

DRAWINGS & HOW TO MAKE THEM:
Original Sketchbooks, and Instructive Books on Art

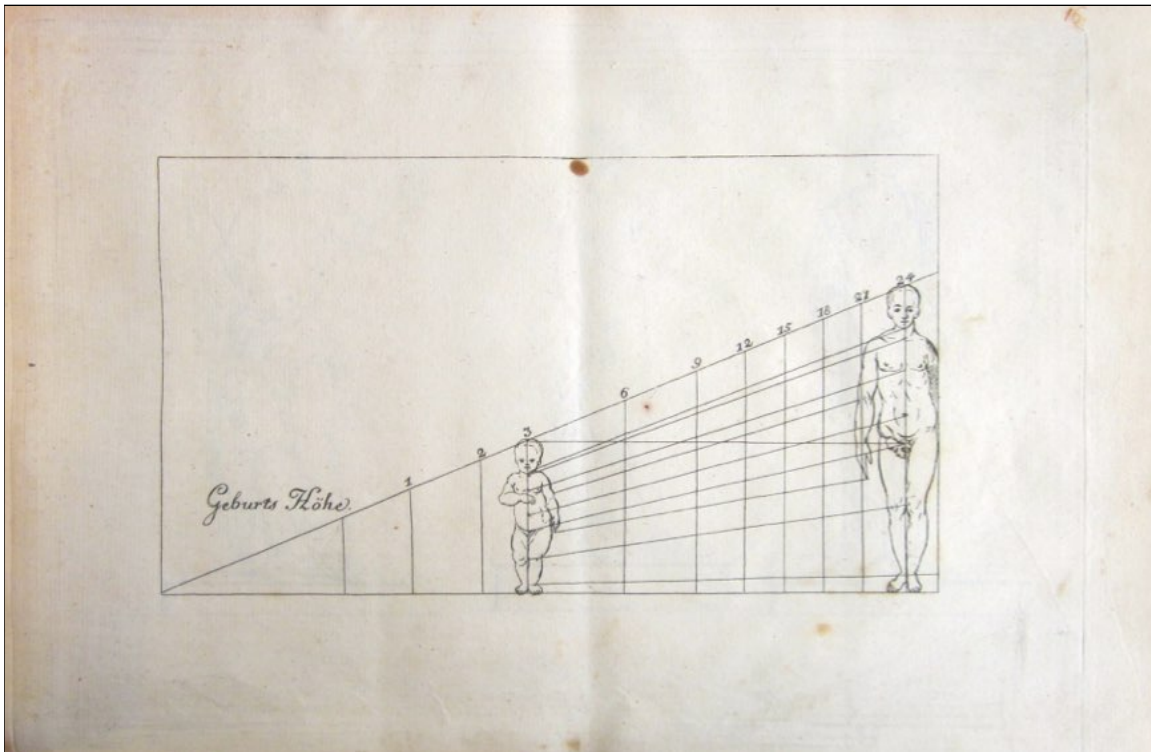


{item no. 32}

Presented by
Sanctuary Books

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{ 1 }

**Unterhaltungen für Anfänger in der Zeichenkunst. Heft I-XXIV.
[Entertainments for Beginners in the Art of Drawing. Parts 1-24.]**

Dresden: Verlegts P.C. Hilscher, [c. 1770s].

Early half calf and plain brown paper boards, gilt-stamped lettering in red and green leather spine labels, gilt-stamped ornament direct in spine compartments (5 raised bands); oblong 8vo (315x203mm); 24 parts, each with a separate title-p., bound in a single volume, with 141 (of 144) plates. Binding scuffed and a little spotted; front joints cracked. Some light foxing and dust-smudging, but overall internally nice and clean. The number of plates per part varies from 4 to 8, these numbered in an early hand and apparently lacking plates 36-38 from Part 6. The first 12 plates and title pages of Parts 1 and 2 are trimmed and mounted to sheets of a size matching the remainder of the pages. Several of the plates are dated in the 1770s.

A rare collection of plates for instruction and inspiration in drawing (portraits, ornament, scenes, landscapes, and more), mostly etchings but a few in other engraved mediums. OCLC locates only a single copy of this work at the National Library of Poland, that copy lacking Parts 1 and 2 but including a 25th part not present here and dating the collection, presumably in error, to 1767.

\$2,000



{ 2 - Album of Original Drawings }

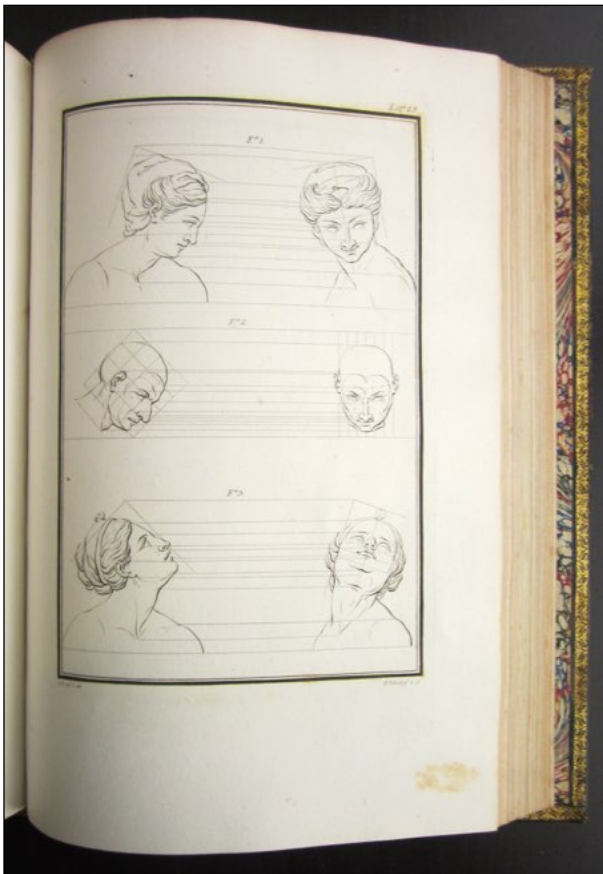
[Grevedon, Pierre-Louis Henri (French, 1776-1860)]; [De Haven, Franklin (American, 1856-1934)]; [Hoe, Robert]. **Album of Original Pencil Drawings, Portraits of Women Attributed to Pierre-Louis Henri Grevedon.** n.p.: n.p., n.d..



Full chestnut morocco, boards and spine ornately stamped in gilt and blind, including "Grevedon" in blind, and "F.H." in gilt, on upper board; oblong 8vo (305x235mm); contains 21 original pencil drawings, each about 90x140mm, mounted to the recto only, one per leaf. Undated, but likely drawn in the late-18th or early-19th century (tho they could be as late as mid-19th); a pencilled notation on the FFEP indicates that the artist is Pierre-Louis Henri Grevedon, and the drawings collected by Franklin De Haven. Just a little light wear to binding; internally very clean, with the small leather ex-libris of American collector Robert Hoe.

Grevedon (1776-1860) was known for his beautiful portraits of young women, and these bust-length portraits are no exception; showing all sorts of women, some plainly dressed (perhaps a maid), and others in more extravagant costume (coiffure, headdress), including a bride. Grevedon published several collections of drawings in his lifetime, and some of his works now reside in the permanent collections of the Brooklyn Museum, Art Institute of Chicago, Harvard, and more.

\$7,500



{ 3 } ARFE Y VILLAFANE, Juan de (1535-1603); ASENSIO Y TORRES, José, ed. **Varia comensuracion de Juan de Arfe y Villafañe, Natural de Leon, y Escultor de Oro y Plata.** Madrid: En La Imprenta Real, 1806.

2 volumes in 1, folio (287 x 195mm). (Volume I: [8], 1-36, [8 pls.], 37-68, [4 pls.], 69-95, [7 pls.], 97-126, [32 pls.]; Volume II: [2], 1-60, [18 pls.], 61-99, [15 pls.], 101-112, [12 pls.], 113-166pp.) 96 engraved plates, including diagrams of geometry, anatomy and architecture. Bound for William Stirling (1818-1878) in mottled morocco gilt-stamped to front cover with his arms (a bend engrailed with three buckles) surrounded by his family motto "Gang Forward," spine labeled "Juan de Arfe Varia Comensuracio Madrid 1806," marbled endpapers, edges gilt; (few plates foxed, otherwise clean and well-preserved). Stirling's armorial bookplate to front pastedown beneath monogrammed bookplate "D.P." with chipmunk and two mice, and to rear pastedown the "Keir Arts of Design" bookplate. New Edition, corrected and augmented.

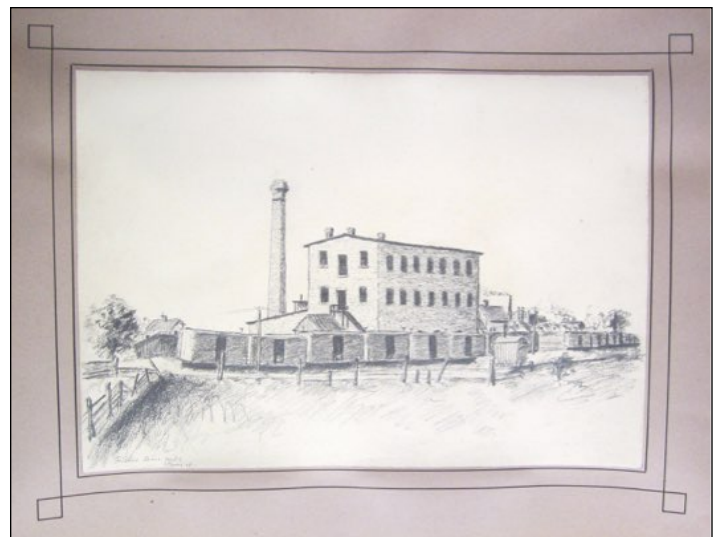
Juan de Arfe y Villafañe, also known as the "Spanish Cellini," was a gifted goldsmith who came from one of the most important and influential goldsmithing dynasties in Spain. He was an influential Spanish engraver, goldsmith, artist, anatomist and author. Juan de Arfe's Grandfather Enrique emigrated from Germany at the end of the 15th century and is credited with first popularizing the grand "custodias" of the 16th and 17th centuries. His son and grandson followed in his footsteps. Juan de Arfe's book "De Varia Comensuracion" was first published in 1585 and each section focused on one of his subjects of expertise: geometry, human anatomy, animals, architecture and silverwork. Arfe later added, as in this edition, sections on birds, heraldry and sundials. Some of his work was from first-hand experience, as when he attended the flaying of corpses to gain material for the anatomy plates, and some was from other sources, such as Durer for the natural history engravings. Following his father's death, Arfe moved to Valladolid, where he worked as a goldsmith, mostly for churches and cathedrals, making monstrances and other pieces for city churches including Ávila, Seville and Burgos. The section on goldsmithing contains engravings of many fine and elaborate pieces, most designed for ecclesiastical use. The sections on geometry and architecture also have special meaning for students of goldsmithing. Arfe viewed his silver designs as architecture in miniature and his aim was to lead his fellow goldsmiths back into the tradition of classical architecture. He was unaware that his ideas were helping to create a new style which later generations would christen the Renaissance. OCLC locates only 6 copies.

\$4,500

Drawings and Sketches by F. W. Huverstuhl.

Paper-covered boards, backed in red morocco; 11.25 x 14 inches; contains 75 grey heavy cardstock leaves, each with a drawing in pencil or black ink mounted to the recto. Boards scuffed; binding shaken; slight wave to text block. Artwork, however, is in fine condition, suitable for display. A remarkably accomplished collection of drawings, in pencil or black ink, usually one per page (average size is about 7 x 10 inches), with one page offering 7 small sketches mounted together. The landscapes in this volume seem to be located around Illinois, and include bridges, barns, "View Near Sanger and Moody's Quarries;" and it includes portraits of people known and unknown (Abraham Lincoln, a little black girl named "Topsy"). The portraits of famous people are likely drawn from statues or paintings, as the artist also includes architectural ornaments and details. In addition to the tranquil landscapes and portraits, the artist also includes some lively scenes, like a preacher at his pulpit, a couple dancing, men watching a yacht race.

\$2,500



Burnet, John. **A Practical Treatise on Painting. In Three Parts. Consisting of Hints on Composition, Chiaroscuro, and Colouring. The Whole Illustrated by Examples from the Italian, Venetian, Flemish, and Dutch Schools.** London: Printed for the Proprietor, and Sold by James Carpenter and Son, 1827. First Edition.



Ornately blindstamped calf, nicely rebacked, with gilt-stamped lettering in black leather spine label, a. e. g., inside gilt dentelles. First collected edition, comprised of three parts in one volume, with individual title-pages dated 1827 and identified as second editions, and all 25 engraved plates, as follows; pp. [4] (general title-p., dedication); Part I, [1]-31, plus 9 plates; Part II, [i]-[vii], [1]-45, [1] (blank), plus 8 plates; Part III, [v]-ix (title-p., preface), [3] (blank, list of plates, blank), [1]-64, plus 8 hand-colored plates. Some light scuffing along joints and edges of boards; a few small spots of staining on boards; internally bright and clean, and colors remain true. An excellent copy.

\$450



{ 6 } **19th-Century Maquette Book, Souvenir of Costumes.** [n.p. but Germany, possibly Liechtenstein], [c. 1820].

4to (245 x 165mm). A compilation of 73 watercolors, many with manuscript captions in German, some are dated for the costume, all clipped and mounted into book, and illustrating the costumes and attributions of court officials, knights (Templar), Tartar costume, St. George on horseback, German orders of nobility, also for Spain, France, Holland, Italian, Turkish, Egypt and Babylon, and other various orders (as in Order of the Garter, in England and France) and religious dress of ordained and lay members of various orders including German, Italian, Spanish and Cistercian, Carmelite, Carthusian, Capuchin and Franciscan monks. Also, Jesuit pilgrims and sisters of the Benedictine, Sylvestrine and Cistercian, among other lesser-known orders and historical figures such as Leopold III of Austria and Louis III of Tremoilles. Early 19th-century half calf over imitation silk cloth-covered boards and decorative endpapers, spine with label COSTUME; some light foxing most severe at beginning, otherwise the colors remaining extraordinarily bright. Armorial bookplate from the Princely house of Liechtenstein on front pastedown.

Unique compilation of 73 expertly executed hand-colored watercolors of various religious, knightly and official orders with a bookplate of the royal arms of Liechtenstein. Each figure is executed with extraordinary talent and is superbly hand-colored in a range of washes; many of these costumes have a history stretching back to medieval times. The expert attention given to each work of art strongly suggests this book was a maquette for a larger print-run of a souvenir book of costumes. Perhaps this book was once in the royal home of the Johann I Joseph, Prince of Liechtenstein, who had fourteen children, and it may have belonged to his son Prince Friedrich Adalbert (1807-1885), who later became the 1,018th Knight of the Order of the Golden Fleece in Austria. A unique survival.

\$10,000



Original Artwork by Douglas Fairbanks, Jr. [American], c. 1930?



A collection of 7 naive paintings, by a young Douglas Fairbanks, Jr., probably during the 1920s or 1930s. Each is about 15x20 inches, black ink and paint, heightened in white. A little rubbing or light chipping along the edges, otherwise in excellent condition. A range of images, many of them with an occult theme (skeletons, snakes, robed men, winged creatures) -- but also including simpler images (a man and woman beneath a flowering tree, a man approaching a house). Near Fine.

Sir Douglas Fairbanks, Jr. (1909-2000) was an iconic American actor (credited with more than 50 films, including the starring role in "Gunga Din"), and a highly decorated naval officer of World War II. He has two stars on the Hollywood Walk of Fame, one for motion pictures at 6318 Hollywood Boulevard, and one for television at 6665 Hollywood Boulevard.

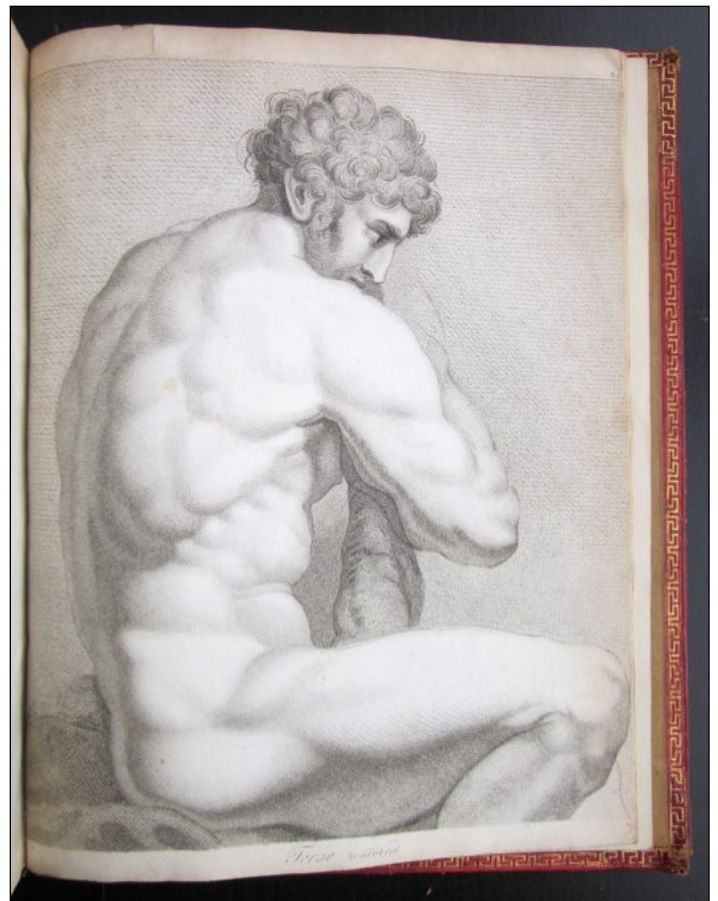
\$1,500

HODSON, Thomas (of the Middle Temple) and DOUGALL, John (1760-1822). **The Cabinet of the Arts; being a New and Universal Drawing Book forming A Complete System of Drawing, Painting, Etching, Engraving, Perspective, Projection & Surveying. Containing the Whole Theory and Practice of the Fine Arts in General, Illustrated...** London: Thomas Ostell, 1805. First Edition.

Folio (264 x 206mm). [4], 367pp., (with appendix). 55 [of 67?] full-page engraved plates (including engraved title with vignette of art muses). Fine period red morocco, tooled in gilt, gilt turn-ins, expertly rebacked; (plates 6 & 7, and 42 & 43 are two single plates; there are two plates each numbered 28, 33, and 38, some plates trimmed close or with later numbering, some minor folds, edges uniformly toned; extremities lightly worn).

Important drawing manual and encyclopedic compilation of useful information on art practices with sections for architecture, painting and engraving. With 55 finely crafted engraved plates depicting human anatomy and expression, perspective, architecture, landscape and important classical statues. Plates draw from Cipriani's Rudiments of Drawing engraved by Francesco Bartolozzi. This work first published in 1804, with title: The index to the arts; the Second Edition of 1812 was edited by John Dougall. This is a very pretty copy, but unfortunately, incomplete.

\$1,000



**Original Portraits,
After Illustrations to Aliprando Capriolo's "Ritratti di Cento Capitani Illustri."**

Album of 21 pen-and-ink portraits on laid paper after illustrations to Aliprando Capriolo's 1596 *Ritratti di Cento Capitani Illustri*. Approximately 185 x 143 mm each, tipped to larger sheets of wove paper.

Small folio, [Italy: n.d., ca, 18th century]. Cased in full 18th-century Italian (Neapolitan?) brown calf over pasteboard, tooled in gold all-over, covers with two outer border rolls surrounding three double-ruled panels filled with rolls and solid tools decorated with silver paint (now mostly oxidized), inner panel with tulip tools at corner surrounding cartouche of gouges with center lozenge of floral tools, spine with raised bands in seven compartments with cherub tool, rebacked preserving original spine, later endpapers and edge gilding. For binding, cf. BL c154g12/ Davis 859; BL c27e18; Davis III, 380.

An 18th-century Italian album of 21 pen-and-ink portraits based on Aliprando Capriolo's Ritratti di Cento Capitani Illustri, 1596.

These copies were probably made from Pompillio Totti's edition of Capriolo, Ritratti et Elogii di Capitani Illustri, 1636. Totti altered Capriolo's engravings, adding the coats of arms seen in many of the portraits here.

Portraits include Tamerlane,

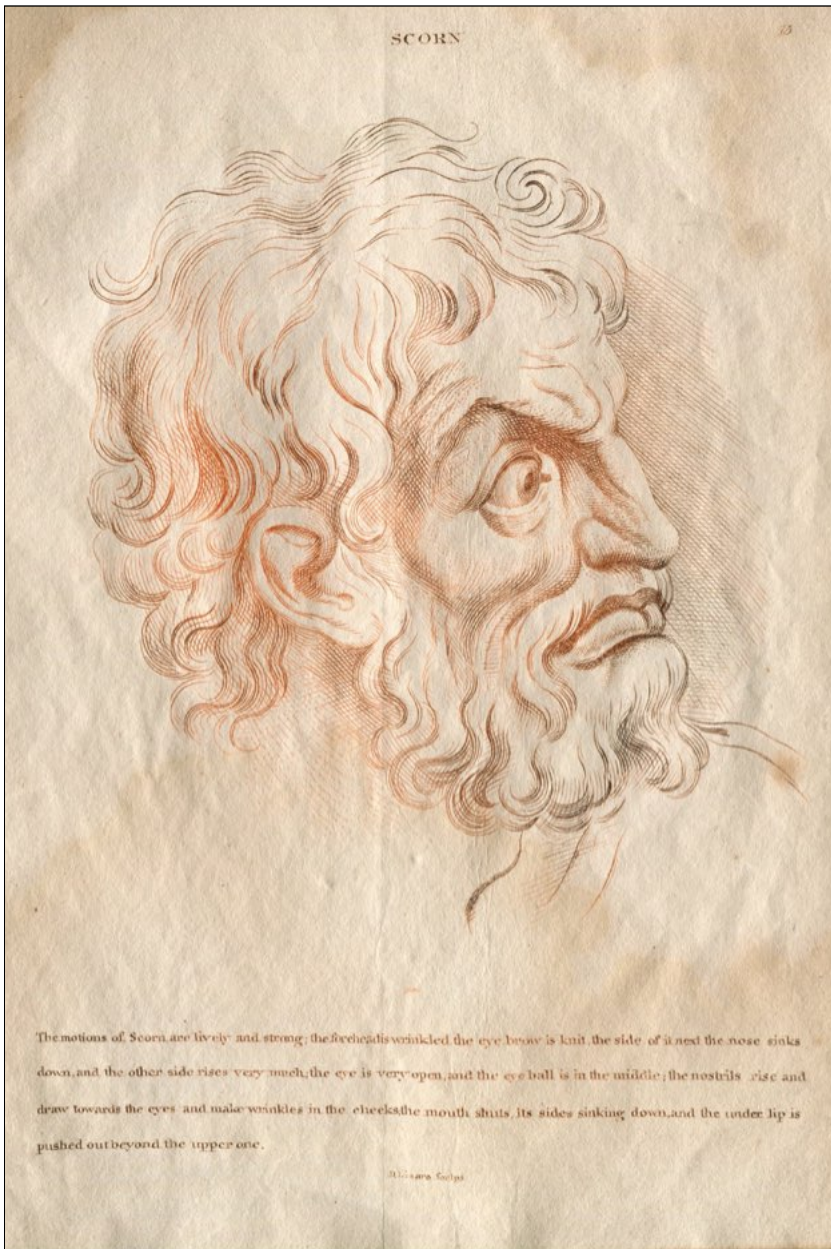
Gattamelata, Roberto Sanseverino,

and the condottieri Vitelli brothers. The binding is in a style common to the Salvioni workshop. Davis Gift III, 380, which Foot suggests was bound in an unknown Neapolitan workshop, shows the same wide outer roll on the covers.



\$8,500

LE BRUN, Charles (1619-1690). **Heads representing the various Passions of the Soul; as they are expressed in the Human Countenance. Drawn by that Great Master Monsr Le Brun and finely engraved in Twenty Quarto Copper Plates.** London, [not before 1801].



Rare quarto edition of Le Brun's 'Heads,' a suite of twenty engravings expressing the passions of the soul. 4to (200 x 160mm). Engraved title and 20 plates by D. Lizars printed in sanguine and amber à la poupée, paper watermarked "C S 1801." 19th-century half morocco, marbled endpapers (some light staining, plates trimmed close). Overall attractive for its two-toned impressions using the same technique as Piranesi's *Il Guercino* (1764). Inscribed with date "1 May 1854" on title. From the library of Arthur Vershbow.

*Le Brun's work had been printed in various earlier formats as early as 1696. The present edition, not located elsewhere, was engraved by Daniel Lizars, father of William Home Lizars, engraver of the early plates in Audubon's *Birds of America*. Le Brun's project was deeply influenced by Descartes' doctrine of passions published in Paris in 1649. In it the French philosopher broke new ground as seeing the passions as equally good- since they revealed close articulation between body and soul. Le Brun saw facial expression as a language of the body, which allowed direct access to meaning. In fact, the most sensitive parts of the face were the eyebrows for their closeness to the mind. Each image is set above a descriptive text that describes the physiological attributes of the various emotions represented including sadness, rapture, pain, despair, and acute pain. Le Brun was careful to isolate every passion almost scientifically, while remaining partially conscious that in practice they could overlap. Yet*

Le Brun's perspective was neither wholly scientific or philosophical, but deliberately pedagogical, as he was addressing art students. Le Brun believed that even the symmetrical movement of the muscles on both sides of the face was not strictly necessary for expression but existed for aesthetic reasons. His aesthetic has enduring popularity and usefulness. Rarely found and maintaining great appeal for its honest display of human emotion, expertly and attractively crafted.

\$2,000



{ 11 - Scrapbook Album of Original Costume and Fashion Design }

Detroit et Cie, Saison d'Hiver, Saison d'Ete. Paris, 1913-1918.

Morocco backed original cloth; oblong, 380 x 305 mm; contains over 100 drawings of dresses, hats, jackets, and more, done primarily in pen and ink, and colored in pencil or gouache; and highlighted by 5 mounted photographs of a woman modeling different gowns. From the Parisian fashion house Detroit et Cie. Women's garments, shown from the front and back, and professionally presented -- drawings are polished, and nicely detailed and colored. Scuffing along spine and edges of boards; binding a bit shaken.

\$4,500



{ 12 }

Original Artwork from *Fin de Siecle French Magazines*. France, late 1800s and early 1900s. More than 200 original drawings, variously pen and ink, crayon, and other mediums; on onion skin paper, heavy cardstock, etc.; sizes vary, but average is about 13x10 inches. By various artists (some signed), with caption notes, mark-up for publication, and stamps of the various magazines. A little wear, some light chipping along the edges, and occasional soiling; but overall in VG+ or better condition, suitable for display.



\$3,750

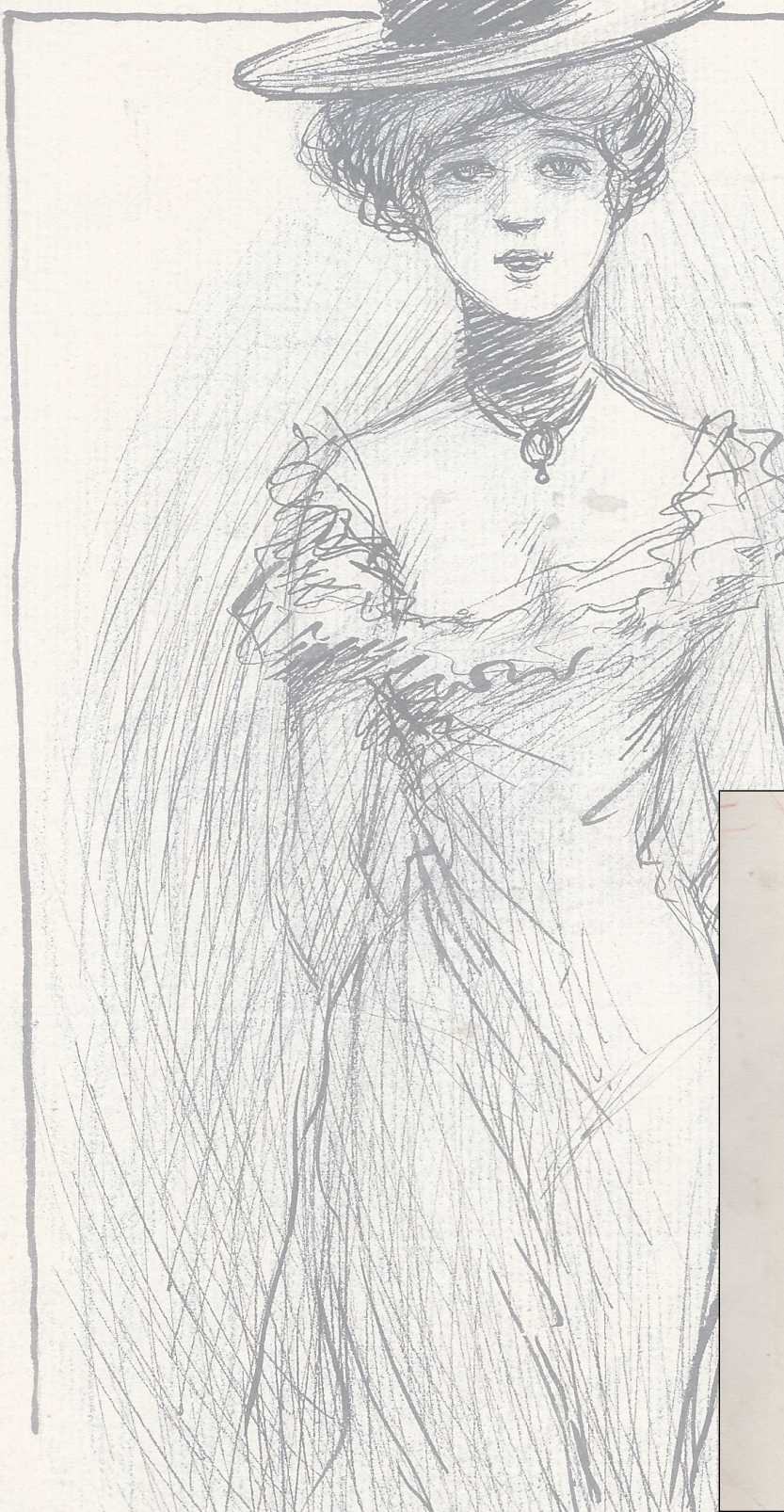
FROUFROU

fo



... tout s'en apercevoir chez nous, --- Maman n'dirait rien
... est ce que je vais prendre pour papa

Artwork for French satirical journals and other fugitive publications including *Frou Frou*, *Jean qui Rire*, et al; showing ladies' fashions, Paris street scenes and cafes, cartoons (historical, social, political), ads, and humor (some of it risqué). An extraordinary trove of *fin de siècle* artwork, much of it of exceptional quality.



— Hélas, j'aimerais mieux le retoucher sur... l'original.

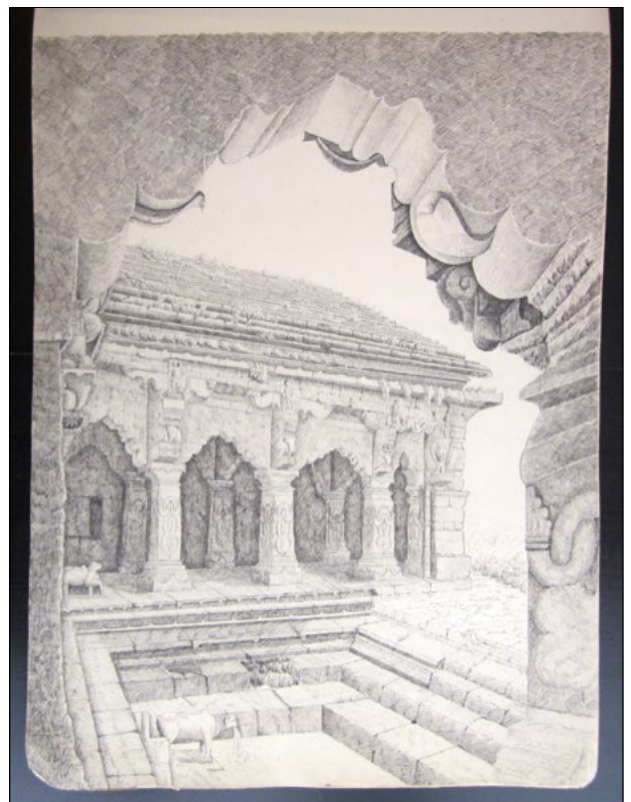
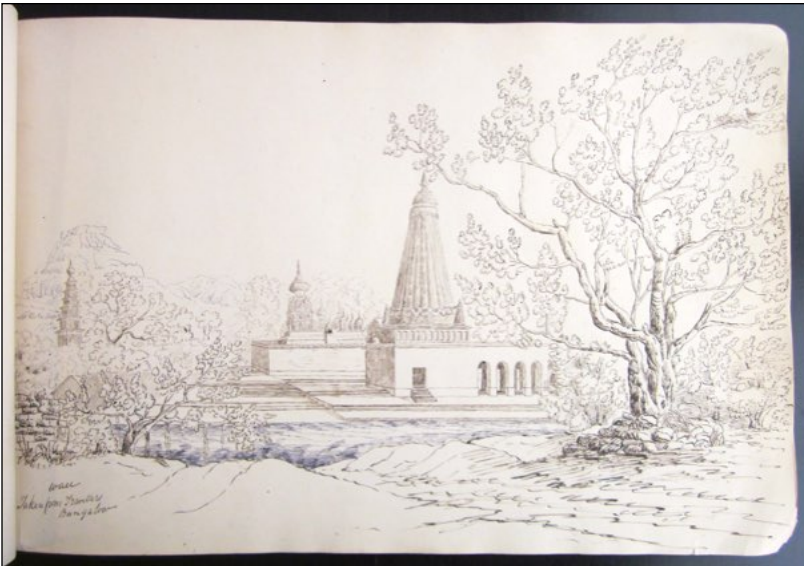
CASQUE & CRINOLINE



Sketchbook of Lieutenant-Colonel Andrew Hamilton (1811-1900). [India], [c. 1842].

18 full-page views sketched in pen and ink or pencil, sensitively hatched sketches of architecture and landscape, most are captioned, some unfinished. Laid-in toward the rear are one watercolor and one ink wash drawing in Hamilton's hand. Some view include Saint Paul's Church, a temple near the village of Maharbleshwar, Parbutta valley and a view from Bombay. Original paper wraps. Stamped Walter Mundy Rare, Southbourne on Sea, Bournemouth, Hampshire (some chips and minor tears throughout, minor tape repair). A fine sketchbook kept in India from Colonel Russell's collection. On 18 January 1828, Hamilton was commissioned as an ensign in the 22nd Regiment, being promoted to lieutenant on 23 July 1834 and to captain on 31 December 1841. He saw active service in India and took part in the conquest of the Scinde.

\$1,800





{ 14 - Original Artwork }

Sketches and Prints.

[England], c. 1850.

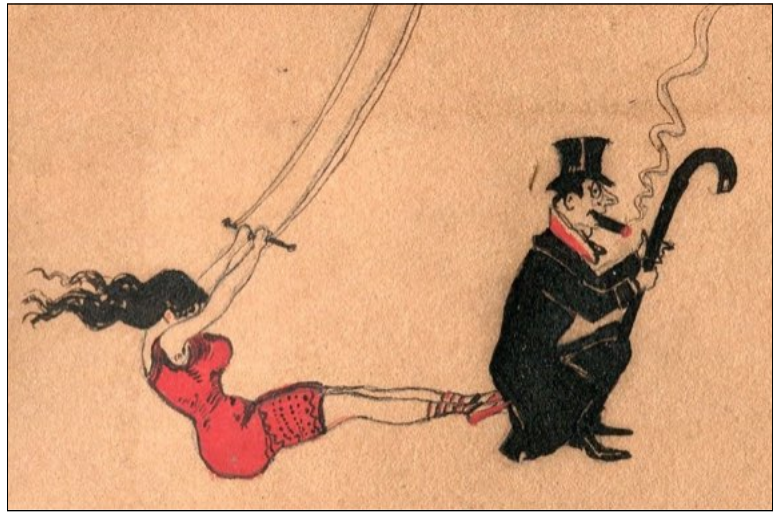
Half morocco over cloth; 4to (188 x 161 mm); pp. 11 (+5 endpapers), with 11 watercolor and pencil illustrations on paper and Bristol paper tipped-in. Collection of pictures, in at least 5 hands, including a standing male portrait in Folk Art style, a pencil architectural drawing captioned "Laura L. Wood," and several embellished pages of floral ornament, some captioned, and a fine pencil sketch of a Tapir.

\$500



Remarkably Accomplished Turn-of-the-Century Italian Friendship Book, with Poems and Original Artwork.
Italy, 1893-1911.

Maroon leather, a.e.g., library sticker on spine; oblong 12mo (270x165mm); approx. pp. 200, a variety of papers, nearly full of verses in manuscript (by diverse hands) and beautifully accomplished original artwork in ink, wash, gouache, and/or watercolor. Leather scuffed, and torn on upper board; a few leaves loose.



A beautiful example, with hundreds of verses in Italian (most of them uncredited) all in ink by many hands -- some signed, some with locations (Milano, Caserta, Bologna, S. Andrea, Lodi, et al), many dated. Penmanship is legible, even lovely, throughout, and the quality and variety of the artwork is remarkable. Includes silhouettes, scenes, landscapes (mostly Italy), but including the Middle East), floral motifs (some with a Japanese influence), animals, costume, and much more. Should be seen.

\$2,500

Croce rossa

Cingi la veste bianca come benda
 ove la croce à il rosso di una piaga
 E va con Dio. — Dilaga
 sangue del tempio della finge omenia.
 Lui tu padre, fratello, amico, amante?
 lascia. — Or non è più tuo ciò che è decessa
 al cor, riso e carota
 di bimbo, ansia di cura ora fragante.
 lascia la madre dalle quante cave
 tremare nei propri figli e i figli altrui,
 in due sberleffate, sui
 marmi dei tempi mormorando sui
 o, batendo ad ogni coraggio
 che ferissi, ad ogni pianto, ad ogni voce,
 in che l'ansia atroce
 di curare, per sé d'un messaggio
 e fuggir, se la nuova via di morte
 con l'orrore della carne suntuata,
 con la gola sauciarciata
 mi singhioro. — Tu va con la tua sotto
 sacra, e la croce che t'è suda e strada,
 nella candida neve e sulla spiaggia
 vermiglia, ove è straggia
 ti gloria il sole, invitto anche se cada.
 D'intesa da quella rossa e bianca,
 sin benedette le tue mani pure
 per le implorenti ansure
 che placano, e la vigilia non le stanca?

Ada Beati

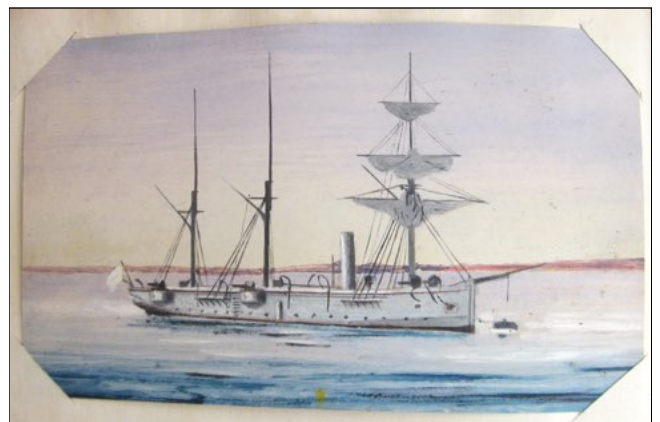
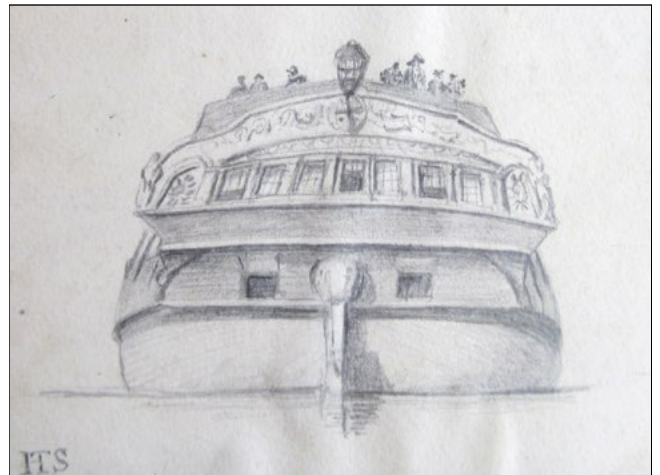
A watercolor illustration of a lion lying down, holding a green branch in its mouth. The background is a simple, light-colored wash.

I MIEI VERSI

Sen voci di un franto e di dolce
 voci tonanti di un tempo che fu,
 Sen mista armonia del mio cuore
 sopra il amore di terra e di cielo.
 Sen sussurri di voci in sa la sera
 grande trascorrendo ab in mondo d'eri,
 Sospiri immemori a primavera
 Solo ricordi di eventi amati
 Sen felle desideri della mente,
 Che di sbassi trascorre se lei:
 Solo forse d'avvenire lontani
 Che il mio cuore non sente anni
 Sen fatisse chimere da molti anni
 Grande più felice ancora se la corren
 E pure il mio pace in tutti i momenti
 E una allargando a placida visione

S. Andrea 9 Novembre 97

An illustration of several playing cards. A King of Spades and a Queen of Spades are prominent, along with a card showing three hearts and another showing a woman in a red and green dress.



{ 16 }

Manuscript Scrapbook Album of Original Artwork, with a Naval, Maritime, Seafaring Focus. England (perhaps, Marlborough),

19th century. Cloth-backed vellum boards; folio (240x375mm); about 225 pages, full recto and verso of original artwork in a range of sizes, either mounted to the page, slipped into corner slots, or laid-in. Includes 9 colorful works in gouache, 61 works in penil, ink, and/or ink wash, and numerous illustrations (etchings, engravings, etc., some of them traced over or otherwise enhanced). Compiled (perhaps) in the mid-to-late 19th century, but including original material from the 18th century. Includes portraits (Caroline Dawson, Maid of Honour to Queen Victoria, is one), landscapes, scenes, and popular poems (Lord Byron charades, "Dirge for Miss Ellen Gee, Who Died from Being Stung by a Bee"). The bulk of the album, however, is given over to ships -- drawings of ships; 5 dense tables of "cut of shrouds" for 100, 80, 74, 70, and 64-gun ships; and newspaper clippings recounting perils at sea. While the tables are thorough and exacting, the overall tone is one of an enthusiast. Drawings, for example, are rendered with more awe and appreciation than, say, an engineer's stringent skill. A loose scrap of paper offers the name of Richard Brown Edingley, 1848. Otherwise, there are very few clues as to the origin of this unique album.

\$2,600

Montviol, [Louis Julien]
**Le Chevalier de. Album of 9 Watercolor Drawings of Ancient Greeks and Romans,
Illustrating Ancient Costume.**
[France], 1815.

Pen and ink and watercolor on paper, heightened with gum arabic, captioned, signed ("L.C. de Montviol"), and dated. 4to (drawings approx. 16 x 12 cm). Tipped to larger sheets in album bound in red wrappers, with manuscript onlaid title, "Recherches sur les Costumes Anciens -- Grecs & Romans. Dessines et peints a l'aquarelle par Le Ch de Mont-siol - peintre." Superbly executed studies of ancient costume by an artist who specialize in miniature portraiture. Montviol was a former guard to Louis XVI who, imprisoned during the Terror, managed to escape to England, and only returned to France during the Empire. "Retire dans une petite propriete familiale a Annecy, dans le departement de la Loire, il y finit ses jours sous la Restauration, en ultivant paisiblement les belles-lettres et les arts d'agrement, surtout la peinture." (v. REVUE D'HISTOIRE DE LYON, Tome Dixieme, Annee 1911, p. 82.)

\$3,500



{ 18 - Artist's Sketchbook }

Niles, George E.
**Nineteenth Century American Artist's Sketchbook,
Containing Pencil Drawings and Watercolors.**
Boston, late 1800s.

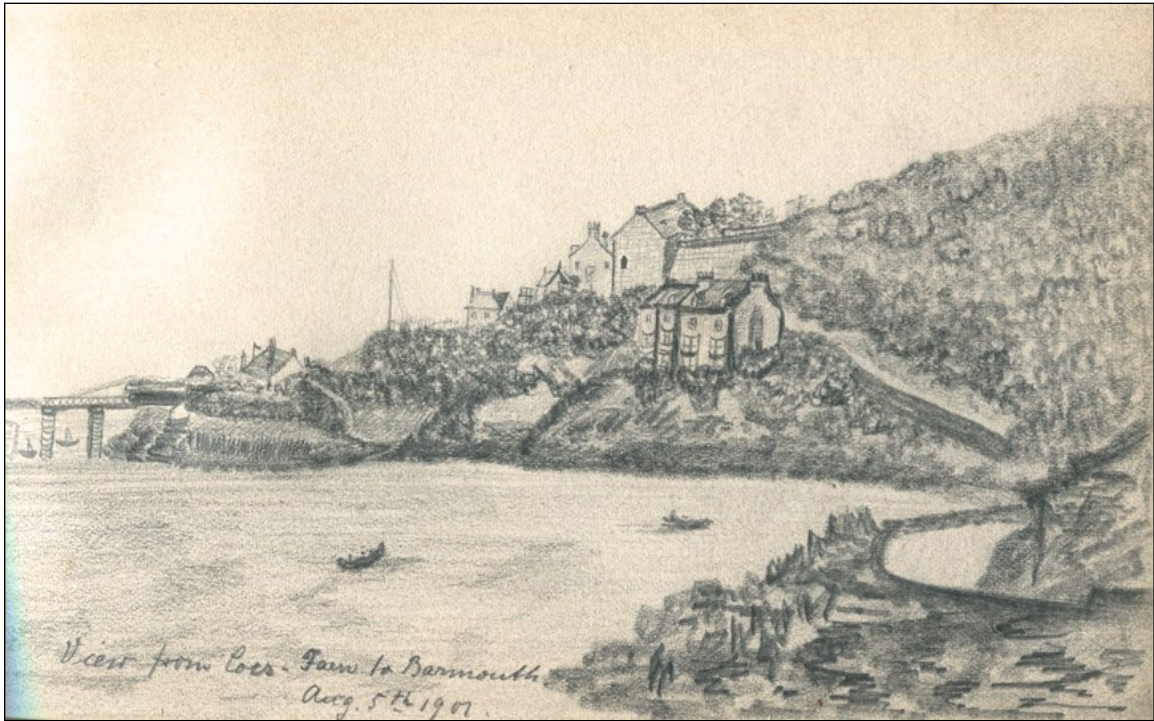


Dark grey mottled cloth over boards, backed in black leather, "Sketch Book" stamped in gilt on upper board; oblong, 140 x 94 mm; approx. pp. 100, a mix of pale blue, pale grey, and dark grey leaves. Contains 25 pencil sketches and 4 watercolors, all landscapes -- mountains, forests, coastal towns. The front paste-down bears a sticker from Frost & Adams Artists Materials, 37 Cornhill, Boston. Also on the front paste-down, the ownership signature and address of George E. [Edward] Niles (1837-1898), a lithographer and painter who kept a studio in Jackson, New Hampshire, where he exhibited the works of many other artists. His wife was the heiress Adams of the Nickel Bank of Boston, and he was in no need of money, so he rarely sold his paintings, and rarely signed his works. He exhibited at the Boston Art Club from 1873 to 1877. **SOLD WITH** a small oil painting (108 x 73 mm) of a sailboat at sunset, initialed RC, and very pretty.



\$500



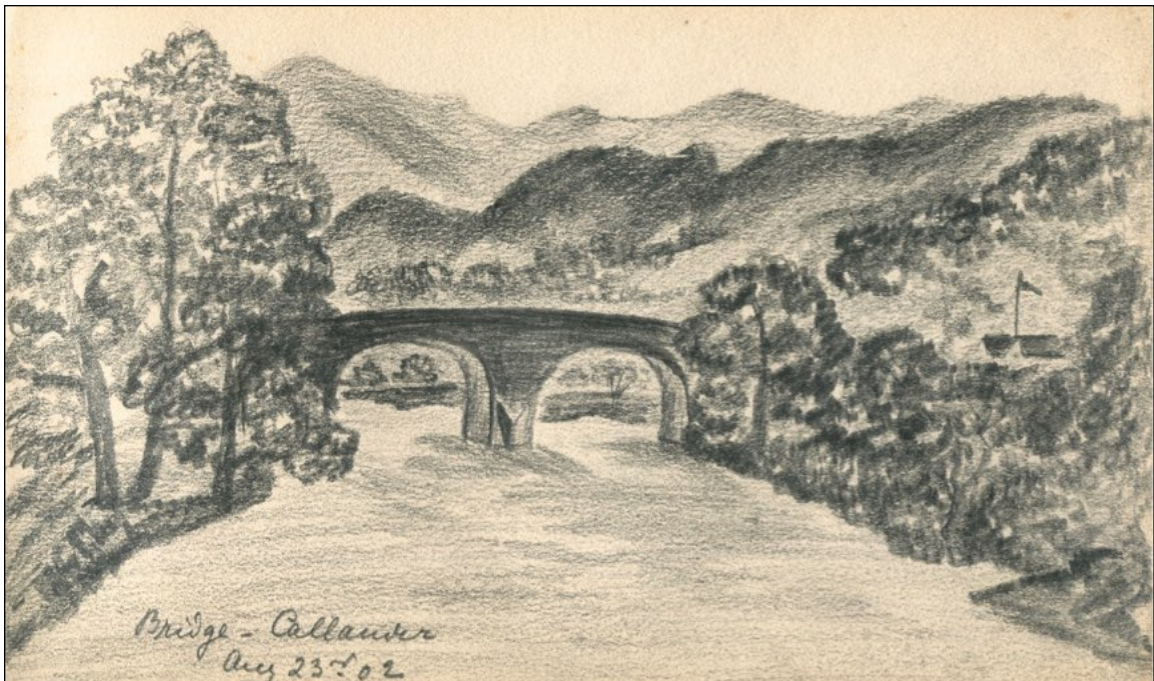


{ 19 - Sketchbook, Views of Wales and Scotland }

Skizzen, 1900, E. Tonndorf.

Cloth, "Skizzen / 1900 / E. Tonndorf" in a calligraphic hand, in red ink, on front board; oblong (193 x 115 mm); contains 30 tissue-guarded pencil sketches (29 landscapes and 1 floral still life), plus an amateur portrait of a sailor on the HMS Victory (likely another hand). Dense, detailed, and very nicely accomplished drawings, nearly all of them labelled, of River Mawddach, Coes-Faen at Barmouth, MacDuff Castle seen from Buckhaven Shore in Scotland, road and bridges in Callander, lakes (always with boats!), "a path in the woods," and more.

\$250



[Suter, Jakob]. **Album of Fine Watercolor Portraits of Italian Women, by Jakob Suter.**



Quarter brown roan and marbled paper boards (oblong, about 8.25-by-6.26 inches), blank paper shield affixed to front cover; with contemporary green paper slipcase; containing 12 very fine watercolor portraits of Italian women in regional costume, circa 1825. Circular portraits with about a 3.5-inch circumference, tipped-onto heavy grey cardstock, bordered in black, mounted on blue paper. A few speckles in the background of the portrait of the woman of Tochia, otherwise lovely, suitable for display.

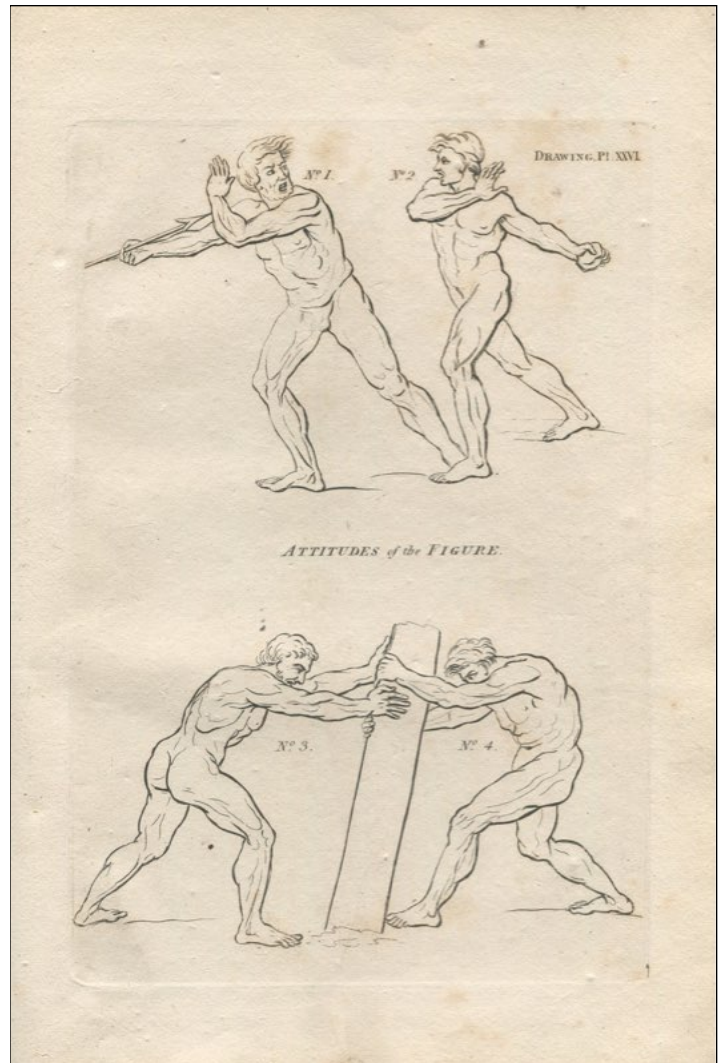
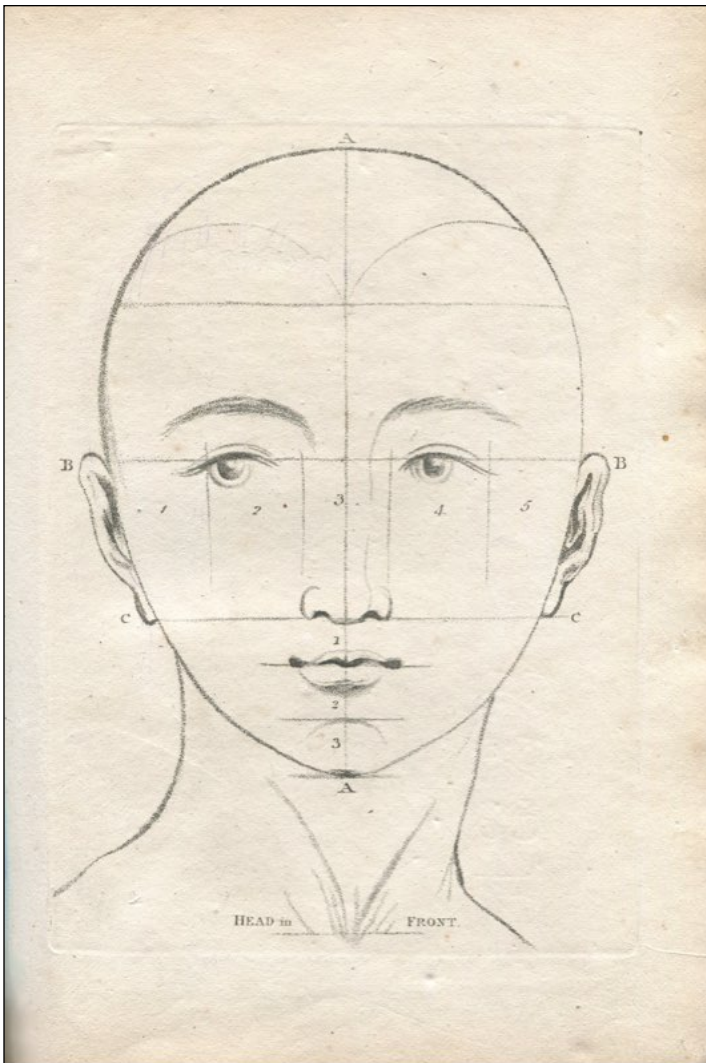
Expertly rendered by Jakob Suter (1793-1874), an engraver, lithographer, and painter -- and an important teacher, whose pupils include Johann Burger.

\$15,000

TAYLOR, Charles (1756-1823). **A Familiar Treatise on Drawing, for Youth. Being an Elementary Introduction to the Fine Arts, Designed for the Instruction of Young Persons Whose Genius Leads Them to Study This Elegant and Useful Branch of Education.** London: Printed for Sherwood, Neely, and Jones, [et al], 1823.

4to (228 x 165mm). [1], 16pp. Full-page engraved frontispiece of youthful shepherdess and 33 full-page engravings (including the frontis. and one folding) after the designs of Bartolozzi, Brown, Cipriani, De Marteau, Laresse, Le Brun, Le Clerc, Mortimer, Paye, Poussin, Singleton and Vandyke (as listed on title). Text is treatise on the imitative and fine arts and a guided lesson on the plates. Modern quarter calf over marbled paper boards; (plates marginally foxed, light occasional stains). Charles Taylor, scholar and engraver, was a devout pupil of Bartolozzi and created this technique book, as the title suggests, promoting the study of art.

\$1,000





{ 22 }

URBIN, Raphael (1483-1521). **Recueil de XC Têtes tirées des Sept Cartons des Actes des Apôtres peints par Raphl. Urbin, qui se conservent dans le Palais d'Hampton-Court, dessinees par le Chevr. Nic: Dorigny, et gravees par les meilleurs Graveurs, mis en lumiere a Londres avec une Des.** London: Sold by J. Boydell, Engraver, [c.1790?].

Oblong folio (282-385mm). 24 pp., containing a description of the cartoons of Renaissance artist Raphael Urbin [I-VII] and Index. 45 full-page finely engraved plates (numbered). Each plate shows two heads taken from Raphael's famous seven cartoons depicting two events from the Gospels and five from the Acts of the Apostles. They are reproduced from those illustrations published in 1722 by Marie Maugis, but are placed in a different order. The text of Benjamin Ralph's "Description" concentrates on composition and the expressiveness of figures and heads, and exemplifies the 18th-century concern with "sensibilité." His index is an index of emotions, ranging from "Affection; Agony," to "Wonder and astonishment; Zeal." The plates are signed as painted by Raphael and engraved by N. Pigne or other engravers: C. Dupuis, G. Duchange, D. Beauvais, N. Dupuis, S. Thomassin, L. Desplaces, N. Tardieu, B. Lepissie. Only plate 4 is signed as drawn by Dorigny. Modern marbled paper covered boards with green leather backstrip; (plate edges somewhat brittle and marginal spotting most severe to title and rear plate, otherwise fresh and bright plates and clean, dark impressions).

\$1,500

Whittock, Nathaniel. **The Art of Drawing and Colouring from Nature, Flowers, Fruit, and Shells; To Which is Added, Correct Directions for Preparing the Most Brilliant Colours for Painting on Velvet, with the Mode of Using Them; Also, the New Method of Oriental Tinting. With Plain and Coloured Drawings. [BOUND WITH] The Art of Drawing and Colouring from Nature, Birds, Beasts, Fishes, and Insects. With Plain and Coloured Drawings from Original Paintings by Morland, Vernet, Howet, Le Cave, &c.** London: Isaac Taylor Hinton, 1829, 1830. First Editions, Both.

Two volumes bound in one. Half green calf and marbled paper, gilt-stamped detail on spine, gilt-stamped lettering on brown morocco spine label; 4to; FLOWERS FRUIT SHELLS, pp. [8] (prelims, title-p., list of plates), 96, plus 24 hand-colored lithographic plates facing an uncolored duplicate (total of 48 illustrations); BIRDS BEASTS, pp. [4] (title-p., list of plates), 100, plus 24 hand-colored lithographic plates facing an uncolored duplicate (total of 48 illustrations). Both are first editions, and both collate complete. Boards faintly rubbed; some tiny scuff marks along joints and edges of boards; the usual light scattered foxing here and there throughout the text block, but overall nice and bright. Plates are lovely.

\$2,000



Harley DeWitt Nichols, Wisconsin, 1875.

Marbled cardstock wraps, cloth backstrip; oblong, 210 x 175 mm; contains 20 beautiful pencil sketches. Includes portraits of men and women; a horse; a table with a book on it; The Reservoir, Looking South, From Centre Street (Wisconsin landscape); Schoolhouse Bluff, from the Depot, Mazomanie (Wisconsin landscape); Black Hawks Cliff, Wisconsin River; The Wisconsin River, Looking Up from Kilbourn City; In Cold Water Canyon, Dells; Mouth of Cold-Water Canon; Diamond Grotto, Dells; In Witches Glen, Dells; Devil's Doorway, Devil's Lake, Wisconsin; Natural Walls, Devil's Lake; Devil's Lake, from the East Shore; and 2 drawings of men in a sailboat. Front cover bent; small chip at bottom corner of front cover and first few leaves (tho images are unscathed). All drawings appear on the recto only (as such, removable, and suitable for display). These drawings are from relatively early in the artist's career, perhaps while he was still a student. They are as strong as his later, professional work, and they are more careful and polished than his later work -- he was clearly honing his skill.



Harley DeWitt Nichols (1859-1939) was born in Barton, Wisconsin. He began his education in art as early as 11 years of age. His first job putting his talent and training to use came in the form of an apprenticeship with the Milwaukee firm Marr & Richards, where he stayed for 3 years, drawing and engraving on wood. The subsequent years included many moves, from Milwaukee to Chicago, and later to New York, where he studied at ASL and was encouraged by Professor Packard to pursue a career as an illustrator at a European school. Nichols left for Munich in October 1885 to attend the Royal Academy, where he studied under Heckel, became a member of the American Club, and socialized with Carl von Marr, the club's president. He went to London for a little while, and worked as an illustrator. By 1893 he'd returned to New York, working mostly in advertising, and illustrating for Harper's Weekly and Century magazines. He helped organize the New York Water Color Club. Nichols didn't curb his parapatetic lifestyle until he moved to Laguna Beach, California, in 1894. The art community in Los Angeles was in its infancy, but he got a teaching job at the Echo Mountain summer school, and he was inspired by the scenery of Yosemite, Monterey, San Juan Capistrano, and other locations in southern California. He stayed in Laguna Beach until his death in 1939.

\$2,000



Devil's Lake, From the east shore.

Drawings and Designs of a Lace Business.

France, c. 1900.

Three volumes, folio (about 14 x 20 inches); black cloth, handwritten paper label on front board ("Dessins divers," "Gekaufte Dessins," "Dessins Loyot"). "Divers" and "Gekaufte" each contain about 100 (or more) lace designs, drawn in pencil on onion skin in a range of sizes, and tipped onto stubs. Sometimes with color or heightened in white or gold, many of them folding out to display long "panoramas" of pattern. "Loyot" contains 250+ designs, ranging in size from 1 large (nearly 14 x 20 inches) to 10 smaller drawings tipped to the recto and verso of each of its 60 leaves. Drawn in pencil, frequently colored and/or heightened in gold or white.

Showcasing a great variety of designs, from elaborate floral and swirling ivy, to geometric patterns that flirt with becoming art deco, and patterns with an Oriental or Moroccan influence. Some chipping and wrinkling to some of the designs on onion skin that were placed toward the very front and very back of "Divers" and "Gekaufte," particularly where panoramas were folded back incorrectly. "Loyot" is in fine condition. A wonderful collection. Displays beautifully.

\$3,750



{26 - Original Illustrations }

Osborn, Robert.
Bobbed Hair, California
[sic, Bobbed Hair].

Half brown cloth and morocco with gilt-stamped lettering on spine. Fine. Contains 21 grey heavy cardstock leaves, each with a tipped-on drawing (6-by-7-inches), colored by hand, usually in watercolor and pencil. Osborn holds forth, in 19 cartoons, on the subjects of hair and California. Also includes 2 more serious drawings, both concerned with landscape and the human figure. Fine.

Early original cartoons by the noted caricaturist, cartoonist and satiric commentator, Robert Osborn, who died in 1994 at age 90. Educated at the University of Wisconsin and Yale University, where he was art editor of the Yale Record, Osborn studied painting in Rome and Paris before returning to teach art and philosophy at the Hotchkiss School in Lakeville, Connecticut. At the outbreak of World War II, he enlisted in the Navy with the hope of becoming an aviator. He was assigned to an information unit under the command of the photographer Edward Steichen. As a Navy officer, he learned the art of speed drawing, and over his military career produced some 40,000 drawings for training manuals -- many of them featuring a cartoon character named Dilbert, a blunderer who violated rules of military safety. In 1946, he achieved his first public recognition for "War Is No Damn Good," said to be the first antiwar book of the nuclear age. He went on to draw for Harper's, Fortune, Life, and Look, and became a regular contributor to The New Republic. Garry Trudeau, creator of the "Doonesbury" strip, called Mr. Osborn "one of the very few masters of illustrative cartooning."

\$1,500



{ 27 }

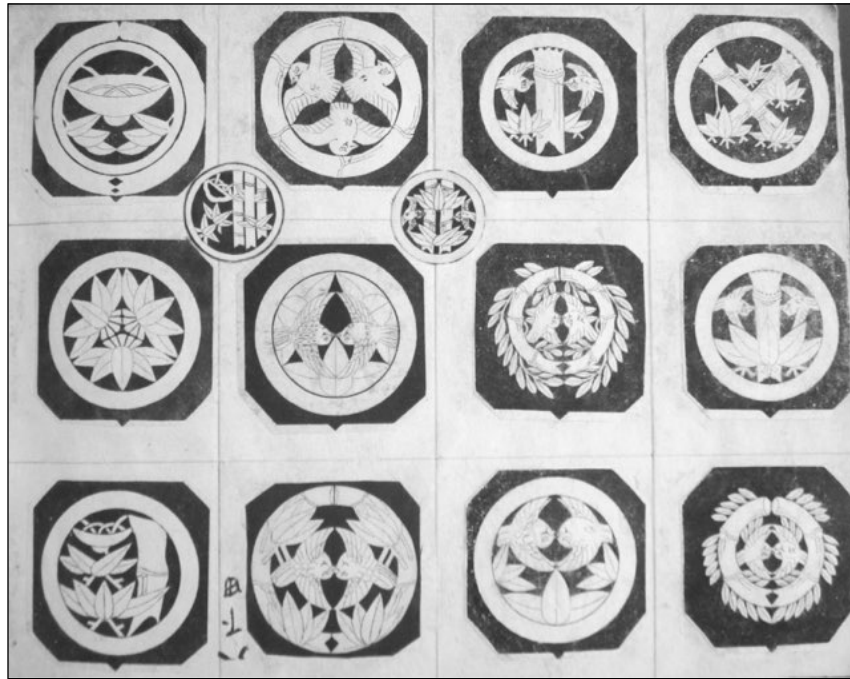
Japanese Watercolors



Brown silk over boards, handwritten label (Japanese lettering) on upper board; 302x210mm; accordion fold, containing 20 double-page watercolors. Cloth a little chipped at corners. The occasional spot of staining or soiling (sometimes, it appears the artist let his/her paintbrush drip), but overall bright and clean, suitable for display. Beautifully accomplished original paintings of animals, dragons, landscapes.

\$1,250





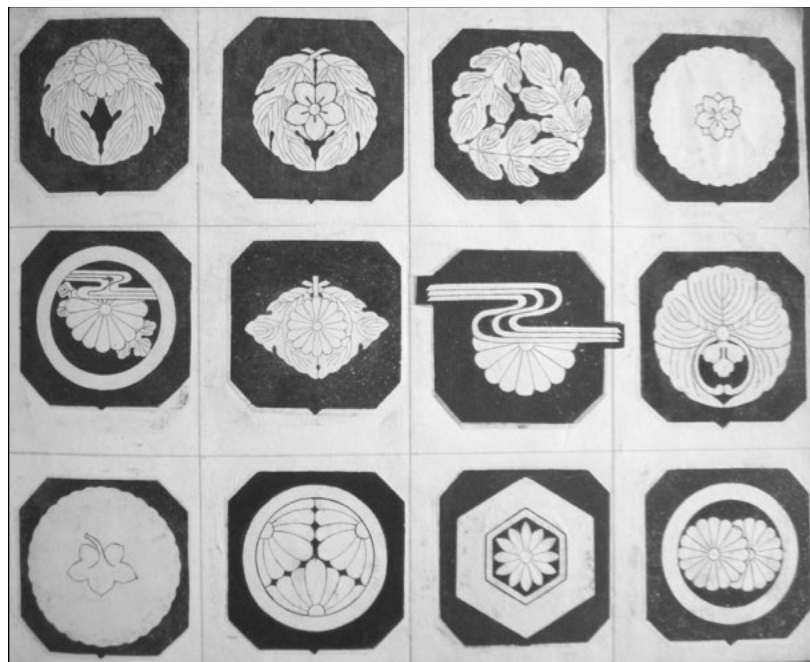
{ 28 - Japanese Manuscript }

Book of Hand-Drawn Family Crests.

Japan, early-to-mid 20th century.

Stab-bound decorative wraps; oblong 12mo (233x167mm); unpaginated, (pp. 34), each page with 12 original pen-and-ink drawings (50x45mm, each) of family crests, arranged in a careful grid on the recto and verso. Every now and then, only occasionally, a space or two on the grid is left blank. Grand total of 398 crests.

\$500

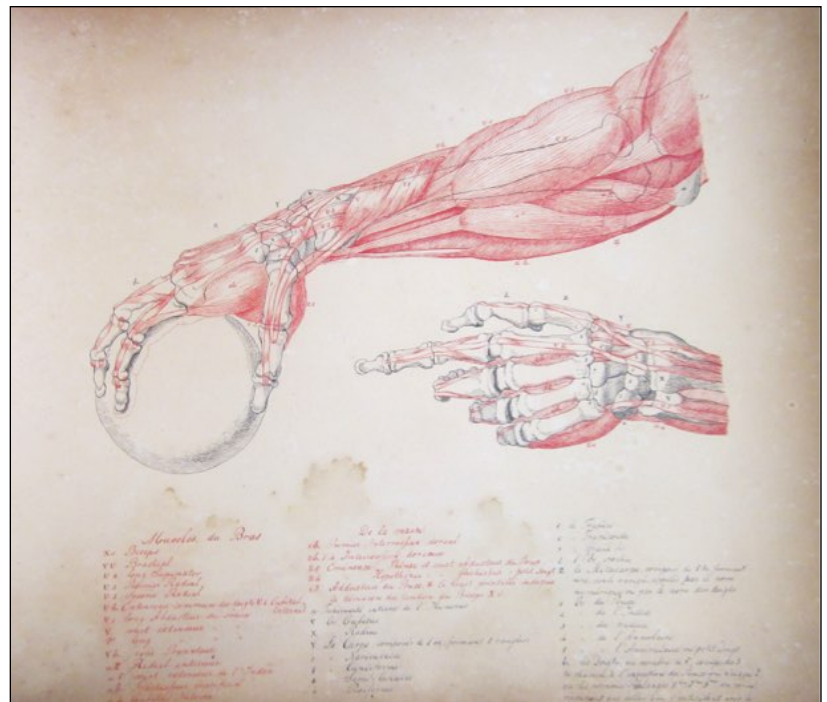
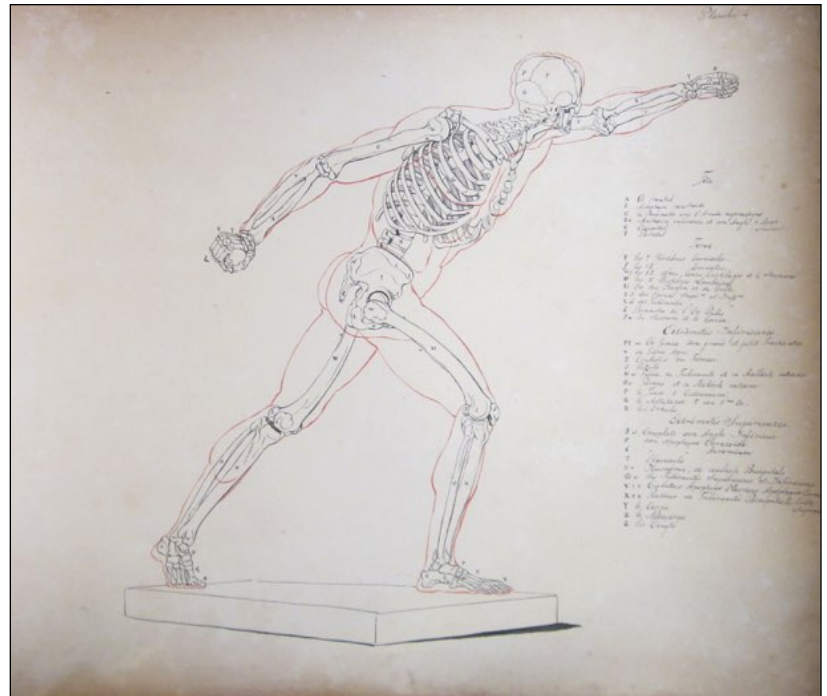


**Anatomie du Gladiateur combattant, de la tête d'Apollon, etc.,
par Jean-Galbert Salvage, copie d'après l'Édition à Paris.
Paris, 1812.**

Half cloth and marbled paper; folio (445x376mm); contains a manuscript title-page and 14 anatomical drawings in black and red ink, captioned by hand; all on the recto only of heavy cardstock leaves tipped onto cloth stubs. Highly skilled copy of Salvage's "Anatomie du Gladiateur," with plates numbered 1-14. Binding a little scuffed and bowed. Some light foxing and age-toning; faint waterstain along bottom edge of first two plates.

*Salvage, an army surgeon at the military hospital of Val-de Grâce, studied drawing and the art of plaster casting. He created three monumental écorchés of a gladiator in combat, preserved at the Ecole Nationale des Beaux-Arts, on which he based this beautiful atlas. Salvage's atlas was in the tradition of Genga's anatomy for artists, which presented the anatomy through the ideal forms of ancient sculpture, except that Salvage based most of it on his own sculptural studies. "His plates are based on three casts of bodies dissected to different anatomical layers and set in the pose of the Borghese Gladiator. For these casts he preferred to use the bodies of soldiers in their prime killed in duels rather than patients who died as a result of illness... The plates are colour-coded, with the muscles in red ink and the bones in black ink. The contour of the body in the skeleton plates is given in red ink, and a broken line of the same colour is used for the detached muscles in the plates of deeper dissection... This system of transparent anatomy serves as an effective aide-mémoire for the viewer of the different anatomical layers and was a popular method of anatomical illustration" (Cazort, Kornell & Roberts, *The Ingenious Machine of Nature: Four Centuries of Art and Anatomy* [1996], pp 219-220).*

\$2,800



{ 30 - Japanese Manuscript }

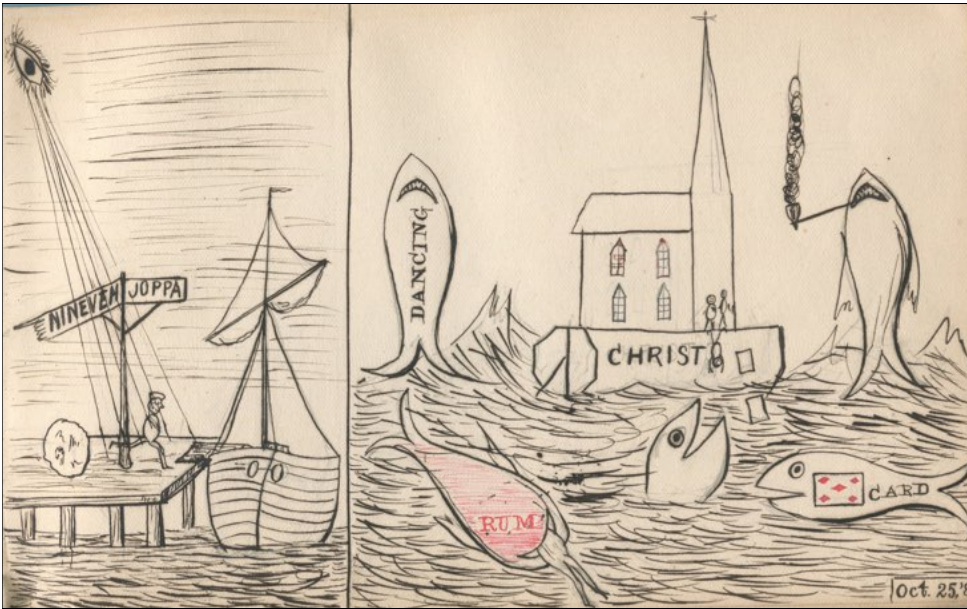
Kimono Designs.

Japan, late Edo period (c. 1840s).

Original blue paper wraps; 318x205mm; contains approximately 100 original hand-drawn designs for kimonos, or other textile usage; pen and colored ink on rice paper. A curious kind of palimpsest, compiled by tipping the designs atop pages of a pre-existing text. Some worming, which contributes to the (in this cataloguer's opinion) pleasing chaos.

\$750



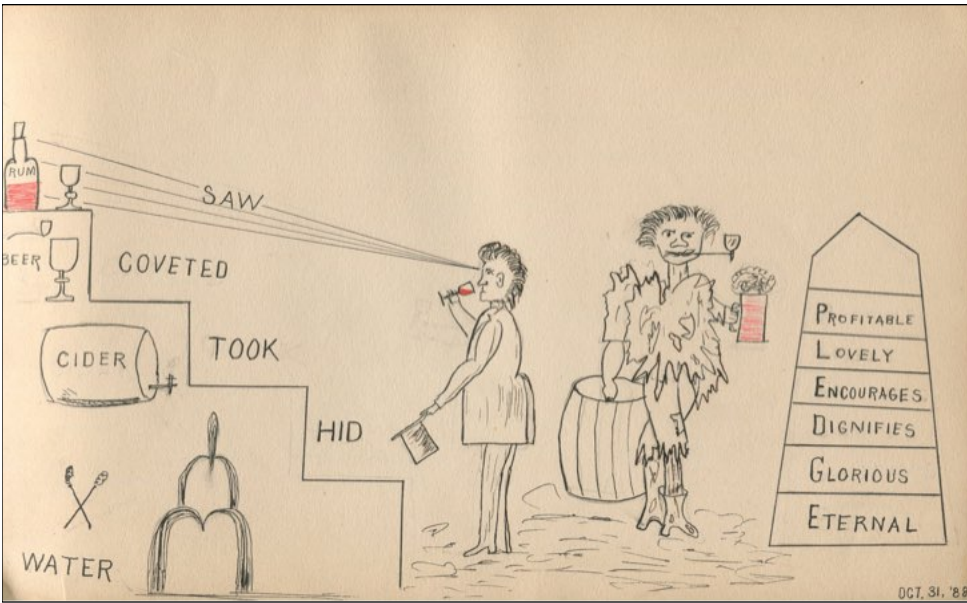


{ 31 }

Weston, H. M.
**Original Drawings on
 the Theme of
 Temperance.**
 Boston, 1887.

Original brown cloth; oblong, 223 x 142 mm; pp. 72, mostly full with drawings in black ink, occasionally highlighted in red. Boards a little soiled; binding a bit shaken. Front paste-down bears the ticket of "A. A. Walker & Co., Artists Materials and Fine Stationery, 538 Washington St., Boston," a branch store of Frost & Adams, opposite the Bijou Theater. Internally clean, featuring the works of H. M. Weston, whose drawings are naive and a bit weird (therefore, charming), and all on the theme of temperance. Weston is certain that religious observation will save one from gambling, alcohol, dancing... and a shark smoking a pipe?! Unique, to say the least.

\$2,000



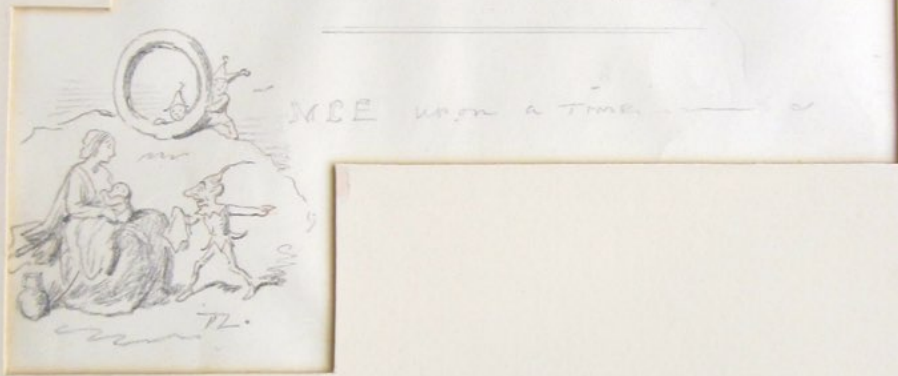
BROWNE, Hablot Knight (Phiz).

An Album of Twenty-Five Original Drawings by Hablot K. Browne ("Phiz"). London, 1850.

Folio Album (399 x 308 mm). An Album of Twenty-Five Original pencil drawings and sketches heightened with red chalk in fourteen guarded window mounts. Sheet size approximately (343 x 229 mm). Usually with two drawings per sheet, including one drawing in pen-and-ink and watercolor wash, all but two signed. Three-quarter red morocco gilt over gray buckram boards. A fine collection. Hablot K. Browne, also known as "Phiz," was a prolific illustrator and caricaturist, who succeeded Robert Seymour in 1836 as Dickens's illustrator for most of his major novels. He also illustrated many other novels, including books by W. H. Ainsworth and Charles Lever. These drawings represent three cycles of medieval romances, complete with princesses, fairies, goblins, knights in armor, and various animals, including some finely drawn horses. The initial drawing is captioned "The Two Caskets," two drawings bear opening lines ("Once upon a time" and "There was once"), and two are marked "Finis" and "End," respectively. Fine.

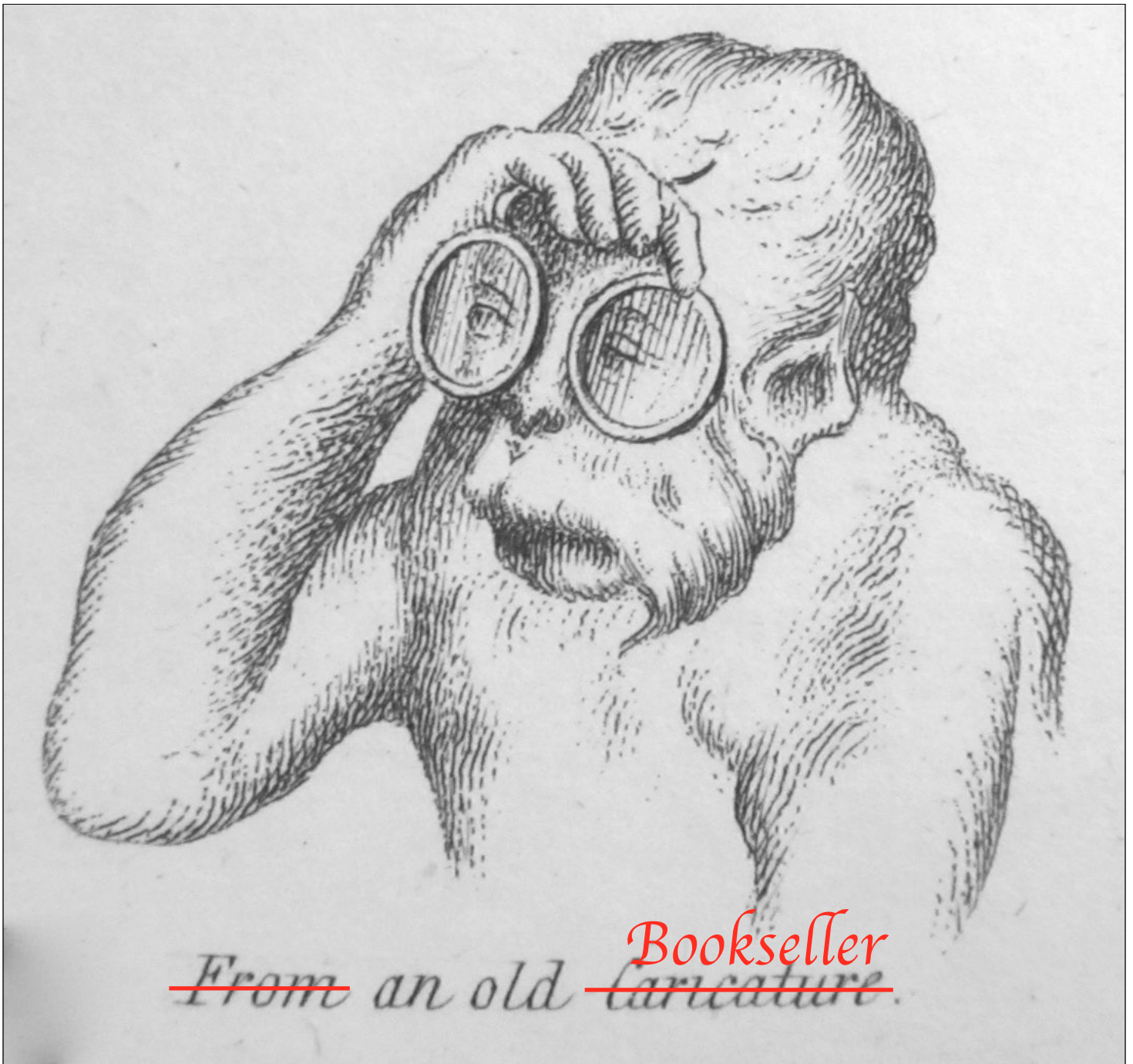
\$7,500





SEE UPON A TIME





{ 33 }

Malcolm, J. P.

An Historical Sketch of the Art of Caricaturing.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1813.

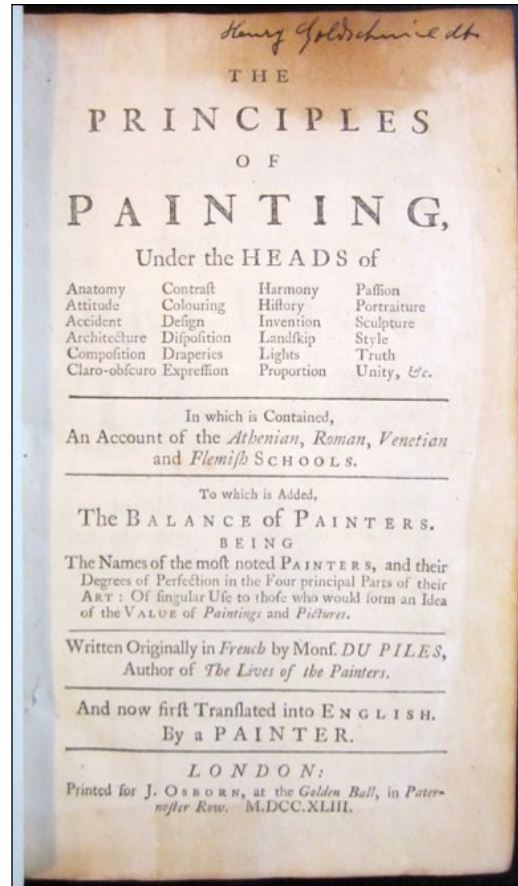
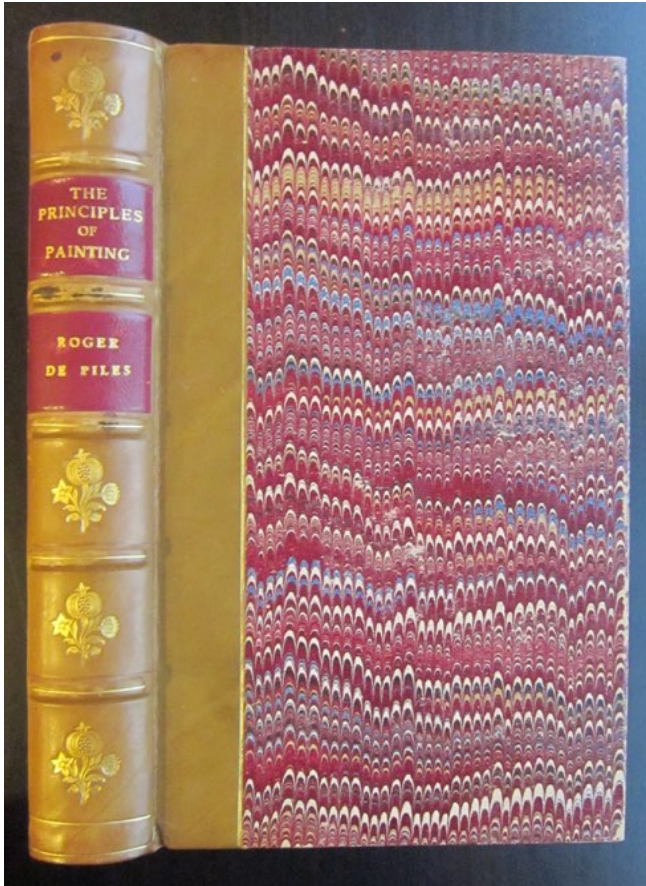
First Edition.

Full leather; gilt-stamped spine; pp. iv, 158, [2] (list of plates, ads), with 31 plates, complete. Some light scuffing along joints and edges of boards; some very faint browning along edges of leaves, but plates are overall bright and clean.

\$1,500

{ 34 } DE PILES, Roger (1635-1709). **The Principles of Painting, Under the Heads of Anatomy, Attitude, Accident, In which is Contained An Account of the Athenian, Roman, Venetian and Flemish Schools. To which is Added, The Balance of Painters. Being the Names of the most noted Painters Writ.** London: J. Osborn, 1743. First English language edition.

8vo (193 x 116mm). [xii], 300pp., [8], the Table, plus 2 plates: [1] A Demonstration of the Unity of the Object and [2] The Clair Obscure on Object(s), in 4 figs. Modern half calf over marbled paper covered boards, (title browned and with later ownership inscription "Henry Goldschmidt," occasional spots; otherwise excellent).



First English translation of Roger de Piles Cours de peinture par principes avec un balance de peintres published in 1708. Roger de Piles was a French diplomat, art theorist, amateur and art critic. This book, his last published work, contains the essence of his theory: his assertion that color, light, and shade had an equal value with drawing and his ideas on the uniqueness of the visual qualities of painting. In it, de Piles appended a list of fifty-six major painters in his own time, with whose work he had acquainted himself as a connoisseur during his travels. To each painter in the list he gave marks from 0 to 18 for composition, drawing, color and expression. This gave an overview of aesthetic appreciation hingeing on the balance between color and design. The highest marks went to Raffaello Sanzio and Rubens, with a slight bias on color for Rubens, a slight bias on drawing for Raphael. Painters who scored very badly in anything but color were Giovanni Bellini, Giorgione and remarkably Michelangelo Caravaggio with 16 on color and 0 (zero) on expression. It is the work of de Piles that the "je ne sais quoi" quality of the visual arts and its effect on the viewer finally receive mature consideration. De Piles's insistence on the separation of visual and literary criticism made him a pioneer in modern art criticism.