



HINCK & WALL

Antiquarian Booksellers

#3 Brookfield, Newnham Walk, Cambridge CB3 9HQ, UK

Phone: + 44 (0)1223 322 365 (UK)

email: books@gardenhistory.com



Recent Arrivals #31 - Books on Architecture, Decorative & Applied Arts March 2016

The items on the list below are recent arrivals available from our office in Cambridge, England. An illustrated version of this list, including photographs of all items, has also been posted to our website: www.hinckandwall.com/recent-arrivals/.

All prices are in British pound sterling and do not include postage. Postage will be billed at cost. The maximum shipping charge for single volumes is £8 for shipments within the UK and £12 (\$18) for international shipments, except where noted. Additional volumes will be charged at a maximum of £4 each (UK) or £6/\$9 (international). Visa, MasterCard and American Express are accepted. Billing and payment may be made in U.S. Dollars on request. All items are offered subject to prior sale and may be returned for any reason within 10 days of receipt.

1. (Architectural Periodical) GELBERT, A. **L'HABITATION MODERNE**. Dourdan: 1912 - 1914; 1921 - 1922..

First, second and fourth years of this rare French architectural monthly highlighting the current taste in bourgeois French domestic architecture in the periods immediately before and after the First world War. The first two years, included here, do not appear in OCLC, CCFR or in any other online catalogue we have been able to consult. The Bibliothèque Nationale only holds a broken run beginning in 1921 and ending in 1937. The BNF catalogue gives 1918 as the date when publication began, but this is clearly an error based on deduction from the fact that each year contained 48 text pages and the volume for 1921 begins with page number 145. In fact, the periodical began publication in April 1912 and continued in monthly parts until it was suspended for 6 years after the outbreak of the First World War. The work appeared in monthly parts with each issue consisting, initially, of four printed illustrated pages of text and 4 loose plates. Each issue is devoted primarily to a single building. The pre-war issues focus on contemporary bourgeois houses, mostly characterised as “villas” or, in a few cases, as *maisons de campagne*, along with an occasional *hôtel particulier*. A colour pochoir “aquarelle” plate for each issue will generally show an elevation of the featured building while the remaining 3 monochrome plates give a variety of architectural details. The name of architects, owners and locations of the properties are provided. The post-war issues, however, switch noticeably away from the emphasis on private dwellings and also include larger and more institutional structures intended for a variety of uses such as hospitals, social housing, agricultural buildings, a war memorial and a few more modest homes. The number of printed pages doubles in 1921 and the variety of subject matter also expands to include presentation of more than one building and notes on a variety of practical subjects including recent legislation of interest to architects and builders. On the front wrapper of the first issue the name of the architect, A. Gelbert, is given as director and editor-in-chief. None of the individual articles are signed, so we presume that Gelbert was the author as well as the editor. All of the illustrations from the pre-war issues, including the colour plates, are also signed by him. Most of the illustrations in the post-war issues are unsigned, although there are a few that were drawn and signed by the architect. However, Gelbert’s name continues to appear in the masthead illustration, which was redrawn monthly, so we conclude that the publication remained under his direction. Although a few colour plates can be found for sale online, complete volumes are very rare. OCLC and CCFR show only the holding at BNF, which starts with volume 4 (1921). We find no copies of the two pre-war volumes anywhere online. *Les Périodiques D’Architecture XVIIIe-XXe Siècle*, page 268

(incorrectly showing publication as beginning in 1918). Folio (32.5 x 25 cm); 1-96, 145-238 pp. heavily illustrated + 144 plates (including 36 in colour pochoir) numbered 1-96, 145-192. Loose as issued. Blue printed paper wrapper for issue number one, torn and split apart at spine, is loosely laid in. Preserved within a crude cloth-backed folder with cloth ties.

£400

WITH TINTED PHOTO-ZINCOTYPES

2. BENN, J. Williams. **A SURVEY OF..OLD FURNISHINGS ...IN ACOUNTRY TOWN.** (Guilford?) N.P. n.d. (ca.1900).

A very scarce little book devoted to the antique furniture collections displayed in the galleries of Messrs. Williamson and Sons at Guilford. Benn recounts a history of English furniture through the centuries by browsing from piece to piece on display in the galleries. Eighty-four illustrations from photos or drawings printed in tinted photo-zincotypes show a full range of decorative pieces including an old Yorkshire dresser; a Flemish oak carved chest; a Jacobean carved oak cradle; William and Mary period imports, Georgian and Queen Anne furnishings; Sheraton items and even some French imports ("That connoisseurs need not go to Paris for 'Old French' is made clear sufficiently by observing the exquisite Marie Antoinette commode which is roughly sketched in Fig. 82."). The whole is interspersed with quotations or reference to taste-makers such as Horace Walpole, Alexander Pope, Lady Mary Wortley and Hogarth. This is clearly intended as a promotional work for Messrs. Williamson and Sons, who also made new furniture. Uncommon. OCLC notes one copy at NYPL and 2 in the U.K. Oblong 8vo (15.2 x 23.2 cm); 57 pp. printed with tinted illustrations by Hazell, Watson, and Viney, LD.

Original pale green cloth with title and emblem of Guilford embossed on upper cover; extremities lightly bumped and worn.

£75

JAPONISME'S INFLUENTIAL PARISIAN STUDIO

3. (BING, Siegfried, Trade Card) (SOMM, Henry, illustrator). **"Fantaisies Japonaises" S. Bing/ Rue Chauchat/19** (Paris) (S. Bing) ca. 1879.

A specially designed trade or calling-card for the first art shop location of Siegfried Bing. "...this location more than any other site in Paris, became a centre where people could see all types of merchandise from Japan..... Bing commissioned artists such as the printmaker Henry Somm to design announcements for his new establishment. For example, Somm made a calling card: 'Fantaisies Japonaises' ...this print, which shows a young, fashionably dressed French woman entering Bing's shop, uses stereotypes of the Japonisme craze." (Wiesberg, *THE ORIGINS OF ART NOUVEAU: THE BING EMPIRE* p.18; p. 118). A naturalized French citizen of German origin, Bing was a highly successful import- export trader, supplying goods from Japan to customers in the West. He was also the founder of the monthly review "Le Japon Artistique" and a proprietor of elegant shops. He had a pavilion at the 1900 World's Fair which helped to present the name and style of Art Nouveau to an eager Western audience. Bing's choice of Henry Somm as illustrator for this card is also interesting because much of Somm's work portrayed a new view of women as purchasing agents in the evolving French shopping culture (see Monon, Elizabeth K. "The Functional Print in Commercial 1879 Culture: Henry Somm's Women in the Marketplace." *Nineteenth Century Art Worldwide*, Vol. 4; issue 2; Summer 2005). OCLC records one copy at the Bibliothèque Nationale; there is also a copy at the Rijksmuseum. Etched impression measures 8.2 x 11.9 cm; on card measuring 10.6 x 13.4cm.

Fine.

£300

THE ARCHITECT DECIDES.

4. BOISON, J. ; E. BARDIN, Succr. **Décoration Intérieure / Menuiserie/ d' Art/**

Ebénisterie/Tapisserie. Paris J. Boison & E. Bardin ca. 1900.

A promotional brochure and trade catalogue for this Parisian interior decoration firm. In an introductory note apparently addressed to "l'architecte", Boison acknowledges the turn of the century trend toward homogenous decors which he deems best served by the hand of the architect who designed the building in question. He puts his furnishing and decoration firm at the service of the architect. Shown are standard features of interiors executed in various styles with costs indicated. Some interiors are of shops or restaurants. Addresses are provided. Rare; no copies located in OCLC, nor in CCfr. Stapled pamphlet, 18 x 12.7 cm., 32 unnumbered pp. with 13 full page illustrations on rectos.

Original printed paper covers with decorative title design on upper cover, some light pencil drawing on lower cover which also prints illustrations of medals in gold and silver acquired in 1900, 1878 and 1889; some pencil doodles in margin of one plate. A very good copy.

£75

EARLY 18TH CENTURY FRENCH MILLINERY BROADSIDE

5. (Broadside -MILLINERY) (SARAGOSSE) **AU BONNET ROYAL, Sous les Charniers des Saints-Innocens.** Paris (Au Bonnet Royal) 1718.

"Saragosse" identified himself as a "Marchand Mercier" situated under the Charniers des Saint-Innocens in the middle of the Galerie. As the solid block of printed text tells us, he made and sold all types of "bonnets" including: those of velvets, satin, gold and silver; embroidery; headress for balls, including those made with feathers, tufts, ribbons; bonnets for priests, lawyers and choristers. Not to mention: English pins; silk tassels; silk sashes or belts; paper skull-caps, and much more. The "Saragosse" was located in the vicinity of the charnel houses built against the cemetery wall of the old Cimetière des Innocents (demolished in 1780) a popular site for boutiques and merchants. Today the spot is near Les Halles and the Place Joachim-du Bellay. Rare; we find no example listed in any online catalogues. Single sheet of laid paper (24 x 18.3 cm).

Original letterpress on laid paper with a few ink marks in margins and on the back; chip measuring 3.10 x 1.5 cm in top margin not affecting border or text.

£650

ARCHITECTURAL PAPER TOY

6. (Children's Architecture) GARCIN JO. **LE PETIT ARCHITECTE. Ceci Permet d'Assembler Sans Collage Des Petits Blocs Avec Lesquels On Peut Construire Des Villas, Des Ecoles, Des Mairies Etc, Etc,** (Paris) Hachette ca. 1930s.

A highly imaginative and appealing design for a children's cut-out booklet / leaflet with a bit of an Art Deco flair. The title, printed in red and black, as is the rest, shows a little model architectural construction with tower, shop window and country house design. As the folded leaflet opens out, 11 models of other possible constructions appear on the first fold; the remaining three folds contain 14 printed cut-outs to be assembled into the constructed models, along with 6 instructional diagrams. This perfectly preserved piece is a "creation Garcin Jo." Garcin Jo was illustrator of "Les albums du petit mécano" as well as designer of animated toys. We have not found a holding for this item anywhere. Folded sheet 25.3x 62.7 cm; printed on six panels; verso blank.

Original printed stiff paper, folded. Fine, but for some very slight wrinkling at edges.

£120

FROM BASIC GEOMETRY, BEAUTIFUL FORMS IN STRIKING COLOR COMBINATIONS.

7. (Children's Design Manual) COUDER, Melle. M-L. **TOUT AU COURREAU. Suite Documentaire Pour L'Enseignement Du Dessin dans Les Classes Élémentaires et La Directions Des Loisirs.** (Paris) Librairie Hachette n.d., (1939).

First edition of a handsomely illustrated children's drawing instruction manual by a professeur at an *école primaire supérieure* for young girls at Nancy. Couder offers teachers an effective way to teach drawing by instructing pupils to realize form from nature and simple objects by placing them within grids. Additionally, the power of color combinations and variations could be effectively taught this way. "Ce système au carreau non seulement n'exclue pas celui de la méthode directe, mais y contribue favorablement; et quand l'élève se trouvera devant la nature: fleur, objet, figure, etc. ...il y apportera une conception plus sûre de la simplification des masses..." Couder also supplies instructions for making pochoirs from these designs. In OCLC we find two copies in France and none in the U.S. 4to (27.2 x 21 cm); (4) pp. text + 32 numbered plates of colored images.

Original plain printed paper spine, bumped and chipped at extremities; in the printed text are some red pencil numbers, probably notes of an instructor; else a very good copy.

£175

8. (Civic Art) WYATT (Matthew Cotes). ENGRAVED DESIGN FOR AN UNREALISED MONUMENT TO KING GEORGE III. London: M. Wyatt, 1821.

A proof engraving, signed, of Georgian sculptor Wyatt's design for a memorial sculpture to George III. It represents the king in Roman dress, with sceptre and orb, in a quadriga with horses trampling a many headed dragon. Although the design was much praised, its subscription failed in part because of the intended positioning of the statue at Waterloo Place where a statue of the Duke of York would have had its back to George III. Wyatt, son of the architect, James Wyatt, studied at the Royal Academy, and, through the influence of his father, worked on interiors for the king and queen at Windsor Castle. He designed a monument to Nelson in Liverpool and a much admired marble cenotaph for Princess Charlotte. In place of this unrealised design, Wyatt created a more modest bronze equestrian statue of the king now at Pall Mall East. Engraved impression measures 22.2 x 19.7 cm; sheet measures 26.2 x 22.2 cm.

Gentle vertical crease in the image; slight tear in upper margin, not affecting impression,

£200

"AS SEEN BY 30000 CITIZENS OF N. Y. WHO PASS OUR STORE DAILY."

9. (Commercial Culture) COWPERTHWAIT, B.M. & Co. THE NEW SHOW WINDOWS OF THE ELEGANT FURNITURE AND CARPET STORES OF, Cowperthwait/ B.M. Cowperthwait & Co. 153 155 157 159 Chatham St. New York (Cowperthwait) 1882.

A color lithographed advertising folder for this ambitious enterprise which sold furniture; bedding; carpets and oil cloth; window shades; curtains; cornices; stoves and refrigerators at its stores on Chatham St. in New York and Fulton St. in Brooklyn. The two front panels of the folder are printed colour lithographs by Burrow-Giles Lith. Co. of New York and show both the exterior and interior of the shop. At the exterior are elegantly dressed people in front of large well-draped showroom windows. The inside view shows a similarly dressed clientele examining a variety of furnishing. The versos of the folder panels give a sample listing of the articles sold accompanied by praise for the improvements and progress in the establishment over the course of time. The proprietors suggest that if Rip Van Winkle could wake up he would see the result of "seventy five years of thrift and industry in our establishments in New York and Brooklyn, where improvements and progress have taken the place of the old methods of doing business." We find an example of the folder at Avery Architectural Library, Columbia, and of the illustrations at Brooklyn Museum.

£100

10. (Engineering education) SGANZIN, M.J. (Joseph Matthieu) ÉCOLE IMPÉRIALE POLYTECHNIQUE. PROGRAMMES OU RÉSUMES DES LEÇONS DU COURS DE CONSTRUCTION AVEC DES APPLICATIONS TIRÉES PRINCIPALEMENT DE L'ART DE L'INGÉNIEUR DES PONTS ET CHAUSSÉES, CONFORMÉMENT AU PROGRAMME ADOPTÉ PAR LE CONSEIL DE PERFECTIONNEMENT, DE 'AN 1806. Seconde Édition. Paris: Mad. Ve.

Bernard, Libraire de l'École impériale Polytechnique 1809.

"Sganzin's encyclopedic work attempted to do for civil engineering what Rondelet's *Traité théorique et pratique de l'art de bâtir* had done for building. There were many parallels between the two works. Both were practical manuals, often issued in parts, and both achieved great popular success, being reprinted and expanded throughout the nineteenth century. The two works are also alike in that many copies were used for practical reference by artisans and students, and surviving copies, especially of the early editions, are few and far between, leaving the bibliographical history of both works incomplete. Sganzin's PROGRAMME was especially aimed at engineering students, and the first appearance of the text was in an untraced scientific textbook or journal around 1807. A 'Seconde Édition' in a single volume of 296 quarto pages was published in Paris with a title page dated 1809 (our item offered here) and a 'Troisième édition' conformément au système d'enseignement adopté par le Conseil de Perfectionnement de l'an 1806 of only 200 pages, with nine plates was published with a date of 1821." (from BAL Early Printed Books). Expanded's editions of this work appeared following Sganzin's death in 1837; there were also Italian, German and American editions. In America, Sganzin's influence was spread in part by Benoît Claudius Crozet, a French civil engineer who used Sganzin's work in his engineering instruction at the U.S. Military Academy, West Point. Of this 1809 edition, OCLC finds two copies in the U.S., four in France, one in Germany and one in Switzerland. BAL Early Printed Books 2982: a later edition of 1840; Graesse VI, 380, 4th edition. 4to (27.2 x 21 cm); 296 pp. + 9 folding engraved plates.

Contemporary speckled paper over boards, paper loosening a bit at extremities; gilt-ruled spine, gilt lettered leather lettering piece on spine; penned signature and small stamp of previous owner, Victor Froussard, on title and half title; minor margin tears. A very good copy.

£400

"DÉVELOPPER LE BEAU DANS L'UTILE"

11. (Exhibition Catalogues, Applied and Fine Arts) (UNION CENTRALE DES ARTS DÉCORATIFS. *CATALOGUE DES OEUVRES ET DES PRODUITS MODERNES Exposés Dans Le Palais De L' Industrie. Le Bois, Les Tissus, Le Papier.* (bound with:) *CATALOGUE ILLUSTRÉ Officiel Du Salon Des Arts Décoratifs de 1882 (Première année).* Paris A. Quantin, 1882.

"UCAD was founded in 1882 from the amalgamation of the Société du Musée des Arts Décoratifs and the Union Centrale des Beaux-Arts Appliqués à l'Industrie with the aim of promoting 'in France an artistic culture that seeks to marry beauty and utility' ".(Oxford Index, A DICTIONARY OF MODERN DESIGN). These two early catalogues document the society's aim to present well defined divisions in its exhibitions. The first art industry chosen for exhibition in this manner had been the metal arts whose classes and medalists are listed as an introduction to a larger technological exposition of art industries; Wood, Textile and Paper. The numerous classes in each section (tools and processes, designs and models, types of furniture, decoration in wood, special papers, printing machines, inks, engravers and designers) are represented by an alphabetical listing of artisan or entrepreneur, including address and specialisation. Numerous full page and smaller illustrations are ads from these exhibitors. A comprehensive alphabetical index of exhibitors concludes the first catalogue. The second catalogue bound in here describes the first year of the Salon Des Arts Décoratifs, listing its exhibitors, exhibits, rules, officials, etc. The classes include: decorative architecture; decorative sculpture; decorative painting; metallurgy and jewellery; tapestry, ceramic, fabrics, furnishings, etc. Here, also, are full page and smaller illustrations of works on display. The Union became what we now know as Les Arts Décoratifs, with sites in the Louvre Rohan and Marsan wings, the Musée Nissim Camondo and the École Camondo. OCLC notes 1 American and 3 European locations for the first volume; 6 European and 4 American locations for the second volume. 8vo (21 x 13.5 cm); 159 + (1) + 120 pp. with numerous text illustrations, some full page, from engravings.

Contemporary quarter leather, marbled paper over boards, marbled endpapers, corners gently bumped; raised bands to spine with gilt title lettered in one panel; occasional faint foxing, bit heavier at rear pages; infrequent light pencil notations.

£250

COLOR PRINTED SOUVENIRS FROM THE PAPERMAKERS EXHIBIT AT THE 1914 SWISS NATIONAL EXHIBITION

- 12.** EXPOSITION COLLECTIVE DE L' ASSOCIATION SUISSE DES FABRICANTS DE PAPIER ET PATES A PAPIERS. L'ASSOCIATION SUISSE DES FABRICANTS DE PAPIER ET PATES A PAPIER (SOUVENIR) OFFERT AUX VISITEURS DE L' EXPOSITION NATIONALE-BERNE 1914, Par L'Association Suisse Des Fabricants De Papier Et Pates à Papier. Basel 1914.

Four striking color printed banners from the special paper exhibition of the Association of Swiss Paper Manufacturers at the Berne 1914 Swiss national exposition. These handsome souvenir banners printed by Graph Anstalt Wassermann were offered to those who attended the national exhibition and, presumably, saw the collective exposition of the paper manufacturers . These included Papeteries de Marly (S.A.); Cartiere di Locarno; Walty & Cie., Papier-Fabrik; Stocklin & Cie., Papier-u. Karton-fabrik, and more. Each of the four banners measures 64 x 11.3 cm. and is printed on both front and back. The back contains the names of exhibitors; the front is printed in vibrant colors - reds, greens, yellows, and black - showing persons engaged in a great variety of tasks and amusements involving paper production or use throughout the centuries. Among the many contemporary uses creatively illustrated in the first set of banners are: drawing papers; playing cards; posters; kites; paper flowers; confetti; books; wallpaper; stationery; and paper toys. In the two banners dedicated to historic paper-making are illustrations of a crusader showing a scroll to a monk; paper-making and the making of watermarks; rag pickers; Egyptian papyrus; Chinese paper (mulberry straw) and much more. The exuberant illustrations focus on people rather than technical details and are printed in solid colours that make a rich display. We were not able to find any reference to this very ephemeral item. Four rolled banners measuring 64 x 11.3 cm when extended; in two heavy paper tubes.

The banners have been rolled and provided with carrying tubes; they are in excellent condition with bright, fresh color; just a faint trace of foxing in a small portion of margin of one banner, some scattered foxing across about 8 cm of the end of the second band of the contemporary illustrations.

£400

- 13.** (Frames) SAULO, J., DE SAINT-VICTOR and E.E. STAHL. NOUVEAU MANUEL COMPLET DE FABRICANT DE CADRES/ Passe-Partout/ Châssis, Encadrements, etc. Suivi de la Restauration Des Tableaux Et Du Nettoyage Des Graveurs, Estampes, Etc.... Paris Encyclopédie-Roret/L. Mulo, 1896.

New and completely revised and enlarged edition by E.E. Stahl. With 27 illustrations in the text and an extensive 52 page catalogue of publications by Roret/ L. Mulo dated 1912. The work is actually divided into three parts: "la fabrication de cadres en général et des passe-partout en particulier"; "la restauration des tableaux"; "le nettoyage des estampes et des gravures". A well articulated guide to the work of the framer produced in the thorough fashion characteristic of the Roret manuals. 18mo (15.5 x 9.6 cm); 179 with 27 text figures+ (1) pp. + 52pp. catalogue dated January, 1912

Original printed paper covers with some soiling at head of spine, extremities gently chipped; internally fine.

£60

"AMONG THE FIRM'S BEST BOOKS"

- 14.** (Japanese Stencils) TUER, Andrew W. THE BOOK OF DELIGHTFUL AND STRANGE DESIGNS. Being One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter to which the Gentle Reader is Introduced by OneWho Knows Nothing At All About It. London: Leadenhall Press n.d. (ca. 1893).

First edition, with an original Japanese stencil as frontispiece. Young, FIELD & TUER, THE LEADENHALL PRESS 1892.17a. According to Young, this was among the firm's best books. It is a charming introduction to the Japanese use of stencils illustrated with reproductions, some double-page, of stunning designs printed in white on dark brown paper.

Andrew Tuer was a publisher, first doing business as Field & Tuer and later as founder of the Leadenhall Press. He was a passionate collector, antiquarian, and printer. It is likely that many of the designs included here are examples that he collected and secured for the South Kensington Museum. (Now the Victoria & Albert Museum). His brief text, which appears also in French and German, refers to other collections and, also, identifies many of the figures and symbols used in the designs. Oblong 8vo (18.5 x 22 cm); 24, 27, 26 pp. + 104 illustrations on 57 double-page plates; with limitation slip bound in across English title (no number given, but there were about 350 copies printed).

Original paper covered boards with original soiled paper title label on upper cover; cloth spine re-backed with original cloth and paper title label; corners gently bumped; new endpapers; ink marks on title page of English version and the occasional ink mark occurring elsewhere in the text; the edges of the double page plates are sometimes chipped or wrinkled, without affecting the images. Ink or thin paint over a portion of the original stencil which a previous owner evidently tried to work with. Not a pristine copy, but one carefully rescued from heavy usage.

£280

EUROPEAN PAPER DOLLS IN VIBRANT COLORS.

15. (Paper Dolls) ARMA, Edmée et Marthe FAUCHON. **LA MALLE MERVEILLEUSE** Paris: "Les Editions Ouvrières" 1946.

With beautifully rendered printed costumes, set against an overall decorative background, to be carefully cut out for dressing the doll whose front and back profiles could be removed from the rear or lower cover. Smaller illustrations, also on the rear cover, show the completed costumes representing folk dress from Austria, Spain, Holland, Hungary Italy, Serbia, Sweden and the Ukraine. This appeared as part of the collection "Les Farfardets" directed by Edmée Arma. The "letter" laid in is from Ziguezag, the elf in charge of dressing fairies and addressed to the young girl reader instructing her to cut out costumes for the doll and enjoy the marvels of this magical suitcase. A charmer. Oblong stapled booklet (21 x 26.8 cm.); text on inner cover; printed "letter laid in + 8 full page color plates with text on inner rear cover and color illustration with two doll cut-outs on lower cover.

Original stiff paper covers, printed in colors; internally vibrant; a fine copy.

£125

"A GREAT PERFUMER MUST BE A VETERAN AND A SPECIALIST...WHO ALSO MANAGES TO TRANSFORM INTO FRAGRANCE SOME OF LIFE'S MOST POETIC MANIFESTATIONS." - JEAN-BAPTISTE RIGAUD.

16. (Perfume) (RIGAUD) **UN AIR EMBAUMÉ/ PARFUME LE MONDE/ C'EST...(cover title) L' "R" de RIGAUD / SA FIRME /SES PARFUMS.** (PARIS) (RIGAUD) ca. 1915.

A color illustrated promotional booklet for the French perfumer Rigaud with full page artwork for nine different perfumes and a hand-colored title page design. Some of the artists' signatures which appear are: Alexis Vallon, Suzanne Leloir and "Plochon". Each illustrated plate presents a romantic scene framed by undulating "streams" of perfumed air winding their way out of bottles on each side of the illustrations. Among the scenes are depictions of Mary Garden, the somewhat notorious Scottish soprano whose fame made "Mary Garden" perfume a best seller for the firm; another female *artiste*, Marthe Chenal, is shown here in medieval costume representing her own perfume. "Lilas de Rigaud", "Près de Vous" and "Prince Igor" are among the other scents featured. Also included is a poem by Jean Richepin entitled "Fleurs". The title of the brochure plays upon one of the firm's famous perfumes, suggesting that "Un Air Embaumé" that perfumes the world is L' R or Rigaud. The "R" is executed in a large crowned garland of flowers, hand-colored; this trademark is lightly repeated in monochrome on the tissue guard before each color plate. An elegant piece of promotional work. we find no copies in OCLC or COPAC. Oblong stapled pamphlet (24 x 21 cm.); title page with hand-colored design + 1 ff. with printed poem + 9 color printed plates, 9 printed tissue guards + 9 blank leaves; 1 ff. with printing at rear.

Original stiff paper covers , stabbed and tied, printed on upper cover; with glassine; occasional offsetting to blank spaces, not affecting images.

£125

A WOMAN COLLECTOR IN BELLE EPOQUE PARIS

- 17.** (Photographic Album - Parisian interior) (MIMAUT, Louise). **LA MAISON DE MADEMOISELLE MIMAUT/ 107, rue de Longchamp/ à PARIS** (PARIS) N.P. ca. 1910.

A professionally printed album presenting a collection of large photogravure views (22.3 x 29 cm) of the interiors of Mlle. Louise Mimaut's refined Parisian apartment located at 107 rue de Longchamp in the sixteenth arrondissement before the First World War. The only other copy we have located is at the Bibliothèque des Arts Décoratifs in Paris. Their copy contains a manuscript letter detailing some aspects of Mimaut's biography. She was the daughter of Frenchman Alfred Mimaut and his German wife, Wilhelmina Latteroth, with strong family connections in the world of finance and government. In her carefully decorated apartment in Paris she held salons for her acquaintances in artistic, financial and diplomatic circles. She left her estate to Mme. Henri Morane (Louise Carré Kerisouët) who commissioned the album for friends of Mimaut. Mimaut was a collector of ceramics and glass, examples of which can now be seen in collections of the Bibliothèque des Arts Décoratif. The photogravure views of her home show rooms filled with her collections. The opening illustrations are views of Mademoiselle seated in her garden and library. The facade of the building (now demolished) is shown close up. There follow views of the *entrée*; numerous views of both the *salon* and *salle à manger, le palier* or landing; *le salon bleu*, the *bibliothèque*, her bedroom and *cabinet de toilette*. All rooms show a profusion of furnishings, but, especially, of ceramics, glass, engravings and paintings, all arranged with a meticulous sense of proportion and display. Her *salon blue*, although not shown in colour, seems to contain a good deal of Delft, including the fireplace surround. In the library, ceramics line the bookshelves. Her bedroom shows a Japanese scene, so popular at the time, painted or otherwise applied to the panes of the double glass window. Even the *cabinet de toilette* is filled with ceramics, much of it apothecary jars. The album offers an excellent view of both the collections pleasing to a woman of means in that period and, also, of her way of incorporating her collections into an attractive decor. Rare. With a photocopy of the letter from the grandson of Mme. Morane laid in. Oblong album with sheets bound on stubs (31.7 x 39.5 cm.); title page + 30 photographic plates, the initial two imprinted on India paper.

Original gilt decorated art vellum spine; green cloth over boards with gilt title on upper cover; gilt decorated art vellum corners with minor soiling; dull traces of damp stain on upper cover and lower covers; internally, the dampstain and tide marks appear only along the upper portions of the endpapers and the upper margins of the plates; the evidence of the stain gradually disappears and becomes very faint in the upper margins and very small upper portion of the impression about half way through; although the tide mark infrequently dips below a photographic impression, the photographs are never marred.

£500

“ ALL KINDS OF GILT ORNAMENTS.”

- 18.** (Picture Framer's Trade Card). RADCLYFFE, E. **E. RADCLYFFE/ CARVER & GILDER.** London (E. Radclyffe) ca. 1850.

A handsome engraved trade card for a picture framer located at 257 High Holborn in London. He offers “Pictures cleaned on reasonable terms. Old Glasses newly silvered.” Radclyffe's name and address are printed within an engraved and elaborate frame pictured leaning against an assortment of vases, etc. There is a receipt from the National Portrait Gallery accompanying this card that suggests that it was among a group of trade cards presented at “The Art of the Picture Frame”, 1997. Stiff card; 6.1 x 9.1 cm. engraved.

The are four older mounting traces on the back of the card; else fine.

£100

“LUMINOUS COLOURS” WITH “EMOTIONALLY-TONED EXPRESSION”

19. (Playing Cards) DELAUNAY, Sonia. **SIMULTANÉ. für die Bielefelder Spielkarten entworfen von Sonia Delaunay / designed for Bielefelder spielkarten by Sonia Delaunay / conçu pour Bielefelder Spielkarten par Sonia Delaunay.** Bielefeld: Deutsches Spielkarten Museum, 1964.

First edition. "These playing cards designed by Sonia Delaunay, which are published by the name of SIMULTANÉ for rummy and bridge, realize some essentials of twentieth-century painting in the forms and colours of their face-cards. Their principles are based on Cézanne's art and Chevreuil's chromatology...." (from the booklet accompanying the cards). As the booklet points out, the suit marks, as well as the court cards have been designed by Delaunay. With a chronology of her life and work from 1885 to 1949. Stapled booklet, 5 x 3.6 cm, 14 (+2) pp. with 2 decks of 55 cards; in plastic box measuring 5.1 x 3.8 cm .

Color printed stapled booklet, faint bit of aging; cards in fine condition; in original clear plastic box, very lightly scratched.

£180

WITH DESIGNS BY ARCHITECT CHARLES LEMARESQUIER

20. (Real Estate Development Brochure) Société Immobilière Toulousaine pour l'extension et l'embellissement de la ville. **VILLE DE TOULOUSE. Prolongement des Allées Jean-Jaurès.** (Toulouse: 1932).

A handsomely printed development prospectus for the "Roseraie" and "Parc", two single family property developments in a newly opened suburban area north of Toulouse. Included are two plat plans for development together with full sketches and floor plans for the designs by Parisian architect Charles Lemaesquier. The text is printed in red and dark brown by the Imprimerie Kadar in Paris. Descriptions of eight models for single family houses designed specifically for the development by Lemaesquier include types of materials used on special features. Each named villa ("Nora", "Graziella", "Nadia", etc.) is given a full page illustration attractively reproduced from a charcoal and pen drawing. The styles vary from traditional "habitations champêtres" to international modern. All were offered with the most up-to-date conveniences. The plan was implemented for the Roseraie and its streets are still named after different flowers as shown on proposal. Lemaesquier studied at the École des Beaux-Arts in Paris and formed a partnership with the architect Victor Laloux. He also worked for the French state as architect-en-chef des Palais Nationaux, etc. His better known works include the headquarters of Félix Potin and the palais Berlitz in Paris. Lemaesquier's special talents for drawing are well reflected in the architectural illustrations here. We locate no copies in U.S. libraries, but know of one in a private collection. Oblong stapled brochure (20.5 x 30 cm); 26 pp. illustrated including two plans (one folding).

Original heavy paper wraps, illustrated on upper cover, with spine cord; well preserved.

£300

ORIGINAL DRAWINGS FOR FRENCH TEXTILE COMPOSITIONS

21. (Textile Designs) Dieutegard, Ernest, proprietor. **TEXTILE COMPOSITION ALBUM.** (Paris) ca. 1900.

A colorful manuscript pattern album with original textile designs. It is bound with the commercial device of the Parisian firm, Ernest Dieutegard embossed on the front cover. The compositions and studies for designs are varied and carefully executed, ranging from arrangements for the edges of tablecloths or shawls to overall floral or geometric patterns to smaller details of those patterns. A few sheets contain small close-ups of intricate designs based on a keen observation of nature. An invoice dated 1900 is also laid in. It is printed on the stationery of Ernest Dieutegard 5, rue Saint-Augustin (Prés La Bourse) with "Vve. Est. Dieutegard & Doizey, Succrs" stamped in red below the original heading. Dieutegard's insignia or commercial device appears on the left of the invoice above the indication that he was a member of the jury at the Exposition Universelle, 1889. Dieutegard is also listed in the *Journal officiel de la République française. Lois et décrets*, p. 2508 as entered in classe 34 of the 1889 exhibition as a *fabricant de passementeries*. He received the *medaille d'or* at the Paris

Exposition of 1878. Bound album (27 x 21 cm); 62 leaves of original designs, most in color gouache or body color, some in sepia-toned and colored ink; just a few designs in pencil with partial color; some text pages are slightly smaller in size. With printed invoice laid in.

Bound in contemporary quarter leather, raised bands; pebbled cloth-covered boards with commercial device stamped in gold on upper cover, slight shelfwear; marbled endpapers; preliminary and rear blanks covered with pencil scribbles; occasional offsetting from color on blank versos; infrequent smudging of color; darkening and spotting of some margins, but, still, in very good condition.

£500

ARTS & CRAFTS COTTAGE DESIGN EXHIBITION CATALOGUE

22. (Town Planning Architecture) ROYAL MANCHESTER INSTITUTION **CATALOGUE OF . . EXHIBITION OF COTTAGE DESIGNS.** Held in the Manchester City Art Gallery, June 1909; and subsequently at the Queens Park Gallery and the Manchester Art Museum. (London & Manchester: Sherratt & Hughes) 1909.

“What development has taken place in the direction of more healthy and attractive cottage building has been, in this country, confined to areas outside existing towns, very largely in what have been called garden cities.” (from the Introduction). This exhibition attempted to demonstrate the better type of new cottage and housing estate development that could be achieved depending upon adherence to broad building principles of older cottages and to enforcement of the restrictions and requirements of the Town Planning Bill then before Parliament. Eighty-six examples (not all of which are shown in the catalogue) of detached, farm, artisan, workman and block cottages and development plans are shown in photographs drawings or plans. Exhibitors included noted architects and designers of the day: A. Randall Wells; Gilbert Fraser; Robert Bennett; Barry Parker and Raymond Unwin; Baillie Scott (just one example shown); Geoffrey Lucas; Ernest George and Yeates, etc. The examples are taken from housing developments at: Port Sunlight; Fallings Park, Wolverhampton; Hollesley Bay, Suffolk; Hampstead; etc. The pages are interspersed with ads, some “TO LET”. The lack of full advertising may explain why this item is so scarce. We find no copies in OCLC, nor in COPAC. Stapled pamphlet, 24.5 x 18.5 cm); 69 + (1) pp. with illustrations from photographs, sketches and plans.

Original printed paper covers, dulled, with some spotting; staples have bled through; soiling to margins only of text in places.

£300

23. TOWNSEND, W.G. PAULSON. **MODERN DECORATIVE ART IN ENGLAND. Its Development & Characteristics. Volume 1/ Woven & Printed Fabrics, Wall-Papers/ Lace & Embroidery.** London: B.T. Batsford, (1922).

Volume 1, all published (of 5 intended), of this work presenting a contemporary history of modern industrial design in the quarter century following the introductions of William Morris. This first volume explored an area Townsend knew well - he had been master of design at the Royal School of Needlework. Here he presents examples of the best work in embroidery and lace; tapestries, silks, printed velvets, chintzes and cottons; wall-papers and stencilled patterns. Artists and artisans represented include: William Morris; Briginshaw; Dorothy Bryceson; Walter Crane; Sidney Haward; C W. Bart. For his examples he draws upon productions of cretonnes by Arthur Sanderson; Jeffrey & Co.; wallpaper designs by Walter Crane; William Turner; Shan Kydd wallpapers, etc. Beautifully printed. An exceptionally nice copy. Folio (35 x 25.4 cm); xiv + 149 pp. with text illustrations + 174 plates, of which 51 are color, the rest in sepia.

Original cloth with gilt decorated and titled spine, gilt titled and decorated upper cover, fine; internally fine, with bookplate of a Brussels bookseller on lower front paste-down; in decoratively printed dust jacket, fine.

£75.00