Childe Hassam "printed by Peter J. Platt, the best known and one of the last of the old copper plate printers". It is signed in pencil with the artist's monogram. Many of the 238 works in the catalogue are illustrated. \$1850

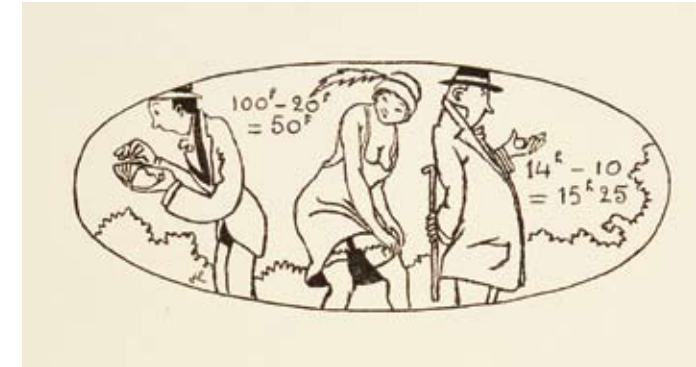


33

33. (HAYTER, STANLEY WILLIAM) HUGNET, GEORGES
OMBRES PORTÉES ORNÉES DE CINQ GRAVURES AU BURIN DE STANLEY WILLIAM HAYTER

Paris: Éditions de la Montaigne, 1932. 8vo, publisher's printed wrappers. Fine. Of an edition of 79 copies, this is one of 20 hors commerce signed by author and artist. It is copy H.C. XX.

Georges Hugnet was a Surrealist poet and playwright and Hayter a Surrealist painter and noted print-maker. His Atelier 17 was the center of print-making in pre-war Paris. His sojourn in New York from 1940 to 1946 at the New School for Social Research was a turning point in the history of American print-making. \$4000



34

34. HÉMARD, JOSEPH
L'ARITHMÉTIQUE. COURS SUPPLÉMENTAIRE POUR LES ÉLÈVES DE 20 A 60 ANS

Paris: Javal et Bourdeaux, 1927. 8vo, illustrated wrappers with a suite in separate folder contained in a slipcase (a little darkened) with paper spine label. Fine, uncut and unopened. Of 790 copies, this is one of 149 with a suite in black. Exemple hors commerce.

Illustrations hand-colored by the pochoir method by the artist/author with chapter headings and 95 color vignettes in the text. The concept is a course of study in arithmetic for adults of 20 to 60 years based on the measurements of the female body and related computations. Nudity and naughtiness ensue. \$400



35

35. HOCKNEY, DAVID
HOCKNEY'S ALPHABET

London: Faber and Faber for the AIDS Crisis Trust (1991). 4to, quarter vellum and handmade Fabriano paper-covered boards, spine lettered in gilt. As new in original matching slipcase with paper label. One of 300 copies of the deluxe edition published to raise funds for people living with AIDS. With full page color designs drawn by Hockney, one for every letter of the alphabet plus an ampersand, with a literary contribution on each facing page. Signed by Hockney, Stephen Spender and 22 authors, including Doris Lessing, Martin Amis, William Golding, Seamus Heaney, Iris Murdoch, V. S. Pritchett, Arthur Miller, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, and others. (Not signing were Burgess, Eliot, Hughes and Vidal). \$2500

36. HUNTER, PAUL ROBINSON AND WALTER L. REICHARDT, editors
RESIDENTIAL ARCHITECTURE IN SOUTHERN CALIFORNIA

N.p., Southern California Chapter AIA, 1939. Folio, tan linen lettered in brown. Fine. With 111 pages, mostly photographs. Sections on Mediterranean influence, California heritage, colonial precedents and contemporary developments. Architects include Neutra, Schindler, Coate, Neff, Hunt, Spaulding and others. \$350



37

37. INVERARITY, ROBERT BRUCE.
MOVEABLE MASKS AND FIGURES OF THE NORTH PACIFIC COAST INDIANS

(Bloomfield Hills, MI) Cranbrook Institute of Science, 1941. Folio, portfolio with cloth spine and pictorial boards, ribbon tie. Minor discoloration to portfolio and spotting to title page. An excellent copy of a handsome production. One of 250 copies printed by the Cranbrook Ethnographic Press. The Institute is Michigan's museum of natural history and science established in 1941 as a Work Progress Administration project. Four text leaves on French-fold paper and 18 color silkscreen plates on heavy sheets with tissue guards reproduced from Inverarity's watercolors by the Michigan Art & Craft Project of the WPA. An unusual piece of fine art printing for the WPA. \$1500

38. JESSE, HENEAGE

LONDON: ITS CELEBRATED CHARACTERS AND REMARKABLE PLACES

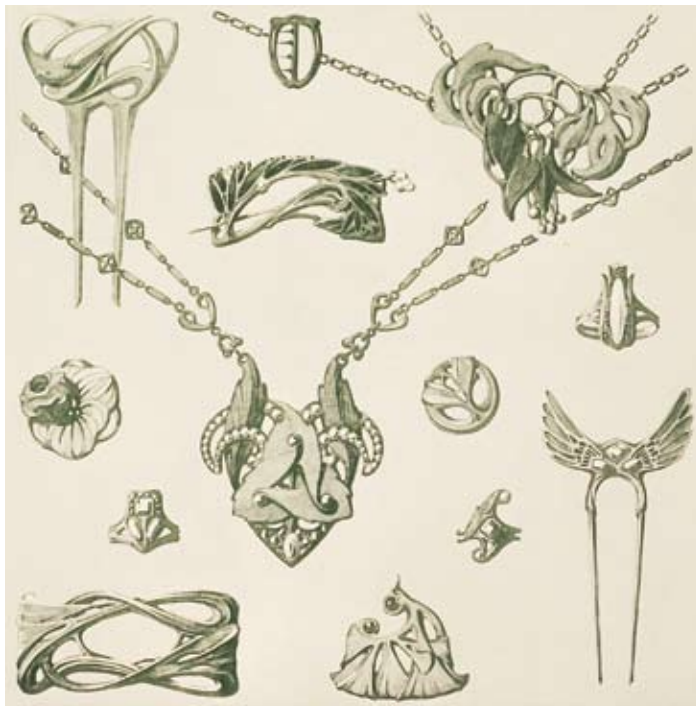
London: Richard Bentley, 1871. Three volumes. 8vo, handsome later 19th century full crushed brown niger morocco bound by Bayntun; triple geometric gilt-fillet central panels within single gilt-fillet border; geometric gilt-panelled spines, gilt lettered top edge gilt; inner dentelles gilt; marbled endpapers. Gilt coat of arms in center of front cover of each volume, "Domine Dirige Nos", the motto on the seal of the City of London Corporation. Fine copy of Jesse's work expanded to three volumes and extra-illustrated with 252 plates, views and portraits, of which 36 are hand colored. \$2500

ART NOUVEAU JEWELRY

39. (JEWELRY) DUFRENE, MAURICE
NEUER SCHMUCK

Stuttgart: Julius Hoffmann (ca. 1910). Large oblong 4to, decorated portfolio, darkened and rubbed, with decorated paper flaps. Plates fine. Twenty-four lithographic plates in pale green tint, each showing a number of brooches, necklaces, combs, earrings, etc.

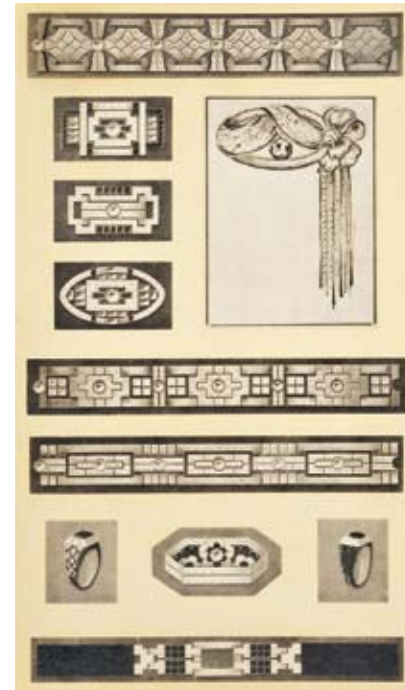
Maurice Dufrene was a founding member of the Société des Artistes Decorateurs and worked on Meier-Graef's "La Maison Moderne." He designed furniture, ceramics and interiors as well as jewelry. His later style evolved to Art Deco and he designed a salon in the Ambassade Française pavilion in the 1925 Paris Exposition. \$1500



39

ART DECO JEWELRY

40. (JEWELRY) MAISON GASSIER



DESSINS.
JOAILLERIE. PARIS.
JOURNAL MENSUEL

Novembre 1925 to Octobre 1926. Folio. Twelve monthly numbers, each in a chemise decorated with animal and floral designs and contained in a blue cloth and marbled paper portfolio (worn) of the period with ribbon ties. Prospectus. The plates, totaling forty seven (perhaps missing one) bear a number of Art Deco designs for bracelets, earrings, rings, brooches and necklaces. The address of the firm was 12 rue Gaillon. \$1850

41. (JONES, INIGO) JONSON, BEN
THE MASQUE OF QUEENS

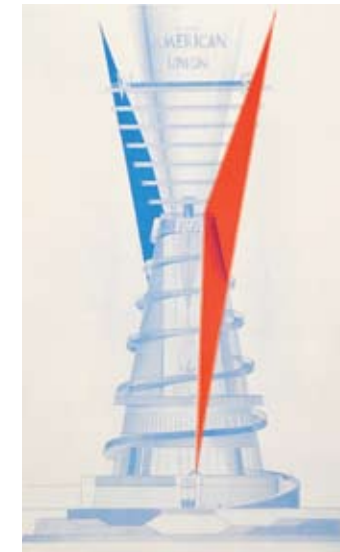
London: King's Printers, 1930. Folio, gilt-stamped red vellum. Fine. One of 150 Roman-numbered copies for the United States, of a total edition of 350 printed on handmade paper. Twenty plates after drawings by Inigo Jones, the English architect, one of the first to study Renaissance architecture in Italy and sometime stage designer. He introduced the proscenium arch to the English theater and designed costumes and sets for a number of Ben Jonson's masques. The plates in this volume present the complete stage apparatus, scenery and costumes for this great Jacobean masque of which Jonson's manuscript is reproduced. \$400

42. (KALDEWEY PRESS) KALDEWEY, GUNNAR
WOLKEN

Dusseldorf & New York, 1982. Oblong folio, aluminum binding with steel hinges in a gray silk folding box. Fine. One of 30 copies in German of an edition of 60. Laid in is a folding sheet of clear parchment titled "The Cloud Performance" published in New York in 1987 which gives an English translation of the work and is signed by Kaldevey and the composer Bun-Ching Lam.

Fourteen leaves printed on aluminum with variously colored paint applied to indicate movements of the clouds. Text hand-printed in blue along the top borders of the leaves. A coolly elegant production. \$2000

1930s ARCHITECTURAL COMPETITION

43. KELSEY, ALBERT, editor
THE MONUMENTAL LIGHTHOUSE. . . SECOND
COMPETITION FOR THE SELECTION OF AN ARCHITECT..
AND MANY OTHER DESIGNS SUBMITTED IN THE FIRST
CONTEST

No place: Issued by the Pan-American Union, 1930. Folio, blue cloth with embossed gilt device on upper cover and gilt lettering. Slight wear at spine ends else bright and fresh.

Profusely illustrated with photographs in the text (some in color) and two folding plans. Full page illustrations of the ten first-prize winners, ten others who received honorable mention and 86 other designs plus the winners of the first contest. Commentary on the designs by the U.S. architect Albert Kelsey, the technical advisor of the competition for the Christopher Columbus memorial lighthouse.

Striking visionary work. Most interesting are the designs by the Russian Constructivist architects, Waldemar Tarasoff and Constantine Melnikoff, during the brief period (1922-1932) of Soviet modernist architecture. \$500



44

DARMSTADT ARTISTS COLONY

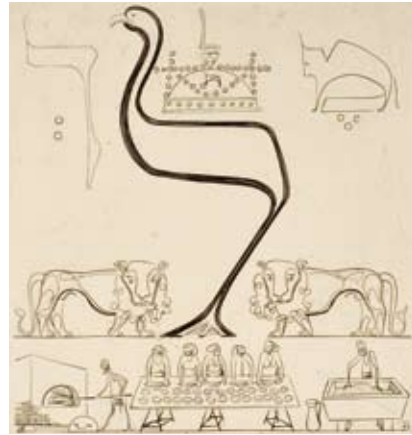
44. KOCH, ALEXANDER, editor
GROSSHERZOG ERNST LUDWIG UND DIE DARMST.
KUNSTLER KOLONIE. EIN DOCUMENT DEUTSCHER
KUNST

Darmstadt: Alex. Koch, 1901. 4to, deluxe binding of blue satin cloth with large gold-stamped plaquette depicting in high relief a woman holding the colony's studio building, which was designed by Joseph Olbrich. Spine cloth slightly faded, gilt lettering and plaquette bright. Announcement of the book laid in. With about 400 illustrations both in the text and full page, some in color or tint along with much Jugendstil page decoration, of architecture, interior decoration, furniture, bronzes, jewelry, sculpture and painting.

Under the patronage of the Grand Duke Ernst Ludwig, who selected Peter Behrens as his "Court Artist", the colony was the first German manifestation of gesamtkunstwerk, Nietzsche's concept of the total work of art aspiring to a total unity of art, architecture, design, decorative arts and literature.

The book documents the 1901 exhibition of the Darmstadt colony, which was organized by Peter Behrens. His own villa on the Matildenhöhe was the only home at the colony not designed by Joseph Olbrich. Olbrich's studio building, which figures in the cover plaquette, reflects his famous Secession building in Vienna. Behrens organized the opening ceremony and the exhibition, "Ein Dokument Deutscher Kunst".

References: Kaplan, Wendy, editor, *Designing Modernity. The Arts of Reform and Persuasion... Selections from the Wolfsonian*, pages 54-56. Aynsley, *Graphic Design in Germany 1890-1945*, pages 60-63. \$1950



45. KROL, ABRAM
HOMMAGE A L'ÉCRITURE.
ALPHABET HÉBREU PRÉCÉDE D'UN TEXTE EXTRAIT DU ZOHAR ET SUIVI DE NOTES DU GRAVEUR. 22 BURINS ET BOIS ORIGINAUX DE KROL

Paris 1955. 4to, oatmeal linen and lettered brown

board portfolio, ties. Fine. One of 99 copies (of a total edition of 121) signed by the artist.

Four pages of text extracted from the mystical writings of the Zohar on the creation of the world through the letters of the Hebrew alphabet. With 22 full page engraved plates, each with a Hebrew letter ornamented with figures, animals and other letters. Delightful interaction of letter forms and illustrations, word sounds and puns. \$2000

EROTIC MYTHOLOGY

46. LAMBERT, ANDRÉ
PETITE MYTHOLOGIE GALANTE A L'USAGE DES DAMES

Paris: Editions d'Art Devambey, 1928. Oblong small 4to, printed wrappers with a small illustration contained in a marbled paper-covered chemise and matching slipcase with printed label. Slipcase scraped with some loss of covering at bottom edge. All else fine. One of 350 copies on vélin d'Arches with the watercolor illustrations in their "état définitive en couleurs".



46



47

Three page preliminary discourse within double borders, decorated initial and headpiece, followed by thirteen very pretty, erotic representations of the classical gods and goddesses, each with two page text with symbolic initial and colored borders. Charming work. \$950

SOVIET AGIT-PROP POSTERS

47. LEBEDEV, VLADIMIR
RUSSIAN PLACARDS 1917-1922

Petersburg: Office of the Russian Telegraph Agency (ROSTA), 1923. Small 8vo, wrappers. New paper covers incorporating original cover lettering and mounted color illustration. One plate expertly strengthened from rear. First Part – all printed.

With 23 color lithographs, lettered tissue guards in French and English, from designs by Lebedev for the show windows of ROSTA, the agency in charge of agit-propaganda poster production. Lebedev used simple geometric designs and bright clear colors in a style combining Russian modernism and the folk imagery of the traditional lubok to promote Bolshevik ideology to the masses. *MoMA, The Russian Avant-Garde Book, 474. \$4750*



48

48. LEBEDEV, VLADIMIR
VERKHOM (On Horseback)

Leningrad (1928). Oblong 4to, yellow-ochre wrappers, the upper wrapper lithographed in black with scenes of equestrian acrobats and clown. A rare and extraordinary album of circus spectacles. Eight full page original lithographs in black depicting bears in a horse-drawn carriage, a female rider on a dancing horse, a Spanish rider on a bull, clowns on a donkey, a horse trainer, dressage and equestrian acrobats and dogs. Their elongated figures move in space across the pages.

With the bookplate of the Girard Foundation Library. Alexander Girard was a noted textile and furniture designer and amassed a huge collection of folk art, toys and textiles. *Lévêque and Plantureux, page 153. \$4000*

49. (LEFLER, HEINRICH) SCHRÖDER, PROF. SEVERIN
DIE FARBENHARMONIE IN DER DAMEN-TOILETTE

Vienna: Emil Berté & S. Czeiger, 1897. 8vo, taupe cloth with figure of a woman in colors with ribbon and mirror motif and gilt floral ornaments. Fine copy; pretty binding.

Six color plates by the Viennese artist and illustrator showing toilettes and hats for women of different coloring. Color wheel charts in pochoir color in rear pocket. \$850





50

THE IMPERIAL RUSSIAN BALLET IN CARICATURE

50. LEGAT, NICOLAI AND SERGEI *RUSSKII BALET V KARIKATURA*

(St. Petersburg: 1902-1905). Large 4to, modern clamshell box with gilt-lettered leather spine label. Remarkable complete collection of 95 color lithograph plates of dancers, choreographers, musicians and ballet- masters of the Imperial Russian Ballet, which is now known as the Mariinsky or Kirov Ballet. Minor toning to plates, which are bright and attractive. Brief useful pencilled descriptions on versos of plates by a previous owner. A double portrait of the Legat brothers serves as a frontispiece or title page. Nicolai and Sergei were dancers, choreographers and teachers and brilliant caricaturists. Nicolai taught Fokine and Nijinsky as director of the Imperial Ballet School, and later in London, Danilova, Dolin and Lifar. Sergei, who also taught Nijinsky, killed himself in 1905.

Their subjects include Pavlova, Karsavina, Fokine, Kchecinskaya, Trefilova and Petipa. *Niles and Leslie, page 308*: "... unsurpassed for their penetrating and ironic comment on each victim's costume, coiffure, features, physique and individual characteristics of technique." Included from another work is a portrait of ballet critic Valerian Svetlov examining a ballerina under a microscope.

Very rare complete: a complete set of 95 plates is in the Library of Congress, the British Museum copy has 94 plates and the NYPL Performing Arts Dance Collection has 86 plates. **\$15,000**

ANOTHER SET. In cloth portfolio case with gilt-lettered leather spine label. Small snag near lower edge of upper board. With 93 color lithograph plates. About ten are dampstained but not unsightly and overall are bright and attractive. The missing two plates are #32 Kaffy and #83 Tatarinowa. **\$8000**



51

LOÏE FULLER

51. MARX, ROGER & PIERRE ROCHE *LA LOÏE FULLER*

(Paris: Les Cent Bibliophiles, 1904). 4to, cream wrappers with embossed design covering both covers in pink, gilt and green. Professionally rebaked in compatible paper. Included is the contemporary marbled board portfolio, into which the book had been bound, presumably for the original owner, Maurice Quarré, a member of the French bibliophile society, with his bookplate laid in. With announcement from L'Estampe Originale listing this work as appearing next. Scattered minor foxing; a very pretty copy.

Seventeen embossed designs in color, "estampes modelées", by Pierre Roche. These are sculptural relief engravings apparently from plaster models according to Gordon Ray, printed with touches of color in a process called gypsography. Roche, a pupil of Rodin, was a noted sculptor, medallist and ceramist. This is the first use of relief illustrations in a book and the first use of Auriol Italique type, which combine for a beautiful mise-en-page.

This exquisite Art Nouveau book captures the celebrated American artiste whirling in her diaphanous veils, lit by colored spotlights. Loïe opened her own special theater at the 1900 Paris World's Fair and called her performance "la danse serpentine." A vibrant homage to the dancer who fascinated the world and a bibliographic and technical tour de force. *Ray, The Art of the French Illustrated Book, p. 480. \$15,000*

JAPONISME

52. MATHEWS, F. SCHUYLER

THE GOLDEN FLOWER. CHRYSANTHEMUM. VERSES... COLLECTED, ARRANGED AND EMBELLISHED WITH ORIGINAL DESIGNS...

Boston: L. Prang & Co. (1890). Large 4to, cloth; rose and yellow panels with floral designs in gilt and color, raised cover lettering in white. Modest wear to bottom edge and spine extremities. Beautiful copy in the original cloth dust jacket, which is worn at edges and unevenly faded but intact.



52

Stunning color lithograph frontispiece of the chrysanthemum portrayed as a princess. Eighteen verses within wide figural and floral borders in black and white or monochrome and fifteen chromolithographs of varieties of chrysanthemums - all with a pronounced Japanese influence. The chrysanthemum is the flower of the Emperor and a part of Japanese ornamental tradition which entered into European decorative art. See: *Wichmann, Japonisme*. \$1500

53. (MERRYMOUNT PRESS/ D. B. UPDIKE)

AN ACCOUNT OF THE DEDICATION OF THE WEST WINDOW OF ST. JOHN'S CHURCH BEVERLY FARMS, WHITSUNDAY, MAY THIRTY-FIRST, 1925

Boston 1925. 4to, publisher's full leather binding, top edge gilt. Fine. One of 130 copies. Complimentary slip laid in from William Caleb Loring, a resident of Beverly Farms and possibly the sponsor of this book. The window was designed by Charles J. Connick, assisted by Ralph Adams Cram. Connick was the American master of stained glass in the medieval style. His archives are now in the Rotch Library at M.I.T.

"Printed in Poliphilus on fine handmade paper rubricated throughout, including a full-page gravure illustration, this was an enormously expensive memento - an almost regal conceit. It is an example of superb printing and period binding." Martin Hutner, The Merrymount Press, 83 - Grolier Club exhibition catalogue 1993. \$750

54. MEXICAN ALBUM

A fine mid-nineteenth century album bound in glass boards and gilt and blue velvet and in its original gilt-ornamented folding box. Executed as a gift for Concha Fuente y Parra, with her initials in gilt on the front cover and her name within the first of two calligraphic drawings, of which the first is signed with the initials "B. F." and dated 1860. Next within the album is a mounted albumen photograph of the arch of Flascala at the tomb of Emperor Maximilian. The album also contains two colorful "theorem" method



still-life drawings of flowers; a watercolor of butterflies and one of Napoleon violets; four pencil sketches of local color (Mexican landscapes and caballeros); a highly finished watercolor of the bust of a young woman (perhaps Concha Fuente y Parra herself); and lastly, a magnificent watercolor of perhaps this same young woman depicted in a mourning scene weeping over her lover's tomb in a cemetery. The artist has ingeniously arranged in the picture silhouettes of the mourner's loved ones hidden in unpainted portions of the scene. The absence of color in the white open fields of the paper between two trees forms the silhouetted outline of a young soldier, the dead lover. Other open spaces reveal, in the same manner, other silhouette profiles. An album of Mexican cultural and historical value. \$2500

ART NOUVEAU WITCHCRAFT AND ASTROLOGY

55. (ORAZI, MANUEL) DE CROZE, AUSTIN
CALENDRIER MAGIQUE

Paris: L'Art Nouveau, 1895. Very narrow folio. Original black wrappers decorated in gilt. Conserved in a modern binding of transparent plexiglass panels with black leather spine titled in gilt. Slipcase.

Published in an edition of 777 copies, mimicking the Christian calendar in charting the year of magic in 1896. The publisher, Siegfried Bing, was an art dealer and collector whose shop gave its name to the Art Nouveau movement. Printed in red and black in Gothic script with color and gold lithographs by Manuel Orazi of witchcraft, black arts, the occult and magic in the decadent and extravagant style of the fin-de-siècle. Images of fantastic animals, witches, devils, tarot card, astrological and lunar charts, sun compass, Satan and naked figures of the damned.

This particular copy was in the exhibition "The Origins of L'Art Nouveau. The Bing Empire": Amsterdam, Munich, Barcelona and Paris 2005-2006, and is reproduced in the catalogue.

References: Caillet 8197. Bibliotheca Esoterica 609. Reva and David Logan Collection, 8: "...complexly conceived and executed with skill, the work offers an artist's glimpse of the confused intellectual consciousness of fin-de-siècle Paris." Cornell University Library website, "The Fantastic in Art and Fiction", illustrates all of the pages. OCLC: Hofstra, Free Library of Philadelphia, Indiana, Victoria and Albert. \$12,500

56. (ORAZI, MANUEL) LORRAIN, JEAN
MA PETITE VILLE. LE MIRACLE DE BRETAGNE, UN VEUVEGE D'AMOUR

Paris: Société Française d'Éditions d'Art, 1898. Small 4to, wrappers printed in gold with a repeat floral design by Léon Rudnicki on both covers and spine and a vignette of the town on the lower cover. Text block just starting from wrappers. Fine, fresh and bright with a spectacular cover. Of 300 copies, this is one of 250 on vélin à la cuve de Rives. Text and five wood-engraved vignettes designed by Rudnicki. Six full page illustrations and four head- and tailpieces etched by Frédéric

Massé after watercolors by Manuel Orazi and hand-colored by Saudé, the master colorist. Lorrain, pseudonym of Paul Duval, was a Symbolist writer and literary critic. *Harvard, Turn of a Century* 61. \$975



55

57. PARSONS, THOS. & SONS

A FEW SUGGESTIONS FOR ORNAMENTAL DECORATION IN PAINTERS' AND DECORATORS' WORK. COMPILED BY F. SCOTT MITCHELL

London: Thos. Parsons & Sons, 1909. "Second Edition". 8vo, red cloth with large gilt floral emblem and gilt lettering on front cover. Fine copy of a trade catalogue and pattern book for a paint and varnish company founded in the early 19th century. With 35 color plates, 46 color chips on four leaves and black and white illustrations. Decorations for ceilings and walls, cafés and signboards in many styles from Pompeian to Louis XVI to Georgian to Art Nouveau plus color plates of room settings. \$575

58. (POSTERS)

Three monographs in the series "Monographien Deutscher Reklamekünstler"

This series was the first group of monographs on German graphic and typographic design and was published under the auspices of the Deutsches Museum. Illustrations in color and black and white, many tipped-in, of posters, book covers, pamphlets, advertising, shop windows, etc. See: *Aynsley, Graphic Design in Germany 1890-1945*. Small 4to, stiff wrappers, each with the designer's monogram on front cover.

a. Heft I and II: *F. H. Ehmcke and Clara Ehmcke*. Original wrappers bound into gilt-lettered cloth spine and marbled boards. Paul Griesinger book label. Illustrations include tipped-in photographic plates of perfume and tobacco products, an installation in the 1910 Dusseldorf exhibition and a scene with a huge aerial street poster advertising the exhibition. \$500 *See Back Cover

b. Heft V: *Peter Behrens*. (1913). Some wear to spine. With 56 pages, brief text and illustrations of Behrens' designs for posters, advertising, architecture, interiors, typography and book design in black and white except for a page with two mounted color illustrations of wine labels. Much of the work is for the industrial manufacturer, AEG (the German General Electric Company in Berlin) where the new phenomenon of corporate identity arose from Behrens' concept of uniting art and industry, creating a total look for a company's products and display. \$750

c. Heft VII: *Emil Preetorius*. (1914). Black and white and ten color plates, of which eight are tipped in. He co-founded the Schule für Illustrationen und Buchgewerbe and was an important stage designer, notably for Richard Wagner's operas. Seventh and last in the series. \$400

59. (POSTERS)

PLAKAT. GEDANKE UND KUNST. EINIGES AUS DER PLAKAT-PRAXIS

Stuttgart & Vienna: Propaganda Stuttgart, n.d. Squarish 8vo, black wrappers with lettering in gray under head of a contemplative man chewing on end of pencil. Tiny chip at fore-edge else fine. Profusely illustrated with full page and vignette black and white illustrations and 30 full page color plates (one tipped-in and one folding). No artists are credited but the work is characteristic of the early 20th century when Germany was in the vanguard of graphic design. \$450



59

60. PUGIN, AUGUSTUS CHARLES

GOTHIC FURNITURE; CONSISTING OF TWENTY-SEVEN COLOURED ENGRAVINGS, FROM DESIGNS BY A. PUGIN

London: R. Ackermann (circa 1828). Small 4to, modern red buckram; gilt-lettered spine (faded). One plate professionally mended at inner margin. First separate publication of designs by Pugin of Gothic-style furniture for Ackermann's *Repository of Arts*, probably drawn when as a young man he worked on furniture for Windsor Castle.

Engraved title frontispiece, letterpress title and 26 aquatint plates with the Ackermann imprint, all with contemporary hand-coloring. They include bookcases, flower stands, bed, chairs, grand piano, whist table, window treatments and other furniture. Preface; descriptive text for each plate.

The Gothic Revival of medieval art and architecture became wildly popular at the end of the 18th century and the beginning of the 19th when Horace Walpole wrote *The Castle of Otranto* and built Strawberry Hill, his fantasy Gothic house, and William Beckford commissioned the ill-fated Fonthill Abbey. A prodigious architect, designer and theorist, Pugin was the most fervent defender of the style on both moral and ethical and esthetic grounds. *Abbey 51 is an uncolored copy except for the frontispiece.* \$1750

61. POCCHI, GRAF FRANZ VON
LUSTIGE GESELLSCHAFT

Munich: Braun & Schneider, 1867. Oblong small 4to, color pictorial paste-down label on front cover. Excellent copy. The second edition, with color lithograph illustrations,

following the first edition which was illustrated with woodcuts.

With 31 full page color illustrations, including the title page, by the author/artist, who caricatures himself as a schoolmaster on page 31, and alternating pages of verse. *Seebass, Alte Kinderbücher, 1502 (translated): "quicksilver fantasy from the artist who completed with verses what he had drawn in his pictures."* \$850

62. POCCHI, GRAF FRANZ VON
VIOLA TRICOLOR IN BILDERN UND VERSEN

Munich & New York: Stroeser & Kirchner, 1876. Printed in Paris by Lemercier. Large 4to, rust cloth with decorative black borders, gilt lettering and device of a gilt cherub with pansy face bearing a cartouche with the initials FP. Fine copy, extraordinary in this



62

condition. From the collection of Ch. M. Nebehay, first president of the Antiquarian Booksellers' Association of Austria.

Anthropomorphic pansy figures; considered a forerunner of Surrealism. Decorated title page and eight color lithographs of wild pansies depicted as artist, ballet dancer, Don Quixote and Sancho Panza, University faculty in their academic robes, lovers, musicians and Argonauts and a scene in hell. \$4500

63. POLO, MARCO

LE LIVRE DE MARCO POLO GENTILHOMME VENITIEN 1271-1295

(Paris): Le Cent Une, 1932. 4to, original wrappers. Fine in defective glassine. A beautiful book printed in 121 copies (this is one of 101 on handmade Arches des Vosges) for the Société de CI Femmes Bibliophiles. This copy was printed for Madame Georges Mussard.

First published around 1300, Marco Polo's book is a portrait of Kubla Khan's China at the height of the Mongol Empire. This edition was edited by Giuseppe Govone and the engravings were printed on the hand press of Jan Jacques Tameur in the Inkunabula type of Maurice Darantière for a French women's bibliophile society.

Illustrated by Mariette Lydis in an Orientalist Art Deco style: portrait frontispiece, pictorial opening initial and seven color etchings each within folded page with tissue guard, of which two are signed in pencil by the artist. \$2850



63

64. RAYMOND, ALEXANDRE M.
L'ART ISLAMIQUE EN ORIENT

Péra-Constantinople: Librairie Raymond, (1922?), 1924. Printed in Prague by M. Schulz. Two volumes. Folio. *Première Partie: Vieilles Faïences Turques en Asie-Mineure et a Constantinople. Deuxième Partie: Fragments d'Architecture Religieuse et Civile.* The first part is a portfolio bound with cloth spine and green and gold lithographed boards with a Turkish design on both sides. Waterstain to top of cloth spine but a lovely copy. Decorative endpapers and flaps with arabesques in blue, green and gold. Eleven pages of introductory material and 39 of 40 plates (lacking plate 4).

The second part is a bound volume of matching design, also with a cloth spine and green and gold lithographed boards with Turkish designs and decorative endpapers. Splendid chromolithograph title page and dedication page to the Honorable Charles R. Crane, former Ambassador to China, in honor of his protection of Turkish decorative arts. Illustrated text and sixty gorgeous color plates (some double-page) of portals, windows, iron work, facades, etc. of minarets, mausoleums and mosques. Included are the prospectus with order sheets, copies of correspondence relating to publication and a descriptive sheet for Part I which includes an announcement of Part II.

It is rare to find the two parts together; some major references refer only to Part II as Part I was published earlier. *Creswell 445. Atabey 1015. \$15,000*



64

65. REPTON, HUMPHRY
DESIGNS FOR THE PAVILLON AT BRIGHTON...

London 1808. Tall folio, modern gilt-paneled, straight-grain full green morocco, spine richly gilt. Minor darkening to outer edges of pages; small tear to lower margin of pages 37-38 and small repaired tear to fore-edge margin of pages 27-28. A beautiful untrimmed copy of the first edition with plates watermarked 1807. Modern bookplate of Harris Hollin.

Invited by the Prince of Wales, the future King George IV, to submit designs for the remodeling of the Marine Pavillon at Brighton, Humphry Repton produced an elaborate, exotic building and gardens in the Indian style. Repton's philosophy of landscape gardening is expressed in the inscription to the frontispiece, "Gardens Are Works of Art Not Nature", and in his own words, "in landscape gardening everything may be called a deception by which we endeavour to make our works appear to be the product of nature only". The lovely frontispiece depicts a lush Flora triumphing over old man Winter with the help of a heated conservatory.

Repton's work was not executed due to the Prince's financial difficulties. Later, as George IV he gave the commission to the architect John Nash, Repton's former partner and rival.

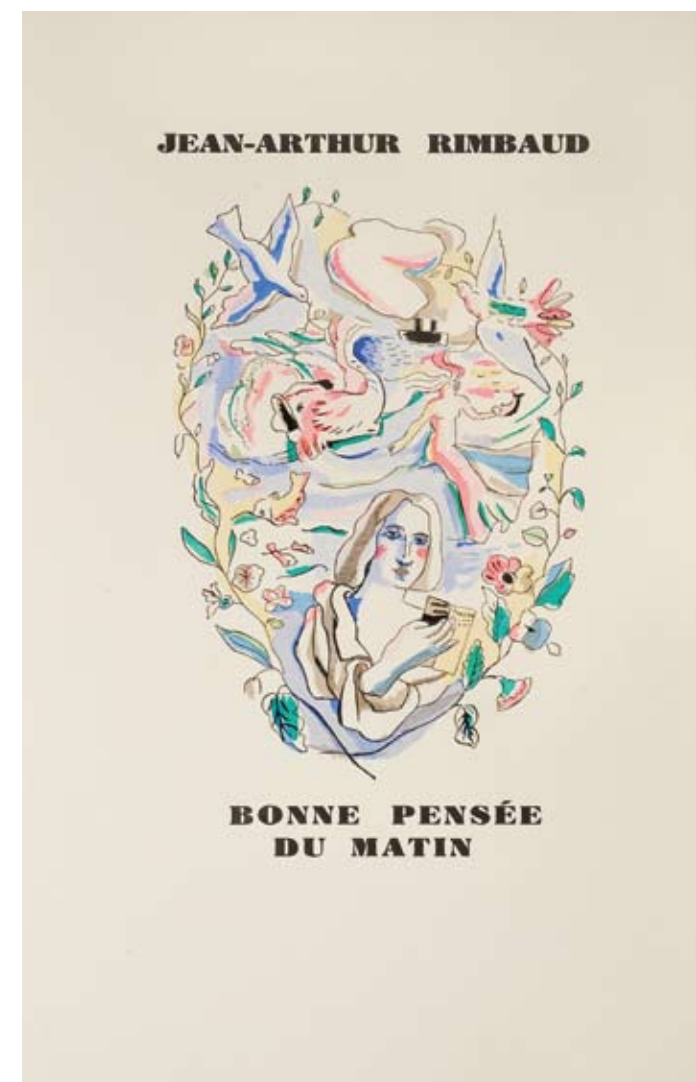
The text includes a far-fetched argument for the Indian style as more suitable for the project than Gothic or Classical. It was Repton's only attempt at this style. With twenty-one aquatints, including one frontispiece in color (supplied from the second edition) and one uncolored frontispiece as is correct for the first edition, eight plates (one in sepia and seven hand-colored, including two double-page). Five of the color plates with overslips, of these two have two overslips apiece. Eleven vignettes (one in sepia and three hand-colored, two with overslips). The overslips fold back to reveal the proposed alterations. As someone has said: "what God would have done if he had had the money".

*Abbey, Scenery, 55. Millard, British Books, 66 (describing the second edition, circa 1822). \$20,000 *See Inside Cover*

66. RIMBAUD, JEAN-ARTHUR
BONNE PENSÉE DU MATIN. POÈME ORNÉ DE HUIT COMPOSITIONS ORIGINALE DE GASTON LOUIS ROUX

Paris: (sur les Presses des Editions "Graphis") 1930. Folio, green cloth and tan board portfolio. Tea stain on upper cover; internally clean with bright coloring. Text loose as issued on Arches thick paper with letterpress title page, limitation leaf and eight leaves, each with large pochoir illustration and printed text. One of 150 numbered copies.

Roux studied with Maurice Denis and Edouard Vuillard and early in his career was an assistant decorator for Raoul Dufy, whose bright and cheerful style is reflected in this work which combines Art Deco and Surrealist influences. **\$1200**



66

67. (RIPPL-RONAI, JOSEF) RODENBACH, GEORGES
LES VIERGES. LES TOMBEAUX

Paris: Samuel Bing, 1895. Two volumes. Large 8vo. In a modern gilt-lettered leather and board chemise and slipcase. Each volume in its original binding of white or black moiré silk over boards with large wrap-around band illustrated with a braceleted hand holding a flower. First volume splitting at end of spine; the white silk a little darkened and small repaired tear at bottom of front cover. Second volume with light rubbing at top of spine and top edge. Plates and text printed on one side of folded page in the Japanese manner. An excellent set of an exquisite work.

Les Vierges is illustrated with four color lithographs with a calm, simple decorative rhythm in clear pastel colors by Rippl-Ronai, Hungarian associate of the Nabis group; *Les Tombeaux* with three woodcuts in an archaic style by James Pitcairn-Knowles, friend of Rippl-Ronai, who introduced him to the Nabis.

The publisher, Samuel Bing, was the owner of the Paris gallery "L'Art Nouveau Bing", promoting the Japanese taste in France, which had an influence on the Art Nouveau style. He commissioned Rodenbach, a Belgian Symbolist poet and novelist influenced by Mallarmé, to write stories based on the illustrations. *Harvard, Turn of a Century, 64. From Manet to Hockney, 12. Hoffstätter, page 260. \$8500*



67

68. RIVIÈRE, HENRI

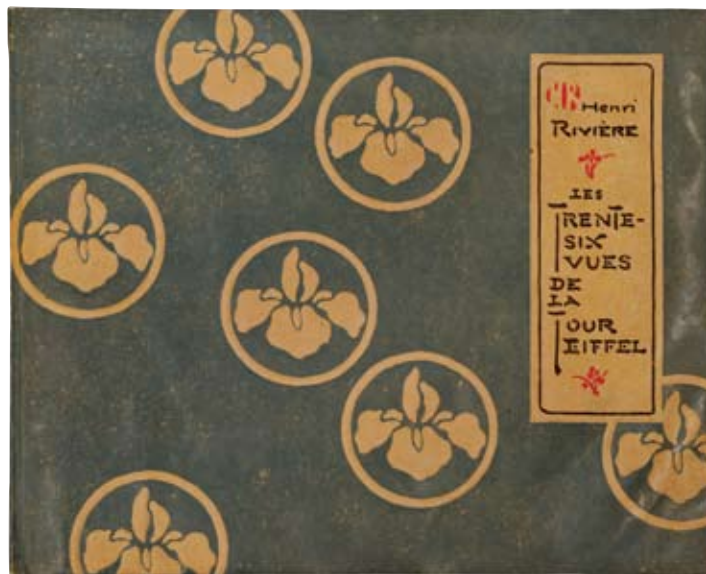
LES TRENTE-SIX VUES DE LA TOUR EIFFEL. PROLOGUE D'ARSÈNE ALEXANDRE

Paris: Eugène Verneau, 1902. Oblong 4to, publisher's decorated binding, designed by Charles Baron, of gray-green paper with raised circular motifs centered with an iris; title in red and black. Fine in publisher's decorated slipcase. One of 500 copies signed by the artist; this is number 39.

Directly conceived from Hokusai's "Thirty-six Views of Mt. Fuji", there are 36 color lithographs on hinged sheets sketched by Rivière as the Eiffel Tower, a technical marvel constructed for the 1890 Paris International Exposition, was constructed.

Armond Fields, Henri Rivière, page 30: "One of the greatest examples of Japonisme...The combination of a Japanese style depicting an urban, technological, Western object makes it a perfect example of how French artists synthesized their Japanese influences." \$16,000

*See Front Cover



68

69. ROBINSON, WILLIAM

HOME LANDSCAPES... ILLUSTRATED WITH SUN PICTURES TAKEN IN THE FARMS, WOODS, AND PLEASURE GROUNDS OF GRAVETYE MANOR BY GEORGE CHAMPION

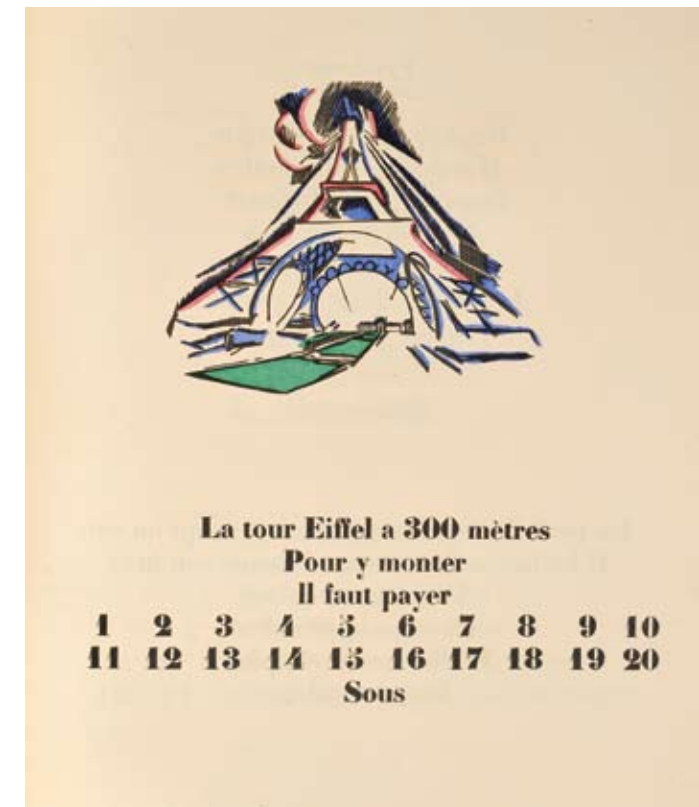
London: John Murray, 1914. Small folio, deluxe publisher's binding of half vellum and cream cloth. Fine. An imposing book, especially in this condition.

Letterpress by the Chiswick Press and 32 fine gravure plates from photographs with tissue guards. A study of picturesque landscape design and planting around the country house using examples from Gravetye Manor, an Elizabethan stone house in West Sussex built in 1598 by Richard Infield for his wife Katherine. Until 1935 it was the home of William Robinson and is now a hotel preserving his landscape design. One of England's greatest gardeners, Robinson was a pioneer of the English natural garden. From the Preface: "This art is a purely English one – we were the first to depart from the builder and decorator's way with a garden." Chapters on "Italian Gardens and Their Lessons for Good or Evil", "Planting by Lakes and Rivers", and "Rock Gardens of the Future". \$900

70. ROY, PIERRE

CENT COMPTINES. ILLUSTRÉES DE 45 BOIS GRAVÉS ET COLORIÉS PAR PIERRE ROY

Paris: Henri Jonquières et Cie, 1926. 4to, original color pictorial wrappers bound into lovely binding of orange morocco and batik-covered boards. Fine. One of 540 copies of a delightful collection of old chants and counting rhymes for children, collected and illustrated by the author and painter. With 45 hand-colored illustrations in pochoir for French, English and Spanish rhymes used by children in play to choose up teams or pick a leader or sometimes more mysteriously, incorporating charms, curses and secret nomenclature. *Cotsen Catalogue 9536(No.15203)* \$1250



70

71. (SENDAK, MAURICE) HOFFMANN, E. T. A. NUTCRACKER

New York: Crown (1984). Square 4to, navy cloth lettered in silver on cover and spine; matching cloth slipcase. As new. One of 250 signed copies with signed and numbered lithograph. Color pictorial endpapers and color double page and vignette illustrations throughout. The book was inspired by the performance of the Pacific Northwest Ballet Company of the classic ballet set to the music of Tchaikovsky with costumes and sets by Sendak. The print, "Faithful Nutcracker" is an original hand-drawn lithograph printed from an aluminum plate on *chine appliqué* paper. Signed and numbered by Sendak and with the workshop chopmark in the margin. \$1000

72. (SHADOW THEATER)

a. LA MARCHÉ AU SOLEIL. EPOPÉE DE LA MISSION MARCHAND. MUSIQUE DE GEORGES FRAGEROLLE. POÈME DE LÉON DUROCHER. DESSINS DE LÉON LEROY

Paris: E. Flammarion & Enoch & Cie, copyright 1900. Oblong 4to, decorated green boards in a darker green all-over leaf pattern with vignette and lettering in black on upper and lower boards. Extremely nice copy. Vignettes on title page and twenty full page color lithograph plates, each facing a page of verse or music, most with vignettes. The Marchand Mission (1897-1898) was a French colonialist expedition to counter British expansionism in the Sudan. The French eventually withdrew and ceded the Sudan to the British. \$750



72a

b. LA BELLE AU BOIS DORMANT. FÉRIE CHANTÉE EN 19 TABLEAUX LUMINEUX. MUSIQUE DE JANE VIEU. POÈME & IMAGES DE LUCIEN METIVET

Paris: Enoch & Co. & Ernest Flammarion, copyright 1902. Oblong 4to, color pictorial boards. Extremely nice in the scarce illustrated dust jacket (lower wrapper discolored and with a few chips but basically intact). With nineteen full page color lithograph illustrations facing pages of music and verse, almost all with charming vignettes by Metivet. Jane Vieu was a composer of art songs and operettas and collaborated on other illustrated books. Metivet was an illustrator for the journal *Le Rire*. Modernized version of Perrault's fairy tale. \$750

Shadow theater plays, developed and directed by Henri Rivière, were popular events at the Chat Noir, the avant-garde cabaret. Illuminated cut-out silhouette forms moved across the stage, their shadows projected onto a screen. They were converted into color lithographs for the books that were contemporaneously produced. They influenced early films and the art of Lautrec, Bonnard and Vuillard.

73. SOCIÉTÉ DES ARTISTES DÉCORATEURS
CATALOGUE ILLUSTRÉE 1re EXPOSITION

Paris: Maison d'Éditions, 1904. Narrow 8vo, green and black wrappers illustrated by Eugène Grasset. Cover separating at bottom, still a nice copy of a fragile piece.

The first exhibition of the Society was held January 15, 1904 at the Palais des Beaux-Arts. Lists of names and addresses of the members and 309 items that were displayed, of which 57 are illustrated in the text. Four photographic illustrations by J. Barry, including "Loge d'Actrice" and a cabinet by Majorelle. Divided in four sections: Ensembles, Individuals, Models & Projects and Rustic Art. Designers, in Art Nouveau style, include Dufrené, Majorelle, Pierre Roche, Guimard, Bénédictus and Foliot. \$375 *See Back Cover

74. STEGMAN, CARL MARTIN VON AND HEINRICH VON GEYMUELLER
THE ARCHITECTURE OF THE RENAISSANCE IN TUSCANY ILLUSTRATING THE MOST IMPORTANT CHURCHES, PALACES, VILLAS AND MONUMENTS

New York: Architectural Book Publishing Company, 1924. Two volumes. Folio, green cloth, gilt-lettered spine, gilt and blind-stamped cover decorations. About fine copy of a handsome work. Embossed owner's stamp on title page and endpaper and stamped date. With 195 and 184 pages of photographs and line drawings on Italian Renaissance architecture (an influence on McKim Mead & White, among others).

The Architectural Book Publishing Company thrived in the golden age of the American country house, which ended with World War II. Architects for the upper classes interpreted or copied from the books they published, importing European forms and adapting them to American needs.

Arntzen/Rainwater J245: "An important monumental work on 15th and 16th century architecture in Tuscany. Divided into sections on architects, building types, and details and ornaments. Scholarly text." \$600

BIG HAIR

75. STEWART, JAMES

PLOCACOSMOS: OR THE WHOLE ART OF HAIR DRESSING; WHEREIN IS CONTAINED, AMPLE RULES FOR THE YOUNG ARTIZAN, MORE PARTICULARLY FOR LADIES' WOMEN, VALETS, ETC. ETC....AS WELL AS DIRECTIONS FOR PERSONS TO DRESS THEIR OWN HAIR...WITH A HISTORY OF THE HAIR AND HEAD DRESS, FROM THE EARLIEST AGES TO THE PRESENT TIME, PARTICULARLY AS THEY HAVE APPEARED UPON THE ENGLISH STAGE FOR THE LAST TWO HUNDRED YEARS; WITH STRICTURES ON THE PRESENT PERFORMERS BELONGING TO EACH THEATRE

London: printed for the author... 1782. 8vo, later half-calf, gilt, mild age-toning. Frontispiece of Shakespeare's Seven Ages of Man and ten copperplate engravings of fashionable contemporary hair styles.

Self-published book by a hairdresser who used actors and actresses as models and wigs to define work and social status. History and theory of the art of hairdressing followed by technical aspects of big hair in great detail. Also chapters on the "Management of Children and Education of Youth", "Rules for the Preservation of the Health and Happiness of Age" and miscellaneous thoughts for families.

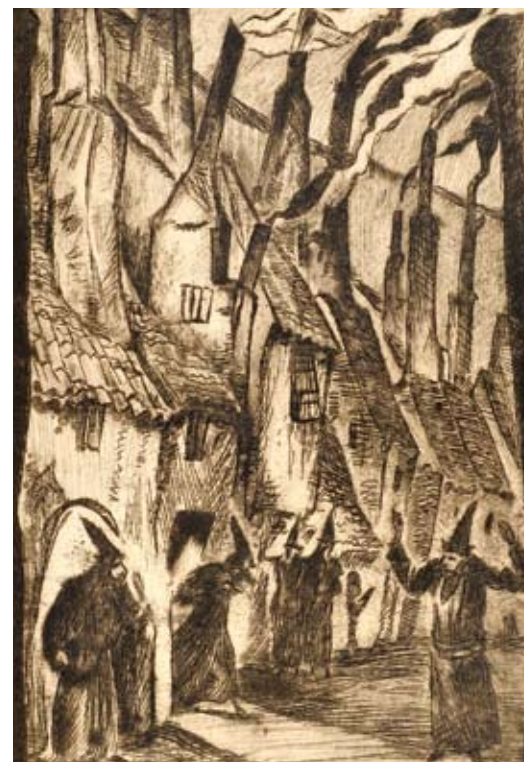
Colas 2802. Lipperheide 1681. Lady Bunny: "The higher the hair the closer to God." \$2500



76. (STEINER-PRAG, HUGO) HAUSCHNER, AUGUSTE
DER TOD DES LÖWEN

Leipzig & Prague: R. Andreschen, 1922. Small 4to, publisher's red morocco with design in black and gilt by Steiner-Prag; spine banded and gilt-decorated with black leather label. Fine. Of a total of 400 copies, this is one of 145 of Issue A with the full leather binding, a remarque in the margin of each etching, and each etching signed by the artist.

Title page vignette and ten full page etchings. Rabbi Löwen (or Loew) of Prague (1513-1609) created a Golem from clay for the defense of his people, using Kabbalistic secrets. When the Golem became a destructive force, Rabbi Loew turned it back to earth by withdrawing the Shem, the life-force. A quintessential Jewish legend, illustrated by one of the most famous Jewish artists in the most desirable edition of a handsome book. \$1250



76

77. STICKLEY, GUSTAV
CRAFTSMAN HOMES

New York: The Craftsman Publishing Company (1909). 4to, original rough oatmeal linen lettered in brown. Fine. With 205 pages profusely illustrated with photographs, drawings and plans of houses, furniture, fabrics and metal works. Four color plates.

Stickley was a leading architect and furniture maker in the Arts and Crafts style called American Craftsman or Mission, which was designed for working class and middle income families. \$525

78. SÛE, LOUIS AND ANDRÉ MARE
ARCHITECTURES 1921: COMPRENANT UN DIALOGUE DE PAUL VALÉRY, ET LA PRÉSENTATION D'OUVRAGES D'ARCHITECTURE, DÉCORATION, INTÉRIEURE, PEINTURE, SCULPTURE ET GRAVURE CONTRIBUANT DEPUIS MIL NEUF CENT QUATORZE A FORMER LE STYLE FRANÇAIS



78

Paris: Éditions de la Nouvelle Revue Française, 1921. Large folio, original printed wrappers, spine a little worn. In a new clamshell box with paper label. Near fine. First and only number of this luxurious publication.

A collection of Art Deco style in the fine and decorative arts by two of its most refined and elegant designers, who formed a partnership in 1919 called La Compagnie des Arts Français, which produced a wide range of furniture, wallpaper, fabric and decorative objects in a style combining classicism with modern techniques and tastes. With 149 pages, woodcut decorations by Paul Vera and André Mare. Thirty four large handsome plates, several in color, of plans, façades, interiors and furniture by Süe and Mare for clients in Madrid and Paris.

It contains the original printing of *Eupalinos ou L'Architecture* by Paul Valéry, paintings by Roger de la Fresnaye and Marie Laurencin rendered in color woodcuts, a bust of Charles Baudelaire by Raymond Duchamp-Villon etched by Jacques Villon, original engravings by Jean-Émile Labourer and André Dunoyer de Segonzac and an original lithograph by Jean-Louis Boussingault. \$4750

79. TAUT, BRUNO

DIE NEUE BAUKUNST IN EUROPA UND AMERIKA. MIT 303 ABBILDUNGEN UND 80 GRUNDRISSEN

Stuttgart: Julius Hoffmann (1929). 4to, green cloth, large cover label with gold lettering on red background and a similar label on spine. Extremely nice copy. An explanation of the principles of the New Movement of Russian, European, English and American architects including Ashbee, Behrens, Berlage, Le Corbusier, Garnier, Gropius, Hoffmann, Kahn, Wright, Olbrich, Mendelsohn, Loos and Sullivan. Industrial buildings, theaters, churches, houses, apartment projects, etc. \$850

80. (THEATER)

GALERIE THÉÂTRALE, COLLECTION DE 144 PORTRAITS EN PIED DES PRINCIPAUX ACTEURS ET ACTRICES QUI ONT ILLUSTRÉ LA SCÈNE FRANÇAIS DEPUIS 1552 JUSQU'A NOS JOURS

Paris: A. Barraud, 1873. Two folio volumes, dark green half-morocco and marbled boards by L. Pouillet; spine in six compartments with gilt-tooled ornaments and bouquets. Number 65 of only 99 sets, following an 1812-1834 edition of 500 copies and here with an additional 18 vignettes. Mild foxing to text and some plates.



80

Half- title, printed title page plus a lovely color and gilt engraved title page with vignettes. With 144 splendid handcolored engraved plates, some heightened with gilt, by Rouarge, Lacauchie, Favart and Chaumont of actors, actresses, opera singers and dancers of the Théâtre Français, Opéra Comique, Académie Royale de Musique, Théâtre du Vaudeville and Ancien Théâtre Italien. Descriptive text with 84 engraved vignettes. Landmark in the illustration of theatrical costume and a record of leading French performers. *Colas 1165. \$8500*

81. (THEATER PUBLICITY)

LE REX À PARIS

Paris, circa 1948. 4to, stiff cream wrappers with center raised view of Paris landmarks, a red dot marking the location of the Rex on Blvd. Poissonnière. The wrappers are handmade on "pur chiffon auvergne". Fine.

A publicity piece for the theater, which was built in 1932, with color frontispiece, numerous charts in interesting layouts, two handsome color plates of the stage, and photographs by Willy Ronis of Paris and Provence, who worked with Brassai and Doisneau. He was the first French photographer for "Life" magazine and is included in Steichen's "Family of Man."

An example of Moderne architecture; its three white letters spelling out "Rex" on the façade dominate the building and the boulevard. It is the last historic movie theater still open in Paris, now known as Le Grand Rex and since 1982 on the Minister of Culture's list of historic monuments. The largest auditorium in France, it functions as a multiplex cinema, concert hall and nightclub. \$400

82. TRUEBLOOD & GRAF. ARCHITECTS

EXAMPLES OF RECENT WORK FROM THE PRACTICE OF TRUEBLOOD & GRAF

St. Louis 1930. Folio, wrappers with drawing of one of the firm's designs on the cover. Spine worn and some chips at edge of front wrapper. Inscribed by Trueblood.

With 36 photographic plates (one is a duplicate) of St. Louis and other Missouri and Illinois work by the firm, including a display window at the Public Library, residences, funeral parlor, banks, churches, colleges, a Cadillac showroom (with columns and a moose head over a lit fireplace). Eclectic regional architecture of the period. \$450

83. VEITCH, JAMES HERBERT

A TRAVELLER'S NOTES, OR NOTES OF A TOUR THROUGH INDIA, MALAYSIA, JAPAN, COREA, THE AUSTRALIAN COLONIES AND NEW ZEALAND DURING THE YEARS 1891-1893

Chelsea: James Veitch and Sons at the Royal Exotic Nursery, 1896. 4to, green cloth lettered in black with decorative contemporary label in Japanese on front cover. Some light aging and occasional spotting else a clean tight copy. Printed for private circulation, this is the first and only edition. Folding color map of the world with Veitch's route marked in red, nine fine photogravures with tissue guards and many other photographic illustrations.

James Herbert Veitch was a member of a distinguished horticultural family, owners of the most famous British nursery of the 19th century. He undertook this trip to study vegetation of these regions and to see whether plants of these countries could flourish in local English gardens. In addition to his botanical work, he recorded his observations on the countries and people that he visited. \$850



84

84. VERNEUIL, ADAM AND MAURICE

KALEIDOSCOPE: ORNEMENTS ABSTRAITS

Paris: Editions Albert Lévy (1929). Folio, original black leather and brown board portfolio, printed labels at spine and upper cover, which bears a mounted pochoir color design. Minor wear and some stains to portfolio. Cloth ties intact.

Letterpress title sheet and twenty plates with a total of 87 designs, all in intricate and brilliant pochoir coloring by Jean Sauté, the master of that process. Plates bright and clean with bold coloring (slight marginal aging).

One of the great French Art Deco design portfolios. The dramatically abstract geometric and free-form patterns were cut from designs by the Verneuils and hand colored using elaborate stencil templates. They diverge from the brothers' earlier Art Nouveau style to a modernist design interpretation. \$4500

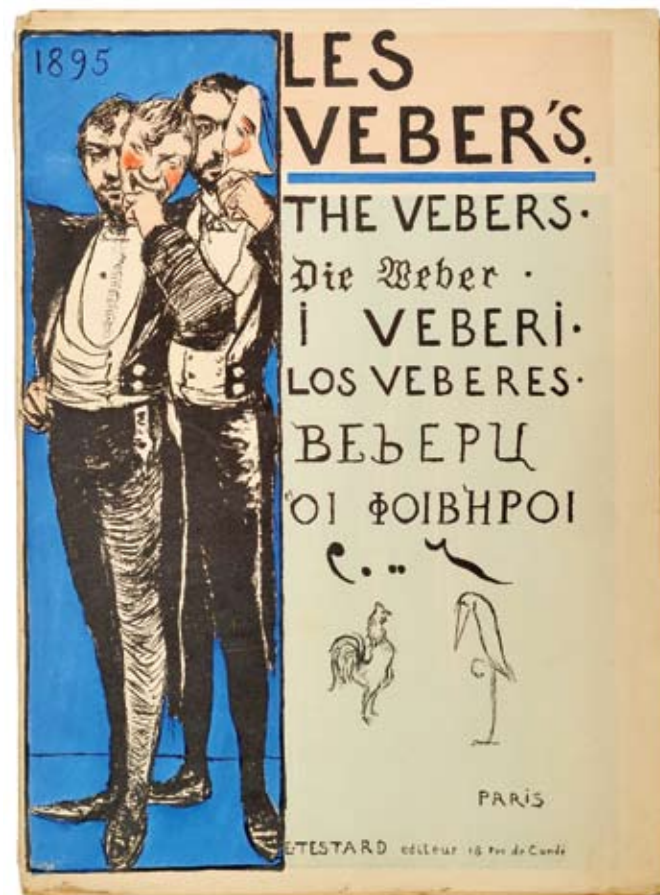
85. VITRUVIUS

VITRUVIUS ITERVM ET FRONTINVS À IOCVNDO REVISI REPVRGATIQVE QVANTVM EX COLLATIONE LICVIT

Florence: Filippo de Giunta, 1513. 16mo, 18th century vellum, gilt spine label. Bound with *FRONTIUS DE AQUEDUCTIBUS* as issued. Title page with erased penciling at top, small clean tear and faded early ownership signature. (I-v), 1-187 and (1)-24 with last leaf misnumbered 34 + (24) index. Leaves zii and ziii repaired in margin with loss of text to zii only.

Woodcut title border, printer's mark on verso of colophon leaf and 140 woodcut illustrations. Printed entirely in Italic, the Italian cursive vernacular type based on 15th century writing, which came into fashion in the early 1500s in the production of neat portable volumes. Edited by Fra Giocondo, who succeeded Bramante in building St. Peter's.

The first pocket-sized edition of any architectural work and the first "pocket Vitruvius", intended for use of artisans, merchants and students. First edition thus and an appealing copy. *Fowler 394. Berlin Catalogue 1799. \$10,000*



86

BELLE ÉPOQUE PARIS

86. (WEBER, PIERRE AND JEAN) *LES VEBER'S*

Paris: Émile Testard, 1895. 4to, original color illustrated wrappers depicting the brothers holding masks and their names lettered in seven languages. Number 4 of only 25 copies on Japon Imperial of an edition of fifty. Fine copy of collection of lampoons of Belle Époque culture.

Les Veber's was the collective pseudonym of the brothers. Pierre was the editor of *Gil Blas*, a weekly journal devoted to theater, music hall and café-concert performances. His brother Jean was a prodigiously talented caricaturist and printmaker, who caricatures here the notable figures of Parisian theater, belles-lettres and politics. Jean contributed also to *Le Rire* and *L'Assiette au Beurre*. Numerous double portraits of the brothers appear throughout the text. **\$2250**

87. WEIK, JOHN *THE CHILD'S OWN ALBUM. LOVELY SCENES OF AMERICAN LIFE*

Philadelphia: John Weik, Publisher and importer (circa 1850s). Small oblong 4to, glazed white paper-covered boards with gilt intaglio floral borders. Covers with a center vignette of a stagecoach scene (in blind on the rear cover). Intended for the German-speaking population of Philadelphia and perhaps for their relatives abroad, the book was probably printed in Germany or Austria. Only edition of a beautiful and rare book. Sixteen full page hand-colored plates. Several depict black and white children playing together and black and white adults in scenes together.

OCLC locates three copies, giving the plate count as fifteen. **\$8500**



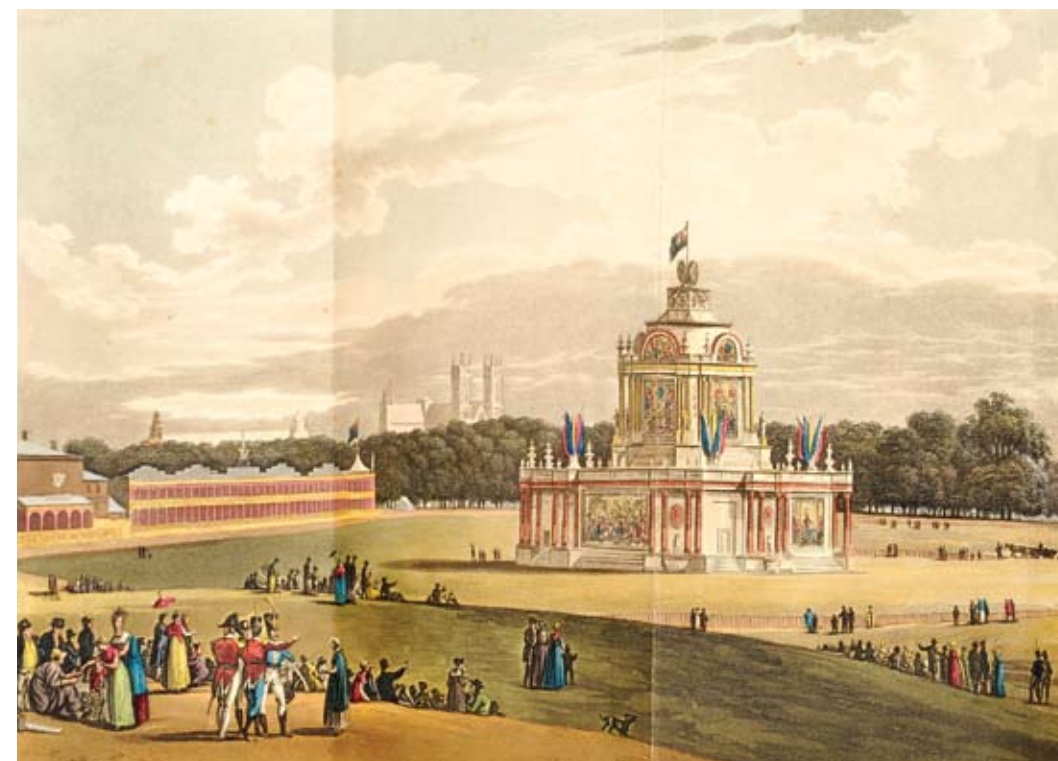
87

88. (WHITE, GILBERT) *THE NATURAL HISTORY AND ANTIQUITIES OF SELBOURNE, IN THE COUNTY OF SOUTHAMPTON; WITH ENGRAVINGS, AND AN APPENDIX*

London: T. Bensley for B. White and Son, 1789. 4to, full crushed dark green morocco by Birdsall with a Grolieresque gilt design of arabesque triple gilt fillets and concentric vines. The spine, pleasantly sunned to brown, is banded and gilt-ornamented with lettering in gilt. All edges gilt. Inner gilt fillets and ornaments and moiré silk endpapers. Plates with minor spotting. Imprints on the frontispiece and one engraving have been trimmed. With the errata leaf, here appearing after the author's Advertisement. Slipcase.

Fine copy of the first edition and the only edition appearing in the author's lifetime. Nine copperplate engravings plus an extra folding engraving ("Copy of a Picture Presented to the Church of Selbourne by Benjamin White, Esq."). Folding frontispiece, two title page vignettes, four full page views and two illustrations of natural history as called for in the plate list plus the extra engraving.

Gilbert White was a pioneering naturalist, ornithologist, diarist, record keeper and a clergyman. He is regarded by many as England's first ecologist. This work, written with charm as well as scientific accuracy and a classic in English literature, has never been out of print. It consists of two series of private letters to friends of similar interests and a series on the "Antiquities of Selbourne".



ADDENDUM

PAPWORTH, J.B. *SELECT VIEWS OF LONDON: WITH HISTORICAL AND DESCRIPTIVE SKETCHES OF SOME OF THE MOST INTERESTING OF ITS PUBLIC BUILDINGS.*

London: Printed for R. Ackermann...1816. 4to, later 19th century full scarlet morocco by Rivière with triple fillet panels, marbled endpapers with inner dentelles gilt, spine with raised bands and gilt-ornamented compartments, all edges gilt. Expert hinge repair with custom-dyed Japanese paper. Mild offsetting of plates onto text. Plates clean and bright.

With 76 hand-colored aquatint plates including five folding panoramas. Abbey, Scenery 217 notes two issues: no priority but copies with Papworth's name on title page (as in this copy) are somewhat scarcer. **\$8000**



(3) Barbier, George And Jean-Louis Vaudoyer
Album Dedié A Tamar Karsavina



(73) Société Des Artistes Décorateurs
Catalogue Illustrée Ire Exposition



(58a) Monographien Deutscher Reklamekünstler *F. H. Ehmcke and Clara Ehmcke*