BRULLER, JEAN. *HYPOTHÈSES SUR LES AMATEURS DE PEINTURE A L'ÉTAT LATENT. UN POSTULANT ET 16 LITHOGRAPHIES EN COROLLAIRE*. Paris (Chez l'Auteur, 1927). 4to modern plum-colored cloth boards and matching half-morocco spine with gilt-lettered author and title. Fine. One of 175 copies on Arches with lithographs printed by Mourlot and hand colored. Fine. The author/artist has written an eight page text and portrayed in 16 color lithographs characteristics of artists, including Picasso, Matisse, Bonnard, Rouault, Gris, Soutine, Denis, Signac and Laurencin, by depicting the collectors of their works in their distinctive styles. For example, Paul Signac's collector is a philatelist who arranges his multi-colored stamps. A delightful, gently satirical work. Bruller later co-founded Les Éditions de Minuit, a publishing house of the French Resistance to the Nazi occupation. $950
WORLD WAR I PRISON CAMP

(BOUCHER, E. LUCIEN) MEUNIER, MARIO. IMAGES DE LA VIE DES PRISONNIERS DE GUERRE. Préface de Pierre MacOrlan. Paris; Marcel Seheur (1920). 4to, cream-colored boards titled in red and brown with paste-down color illustration. In extraordinary condition. One of 175 copies with contents on light card leaves mounted on stubs. Illustrated by Lucien Boucher, painter, poster designer and illustrator. Two vignettes in text (one repeated on cover), double plate view of the prison camp and 21 plates, hand colored by the artist in somber and melancholy tones. The brief text and the images reflect the boredom and depression of prison life.

The three men were prisoners of war in the Mersenburg camp in Saxony: the artist Lucien Boucher, the publisher Marcel Seheur and the author Mario Meunier, who was the secretary of Rodin and Isadora Duncan. Translated from the preface by MacOrlan: beautiful, melancholy and malicious images. University of Chicago website: "large blocks of color, oblique angles, and abstracted forms that clearly owe something to Japanese prints and avant-garde practice." $2500
(BURNHAM, DANIEL) MOORE, CHARLES. DANIEL H. BURNHAM/ARCHITECT/PLANNER OF CITIES. Boston: Houghton Mifflin, 1921. Two volumes. 4to, handsome gilt-decorated green cloth. Fine in dust jackets and a very poor box (which still bears the pasted-down printed blurb). With 268 and 238 pages, 71 and 49 illustrations, some colored.
Burnham was an American architect and urban designer, Director of Works for Chicago World's Columbian Exhibition of 1893, which was nicknamed the "White City" and inspired the City Beautiful movement.
Designer of the Flatiron building in New York, the Rookery Building in Chicago, the Montauk Block, perhaps the first building labeled a skyscraper, and many other iconic buildings. He had a keen interest in parks and city planning, designing a comprehensive public parks system and downtown city plan for Chicago. $425
ART NOUVEAU DESIGN

CHAMPIER, VICTOR. DOCUMENTS D’ATELIER. ART DÉCORATIF MODERNE. Paris: Librairie de la Revue des Arts Décoratifs, 1898 and 1899. First and Second Series, complete in two volumes. 4to, portfolios with folding protective flaps. First volume in printed and decorated boards in color; second volume in 3/4 green cloth and darker boards, as issued. Rebacked with original gilt-lettered spine laid down; new ribbons. Three page preface by Gustave Larroumer. Title page and plate lists in each volume.

Each series with 60 plates for a total of 120 color plates, facsimiles of watercolors. Fin-de-siècle French style in architecture, furniture, ceramics, jewelry, textiles, book bindings, etc., by Marius Michel, Lalique, Mucha, Giraldon, Prouvé, Rudnicki, Guimard, Majorelle and others.

Victor Champier, art critic and historian, founded the Revue des Arts Décoratifs, which was published between 1887 and 1902, and established a school for decorative arts in Roubaix. He was a founder of the Union Centrale des Arts Décoratifs modeled on what became the Victoria and Albert Museum.

An important compilation of the decorative arts of the period, which he promoted. $1750
(GOODHUE, BERTRAM GROSVENOR) BERTRAM GROSVENOR GOODHUE- ARCHITECT AND MASTER OF MANY ARTS.
Edited by Charles Harris Whitaker. New York: Press of the American Institute of Architects, 1925. Folio, tan and blue linen. Spine a little darkened, bottom of spine starting to ravel. An excellent copy in defective dust jacket (lacking spine and with some chips and splits) but with design intact. A monumental work (Karpel B1186) with four color plates and 273 black and white plates, including photographs and plans. A key American architect (1869-1924), his work spanned many styles from the Gothic Revival of churches and academic buildings to the Spanish Colonial Revival of the 1915 Panama-Pacific Exposition to Byzantine Revival for St. Bartholomew's to the modernist work of his later churches, courthouses and the Los Angeles Public Library, which became the dominant California regional vernacular.
He was also an important book illustrator and designer of the stunning Arts and Crafts style Altar Book of 1896 among others and typographer, creating Cheltenham for the Cheltenham Press and Merrymount for the Merrymount Press. $500
HEGEMANN, WERNER AND ELBERT PEETS. THE AMERICAN VITRUVIUS: AN ARCHITECT'S HANDBOOK OF CIVIC ART.
A thesaurus of civic art for architects with 298 pages and over 1200 photographs, plans and drawings of city development and urban design from its origins to contemporary garden city movements by a well-known German architect and city planner and his friend Elbert Peets, a landscape architect. Fleeing Nazi Germany, he spent many years in the United States, teaching at the New School for Social Research, and making city plans for Berkeley and Oakland besides being housing commissioner for Philadelphia. $650
LANDSCAPE GARDENING. Two in a series published at the suggestion of the American Society of Landscape Architects.


B. PÜCKLER-MUSKAU, PRINCE VON. *HINTS ON LANDSCAPE GARDENING.* Boston: Houghton Mifflin, 1917. 8vo, cloth and boards, paper spine label. Second in the Series. Edited and with an introduction by Samuel Parsons. Edges worn, small stain on front cover; internally fine. With 39 illustrations, maps, plans and two large folding plates in front and back pockets which show the Prince's grounds before and after his improvements. This work evolved from Pückler-Muskau's experience in developing his estate between 1815 and 1844. He visited the United States and lived for years in England at a time of great changes in landscape architecture initiated by Lancelot Brown and Humphry Repton, who influenced his emphasis on natural and picturesque beauty. In turn, Charles Eliot, the American landscape designer, visited his estate in 1886. *$250*

With 21 full page illustrations and a vignette on nearly every page of text by Lorentz, who contributed drawings and wood engravings to La Caricature, Journal pour Rire, and the Revue Comique de 1848 among other publications. Political satire against Louis-Philippe using characters of the commedia dell'arte, Polichinelle and Pierrot. Louis-Philippe was brought to the throne as a constitutional monarch after the 1830 revolution. He was known as the "bourgeois monarch" or "citizen king", but the monarchy became increasingly conservative and unresolved problems of the middle class and working classes led to his overthrow in the 1848 revolution.

Vicaire V, 393. According to a penciled note on an endpaper by a previous bookseller, this is the copy that Vicaire describes. $950
MELLERIO, ANDRÉ. *LA LITHOGRAPHIE ORIGINALE EN COULEURS.*
Paris: Publication de l'Estampe et l'Affiche, 1898. 8vo, pictorial wrappers. Bit of loss to spine extremities and crack starting at upper joint, stitching loosening. Still a pleasing, clean copy, uncut and unopened, preserved in a cloth folder with flaps and ribbon tie. The frontispiece, a color lithograph by Pierre Bonnard, is fine. One of 1000 copies. The cover (tiny chip at edge) and color frontispiece are original lithographs by Pierre Bonnard. Mellerio discusses artists including Lautrec, Bonnard, Vuillard, Denis, Rivière, De Feure, Chéret, Steinlen, Redon, *et al.,* as well as publishers and printers. An important work in the history of art and aesthetics.

*Cate and Hitchings, The Color Revolution/Color Lithography in France 1890-1900,* pages 73 to 97 with full page reproductions of title page, cover and frontispiece and an English translation of the text: "... unique analysis of the aesthetic activities of his time", observing that color lithography was the era's special artistic form, "... essentially a record of almost a decade of avant-garde printmaking activity... a forum for advanced aesthetic theories... an eloquent prelude to the aesthetic convulsions of the twentieth century."

*Hofer, Artist and the Book,* 26: "Because of its cover and multi-color frontispiece, this book is often considered the first French livre de peintre with original color lithographs."

*Roger-Marx, Bonnard Lithographie,* 72-73. $2500
GERMAN GRAPHIC DESIGN

(PROJECT) SCHUBERT, DR. WALTER F. *DIE DEUTSCHE WERBE-GRAFIK*. Berlin: Francken & Lang, 1927. 4to, coarse tan linen binding decorated in red and black with turned-in edges. Fine. Only edition of this important study of the great era of German graphic design: posters, packaging, advertising, book illustration, programs for theater, sports, etc. Profusely illustrated with 198 tipped-in color plates and 300 black and white in the text of work by Bernhard, Hohlwein, Klinger, Preetorius, Gipkens, Kleukens, Cissarz, Pechstein, and many others. $1000
ARTS AND CRAFTS MOVEMENT

TRIGGS, OSCAR L. *CHAPTERS IN THE HISTORY OF THE ARTS AND CRAFTS MOVEMENT*. Chicago: Bohemia Guild of the Arts and Crafts Movement, 1902. 8vo, Kelmscott- influenced binding with tan buckram spine printed in blue and blue paper-covered boards, gilt lettering and device on cover. Large scrawled later owner's name and date on front free endpaper, else a fine copy of a book important in the American Arts and Crafts Movement. Frontispiece and two plates. Chapters on William Morris, Carlyle, Ashbee, and Ruskin, and on the Rookwood Pottery as an example of the ideal workshop, "the association of art and labor". Includes a "Proposal for a Guild and School of Handicraft in Chicago". The following year Triggs founded a William Morris Society in Chicago. $400
BELLE ÉPOQUE CARICATURE

(WEBER, PIERRE AND JEAN) LES VEBER'S. Paris: Émile Testard, 1895. 4to, original color pictorial wrappers bound into blue cloth and marbled boards, gilt-lettered spine. Copy number 4 of 25 on Japon Impérial of a total edition of fifty of this collection of lampoons of Belle Époque culture. The wrappers show the brothers holding masks with their names in French, English, Spanish, Italian, German and Greek. 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 joined him at the journal. A prodigiously talented caricaturist and printmaker, he caricatured the notable figures of Parisian theater, belle-lettres and politics, and contributed also to Le Rire and L'Assiette au Beurres. Numerous double portraits of the brothers appear throughout the text.

WITH: LA JOVIALE COMÉDIE PAR LES VEBER'S. Paris: H. Simonis Empis, 1896. 4to, original color pictorial wrappers bound into new green cloth boards with paper cover label. The wrappers show figures sliding down a fiery slope to hell, the gates guarded by two caryatids representing the brothers. Copy number 7 of 20 on Japon (the complete edition according to the limitation page). Black and white illustrations on every page.

For the pair $750
CHROMOLITHOGRAPH ORNAMENT

GUILLOT, ERNEST. Paris: Librairie Renouard (circa 1880). Four volumes in a series of six. Each is an oblong 12mo, bound in later half red morocco and cloth boards, spines gilt-lettered, marbled endpapers. One volume with spots on cloth of front board but an attractive group. Irish bookplates in each volume, “Malo Mori Quam Foedari”. Title pages followed by sixteen pages (for a total of 64) showing many examples, entirely in chromolithography with captions referencing the origin of each ornament. Ornamental letters, borders and miniatures from the Bibliothèque Nationale and historic monuments of the era.

ORNAMENTATION DES MANUSCRIPTS AU MOYEN AGE. XIIIÈME SIÈCLE.
ORNAMENTATION DES MANUSCRIPTS AU MOYEN AGE. XIVÈME SIÈCLE.
ELÉMENTS D’ORNEMENTATION DU XVIe AU XVIIIe SIÈCLE.
ELÉMENTS D’ORNEMENTATION POUR L’ENLUMINURE.

For the four volumes $450
RIGHT WING WOMAN ANARCHIST

With the appearance of a children’s book, the setting is a schoolroom with an abbot instructing a child. Actually it is a record of an 1899 campaign for a Boulangiste candidate in the Norman village where Gyp summered, told in a childish narrative and 36 full page cartoonish drawings in color and black and white by “Bob”.

The Countess was a fanatical anti-Semite and anti-Dreyfusard who denounced populist democracy and the parliamentary French Republic in numerous sketches and novels. She identified Boulanger, who vowed to save France in a time of crisis, with Napoleon I, whom she idolized.

Georges Boulanger was a conservative French general and politician who threatened a coup d’état and the establishment of a dictatorship advocating revenge on Germany and a return to the monarchy. According to the newspaper Le Temps, Gyp harangued the peasants and fishermen of the peaceful coastal town, bribed the children with candy and distributed posters insulting the government, for which she was fined.


$875
SOUTHWEST ARTIST’S BOOK

BAUMANN, GUSTAVE. FRIJOLES CANYON PICTOGRAPHS. RECORDED IN WOODCUTS AND HAND PRINTED... Santa Fe: Writers’ Editions, Inc. (1939). Introduction by Alfred Vincent Kidder and text by Gustave Baumann. Square 8vo, cloth-covered boards with pictograph design in yellow and brown with printed cover and spine labels. Paper spine label chipped at edges with no loss to lettering. Inner hinges professionally and inconspicuously strengthened. Contemporary owner’s name and date on blank verso of front free endpaper and his bookplate on rear pastedown. One of 500 copies. A very attractive copy.
A handmade artist’s book bound by Hazel Dreis, a Santa Fe artist, and illustrated by Gustave Baumann with pictorial endpapers and original hand printed woodcuts depicting pictographs at the Tuyoni site in Frijoles, New Mexico, including a four-fold plate signed by the artist.
In a note on the colophon: “…Writers’ Editions, Inc., a cooperative group of writers living in the Southwest, who believe that regional publication should foster the growth of American art and literature.” An important Western artist’s book. $2000
ART NOUVEAU JEWELRY
DUFRÈNE, MAURICE. NEUER SCHMUCK.
Stuttgart: Julius Hoffmann (circa 1910). Large oblong 4to, decorated portfolio with decorated paper flaps. Plates fine; binding a little rubbed. With 24 lithographic plates in pale green tint, each showing a number of brooches, necklaces, combs, earrings, etc.
Maurice Dufrène was a founding member of the Société des Artistes Decorateurs and worked on Meier-Graefe’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
WOVEN ILLUSTRATION
(GRASSET, EUGÈNE) LA MARSEILLAISE. CHANT NATIONAL PAR ROUGET DE LISLE. TISSAGE DE LA MAISON CHATEL ET TASSINARI.

Lyon: Bernoux & Cumin (1899). Folio, attractive new blue cloth portfolio with original printed cover label describing the illustrations laid down on front cover and new tricolor ribbon ties. One of 300 copies of this rendering of the French national anthem by Eugène Grasset, one of the great Art Nouveau illustrators. Fine.

Printed title and four pictorial panels in the original mats bordered in tricolor ribbon, each measuring 13 by 9 inches, woven in fine silk with a technique based on the punch-card system used by Jacquard and following principles developed by Charles Babbage for his experimental calculating machine. According to a copy of a 1970 letter, which is laid in, from the Curator of the Textile Museum of Lyon, the work (“ce véritable chef-d’oeuvre de tissage lyonnaise”) is comparable to the most beautiful woven portraits of the 19th century. He quotes Tassinari et Chatel, the company which did the original weaving, as stating that even though they still have the original cards, the cost of reproducing it made it highly unlikely that they would ever do so.

The first plate, the title panel, shows a fierce Marianne, personification of France, flying over a battlefield waving sword and helmet; the borders incorporate symbols of war’s destruction, including flames, wreaths, torches and human figures. The second panel, with words and music woven into the fabric within a classical frame, includes a portrait of Rouget de Lisle, author of the anthem. The third and fourth panels give the remaining verses flanked by monumental figures of winged Victory, French soldiers in rippling cloaks and martial emblems (trumpet, weapons, oak branches, etc.) within an architectural setting. $2000
BIEDERMEIER DESIGN
MATTHAEG, CARL. ABBILDUNG UND BESCHREIBUNG DER MODERNSTEN FORMEN FÜR KUNSTLER UND HANDWERKER.
Ilmenau & Weimar: Bernard Friedrich Voight, 1831, 1832, 1835, 1835. Four fascicles in one volume, complete. 8vo, plain calf spine and brown marbled paper boards, worn and somewhat scraped but sound; internally fresh. Only edition of a rare Biedermeier pattern and ornament book for the use of craftsmen and architects at the time that the style was emerging in a transitional period between Neoclassicism and Romanticism for the new urban classes of Germany, Austria and Scandinavia between 1815 and 1848 in literature, music, interior design and visual arts. Matthaey (1778-1848) was an architect and writer on architecture, author of a number of practical works.

Twenty lithographed plates in each fascicle for a total of eighty with descriptive text of designs and motifs for gold- and silversmiths, carpenters, woodworkers, furniture and fabric designers, porcelain factories, glass and iron workers and equipment and accessories for horses.

Engelmann, Bibliotheca Mechanico-Technologica, 238. Universal Catalogue of Books on Art Supplement, pages 414-415 lists only Parts 1 and 2. Not in Berlin Katalog. Three holdings in German libraries and copies at the Getty and the British Library, according to WorldCat/OCLC. $3500
HORTICULTURE
(NEILL, PATRICK) JOURNAL OF A HORTICULTURAL TOUR THROUGH SOME PARTS OF FLANDERS, HOLLAND AND THE NORTH OF FRANCE IN THE AUTUMN OF 1817 BY A DEPUTATION OF THE CALEDONIAN HORTICULTURAL SOCIETY.

Tall 8vo, original brown boards with paper spine label. Uncut. Binding rubbed, some light foxing to plates, joint starting, ink institutional ex libris and number on title page. A very nice unsophisticated copy preserved in a modern archival clamshell box with leather spine label.

Seven engraved plates, including two fold-out plans (one with brief tears, no loss, at top) by W.H. Lizars after John Hay and eight illustrations in the text of a journey by prominent Scottish gardeners and horticulturists to regions recently under Napoleonic rule.

Patrick Neill (1776-1851) was a Scottish printer and horticulturist and a founder of the Caledonian Horticulture Society. He toured with two other members of the Society to bring back fruits and vegetables which might be introduced into Scotland and documented public and private gardens including Malmaison (the former residence of Josephine de Beauharnais, first wife of Napoleon) as well as commercial nurseries. $500
LANDSCAPE GARDENING

Primary documents of the Picturesque movement in landscape gardening, an attempt to discredit Capability Brown’s theories of invasive landscaping and an argument for designing gardens after the works of the landscape painters Claude Lorrain and Salvator Rosa.

“Price advocates gardening by calculated neglect (what Repton thought would result in a ‘huge picturesque forest’) and the use of artificial foregrounds to link the wild park with the formal house garden.” Weinreb 17:119. The second volume contains “three further treatises designed to meet Repton’s challenge for Price to produce a practical method of improvement. ...Price suggests an ordered procession from the grand Italianate garden around the mansion, through graveled walks and shrubberies, to wooded parklands and eventually to unrestrained nature.” Weinreb 17:120. $750
RUCKERT, OTTO. DIE KUNSTHANDWERKLCHE FÖRDERUNG DES B AUMALERS (DIE FÖRDERUNG DES LEHRLINGS IN WERK STATT UND SCHULE).
Dresden: Im Verlag des Verbandes Sächsischer Vereinigungen Selbständiger Maler und Lackierer...1929. Small 4to, green cloth lettered in black with white panel on front board. Slightly faded and discolored; an attractive copy of the first edition, tight and internally clean. Contemporary inscription and stamp on front free endpaper. Bauhaus design and color theory for architecture and interior design with 63 pages and 42 color plates in muted tones. A survey of color and design for contemporary Bauhaus architecture. Plates of color combinations, colors for interiors and exteriors and overviews of house plans with differently colored rooms for residential and commercial buildings. Chapters on the aesthetics, psychology and effects of color in building design. Appealing also for its Bauhaus inflected typography and book design. $750
SAINT PHALLE, NIKI DE. *THE DEVOURING MOTHERS.STORY BOOK.*
SYMBOLIST PERIODICAL) **LE CENTAURE. RECUEIL TRIMESTRIEL DE LITTERATURE ET D'ART. REDIGÉ PAR MM. HENRI ALBERT, ANDRÉ GIDE, A.-FERDINAND HEROLD, ANDRÉ LEBEY, PIERRE LOUYS, HENRI DE REGNIER, JEAN DE TINAN, PV.(PAUL VALERY). VOLUMES I-II.**

Paris 1896. Complete in two volumes (all published) of this luxurious Symbolist periodical, inspired by the German review *Pan* and a precursor to 20th century reviews to follow.

4to, publisher's gilt-lettered green cloth with original pictorial wrappers bound in. Handsome modern board, linen and cloth clamshell box with gilt-lettered calf spine label. Very mild surface wear to cloth binding. Supplements to each volume bound at rear, with illustrated advertisements with designs by Bonnard, Vallotton, Chéret, Willette, *et al.*

Literary contributions, some printed here for the first time, by Henri de Regnier, Jean de Tinan, Pierre Louys, André Gide, Paul Valery and others. Illustrated with lithographs, etchings and woodcuts, some in color; lettered tissue guards. Volume I with seven plates including three original color lithographs by Jacques-Emile Blanche and Charles Léandre and two original etchings by Félicien Rops and Gustave Leheutre and cover design by Louis Anquetin. Volume II with six plates, including three original lithographs by Armand Point, Henri Heran (color) and Paul Ranson (color) and an original etching by Albert Besnard. Lithographs printed by A. Clot and etchings by A. Deltre. $1500
ITALIAN FUTURIST THEATER
BRAGAGLIA, ANTON GIULIO. DEL TEATRO TEATRALE, OSSIA DEL TEATRO (ON THEATRICAL THEATER, THAT IS, THEATER).
Rome: Edizioni Tiber, 1929. 4to, dark red cloth, cover label with lettering and device in white on black. Spine neatly rebacked, new endpapers, corners lightly bumped.
An excellent copy of Bragaglia’s major text on Italian experimental theater with 212 pages, profusely illustrated in black and white.
Bragaglia was a key figure in Italian futurist theater. Set designer, theater and film director, and photographer, he 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, showing the works of the avant-garde movements of the day. Plays discussed and illustrated in the book include Jarry’s “Ubu Roi” and Pirandello’s “L’uomo dal fiore in bocca” and “All’uscita”, and scenic designs by Fornari, Longanesi, Marano, Olesievicz, Pannaggi and others.
Documentary photographs, mostly by Bragaglia, are not illustrated elsewhere.
He was an exponent of futurist photography with the concept of “photodynamism”.
Hulten (editor), Futurism and Futurisms, pages 435-436. $750
DUTCH REGENCY HOUSES AND GARDENS

Two parts in one volume. Etched vignette on title page, etched headpiece on dedication leaf, frontispieces for the two parts, folding engraved map and 100 copper-engraved views on fifty leaves with brief descriptions in Dutch and French. The plates are unsigned but the title states that they are by Hendrik de Leth.

Scarce documentation of Dutch architecture and gardens of the late 17th and early 18th centuries with plans and views of town and country houses and their elaborate gardens in Kennermerland, a fashionable country district north of Haarlem. The houses are in the Dutch Regency style and subordinate to the gardens, which, while still symmetrical, show natural elements superseding the formal. They include water features, a labyrinth, allées of trees, parterres, a Turkish tent and other pavilions, amphitheatres, a triumphal arch, statues and vases.

*Berlin Catalogue 2246 (8). Mark Millard Architectural Collection, Northern European Books, 9. $2750*
RUSSIAN PORCELAIN

GOLLERBACH, E. AND M. FARMAKOVSKI. RUSSKII KHUDOZHESTVENNI FARFOR (LA PORCELAINE D’ART RUSSE). Leningrad 1924. 4to, color printed and pictorial stiff wrappers in blue and black on cream. Wrappers are a little worn but sound. Captions in French and Russian; all else in Russian except summary pages in French.

Collection of articles on Russian State Porcelain edited by Gollerbach and Farmakovski and published to celebrate the first five years (1917-1922) of the State Porcelain Manufactory (private ceramic industry being nearly extinct).

The artistic director was Sergei Chekhonin, one of the first artists to design ceramics with propaganda themes. Some historical background is also included, going back to porcelain created for Catherine II. Full page plates, including eleven in color and 31 in sepia, and photographs in the text of the workers and of the products and marks. $1200
WORTH, THOMAS. **PLUTARCH RESTORED: AN ANACHRONATIC METEMPSYCHOSIS ILLUSTRATING THE ILLUSTRIOUS OF GREECE AND ROME.** New York: George Ward Nichols, 1862. Oblong 4to, blind stamped cloth, gilt-lettered cover. Wear to extremities and corners; inner hinge cracked.

Classical history mixed with contemporary satire in 24 full page lithographic plates printed on one side only with text on facing page. Events and characters caricatured include Lincoln, political matters, sporting scenes, and women’s rights, with caricatures of African Americans in several scenes. Thomas Worth (1834-1917) was a graphic artist and illustrator, achieving widespread popularity with his racist “Darktown” comics. *Sinclair Hamilton, American Books Illustrated with Wood Engravings, 1298: “even today many are genuinely amusing.”* $500
JAPANESE BRAIDED KNOT WORK

KAWARAZKI, KOHDOH. *MUSUBI-MOYOH (PATTERNS MADE WITH KNOTS)*. Kyoto: Geijutsu-do, 1933. Two volumes. Oblong (10" x 15") paper-covered boards with calligraphic labels within decorative knot-work borders. Japanese accordion-fold bindings (orihon): single sheets hinged together and attached at each end to a board, becoming the front and back covers of the book. Light wear. Each volume with eighteen striking wood block designs printed in several colors, often heightened in silver and gold and with embossing. The patterns are made by knotting thin ropes to form various patterns. The verb “musubi” has moral and cultural connotations in Japanese, Chinese and Korean cultures, deriving from a sacred word in Shintoism. Contemporary Japanese still practice “hana-musubi” (flower knotting) to decorate for happy occasions. $2750
JAPANESE BOOKS OF TRADES
TACHIBANA MINKŌ (illustrator). SAIGA SHOKUNIN BURUI (VARIOUS CLASSES OF CRAFTSMEN).

A delightful book of trades in a long tradition of pictures of the artisan class in the Edo period with 28 double-page color woodcut illustrations of craftsmen, each with an identifying inscription and commentary. Included are a mirror-polisher, papermaker, mounter of Kakemono, potter, weaver, swordsmith, etc. Some of the workers are accompanied by cats, small children, goldfish or other features of their work lives.

Hillier, Art of the Japanese Book, Volume I, pages 304-308 and plate 32 (the original edition). $975
VIENNESE GRAPHIC ART
(POSTER) KLINGER, JULIUS. 12 KLINGER PLAKATE. No place, 1923. 4to, original cream wrapper printed in red. A little soiled. Two plates with smudge not affecting the image. Rare portfolio of twelve posters by the Viennese graphic and poster artist, professor at the Wiener Werkstätte and a leading figure in the German poster movement Verein der Plakatfreunde, which published the journal “Das Plakat”.
Printed in bold red, black and gray on heavy card. Full page advertisements for an early German airport, face powder, Tabu cigarette paper, the humor magazine “Lustige Blatter” and the satirical journal “Der Liebe Augustin” and others. The works are dated from 1906 to 1922. $1200
AMMUNITION
(TRADE CATALOGUE) SOCIÉTÉ FRANÇAISE DES MUNITIONS DE CHASSE, DE TIR ET DE GUERRE.
(Paris) Imprimerie Viellemand et Fils (1905). Oblong 4to, original red wrappers. Spine a little worn and gilt lettering faded. Bright silver lettering “Exposition Universelle Paris 1900/3 Grands Prix (Chasse, Guerre, Colonies)/Exposition de St.-Louis 1904 Grand Prix”. Housed in an attractive red and silver clamshell box. Depictions of the two factories with lettered tissue guards. Plates mounted on stubs. With 58 brilliant chromolithographs of the containers and munitions for hunting, shooting ranges and war in colors, gilt, bronze and silver along with descriptive text. $950
HARNESS AND SADDLERY
(TRADE CATALOGUE) GRAF, MORSBACH & CO. WHOLESALE MANUFACTURERS HARNESS & SADDLERY. SEVENTEENTH ANNUAL CATALOGUE. Cincinnati (1891). Oblong small 4to, color and gilt printed and embossed boards and black cloth spine (worn in a few spots). Very nice, sound copy of a splendid catalogue. Two color pictorial title pages (signed Cohen-Co. Sc / Cin O), folding frontispiece of men and women on horseback and in carriages, a leaf of harness trimmings printed in silver and gold, 76 pages of horses in harnesses printed in two colors and 54 pages of mostly Western saddles printed in colors, two to a page, and various other pieces of tack. Printed and hand-written price list for 1891, order blank, embossed envelope and small sheet with view of the new (1891) factory (repeated on rear cover).
Romaine, page 208: “One of the finest color plate records in the field”. $1200
(VOGELER, HEINRICH AND KARL KRUMMACHER) WORPSPEDER WERKSTÄTTE IN TAMSTADT, BEZ. BREMEN. PREISLISTE ÜBER BÄUERLICHE, STÜHLE, TISCHE U. BÄNKE. (Tarmstadt, circa 1910). Oblong 8vo, gray wrappers with illustration of chair in green. About fine. With 24 numbered pages, each with photographic illustrations of rustic chair, table, or bench for country houses. Many of the chairs with a carved tulip motif.

Herman Vogeler (1872-1942) was a German painter, book illustrator and designer of applied arts. Worpsweder was an artist’s colony; Vogeler founded the workshop there in 1898. Scarce; no copies on WorldCat. $250
THEATER INTEREST/DEPARTMENT STORE PUBLICITY
CRÉQUY, MARQUISE DE. CARNET D'ARTISTE. LES SOIERIES AU THÉÂTRE. PYGMALION/EXPOSITION DU 22 MARS 1909. Oblong, pretty color pictorial wrappers with images of dancers surrounded by an elaborate border incorporating images of Comedy and Tragedy, insects and flowers. Fine. Published on the occasion of the 1909 Exposition de Soieries, evoking the spirit of the Marquise Victoire de Créquy, the 18th century poet and woman of letters. Cover and color vignettes and black and white or tinted decorations by Louis Popineau. Publicity album for Les Grands Magasins de Pygmalion, a Paris department store, with offerings of silks, women’s clothing and accessories. Each page with small photographic portrait of a contemporary actress, color vignette of drama or opera and text relating to the piece and its costumes. A charming work with theatrical, costume and commercial interest. $400
(ESSEX HOUSE) 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 clean with light rubbing to edges of boards. 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. $350
(OFFICINA BODONI) *THE TREATISE OF GERARD MERCATOR... (ANTWERP 1540)* EDITED IN FACSIMILE WITH AN INTRODUCTION BY JAN DENUÇÉ ANTWERP AND A NOTE BY STANLEY MORISON LONDON. Antwerp: De Sikkel and Paris; The Pegasus Press, 1930. 8vo, green moiré cloth with calligraphic title in gilt. Slight fading to sliver of cloth at extremities of spine; endpapers and fore-edge lightly foxed. A pleasing copy in dust jacket with a little chipping at top edge. One of 200 copies hand-set in Janson type of a facsimile of a writing book by Mercator, the great publisher of maps, prepared as a model for his workshop staff. *Schmoller 36.* $500
One of 300 copies on handmade paper; the first of several facsimile editions of Renaissance writing books produced by the Officina Bodoni and one of only two books produced with Frederic Warde. Warde, an American typographer admired by Mardersteig, collaborated with him on this book on the great Renaissance writing master (later a printer).
The introduction by Stanley Morison is printed in Warde’s copy of Vincentino’s elegant cancellaresca script. John Barr, British Library Exhibit 14. Schmoller 15. $600
LAUTREC BOOK COVER

(TOULOUSE-LAUTREC) MARSOLLEAU, LOUIS AND ARTHUR BYL. *HORS LES LOIS (OUTSIDE THE WALL). COMEDIE EN UNE ACTE.* Paris: P.-V. Stock, 1898. Small 8vo, original lithographic wrappers by Lautrec; the illustration stretched across the front and back wrappers depicts a couple with two costumed actors before the bust of Molière. Verse comedy in one act presented on November 5, 1897 at the Théâtre Antoine. *Harvard, Book Covers & Brochures,* 19. $500
ITALIAN MAJOLICA

MEURER, M. ITALIENISCHE MAJOLICA-FLIESEN AUS DEM ENDE DES FUFFZEHNTE UND ANFANG DES SECHSZEHNTEN JAHRHUNDERTS.

Berlin: Ernst Wasmuth, 1881. Folio, board portfolio. About fine. Introduction, plate list and 24 handsome chromolithograph illustrations of Italian majolica from the end of the 15th century to the beginning of the 16th century. Each plate shows two or more examples; some are double page. In the collections of the John Crearer Library at the University of Chicago and Rijksmuseum Research Library. Solon, Ceramic Literature, page 286. $400
WALLPAPER

CLOUZOT, HENRI. TABLEAUX-TENTURES DE DUFOUR & LEROY. Paris: Librairie des Arts Décoratifs (circa 1920s). Large 4to, portfolio; cloth spine and pink paper-covered boards, ties. Portfolio a little faded else fine. Sixteen page text and 54 plates (six in color) on this 19th century atelier, the leading French maker of scenic wallpaper during the Empire and Restoration periods. Beautiful suites of wallpapers on mythological, travel and military themes, including “Les Monuments de Paris”, “Voyage of Capitaine Cook”, “Vues d’Italie”, and “Les Incas”. $350
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LES ENTRAVÉES (THE SHACKLED, FETTERED, HOBBLED). Set of 12 postcards colored in pochoir satirizing the hobble skirt of 1910. One used, dated 27 Oct. 11 “Here are some fashion plates of the latest styles”. $250
WIENER WERKSTÄTTE DESIGN
(PECHE, DAGOBERT) EISLER, MAX. DAGOBERT PECHE. Vienna & Leipzig: Gerlach & Wiedling, 1925. 4to, cream paper-covered boards with Secessionist design in black by Peche. Light wear, still an attractive copy of an early and important monograph on a leading member of the Wiener Werkstätte. With 44 pages, portrait and 110 plates of furniture, shop designs, textiles, silver, ceramics and costume design. $250
Roger Ginsburger (pseudonym Pierre Villon under the Occupation) was an architect and critic and member of the French Communist party and of the Resistance. With 123 photographic plates of work between the wars by Le Corbusier, Lurçat, Mallet-Stevens, Perriand, and his own. Sections on interior design and wood and metal furniture, including that by Le Corbusier, Perriand and himself, hotels, villas, factories, bridges, shops and galleries. $400