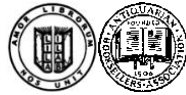
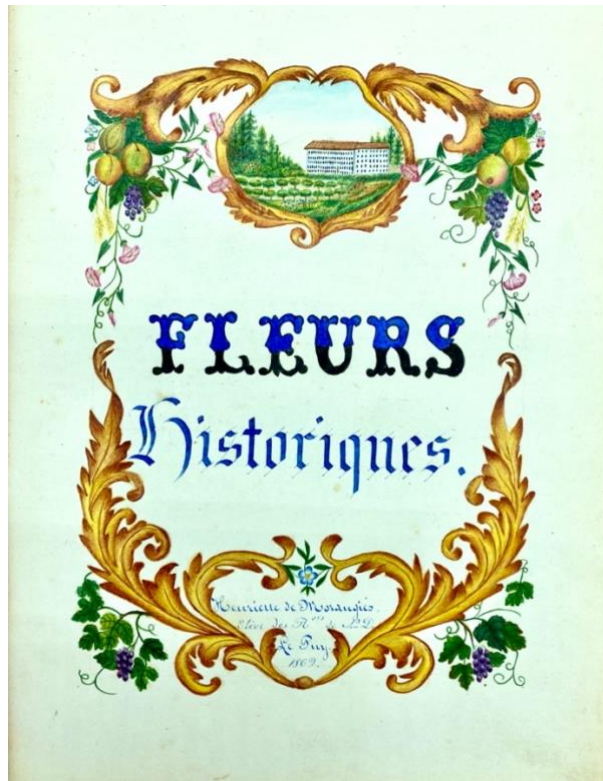


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Thursday May 18 (5-9) *Preview by invitation*
Friday May 19 through Sunday May 21, 2023



Use the Correct Ink for the Occasion.

1 (Advertising Brochure- INK) N. ANTOINE & FILS. **ENCRES ANTOINES**. PARIS N. ANTOINE & FILS ca. 1900.

A handsome illustrated advertising brochure for tis well known ink manufacturers who started business in 1840 and accrued medals of distinction at world expositions and industrial fairs throughout the 19th century. David Carvalho in FORTY CENTURIES OF INK notes “They are best known as the makers of the French copying ink, of a violet-black colour, made from logwood, which was first put on the market in 1853 under the name of ENCRES

JAPANESES". In this booklet we have explanations for usage, illustrations of bottles and illustrations of persons using the inks in various occupations. Encre Bleue Noire is useful in tropical countries; Encre Mauve suits private correspondence; Encre de Chine is best for designs, plans, and maps. A fold-out plate at the end of the text shows a box of samples, available for sale, with five different inks and an embossed stick of wax, "cire Japonaise". Informative. Sewn pamphlet 006.7 x 12 cm; 20 pp. illustrated in black and white + 1 folding illustrated plate with text on verso placed at rear.

Original colour printed paper covers with an Art Nouveau image of a handsomely dressed mother helping her child write with pen and ink on the upper cover and a view of the company's manufacturing plant on the lower cover. A fine copy. [16986]

£80

A rare chromolithographed Marcus Ward calendar.

2 (AESTHETIC MOVEMENT CALENDAR) (Marcus Ward, publisher) **TIME FLIETH / TIME TRIETH A KALENDAR FOR AD 1878**. LONDON & BELFAST MARCUS WARD 1878.

A lovely expression of the Aesthetic Movement and quite a rare one. Including the upper and lower covers, there are 13 chromolithographed pages of light card stock offering images of the seasons for the year. The upper boards show a Cupid-like Hermes holding the title on a banner against a backdrop of sun rays in a peacock blue sky; lower boards show a poppy against a peacock night sky with crescent moon and stars. In the text are four pages, bordered in turquoise and gold, one for each season with a poem and a vignette of cupid-like figures at work on a seasonal activity. A double page spread at the centre of the signature, also bordered in turquoise and gold, printed in gold, presents the entire calendar, information about the Royal family, festivals, new moon, bank holidays and postage. The remaining four pages, each dedicated to a season, are full drawings of human figures engaged in seasonal activities, again, against that blue or peacock blue backdrop. The borders on these latter pages are more elaborate, with scrolls, lines of poetry, and printing in gold, blue and red. The style of drawing is Crane-esque, but there is no artist signature. Thus far, we have located only one copy of an 1879 calendar with similar features on OCLC at Brown University. No artist cited. Searching BL and Library Hub has returned no results so far. A little gem of printing by Marcus Ward. 11.8 x 8.6 cm; 13 pp., including boards, printed in colours, including gilt highlights.

Original chromolithographed boards, cloth spine with insignificant edgewear, nearly fine; internally the card stock pages are fresh and bright; sewing is loosening at bottom, but holding otherwise; A.E.G. A well-preserved copy. [16996]

£450



Children's History of Peter the Great and Alexander 1 in a charming papier dominoté slipcase.

3 (Almanachs - Dutch) (ANONYMOUS) **ALEXANDRANA OF ALMANACH, VOOR MDCCCXVIII.** AMSTERDAM H. MOOLENYZER 1817-18.

A very scarce illustrated Dutch almanach for 1818 in an attractive block-printed paper covered etui. Published by the enterprising H. Moolenzyer, this almanach is an excellent example of the trend for almanachs morphing into vehicles for all sorts of entertainment, illustration and minor literary works - in fact, they became valuable for advancing the sales of the publisher/booksellers. Here the story, most likely intended for children, unsurprisingly plays up very positive sides of Peter the Great and Alexander 1 - Peter the Great learned much shipbuilding in Amsterdam and Alexander 1 eventually helped put an end to Napoleon. We have so far located only two copies in Dutch libraries. Small 8v (10 x 8.2 cm); portrait frontispiece of Alexander I; engraved title; (xii) +(ii) + 112 pp. text + 4 engraved plates in addition to frontispiece.

Original speckled paste paper covers, slightest rubbing, but nearly fine; in attractive colour block printed paper covered etui, again faintest rubbing, but nearly fine. [17009]
£800



4 (ARCHITECTURE, EXHIBITIONS - CRYSTAL PALACE) (ANONYMOUS) CRYSTAL PALACE/ PRINTED IN THE MACHINERY DEPARTMENT. (LONDON?) ca. 1854.

A decorative, fringed printed fabric featuring an image of the Crystal Palace, once a centerpiece by Joseph Paxton for the 1851 Exhibition at Hyde Park. Here the palace is shown as it was in its new setting. “The Crystal Palace was a cast-iron and plate-glass building originally erected in Hyde Park, London, England, to house the Great Exhibition of 1851 which showcased the products of many countries throughout the world. The exhibition lasted six months after which the building was relocated to a property named Penge Place that had been excised from Penge Common atop Sydenham Hill. The building constructed in 1854 on Sydenham Hill, while incorporating most of the constructional parts of the Hyde Park building, was so completely different in form as to be properly considered a different structure - a “Beaux-arts” form in glass and metal. It was modified and enlarged so much that it extended beyond the boundary of Penge Place, which was also the boundary between Surrey and Kent. By the 1890s the Palace’s popularity and state of repair had deteriorated.” (-OCLC) The illustration presented in this piece shows the spread of the Palace (its length, breath and height are printed in the illustration. Terraced gardens, fountains and visitors are shown in the foreground. A lovely bright copy. A silk scarf version of 62 x 65 cm is held at Penn State University. Oblong cloth of fine cotton or silk, printed in black with decorative cord fringe at outer edge. 60 x 41 cm.

Fresh and bright, with just a few folds evident. [16959]

£400



A Rare Photographic Album of Mortuary Beadwork Wreaths

5 (ARTIFICIAL FLOWERS - Beadwork & Funerary Art) P. DUCOURÉ Fils. (MANUFACTURE DE COURONNES MORTUAIRES) from cover (Lyon) P. Ducouré Fils n.d. (ca. 1930).

A rare photographic display album from P. Ducouré Fils, Lyon, of their mortuary wreaths - bourelets - and similar creations made from bead work and mounted on

galvanized wire threads. We have established a date of 1930 from one photo identified as that of a prize winner at the 1930 Exposition de Marseille, but, as is often the case with such albums, material is added to them over time. Over 140 original photographs show the firm's offerings of funerary wreaths, crosses, etc. made from elaborate bead work on wire. Printed captions describe the style (a few "Art Moderne" styles noted), flowers, and measurements of the items. The use of such wreaths, crosses, and sheaves for grave sites and funerals became popular in the 19th century because their materials lasted. Hence they were referred to as "immortelles". Their use died out by the mid 20th century in many countries. It is difficult to determine from the album if Ducouré made the beads as well as constructed the wreaths. An announcement over their first illustration states that the articles are guaranteed to be made from "perles neuves" and mounted on "fils de fer galvanisés". See the excellent article on beadmaking that mentions these decorative and commemorative items, with a few pictures, in Opper, Marie-José and Howard Opper, FRENCH BEADMaking : AN HISTORICAL PERSPECTIVE EMPHASIZING THE 19TH AND 20TH CENTURIES. in BEADS: Journal of the Society of Bead Researchers Vol 3 (1991) Art. 5. We have not located any copies in OCLC, World Cat, Google Books, Gallica, BL, BNfr. Rare documentation of an unusual art form. Oblong album (21 x 26 cm); on heavy stock with approximately 146 full page mounted original photographs, some showing more than one example; printed captions, pencil notes.

Contemporary cloth covered, metal edged album with proprietor's name and details on upper cover brass screw post binding for individual heavy card stock bearing photos bound on stubs, quarter leather spine a bit of wear to extremities, mostly to spine; marbled paste-downs; occasional tissue guards; card edges show frequent use, but photographs are well preserved. [17026]

£1200



“10,000 winters in the sound of all those wings”

6 (ARTISTS BOOKS - Nikki McClure) McClure, NIKKI. CONMIGO. Olympia, WA Blackberry Press 2001.

No. 49 of 95 copies. Printed April 2001 at Hypatia-in-the Woods by the Nikki McClure & Elspeth Pope. The images are photopolymers of papercuts made by McClure. This is an early work by McClure a Pacific Northwest artist known for her stunning cut paper art made with an X-Acto knife and just one piece of black paper which, as she says “yet now...holds a story”. From the beginning, her work has centered around the sea, insects, the products of the earth and community life. Since 1996, her work has appeared in children's books; additionally, she has produced a yearly calendar collected by admirers. Here her work commemorates the migrating Monarch butterflies from El Rosario Sanctuary west of Mexico City viewed on her visit in 2001. Delicate, stunning and very scarce. We have located one copy at the University of Washington and another at the artist's alma mater, Evergreen State. Single signature album, 16 x 21 cm with 10 double leaves with fold at bottom edge, illustrated and printed in red text + one folded double leaf with full page illustration from reproductions of paper cuts.

Original paper wrappers with illustrations from papercuts on upper cover; single signature of tissue weight paper sewn into wrapper consisting of 10 double leaves with fold at bottom edge, many with illustrations, and one folded double leaved print of a large paper cut illustration; text printed in red. A few very gentle bumps to corners, but a Fine copy. [17035]

£300



7 (Bon à tirer) COURBOIN, François. **BIBLIOTHÈQUE NATIONALE, CABINET DES ESTAMPES.** (Paris) 1906.

François Courboin (1856-1926): French engraver, historian of French engraving; book illustrator.

In pencil: “gravure d’essai pour le bon à tirer” at bottom right. COLOUR ETCHING AND AQUATINT WITH ROULETTE. image: 28.3 x 40.5 cm; plate 41.9 x 29.4 cm).

In 19th century frame; very good. [16585]

£400

8 BROADSIDE: Botanical Excursions TOLLARD, M. le Chevalier (Henry). **COURS PUBLIC ET GRATUIT DE BOTANIQUE RURALE ET AGRICOLE,** (Paris) ca. 1840.

This announcement of botanical excursions for Parisians comes at what might be the height of popular interest in botany as a hobby in 19th century Europe. Following upon the work of Jean Jacques Rousseau and of many persons of the upper ranks (especially women) exploring and writing about botany, the subject became both an engaging past-time and a passion for a general population awakening to the democratisation of the natural sciences. Here, M. le Chevalier Henri (Henry in this printing) Tollard (1777-1861), “professor,” invites those who see his *tableau d’annonce* at No. 9 Quai de Marché aux Fleurs to join him on a series of Sundays, beginning April 29, intended to conduct herborisation in parts of Paris and environs. The Bois de Boulogne, the forests of Marly, of Bondy, Montmorenci, parc de Saint-Cloud, vallée de Bièvre, canal de la Villette, etc. up until July. The rendez-vous are mentioned as are locations of appropriate *chemins de fer* and *voitures*. We are assuming that this is the same Henri Tollard (Médecin des armées, Chevalier le al Léd’honneur (1909) who co-wrote the Roret MANUEL DE L’HERBORISTE, 1828, with J.S. E. Julia De Fonteneller. We have not located this broadside in Lib Hub, Bnf or CCFr. Slight information about Henri Tollard appears in BNFr Data. Very scarce. 31.5 x 42 cm; printed text impression fills about 26 x 30 cm of the paper.

Original pink paper printed in black; some extraneous printer’s ink impressions; folded without tears once horizontally, once vertically. A very good, well preserved copy. [16984]

£1000



For Pteridomaniacs.

9 (Centennial Exhibition- Philadelphia - Fern Decoration) LEE, Henry M. **FERN DECORATIONS. (Lee's Patent)** London H.M. Lee ca.1876.

Lee's fern decorated glass and fabrics were designed for "Architectural and General Ornamental Purposes, on Various Materials..." They offered a wonderful treat for those caught up in the Victorian pteridomania in which all things fern were in favour. The decorations could be worked on silvered glass, for room panels, table decorations, etc.; on frosted glass for softly lighted conservatories, hall doors, etc.; on clear glass for "dwarf window blinds" (as illustrated on one side of the card); and on silks of various hues "for Boudoir, Drawing Room, etc." As Attested to by this card, samples were submitted to Department 2, Class 216 of the Centennial Exhibition in Philadelphia. Most uncommon. Single sheet of Blue green card stock: 9.2 x 12cm.; with printed illustration in black on one side and with text on both sides.

Extremely slight discoloration on one side not interfering with text. Fine. [17003]

£200



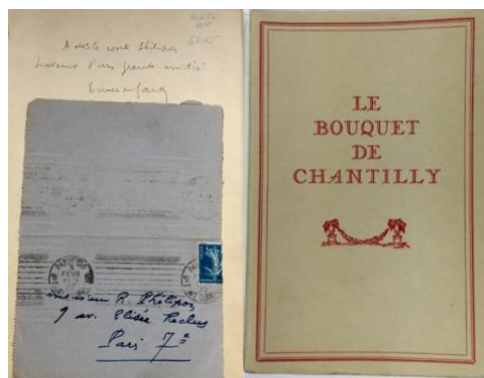
“C’est que Chantilly réunit tous les agréments.”

10 (Chantilly) Ganay, Ernest de. **LE BOUQUET DE CHANTILLY.** Paris: Librairie Jean Naert, 1925.

First edition; No. 1 of 6 copies printed on Japan paper at the press of Jacques et Demontrond in Besançon. With a signed ink presentation inscription to le comte (René Philipon) on the free endpaper and a posted note from de Ganay to Philipon laid in. An essay in praise of the beauties of garden, landscape and architecture at Chantilly and the interventions there of great designers, gardeners and architects by France's distinguished bibliographer of French garden literature. *Ganay 1925/9* "Bibliographie Des Travaux D'Ernest De Ganay" in Mosser & Sartre, BIBLIOTHÈQUE ET JARDIN. ERNEST De GANAY. In OCLC we locate only the British Library copy. 8vo (23 x 14.6 cm) 32 + (iv) pp. with printer's ornaments.

Original paper wrappers with upper cover title, border and design printed in red; in contemporary glassine. Fine. [16464]

£200



11 (Children and Plants) (SHURY, illus.) ANONYMOUS. **NATURAL HISTORY FOR CHILDREN: Being a Familiar Account of the Most Remarkable Quadrupeds, Birds, Insects, Fishes and Reptiles, Trees and Plants. With plates and numerous cuts....**Vol. V. London: Baldwin, Cradock and Joy, 1819.

First edition. One of five volumes in the series, this one devoted to TREES and PLANTS and complete in itself. Of the few library holdings we find, most do not have all five volumes. This volume devoted to trees and flowers has an attractive engraved frontispiece of a woman in a garden showing a flower to a child, surrounded by various sized pots filled with flowers and varied trees and shrubs in the background. 12mo (13 x 8 cm); engraved frontispiece signed John Shury; 165 pp. with numerous woodcut illustrations as chapter headings + 3 pp. publishers ads.

Contemporary full calf; six gilt ruled compartments to spine, one with gilt lettered leather title piece; edges faintly sprinkled red; very slight cracking to joints, but firm; a bit of gentle rubbing to corners and spine ends; original endpapers with the booksellers label, Bettison's Cheltenham, on front paste down; signed "Ellen Mary and Sarah Maria Seton Karr" on flyleaf. A very nice copy. [16805]

£200



12 (Children) DEVAMBEZ, ANDRÉ. **L'USINE ENCHANTÉE CONTE NO. 12 DE LA PHOSPHATINE FALIÈRES.** PARIS: PHOSPHATINE FALIÈRES CA. 1904.

CONTE NO. 12 OF THE CONTES DE LA PHOSPHATINE FALIÈRES These "planches publicitaires" were offered folded into envelopes with illustrations on the covers.

Devambez created five of these which were printed at his firm. In this one, the Usine Enchantée is the location (not far from La Grande Jatte) where the healthy baby food is made and two children are brought in by La Fée to see the tremendous work and care that goes into the making of la phosphatine right up to the perfect final encasement of the product and its transport in a special truck. All of this is recounted on the poster in coloured illustrations with captions. This beautiful and fanciful work of the artist and printer André Devambez was demonstrated in a recent large exhibition at the Petit Palais in Paris. This item, illustrated full page, is No. 153 (conte 12) of the catalogue, ANDRÉ DEVAMBEZ (1867-1944) / VERTIGES DE L'IMAGINATION.. Paper poster or broadside, 22 x 15.7 inches, folded; in original envelope measuring 7.5 x 5 inches.

Original colour printed paper poster folded twice horizontally and twice vertically with a tiny perforation at one fold. Still Fine. In Original envelope with cover illustration and with original printed label. [17007]

£150



13 (Children's Art - Colouring) (Muller) GERDA. **LES ENFANTS DE PARIS ET D'AILLEURS À COLORIER / LES ENFANTS DE PARIS ET D'AILLEURS 8 ALBUMS À COLORIER. / Nouveaux Coloriages/ Images de Gerda.** (Paris) Flammarion (Albums du Père Castor) (1956).

A highly creative colouring album from Père Castor illustrated by Gerda and destined for children up to 15 years of age. Gerda Muller was a Dutch artist, born in 1926 at Naarden in Holland, educated at the Amsterdam School of Fine Arts and Crafts, who came to Paris in search of more opportunities to work in children's illustration. After studying at the École Étienne, Paris, she eventually met Paul Faucher, the originator of Flammarion's Albums de Père Castor who set her to work on a vibrant career in children's book illustration. In the case of this particular title, Gerda and Faucher produced a colouring book with images to create against black backgrounds which would provide immediate interesting effects from the choice of colour. In themed frieze-like leporellos, children could colour in the subject matter according to the suggestions offered on the wrapper flaps. The images were offered for the child to paint or colour in order to exercise the eye, the hand and the taste. The leporello or fold-out albums are as follows: "j'aide papa" (work in the garden and orchard); "le luxembourg"; "les Apprentis"; "le Jardin des Plantes"; "Amusons nous"; "en musique"; "à Paris dans ma rue"; "j'aide maman" (work in the home). Undoubtedly, arranging the images on a theme displayed as a leperollo would encourage the child to reflect on display and colour variation. Faucher or Père Castor published other frise à colorier on black backgrounds, several illustrated by Pierre Belvès. See the blog site Les Couleurs de Pierre Belvès for further detail about the development of Père Castor albums. The Albums

de Père Castor were inscribed in the register "Memoire du Monde" of UNESCO for their contribution to children's literature. Rare. So far we have located only a copy at BNFr and a copy at Princeton in the Cotsen Collection where the kind librarians, at our inquiry, have noted an error in suggesting that there should be 10 volumes instead of 8. (Cotsen 7635) Thus, complete and rare. Unbound as issued 18 x 18 cm; within are 8 albums which each fold out to approximately 106 cm in length and contain 6 panels, printed on both sides (12 images) each panel section measuring approximately 18 x 18 cm; the dust jacket, 2 parts of which contain an 18 x 18 cm coloured image enclosing 4 albums on each side.

Original colour printed enclosing wrappers (an additional flap in the same size as the covers is added to the wrappers) with 8 separate albums, leporello style, in black and white contained within. The wrappers show rubbing and wear at extremities and exhibit small older tape repairs at heel - these repairs are made on the inside of the wrapper and are not evident from the outside. The colour illustrated internal flaps are full page and in fine condition. The separate black and white albums enclosed are in fine condition. [17012]

£600

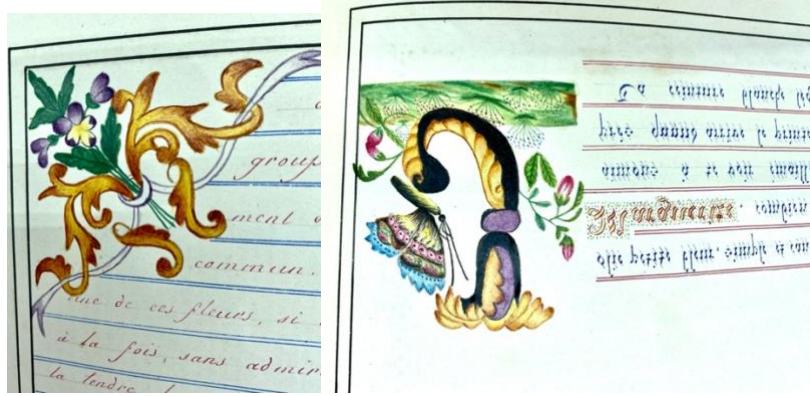
"Et voici donc mon miel, mon tout petit ouvrage"

14 (CHILDREN'S ART - Flower History) MORANGIÉS, HENRIETTE de. **FLEURS HISTORIQUES**. Le Puys 1869.

Original French schoolchildren's work cahiers take many forms, from the copying of lessons to original artwork. Here we have a beautiful example of the young Henriette de Morangiés' work prepared at the school of la Maison de Nôtre Dame (Le Puys), classe of the Religieuses de Nôtre Dame. She has written a history of famous flowers - the violet, the marguerite, lily of the valley, pansy, tulip, rose, fritillary, carnation, etc., identifying each with famous persons and periods in the history of France. The history has been produced in the manner of an illuminated manuscript, with calligraphic text, hand-painted borders - a different ornamentation for each section - hand-painted initial letters and other forms of text ornamentation. Each section opens with a distinct rendering of the flower to be discussed and a hand hand-painted ornamented initial. As was traditional with much of this student work done for presentation, the calligraphed text begins with a dedication to Henriette's parents, this one a charming poem expressing her wish to present to her parents her work as a symbol of the honey created by the joy and activity of the bee among flowers. A work of devotion and considerable amateur talent. Album, 29 x 21.2 cm; 30 ff all hand calligraphed and hand painted, with tissue guards over most portions of text and illustration.

Original brown leather rather worn gilt ruled panels, gilt panelled spine; largely effaced gilt stamped name and device on upper cover; with cream moire end papers, separating at bottom 2 inches of inner upper hinge and some loosening at inner lower hinge - binding still firm; internally fresh and bright with very infrequent spot of foxing and some offsetting from designs onto opposite page - most notable, the faded impression of the initial letter opposite onto the second page of dedication, without loss of text. Pink or rose coloured tissue guards at the beginning of each section; white tissue guards or overleaves within sections protecting calligraphed text. Near fine internally. [17031]

£1500



Great Adventures with Beeny As Told By Tommy Carey

15 (CHILDREN'S ART - Original Art Work and Story) CAREY, Tommy **THE ADVENTURES OF BEENY.** (Los Angeles) self ca. 1935-40.

A young Thomas A. Carey of 634 North June St., Los Angeles, California produced these wildly imaginative stories with pencilled text and colour crayon drawings about the adventures of his hero, "Beeny". In what we believe to be the "first" volume of his intended series (" You are about to see the adventures (sic) of Beeny") things begin with Beeny and his submarine, at the bottom of the ocean, at the top of the water, taking a prisoner ("Hands Up") etc. He joins the Navy, starts to fly a plane, takes another prisoner who leads him to a hidden chest of gold which Beeny then presents to Mary whom he marries at the conclusion of this first and smallest volume. Here he encourages the reader "Be sure to see Book Two of Beeny!!!! by Tommy A. Carey" Alas, this Book Two and presumably Book Three are long since lost to the the grouping of Books One, Four, and Five we have here, but the story continued. By Book Four, Beeny is involved in fighting adventures beginning with his purchase of a police dog who leads him to a robber's hide-out, a shoot-out with the robbers, a war involving his plane, a "stratisfearic" flight and a number of explosions. Informed in Book Four that Beeny would go to Mars in Book Five, the reader finds him taken before the king, "ruler of light" (some notion of prisms in that illustration) and, in the midst of a war, our hero finds himself going into a huge "disendigrater". We hear no more from Beeny after he is captured by dwarfs, but the adventures have been extraordinary. Our main character appears in his beany on all covers and throughout the book. Many of his vehicles appear very beany-like. Some of the abstract drawings of the concepts are worthy of study and many of the adventures surely have been paralleled in comic books and adventure movies. Unique and fun. Notebooks numbered Four and Five measure 14 x 9 cm: Book (One) measures 9 x 6.5 ; in all books, text and illustrations are on rectos only. Book (One)::35 pp. most with text and illustrations; Book Four 108 pp; Book Five:40 pp, rest of notebook blank.

Books Four and Book Five are larger pocket notebooks with stiff card as upper covers; and the unnumbered "book" is smaller but made in the same fashion. All three are bound at the top edge by ordinary rope strung through two holes; the smaller book, likely the first, is quite heavily worn with creases to front cover and with loosening and tears to final sheet, but without loss of writing; Book Four has minor chips on the final sheet; Book Five has chips and tears on the final sheet. These notebooks seem to have been adapted from ordinary business notebooks. The pencil written text and crayon coloured illustrations are largely undamaged, if fragile, and very legible. [16809]

£450



16 (CHILDREN'S ART) (ANONYMOUS) ECOLE DE DESSINS POUR ENFANTS. (Drôme?) N.D. D'Aiguebelle n.d. (ca.1900).

This small advertising piece for Cacao and Chocolate d'Aiguebelle, made by Les Pères Trappistes is a card folded in four with perforated sections featuring a chromolithographed illustration of a child drawing on the upper cover and instructions for executing the drawing patterns on the lower fold. Within are four groups of 2 illustrations each and accompanying tissue paper>“ Développer le Modèle de dessin et appliquer dessus, avec soin, la feuille de papier transparent; fixer le tout sur un carton ou un planche au moyen d'épingles....Suivre au crayon ou à la plume les traits du modèle.” Very charming. The models include a horse on a bicycle and a carnival game. we have not found any other copies on OCLC, World Cat or BNF. Folding card, 9.9 x 5.9 with perforations at folds for future attachment and with folding sheet of tissue paper for each of the model folds.

Very good. [16966]

£150

With an Original Lino used in the making of An Illustration in the Text

17 (CHILDREN'S ART) CARÊME, Maurice. SUR LES BANCS. Gravures Originale d'Enfants. Paris:Fernand Nathan 1977.

No. 2 of 250 copies on papier de Holland à la cuve vergé filigrané, with original engravings by children, this copy signed by the author noting the inclusion of an original lino. With 51 original linotype engravings by children to accompany the poems of Carême, a poet and teacher born in Brabant-Wallon in 1899. Following teacher training at the Ecole Normale de Tirlemont, Carême taught primary school in Brussels. He eventually left teaching to devote himself to writing, especially poetry. Here a number of his poems reflect the spirit of children's drawings which were created at L'Heureaux Abri de Momignies in Belgium. The whole was printed by L'imprimerie L. Bourdeaux-Capelle à Dinant. Although we have found reference to 10 copies in UniCat, Belgian Libraries, we find no copies as yet in Library Hub, World Cat, BNfr. BL or Princeton. Unbound folded folios measuring 26 x 40 cm. with printed text 206 + (5)pp and 51 full page illustrations Laid in is an original lino plate placed in an envelope.

Unbound sheets, as issued, within a special paper chemise with author and title printed on upper cover; penna presentation inscription on half title. A small round collection label on the inside cover of the envelope. Minor shelf wear to the chemise, but a very good copy. Original lino plate preserved in an envelope. [17027]

£200



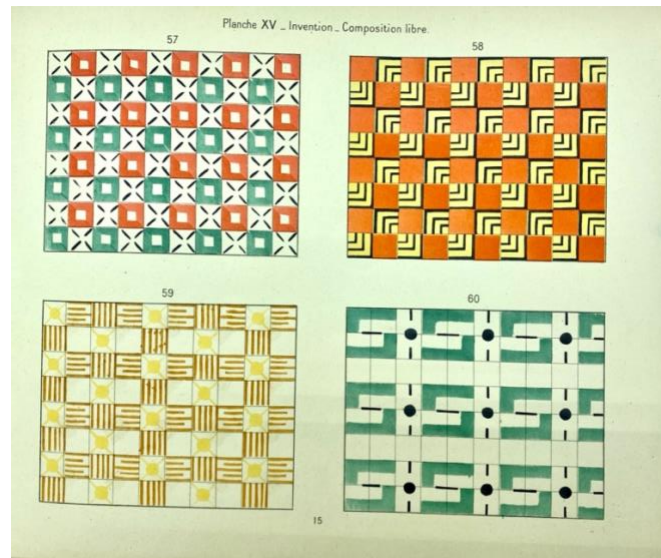
With 64 Decorative Compositions Coloured in Pochoir

18 (CHILDREN'S ART EXERCISES) BARDOT, Mlle. et M. CLAVEAU. **COMBINATIONS DÉCORATIVES Application aux Travaux Manuels. Pour Les Petits et Pour les Grands.** Paris: Librairie Delagrave, 1929.

An excellent copy of this pochoir coloured art training manual with designs executed by very young students between the ages 4 and 8 from écoles maternelles and classes enfantines. Authors Madeleine Bardot, inspectrice des Écoles Maternelles de la Seine and advocate of "l'éducation nouvelle," a popular movement emphasizing educating the total person" and M. Claveau, professor of drawing in the lycées and écoles normales of the period have selected 64 pieces from the best examples of student work. The initial plates, though filled by the students, were largely formed by teachers, but the last three plates were created solely by the imaginations and training of the young students. Geometric outlines were proposed for this age group as being the least distracting and, yet, the most rewarding for permitting the liberating use of colour. The designs could be applied to crafts, such as embroidery (a few black and white examples are shown) and the authors hoped that they would be displayed in homes and in schools. The models selected here demonstrate a sensibility in the children that gives their work the value of art "plus précieux que la perfection d'une technique toute matérielle." Examples are found in French libraries, of course, - the BNfr. being the only one to mention a copy dated 1928. In the US, we locate copies at Yale and at the University of Delaware. A beautiful and important work in school art education from this period, especially with its 64 illustrations in pochoir. Oblong 4to (23 x 28 cm); 8 pp. with half tone illustrations + xvi plates, each with 4 designs coloured in pochoir.

In very good condition. The printed paper upper cover displays some pochoir designs. There are some small nicks to the extremities of the printed paper covers, but the work is very well preserved. [16857]

£500

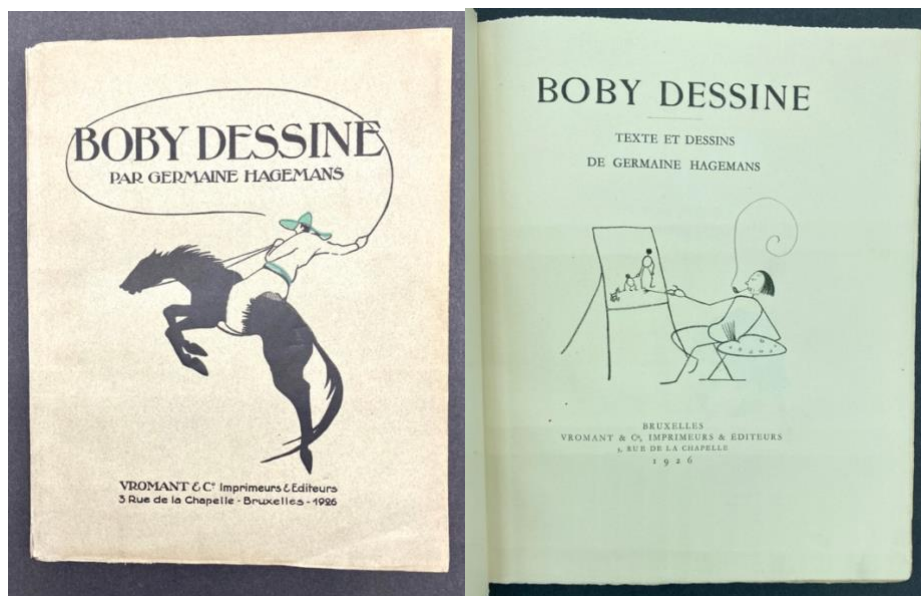


19 (CHILDREN'S ART) Hagemans, Germaine. BOBY DESSINE Texte Et Dessins De Germaine Hagemaine. Bruxelles Vromant & Co. 1926.

First and only edition of a rare drawing manual by Belgium artist Germaine Hageman (1897-1985) daughter of the painter Maurice Hagemans. No. 196 of 525 total copies, this on papier d'Arches. All the plates were subsequently destroyed. Hagemans gained notice as an artist for her very sensitive drawings and paintings of animals and landscapes; she also did small book covers, many featuring animals. Here she develops a drawing book based upon her exchanges with a small boy named Bobby who has been constrained in his approach drawing at school. The result is an album of free form and expressive images of animals in natural positions, people in the street, etc. Possibly the rodeo horse who appears on the cover as well as in the album was a request from Bobby. We have found one copy in OCLC in Belgium, but no copy in the printed version of the Cotsen Collection. Quarto (28 x 22.5 cm); profusely illustrated from drawings reproduced in black and white and in sanguine.

Original thick paper boards with text and illustration on upper cover; 60 ff, unnumbered, of pure illustration (and some text) reproduced in brown and sanguine. [17025]

£400



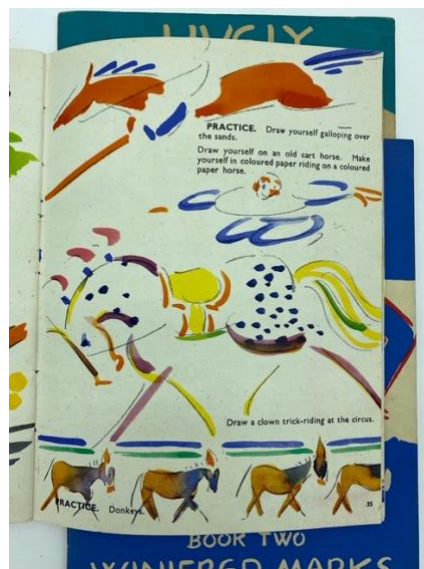
“Bring pictures out of your mind.”

20 (CHILDREN’S ART INSTRUCTION) Marks, Winifred. **LIVELY DRAWING WITH PENCIL AND BRUSH. BOOK ONE; BOOK TWO; BOOK ? (Unnumbered)** London and New York MacMillan; St. Martin’s Press for vols 1 and 2; London, MacMillan for the unnumbered copy. (1941-1949).

Winifred Marks’ LIVELY DRAWING WITH PENCIL AND BRUSH books are very difficult to acquire and the larger volumes 3 and 4, with larger texts, are especially so. Marks’ encouragements (rather than instructions) to children serve to underscore the great splash of drawings she offers on each page. “How to Make Colours Show Well”, for example is demonstrated with large flowers in vibrant colours with different coloured centres. The effects of brush work, pattern making, mask making, picture making with colour paper and much more are demonstrated. All the while, Marks encourages practice and thought and at the same time she urges breaking bounds “ Always draw what you mean to draw... If you are drawing something and cannot think how it goes, make up the rest.” “Don’t see what YOU CAN DO. Find out what the TOOLS can do.” “When you think of something you would like to draw, don’t say, “How shall I do it?” Think about it a little more. Then draw those very things about which you have thought.” Exuberance, practice, and uncluttered exercise of the imagination are her message. Most uncommon. It is unusual to be able to offer three of the four books. 25 x 19 cm; books 1 & 2 are staple bound with 28 pp. each, all filled with colour drawings; the unnumbered volume with 48 pp. is sewn in small folio.

Volumes 1 and 2 are staple bound manilla cover, printed in colours, apart from a small smudge or slight evidence of shelf wear, they are fine copies; the undated, larger volume sewn and bound in a canvas -type cloth, printed and titled in colours - this latter volume bears the penned name of “Sheila Harrington” at the top edge of the upper cover and her name and address are also on the blank inside upper cover; there is some light soiling and marking to the canvas covers, still, very good. [16912]

£500



**With a very scarce children’s gardening book
and equally scarce children’s astronomy book.**

21 (CHILDREN’S BOOKS - Chapbooks. (VARIOUS, inc. CAMERON, Mrs) **SAMMELBAND OF EIGHT CHAPBOOKS. ‘ROBERT BANKS OR THE LITTLE FLORIST’; “EDWARD WALLACE OR THE LITTLE ASTRONOMER”; “REMARKABLE BIOGRAPHY; Or MR.**

STANLEY'S ACCOUNT OF WONDERFUL MEN OF ANCIENT TIMES"; "WONDERFUL MEN OF MODERN TIMES"; "THE RAINBOW"; "THE SUNBEAM"; THE BUNCH OF VIOLETS"; " A MONK". London (6);Wellington, Salop (1); Gloucester(1) Frederick Westley and A.H. Davis; Hatchards?; Houlston and Son; Hough and Jew. 1827; 1827; 1828; 1828; 1824; 1824; 1828; 1828.

Quite a scarce collection of little chapbooks. For the children's gardening book, "ROBERT OR THE LITTLE FLORIST" and "EDWARD WALLACE or THE LITTLE ASTRONOMER" we have found no copies in Library Hub, British Library, or Princeton. A copy without wraps, like ours, of The Sunbeam was found in World Cat.). Stanley's Wonderful Men of Ancient Times was found at Oxford in Library Hub. The British Library contains an 1827 edition of the second half only of Samuel Maitland's HOLY WARS. The British Library has the 1828 edition of THE BUNCH OF VIOLETS. WONDERFUL MEN OF MODERN TIMES was found in World Cat's reference to OCLC 8394367. Many chapbooks of this period are bound up with others, often making it difficult to track them down. Generally, 32mo; 10 x 6.2 cm; 32; 22 (ii); 46 + (ii); 45 + (1); 30; 24; 15, with final page on wrapper recto; 24 + 1 blank. With numerous wood-engraved illustrations and with one fold-out engraved plate.

Bound in half leather with gilt ruled spine, scuffed, with chips to spine ends; marbled paper over boards scuffed; lacks front endpaper; only The Bunch of Violets and The Holy War have original wraps; chipped, with small loss of text to lower left corner of page 10 of Wonderful Men of Modern Times; small closed tear at fold of frontispiece to Edward Wallace Or the Little Astronomer. Trimmed a bit tightly at top margins of first two titles, with partial loss only of page numbers. No foxing, but some age toning. At top margin of THE SUNBEAM, is the signature of Louisa Wilson in old ink. [16958]

£1200



A Set of Berquin for Le Petit Biliothécaire

22 (CHILDREN'S BOOKS - COLOUR PLATES) BERQUIN, (Arnaud) **OEUVRES DE BERQUIN, L'AMI DES ENFANS.** (Paris) Librairie de Gide Fils, n.d. (ca.1820).

A rare and sweet little edition of Arnaud Berquin's L'Ami Des Enfants issued in the series Le Petit Bilbiothécaire - this example embellished with colour plates. Le Petit Biliothécaire collection included sets of natural history, the history of France, antiquity for young people, etc. A publisher's list for the series is included here at the back of Vol. 6. The little narratives offered range in subject matter : horticulture, natural science, play, etiquette, virtue, punishment, obligation, and justice. There are 7 hand-coloured plates to each volume, thus 42, not including the frontispieces.

“Despite the popularity of the work of Mme Le Prince de Beaumont, Mme d’Epinay and Mme de Genlis, it is Arnaud Berquin(1747-1791) who is most often credited with being the real pioneer of children’s literature in France.” (Brown, P.E. A CRITICAL HISTORY OF FRENCH CHILDREN’S LITERATURE. Vol. One: 1600-1830, P. 147). Berquin was certainly very prolific. While there are many versions in different formats of L’Ami Des Enfants recorded in libraries and sometimes for sale, this Petit Biliothécaire edition with the colour plates is rare. Cotsen notes a different version of larger format, (No. 641) and Gumuchian 606064 and 6065 also list other formats. 32mo (9.8 x 6.1 cm); 159 + (1); 160; 159 + (1); 160; 159 + (1); 156 + (iv) + 6 hand - coloured engraved frontispieces + 42 hand-coloured plates hors-texte.

Six volumes quarter calf with gilt compartments on spine, one with title, one with volume number, the others with gilt ornaments; marbled paper over boards, marbled endpapers, some bumping and rubbing to boards, but well preserved; internally fresh and bright with good colour to plates; in a few instances, there has been very minor adhesion of bottom lines of text to a plate placed next to the page, but all is still legible.; one plate found loose has been gently re-glued into place. A very good set. Rare. [16876]

£700



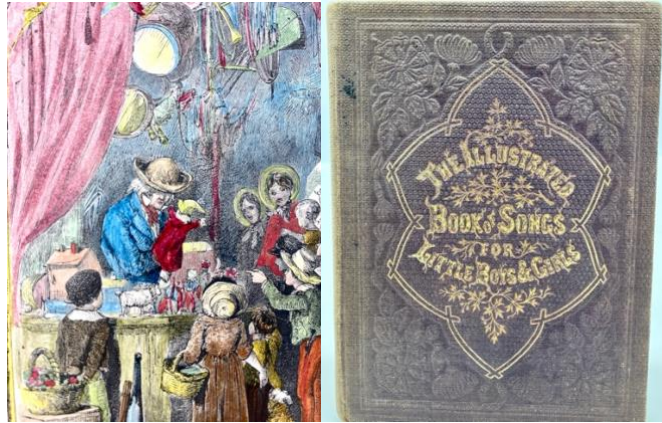
“Painted By Grandma”

23 (CHILDREN’S BOOKS) (ANONYMOUS) FOSTER, Myles Birket, illustrator. **THE ILLUSTRATED BOOK OF SONGS FOR CHILDREN: The Illustrations Engraved On Wood by John Filmer.** New York: James G. Gregory, (1864?).

With illustrations engraved on wood by John Filmer from designs by Myles Birket Foster and hand-coloured or “painted by Grandma” as we learn from the first blank which makes note of this in pencil under the pencilled inscription:”To Margaret/ from Auntie Edith”. With music accompanying some of the poems. There were other editions of this work published by various firms in the U.S., as well as London publications. Text length and the number of songs included vary widely. This copy bears the same characteristics as the Cotsen copy: Eng 19 151326 which makes no mention of hand-colouring on the illustrations. 12mo (17.2 x 12.4 cm); 64 pp. with hand-coloured frontispiece and with engraved text illustrations, initials and decorations mostly coloured by hand.

Original embossed cloth with a gilt title design in rusticated type on upper cover; edges gently rubbed, with some minor wear at spine ends, sun-fading and a small edge nick to spine, tiny ink spot near spine edge; original endpapers; pencilled inscription on blank verso of frontispiece; light smudges and browning to text; some offsetting from an insert on two pages, not obscuring text. on p. 49 ;there is a tipped on printed poem that lifts and does not obscure the text; frontispiece bound on stub. Occasional very faint foxing. [16757]

£300

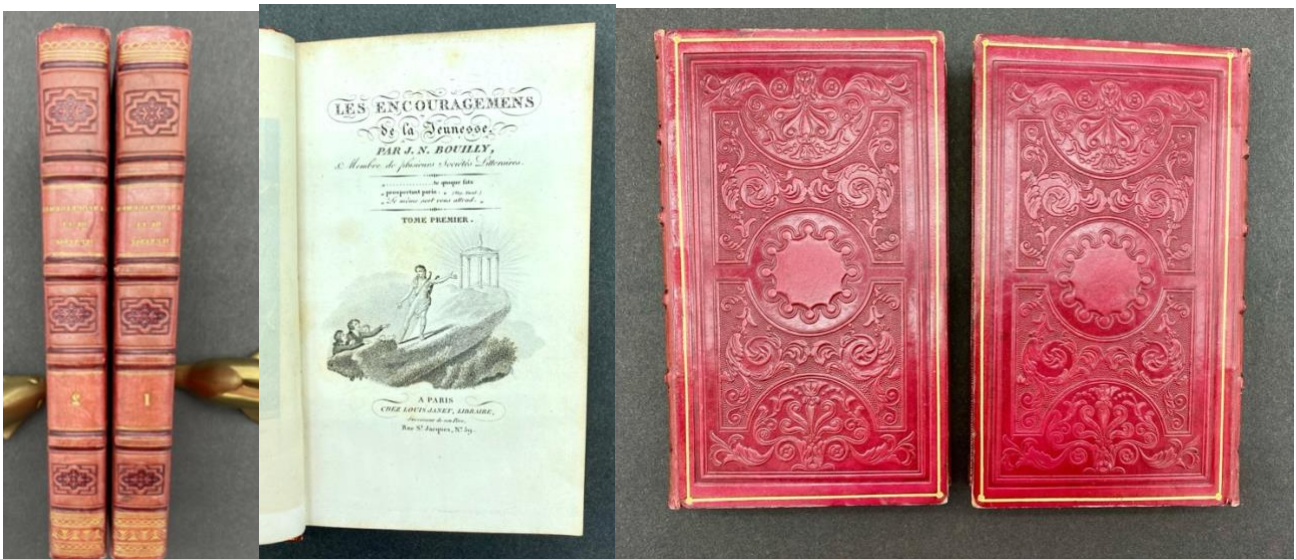


24 (CHILDREN'S EDUCATION - France) BOUILLY, J(ean-).N(icolan). **LES ENCOURAGEMENTS DE LA JEUNESSE**. Paris: Louis Janet n.d.(1920).

First published in 1814 as one volume, these are collected and illustrated stories about famous authors put forth to encourage young writers. Bouilly, whose libretto describing a disguised woman rescuing her husband from prison informed Beethoven's FIDELIO, was a politician during the French Revolution and an active participant in primary education and, also, the writing of children's literature. This two volume edition is handsomely bound in contemporary embossed red leather and includes 16 engraved illustrations. Cotsen 873 lists an 1817 edition with a frontispiece possibly missing and J.-B. Imbert as printer. Our edition was printed at Imprimerie de Ducessois and appears to match up with Gumachian 861. Well represented in libraries, but with many digital copies. BNFr gives the date as 1821. 2 vols, 12mo (16.5 x 9.5 cm); xii-347 (i) ; 347 (ii) with 16 engraved plates including frontispieces.

Contemporary red embossed full leather in period design with gilt ruled borders, five spine compartments including gilt titles and volume numbers; marbled endpapers with bookplate on paste-down of 1st volume, ribbon markers; a.e.g.; very light shelfwear, more noticeable at tip of volume 2; light scattered foxing; a very good copy. [17023]

£200



25 (CHILDREN'S GARDENING/ CHILDREN'S ART) ÉCOLE MAURICE-ALICE-CANNES/COURS MOYEN 2ème A. **LE JARDINIER DE NOTRE ÉCOLE**. (cover title) Cannes École Maurice-Cannes/ Cours Moyen 2ème A. (ca. 1936).

Unique. The young female students of the École Maurice-Alice in Cannes inform us in their hand-written introduction that they have chosen the profession of gardener as their theme (even though it is a male job they say!) for exposition because, in their privileged school setting surrounded by a park, it is the Gardener who occupies their world in so many ways each day. “ Toute l’année Il travaille près de nous: ses gestes, ses occupations, ses outils nous sont familiers, et nous avons appris à aimer son métier, ce métier qui nous fait mieux comprendre la nature qui nous entoure...” With their stated “Equipe de dessin” (Anne-Marie Frémont and Josette Prévost) and “Equipe de rédaction” (12 young women), this class has produced hand-written text and full page illustrations that describe the beautiful grounds and trees and plants surrounding their school, as well as the work of the gardener within. The students have taken interest in his work in autumn, in the task of trimming the palm trees, in tending to the olives trees during the mistral, and, of course, in bringing in spring to the garden. Of interest here, although the school property was acquired by the city of Cannes in the early 30s, the villa, designed by Charle Baron, and grounds once belonged to the noted botanist and dendrologist Alfonse Lavallée who was no doubt a great contributor to the beauty of the grounds.

A particularly intelligent and colourful school class exhibition piece in very good condition. Handmade booklet, 18 x 22.1 cm; cover illustration in watercolour or gouache, with full page crayon or chalk illustration on verso; 9 pp. text, these pages usually attached to verso of a full page illustration, some continuation of hand-written text onto overslip only of following illustration. Ten full page hand-coloured illustrations, including verso of title page, and in addition to title page drawing. Beautifully preserved.

Original drawing paper throughout, fine; some crinkling to the rather too heavy overslips on the drawings; drawings fine. [16945]

£700



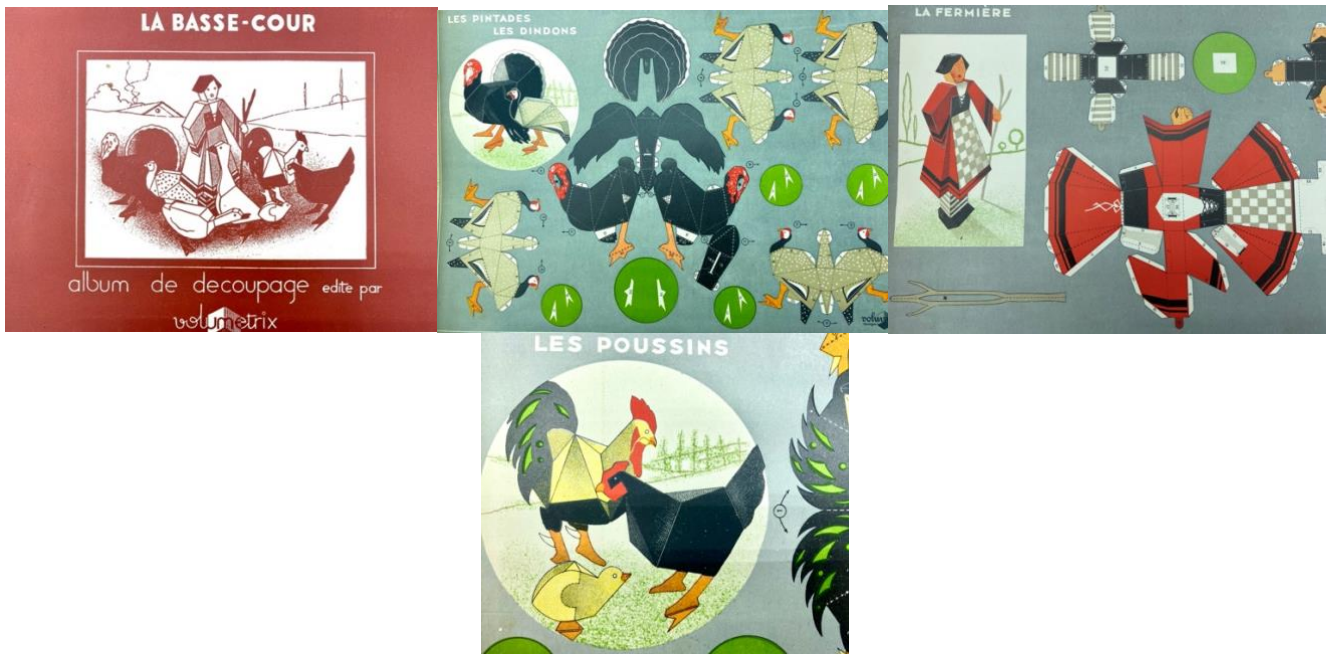
Interactive Children's Book

26 Children's Interactive Books) (ANONYMOUS) **LA BASSE-COUR** Album de **decoupage** (Paris?) Volumetrix ca. 1942-49.

A charming decoupage album from the immediate post-war years with Froebel “echoes”. It consists of four large removable colour plates from which a child can cut out figures of the farmer and various animals of the poultry yard. Designed in a strict geometrical fashion, these figures require very careful and thoughtful cutting along lines of squares and circles and then, folding into Cube-like shapes. Attractive and challenging. So far we have located a copy only in Princeton's Cotsen Special Collection. Staple bound album; original printed light card covers with central illustration + 4 light card sheets for cutting out with numbered shapes in colours.

Original stapled printed heavy stock with upper cover illustration and instructions on lower cover, a bit of slight edgewear; internally, 4 unnumberd light card sheets with coloured figures to be cut out. Complete and in very good condition. [17013]

£175



With Highly Glossed Coloured Images

27 (Childrens' Illustrated Books - Guignol) (ANONYMOUS) **MONSIEUR GUIGNOL Ou Camille Et Georges**. Paris: A. Courcier n.d. (ca.1852).

"Edition Illustrée." One of the books in the Petite Bibliothèque Choisie/ Choix d'ouvrages Illustrés Pour L'Education et L'Amusement Des Enfants. Guignol was no. 11 in the series, this copy a coloured version available for 1fr.75c. Printed in Poissy, Typographie Arbieu. A scarce contribution to the early literature of Guignol. This one is most unusual for its attractive colour illustrations on stiff high gloss paper. We locate 4 copies in OCLC, none in North America. 16mo (14 x 10.5 cm); 64 pp + 6 colour plates.

Original paper covered boards with decorative colour design on upper cover featuring the title of the series on a banner above an ornamental framework of roses and 3 small vignettes surrounding the title; lower cover also features a larger vignette within an ornamental frame with roses; light hand-soiling and wear to extremities; paper spine has been skillfully relaid some time ago; offsetting to endpapers; occasional foxing to text. Ex-Libris of collector F.M. Caye and bookseller's label: Décailly of Dijon on front paste-down. Well preserved. [17036]

£350

A Babar Rarity?

28 DE BRUNHOFF, L. **BABAR DANS SON JARDIN**. (Paris); Librairie Hachette 1969 (cover title).

A Babar title no gardener would want to be without. Not found in OCLC, WC, Library Hub, etc. Oblong stapled pamphlet (6 x 12 cm; 1+ (ii)pp. with coloured illustrations throughout.

A very small darkening and bump at the rear, but a very good copy. [16963]

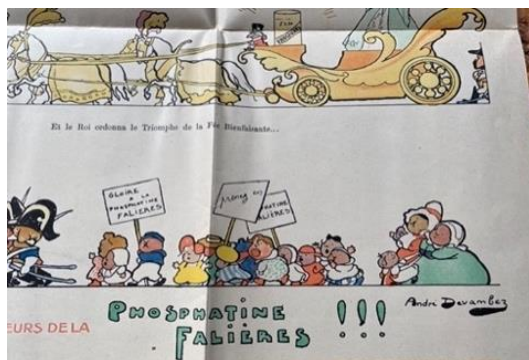
£200

29 DEVAMBEZ, André **LA FÉE BIENFAISANTE. LES CONTES DE LA PHOSPHATINE FALIÉRES/CONTES 1.** PARIS PHOSPHATINE FALIÉRES n.d. ca. 1904.

La Fée Bienfaisante was the first of the Contes De La Phosphatine Falières “planches publicitaires” offered folded into envelopes with illustrations on the covers. Devambez created five of these and they were printed at his firm. In this one, the Fée Bienfaisante made all the children of the country imbibe the healthy Phosphatine Falières baby formula invoking the admiration of the king and incurring the jealous wrath of Guignaufron who fabricated bad phosphatine and brought harm to the children. The king arrested Guignaufron, made her eat all of her bad phosphatine at which point she became ill and died. Thus, La Fée Bienfaisante, herald and distributor of the good Phosphatine Falières, triumphed. All of this is recounted on the poster filled with colour illustrations and captions. The beautiful and fanciful work of artist and printer André Devambez was demonstrated in a recent large exhibition at the Petit Palais in Paris. This item, illustrated full page, is NO. 153 of its catalogue, *ANDRÉ DEVAMBEZ (1867 - 1944)/VERTIGES DE L'IMAGINATION. ANDRÉ DEVAMBEZ/ VERTIGES DE L'IMAGINATION.. PARIS:PETIT PALAIS, 1922* Poster, 22X15.7 inches; folded twice horizontally and twice vertically; in original envelope measuring 7.5 x 5 inches.

Fine condition, with the exception of a very slight perforation at one fold; envelope has been opened, with one flap partly separated; printed and decorated label still securely in place. [17006]

£150



30 (DUTCH NURSERY TRADE) van HAZEN, W., H. VALKENBURG ET COMP. **CATALOGUE HOLLANDOISE TANT DES ARBRES ET PLANTES ETRANGERES, Que Des Racines et Oignons a Fleurs, Qu'on vend au plus bas prix.....** Leyden Ter Boekdrukkerye, Van Van Damme.

Van Hazen and Valkenburg were Dutch nurserymen located in Leiden. Hortus Botanicus there, founded in 1590, was the earliest botanical garden in the Netherlands. Under the direction of Carolus Clusius the garden exchanged plants with botanist from around the world and built one of the most important plant collections in Europe. We expect that the development of the local nursery trade would have benefited from these connections, as reflected in the extensive listings of exotic plants offered here. The emphasis is on foreign trees and plants. This includes, for example, 63 varieties of lemon and 46 varieties of ficoides. while only 5 varieties of tulip are given. Over 2000 varieties listed altogether.

Heavily used and worn; punch holes along the top; edges indicate that this was probably hung in a nursery office or shop; tide marks to lower portion of final pages, but still legible; wrinkling and tears without loss of text. light to moderate foxing. (19.5 x 12.2 cm) (ii) + 109 + (1) + (iv) pp.+4 engraved folding plates. [17029]

£850

Saving the very young from indigence and poverty.

31 (Education - France) COCHIN, M. (Jean -Marie -Denys). **MANUEL DE FONDATEURS ET DES DIRECTEURS DES PREMIÈRES ÉCOLES DE L'ENFANCE, Connues Sous Le Nom De Salles D'Asile**; Paris Hachette 1833.

First edition of a book on education proclaimed (in 1834) by the French Academy to be the best book of the year. Cochin was a highly respected Parisian lawyer, philanthropist, and, also, a mayor of the city's 12th arrondissement where he witnessed the impoverishment and neglect of children, as well as the difficulties of mothers. In response, Cochin established classrooms- *salles d'asile* - where he, himself, instructed according to the appropriate age of the children. In a way he aimed at supplementing the education that heavily burdened mothers could barely give their children. "*C'est pour suppléer, dit-il, aux soins, aux impressions, aux enseignements que chaque enfant devrait recevoir de la présence, de l'exemple et des paroles de sa mère, qu'il a paru nécessaire d'ouvrir des salles d'hospitalité et d'éducation en faveur du premier âge.*" An early acolyte of his programme was Mme. Millet, wife of the painter Frédéric Millet, who went to England to study their young age school and returned to open the first *salle d'asile* on the rue Martyr in Paris. The project grew from there as outlined in Cochin's manual, bringing the *salle d'asile* into the same school building as the *salle-d'asile* with the initial project funded by Cochin himself.

There are two major parts to the Manuel: the first introduces the concept and importance of the *salles d'asile*; the second part is aimed at outlining the objectives of the teachers. This is followed by an index of topics discussed; pages of music to be sung for instruction (there are both an addition song and alphabet song); and, finally, by plates showing separate activities and a large folding plate showing the plan for the Maison created by Cochin in the 12th arrondissement. between 1828. and 1829. A wonderful work of educational reform. Scarce in commerce. In OCLC we locate 15 copies, many of these the 1834 edition. 8vo (20.5 x 13 cm); (ii) +285 + (1) + 19 + (1) pp. + 9 plates of which one is fold-out.

Bound in mid-19th century quarter leather, gilt ruled spine with gilt title lettering; minor wear at spine ends; outer upper spine separating slightly (1"), inner hinge secure; marbled paper over board covers, edgewear, board exposed by about 1 x 1 inches on lower cover. toning to endpapers. A very good copy. [17040]

£400



Crowned with white and silver doves.

32 (EMBROIDERY - Double Sided) BRIAN, Amélie. (A TOKEN OF AFFECTION) - "CHER ONCLE" Bordeaux n.p. 1837.

This beautifully embroidered wreath presented on a single sheet of paper was made as a New Year's presentation token of admiration and affection from Amélie Brian of Bordeaux to her uncle. Her penned inscription reads:

"Ces fleurs simples en apparence sont l'expression du sentiment/ Elle te peignent ma reconnaissance et mon respectueux attachement." Amélie has created double-sided embroidery in which the identical design appears

on both sides of the surface, in this case paper. It is a complicated process in which all loose threads and knots are hidden. With her silk thread Amélie has created a wreath shape (almost a heart shape) formed by flowers such as tulip, daisy, dianthus intermingled with leaves on opposite sides. At the top are two white doves holding a crown of small white flowers and at the bottom is a bow-tied ribbon pictured in thread. At the center is a heart with a flame emerging from the top, probably a symbol of Christ's heart. This is all executed in shades of green, white and silver, red and a golden yellow. A beautifully executed example of an early 19th century practice of gift-giving using one's accomplishments. Single sheet of cream-coloured paper 25 x 19.5 cm; embroidered double-sided design approximately 12 x 12 cm; coloured silk threads; period inked inscription.

Ink inscription slightly faded, but embroidery is in fine shape with colours fresh. [17041]

£350



**“... la Nature avoit presque tout fait dans ce gîte sauvage,
et le goût du Propriétaire l’a perfectionné.”**

33 (ERMENONVILLE) (ANONYMOUS) **VUES PITTORESQUES, PLANS ETC., Des Principaux Jardins Anglais Qui Sont En France.** Paris Villeneuve s.d. (1785).

One part only of a seemingly very rare work. Ganay 120. (who does not give a collation for text alone) Although unsigned, Ganay attributes the illustrations to Laurent Guyot who would have engraved them after the drawings of A.F. Sergent -Marceau. *GANAY 120* Oblong 4to (22 x 27 cm) half title + 8 pp. + 4 coloured plates impressions measuring 16 x 21.5 cm, one lacking tissue guard; + 1 engraving in black and white of the Rontaine at Ermenonville impression measuring 13 x 21 cm., not an original part of the work.

Contemporary blue paper covers marked "No 1" on "upper" cover, heavily wrinkled and chipped at all edges; text unsewn and loose within covers; 4 colour plates, all but one with tissue guard, each with fairly strong tidal mark over a good portion of the illustration, yet the colour and the image remains strong in each; wide margins of the impressions are heavily soiled and chipped; additional and later inserted engraving is clear, but with soiled and chipped margins, on side folded and with pencil notes on margins and rear. A poor copy of a book that seems to have disappeared. [17002]

£700

34 (EXPOSITION UNIVERSELLE 1900 - HORTICULTURE) (VILMORIN-ANDRIEUX & Cie.) **PLAN INDICATEUR DES EMPLACEMENTS OCCUPÉS PAR LES PRODUITS DE LA MAISON (cover title)**. Paris: (Vilmorin-Andrieux & Cie.) 1900.

A beautifully printed small hand-out detailing the lay-out of all the product displays presented by the famous Vilmorin-Andrieux firm at the Paris 1900 Universelle Exposition. The upper cover displays a dramatic entrance pavillon surrounded by a printed aesthetic or art nouveau style 3 part border of flowers or leaves; the lower cover shows the special pavillon of Vilmorin-Andrieux ("annex de la classe 39 - entre la Galerie des Machines et l'École Militaire"). The pamphlet opens to display a double page map of the portions of the exposition featuring contributions by the firm. Ranging over 11 classes, there were displays for food and non-food agriculture; statistics relative to agriculture; vegetables and flowers, grasses and grains; forestry; plantes and vegetables for hot climats; packaging for the colonies. Informative and scarce in such fine condition. Single sheet bi-fold; upper and lower cover printed in colour lithograph; internal text folds out to one map printed in brown.

Fine. [16976]

£200

Behind the scenes. At Mainbocher.

35 (FASHION INDUSTRY) GABY, Henriette. **THE NOTEBOOK OF A SEAMSTRESS EMPLOYED BY THE PARISIAN HOUSE OF MAINBOCHER**. (PARIS) n.p. 1939.

For Miss Gaby Henriette, this was to be her last year working for the fashion designer Mainbocher, the "first" American couturier, who left his Avenue George V premises in Paris at the onset of the war and moved to New York. Her partially filled notebook captures one of the great successes of the Mainbocher house - the custom of Wallis Warfield (Simpson), the Duchess of Windsor. Gaby's plain and simple notebook records a session with the "Duchesse" in which she is re-fitted for a mauve taffeta - a sample of the fabric is pasted in - and her measurements recorded. One more session with the "Duchesse" is noted as cancelled, with the instructions passed to a Suzanne d'Herblay. Another note records a meeting with the secretary of the "Duchesse" for a repair. In a poll of Parisian dressmakers recorded by the New York Times in January, 1940, the Duchesses of Windsor and Kent, Mme. Antenor Patino (of Brazilian fame) and Countess Barbara Haugwitz Reventlow are listed among the ten "Best Dressed" women of the year. Except for the Duchess of Kent, each of these women have a fitting recorded in Henriette Gaby's notebook. Among other notables was Mme. Vincent Astor. Gaby's interest in her contacts is evidenced by enclosed clippings of the 1937 marriage of the Duke and Duchess of Windsor (wedding dress by Mainbocher) and two newspaper clippings of seamstresses in their atelier working on the wedding dress and "les nombreuses toilettes commandées" for the occasion. Tucked in, also, are three original photographs of a large party of women, surely seamstresses, possibly with

Mainbocher himself, in one. Another interest of the owner or subsequent owner of this notebook was cycling and sport, with 3 related clippings, a photo of cyclist and one "Brevet Cyclo-Touriste" card. Bound notebook, 22 x 16.5 cm; 19 ff. with pencil notes in black and occasionally red; 36 small fabric samples glued in. Accompanying the notebooks are 4 clippings from the Windsor wedding; two clippings of seamstresses; three photos of a party; three clippings related to cycling in France, 1 photo of Cyclists and a brevet card.

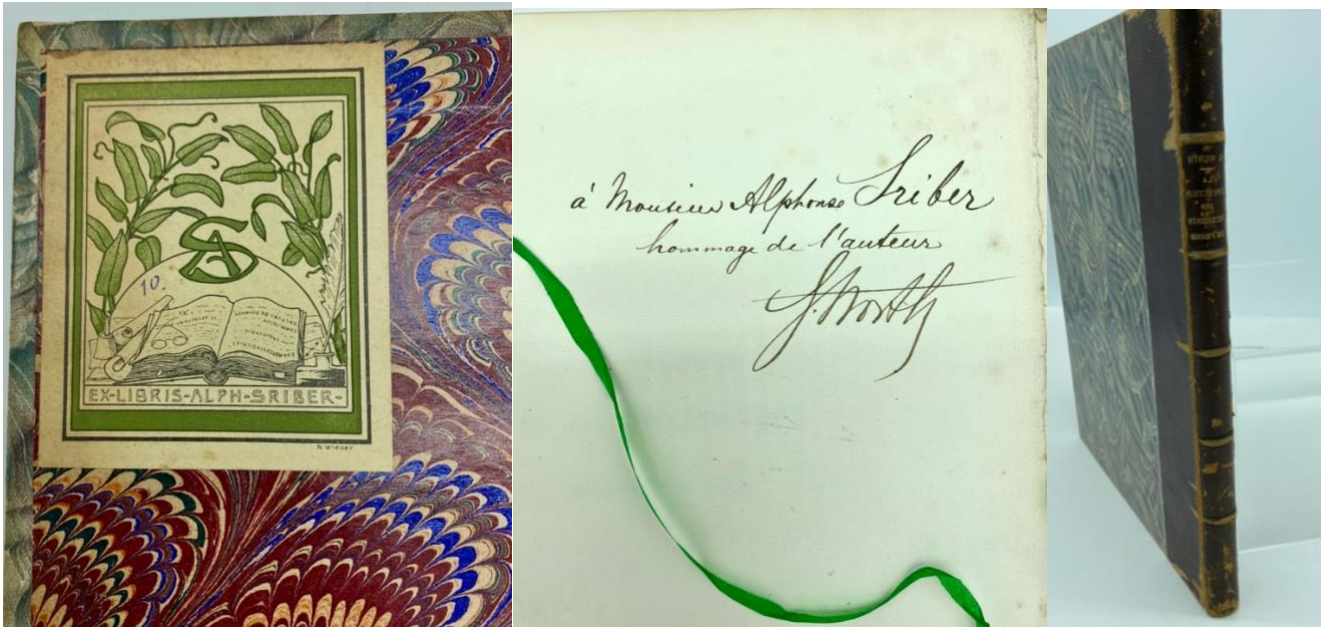
Original cloth-backed stiff card notebook, backing worn, and spotted, a few spots to covers; the interior is about a third filled with pencilled notes and there are a number of rusted staples holding random notes of orders and measurements with various identification marks. Additionally, there are small fabric samples pasted down. [16950]
£600

36 (Fashion Industry) WORTH, M. Gaston. **LA COUTURE ET LA CONFECTIION DES VÊTEMENTS DE FEMME**. Paris: Imprimerie Chaix 1895.

With a signed presentation inscription from Gaston Worth, a son of the "father of haute couture", Charles Worth, to Alphonse Striber who inspected and wrote about child labour, trade, and manufactures for various committees of the government. Striber's bookplate is on the front pastedown. Gaston Worth (1853-1924) joined his famous father the fashion designer Charles F. Worth, at his Parisian enterprise in the 1870s. Gaston's talent was in management, finance and marketing. He initiated the opening of the London branch of the house after his father's death. In his position as President of the Parisian Chambre Syndicale de la Confection et de la Couture, he possessed a unique viewpoint on the trade at the end of the century (Wikipedia). The present work, written in the year of his father's death, resulted from his work as a member of La Commission Permanente Des Valeurs de Douane where he and his colleagues were asked to fill in the gap of official knowledge on the subject. The study undertaken was to evaluate all aspects relating to materials and employment of what had become a great industry with international aspects. The chapters are organized thus: "Origine de la mode avant 1848 / Qu' Est-ce que la Mode"; "Transformation et Création de L'Industries de La Confection" (this report examining in some detail the effect of Charles Worth on the industry); "Comment Se Fait La Mode"; "Influence Exercée par L'Industrie de la Confection Sur les Fabriques et Reciproquement"; "Organisation et Production". A useful listing of articles and materials used in the production of fabriques and the making of the fashions, as well as a listing of the principal articles employed in the industry and their places of production. Tall 8vo with large margins; xvi + 113 + (3) pp. with table of imports and exports on one page + 4 blank.; ribbon margin; bookplate on front paste-down; inscription to bookplate owner signed by Worth on binder's blank before title page.

Original printed paper wraps bound in to contemporary marbled boards with quarter leather spine; gilt title on one spine compartment and lowest compartment stamped " Paris 1895"; scuffing and wear to spine, wear to extremities; marbled endpapers; ribbon marker nearly detached; very infrequent light foxing. many pages uncut, some deckled, some more tightly trimmed, but all display large margins. with all faults, still a respectable copy. [16943]

£400



37 (Flower Lore and Flower Painting)l DESBORDES-VALMORE, (Marcelline), Amable TASTU, LA COMTESSE DE BRADI et Jules BAGET. **LA COURONNE DE FLORE, Ou Mélange de Poésie et de Prose**, Paris: Fleury Chavant, 1837.

First edition. "Ce recueil est destiné à accompagner *La Naissance des Fleurs*, ouvrage lithographique composé de 300 groupes de fleurs, par MM. Redouté, Baget, Dumas, etc.". Chavant's *NAISSANCE DES FLEURS* was a series of 50 individual "feuilles" issued by the editor Chavant with plates available separately for 1.5 francs. (Chavant's ads appear at the back of this text). This small book gathers together some of the themes of the poets and prose writers who contributed to the *NAISSANCE*, with, in addition, 4 drawings lithographed by A. Rouillet from the work of J. P. Redouté, Olympe Arson, Jules Dumas and Lucy de Beaupaire. Essays on the history and lore of individual flowers accompany poems on different flowers by contemporary authors. This is the "broché" issue, again, as described in the ads at the back. *VICAIRE* Vol II, p. 1044. Scarce; we find three copies in OCLC, only one of which in the U.S. at Harvard/Houghton. 12mo (18 x 11.5 cm); 143 pp. with ads + 4 lithographed plates.

Original paper covers, delicate slit to paper about 5 cm. along spine, very light wear to heel of spine, previous owner's penned signature at upper left cover; heavy foxing to text printed in blue with blue printed border; plates relatively clean. [16515]

£90



38 (Flower Painting and Flower Lore) DESBORDES-VALMORE (Marcelline), Amable TASTU, LA COMTESSE DE BRADI et Jules BAGET. **COURONNE DE FLORE Mélanges De Poésie Et De Prose**. Paris: Louis Janet n.d. (ca. 1837).

A beautifully hand-colored edition of a very scarce book - this version rare, indeed. This “gift book” was offered by its publisher to accompany a rare series of coloured lithographs entitled LA NAISSANCE DES FLEURS. It comprises brief essays and poetry on individual flowers by early nineteenth century French women writers - and Jules Baget and Mrs. Hemans - and is embellished with four exquisitely hand watercoloured lithographed plates from drawings by Pierre Joseph Redouté, Lucy de Beaurepaire, Olympe Arson and Jules Dumas. A. Roulliet was the lithographer. The selection opens with Jules Baget’s poem entitled “La Naissance Des Fleurs” in which he praises artists, Redouté in particular, for their ability to preserve the fleeting beauty of flowers by their art. Madame La Comtesse de Brade writes on the history and lore of the tulip, the violet, the apple and the lily, while other contributors offer poems to individual flowers. Each water-coloured lithographed plate marks a season represented by a flower or Floral bouquet surrounded by a decoratively printed hand- coloured border. The lettering of the title page is also hand-coloured. In 1837, Fleury Chavant published LA COURONNE DE FLORE (Vicaire p. 1044) which resembles this title in every respect but for the publisher and the title page. Fleury Chavant’s ads for lithographic work, noting this title, are included at the end of the text. In the Fleury Chavant imprint, the title page informs the reader that the book is designed to accompany LA NAISSANCE DES FLEURS, a series of 50 sheets imprinted with designs of flower drawings and poetry, but this is an elusive piece noted only as “original art “ in Bnf. As Louis Janet was famous for his production of gift books, we surmise this was an initial effort to produce one from the Fleury Chavant plates lithographed in blue. The plain silk-paper over boards binding here could possibly have been prepared for a decorative slipcover or box. We have located no copies with the Janet imprint in OCLC, COPAC, the European Catalogue or CCFr. 18 mo (16.4 x 10.5 cm);143 pp with hand-coloring on half title and title page;7 pp. ads included, all text printed in blue ink, with blue printed borders +4 hand-colored full page lithographed illustrations with tissue guards.

Original cream silk-covered paper over boards, without impression, with very small tear at spine head mended, light hand-soiling a.e.g; moire patterned endpapers; light to moderate foxing throughout, but plates unblemished.

[16510]

£400



40 (GARDEN CITIES - CITÉS- JARDINS - France) (BASSOMPIERRE, de RUTTÉ, SIRVIN, architects) OFFICE ARCHIVE of CITÉ-JARDIN AND OTHER ARCHITECTURAL PROJECTS. Paris: various 1921-1970,.

A substantial collection of office files and archives documenting through professional photographs and photocopies of journal articles and plans notable developments and buildings in the Cité-Jardin movement of France inspired by Georges Benoit-Lévy's study of that movement first begun in England by Ebenezer Howard. In France this architectural and town planning movement took many forms, but Benoit-Lévy's formation of the L'Association des cités-jardins eventually lead to approaches and participation far from Ebenezer Howard's concept. In Paris, under the auspices of the Section d'hygiène urbaine et rurale du Musée social, many architects began to conceive of the cité-jardin as an extension of cities incorporating many of the same features of self-sufficiency, gardens surrounding homes, etc.

The firm of Bassompierre, de Rutté, Sirvin participated in the design of many of these cités-jardins Bassompierre, himself, associated with fellow architect André Arfvidson in the competitions for the Habitations Bon Marché de la ville de Paris. That society ws, itself, a key element in the development of this "social" architecture. The files also include a letter to the firm from the ferronerie company, E. Borderel & Robert whose artistic director, Raymond Subes, contributed to the decorative work of the substantial apartment and shop complex at Rond-Point Mirabeau (This latter work shown in greater detail than many of the others). They do document a very strong progress of the cité-jardin from early stages of construction through the greater Paris area.

BOX 1 is labelled: "Projets de 1920 à 1930." This contains 58 archival transparent folders with photographs, reproductions of photographs and photocopies of relevant articles and a typed letter on 19 projects which are separately listed on an introductory NOMENCLATURE sheet. Shown are images of Cité-Jardin de Dugny (1921-22); Cite- Jardinsde Drancy (1921-1922 and 1929-1930); Cité-Jardin Créteil; Cité-Jardin Tours, etc. Also shown is a swimming establishment in the rue Blomet, 1925-1930; a villa at Meulan, Seine et Sise, 1930; and a group of apartment buildings on the Avenue de Versailles, Paris, 1928, as well as the

gardien's pavillon at the Villa Montmorency, with a printed copy of the rules and regulations for grand residential community in Auteuil, 16th.

Box 2 is labelled: Projets de 1930 à 1942 NOMENCLATURE page. and 1960-1970. The typescript page of NOMENCLATURE lists 14 construction projects portrayed either in photograph, photographic reproduction and/or photocopies of printed articles included with dates where available. Its 50 transparent archival envelopes include buildings from the H.B. M. grouping on the Point du Jour in Boulogne Billancourt, to the outstanding "Immeuble Pour La Mutuelle Francaise du Mans on Rond -Pont Mirabeau in Paris, 1835, continuing with the hydroplane airbase in Biscarosse, Landes to the private Maison Girard at Plessis Robinson of 1968.

Box 3 is labelled: Chatenay Malabry première tranche. Chatenay Malabry - Cité de la Butte Rouge -is located in Hauts-de-Seine southwest of Paris and is one of the better known works of the firm during the development's first tranche, 1943-1947. Landscape gardener André Rioussé was the designer of grounds and gardens which focused on the community's own food cultivation as well as spaces for enjoyment of nature. There are 39 transparent archival folders holding numerous photographs of the progress in growth at the cité-jardin, from early models presented at the XIIe Salon Des Artistes Decorateurs in 1932 through views from different roads in the sites, views of central squares or places, many construction scenes, close-ups of completed residences, views of the central pool, of finished grounds, etc. There is also a photocopy of the overall plan. 3 portfolio Boxes with photographs, photocopies and a few letters or printed documents as described above; one cardboard file box with dividers filled with photocopies and some original photographs ; photo-album 18.5 x 27 cm. with 5 full page photographs measuring 17 x 22.5cm each; one photocopied stapled paper portfolio with 33 pp.on rectos only.

Three portfolio boxes of files organized by place names and date spans, each with a preliminary typed list of inclusions; photographs and photocopies are given separate plastic folders arranged on a metal binder system. Fine. A separate cardboard file folder box a bit bumped around the edges, with additional files of photos and reproductions relating to the subject matter. These latter are all in very good condition - the organization of the files is less specific than that in the three portfolio boxes. One untitled and unidentified photo-album containing five full page original photographs of a finished project; one photocopy of a magazine article featuring the subject informally stapled together with an unprinted plain paper cover, folded and a bit soiled and curled, bearing the penned inscription: "Maisons de Champs, par Paul de Rutte- good to very good. Overall, a very good and well preserved archive. [17037]

£1800



"Gloire aux Lis"

39 (Games, Flower) (Anonymous) **JEU INSTRUCTIF DES FLEURS**. (Paris: chez Basset, rue St. Jacques, no. 64, ca. 1815).

"Les Jeux d'Oie" have long been a venerable form of family entertainment, education and even propaganda. This particular version, the *jeu instructif des fleurs*, is pretty enough to be viewed as a game for young ladies (which it probably was), but John Grand-Carteret's *LES JEUX D'OIE* (http://www.giochidelloca.it/dettaglio_storia.php?id=41) lists it with the "Jeu d'actualites politiques." He notes that the winning position is the crowned Lis blanc, the symbol of virtue and, of course, "Gloire Aux Lis", a sentiment in favor during the French Restoration. But there is also botanical instruction here. Along the promenade or route of the game are 63 numbered "cases" or squares, each with a handsomely engraved flower portrait, many accompanied by captions citing the flower's emblematic meaning, or one of its physical properties. Thus: marigold, "emblème de la douleur"; jasmine, "originaire de la Province"; myrtle, "dédié a Venus par les anciens"; and finally, embowered and marked with sun's rays, the lily. The rules for traversing the promenade and reaching the lily are printed in the center of the text. For example, whoever arrives at no. 42, the violet, "a flower lost in the woods," must return to no. 30, lily of the valley, and pay a sum agreed on at the outset of the game. The shape of the course or promenade is oval, thus leaving space at the corners of the sheet for charming little views of the Jardin des Tuileries seen from the terraces of the

chateau, the Jardin du Luxembourg seen from the water bassins, the Jardin du Roi seen from the river bank, and a view of the labyrinth of the Jardin du Roi. Though not found in the usual library catalogues, we do find reference to a copy in the Collection of Baron de Vinck at the Bibliothèque Nationale. Single sheet, 45.5 x 61 cm., engraved overall, with text in center.

Engraved sheet unevenly folded with a few minor tears along folds; one corner torn and mended, with some rust spots, not affecting image. [16115]

£1000.00

But they neglected to note that it was SUSTAINABLE!

41 GARDEN ORNAMENT (Advertising Broadside) THE LONDON & LISBON CORK-WOOD CO (LIMITED) **DESIGNS FOR "VIRGIN CORK." DECORATIONS.** London The London & Lisbon Cork-wood Co (Limited) ca. 1872.

This unusual interior broadside displays a variety of ornamental garden features for ferneries, rock work, window baskets, wall covers, plant stands and bases, even aquarium bases, all composed of cork sourced in Portugal. It is a promotion for the London & Lisbon Cork-wood Company who include a message to individuals manufacturing such items, to furnish their information to the company from where it “will be sent to buyers who enquire where such articles can be had.” The two largest illustrations show a cork attired indoor fernery and a gardener in the process of beautifying an old wall by covering it with organically shaped pieces of cork. The “verso” or informational side of the advertising contains quotes from garden magazines, newspapers, and flower show commentary. At the Crystal Palace, the “rock-work” for the Pantomine cascade was made of cork. The well known and highly respected horticulturist Shirley Hibberd provides a little history of the *Quercus Suber* (cork), noting that “Its greatest value consists in its adaptability for giving a natural rustic appearance to the fernery and fern case, without the annoyance of fungi and rot which always accompany the use of bark of other trees. “Apparently, the peeling of cork from the tree is healthy and new layers are reproduced within a decade. A Mr. Charles Oldfield is mentioned as the Bristol agent. The company was eventually taken over by The Cork Company (ca 1871). Time for a revival? Single sheet, 37 x 24.5 cm; printed from 11 engraved illustrations on display side; additional 6 illustrations on printed information side.

In very good condition. original bi-fold and two additional folds for distribution unobstrusively evident; some nicks at margin edges of “recto”, one “closed” hole (half centimeter) at bottom margin, text not affected, some sliver openings on folds only noticeable when held up to light; on verso right margin there is some adhesion marking that minimally intrudes on newspaper advertising which can still be read. [16973]

£300

Lovely and Romantic Souvenir

42 (Gardens - Artwork) (ANONYMOUS) **Original Garden Artwork Album** n.p. N.P. n.d..

A beautifully composed and executed watercolour album of garden features in a seaside estate probably located on the shores of Brittany or Normandy in the first half of the 20th century. The album paper into which the illustrations created on the blanks of *cartes postales* are fitted is watermarked “INGRES”. The first illustration shown focuses upon a large blue vase in a temple-like structure surrounded by flowering shrubs and trees. Two illustrations follow of a rocky shore line with wisps of sails on the sea off the coast. Next is

an image of a small meadow or large lawn given perspective by bordering shrubs and trees. The most revealing illustration shows the side facade of a house facing the garden and the sea; in the distance is a castle-like edifice. Following this is an entrance gate set in an old wall with a bedded out circle in front and another blue vase. Another plate shows a figure walking with a basket in a wooded land with old wall and outbuilding on one side. Two coastal scenes follow and the album concludes with a delicate watercolour of an arbour showing blue vases placed at each opening. There are three remaining blank sheets that had been cut for inclusion of cards, but these are empty. Quite lovely and romantic. Paper album bound with string 12 x 19 cm; 16 leaves of which 12 hold colour illustrations hand-painted on blank cartes postales, these inserted by hand-cut angles in the album paper. Fine.

Fine. [17004]

£250



Plunge into a Crouching Cat.

43 (GASTRONOMY) MOLENCAMP, A. (EN SOUVENIR DE L'EXPOSITION CULINAIRE, 1932) (photo caption) Bruxelles N.P. 1932.

A photographic album of chef de cuisine A.Molenkamp's creations presented at the (Brussels?) culinary exposition in 1932. In ink, on the plain front cover, is M. Molenkamp's offering of the album to a Monsieur J. Niels. The five large photographs within are by the photographic firm of F. Niemants, 15 Place de Brouckère, Bruxelles. They appear to be silver gelatin prints. Each is a special portrait of an unusually shaped confection: sugar baskets of roses and little birds; an odd confection of a roasting pig with two chefs attending (sugar composition or, possibly, aspic); another confection of a fisherman at a lake; another of a cat poised in crouch beneath a bird's nest; one of flowers beneath an open fan design. Some of the materials used may be textile fabric. Tied album, 26.4 x 32 cm; 5 original photographs measuring 16.7 x 21.7 cm. each mounted on rectos of five card leaves.

Original stiff card covers, tied with ribbon, some light bumping at corners; presentation inscription in ink on lower corner of upper cover; Printed or stamped identification of photographer on inside upper cover; photographs, each one mounted on rectos of a "frame-indented" card sheet, with white ink identification and signature at bottom of each. Fine. [16998]

£250

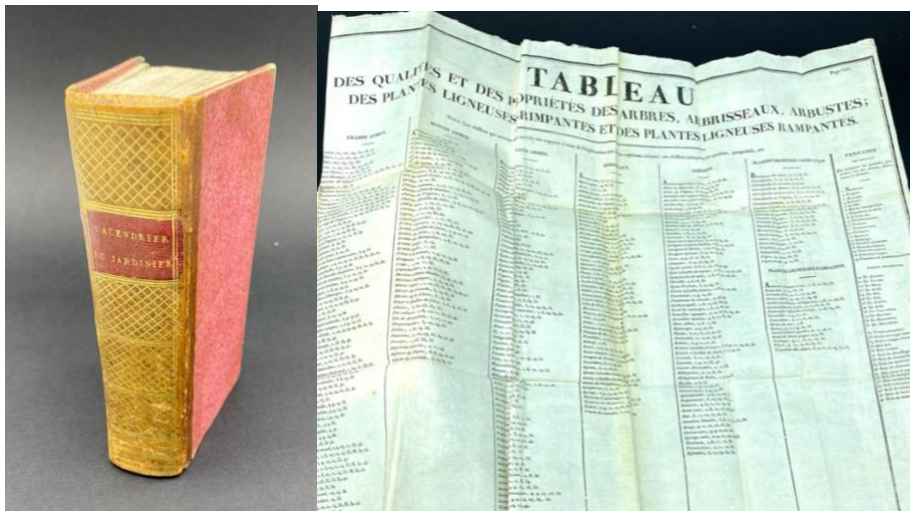
With listings of Trees and Shrubs for *JARDINS ANGLAIS*.

44 (HORTICULTURE - FRANCE) BASTIEN, J(ean).F(rançois) (pub.) **CALENDRIER DU JARDINIER Ou/ Journal De Son Travail,/ Distribué Par Chaque Mois de l'Année:** Paris: chez Arthus-Bertrand, Libraire 1807.

Second edition, considerably "augmentée". This edition contains a large fold-out table keyed to the characteristics and flowering seasons of "Arbres, Arbrisseaux, Arbustes, des plantes et des plantes ligneuses grimpantes" copied from the original on vellum found in the papers of Buffon and passed to M. Bastien. Additionally, Bastien includes here a well detailed 64 page dictionary of gardening terms and a lengthy catalogue of trees and shrubs appropriate for the formation of parks and *jardins anglais*. Jean Francois Bastien was a bookseller, author, and editor of works in the fields of botany, horticulture, natural sciences, and history. Notably, he produced a new translation of Liger's LA NOUVELLE MAISON RUSTIQUE in 1798 and he also produced LA FLORE JARDINIÈRE IN 1805. His CALENDRIER DU JARDINIER first appeared in 1800 (Musset-Pathay 211/2 and seems to have continued until 1812) In OCLC we have located only 12 actual book format copies which date from 1806, 1807, 1808 and 1812. Uncommon. *Musset-Pathay 211*. 12mo (17.3 x 9.5 cm); (iv) + (i) loosely inserted advice on the "second edition". 12 pp. calendar + lxiv dictionary of gardening terms + 626 pp + large foldout table measuring 42 x 48 cm.

Contemporary quarter leather with 4 panels in gilt diced design; 2 small gilt filet panels; 1 original gilt lettering piece on red leather; paste paper covered boards, reinforced edges with paper slightly rubbed; a few old worming holes along spine edge, but binding quite secure; original endpapers: single leaf announcing advice on the second edition loosely inserted. ribbon marker present. Overall a very attractive copy. [16989]

£575



Cross-Cultural German-Scottish Nursery Trade

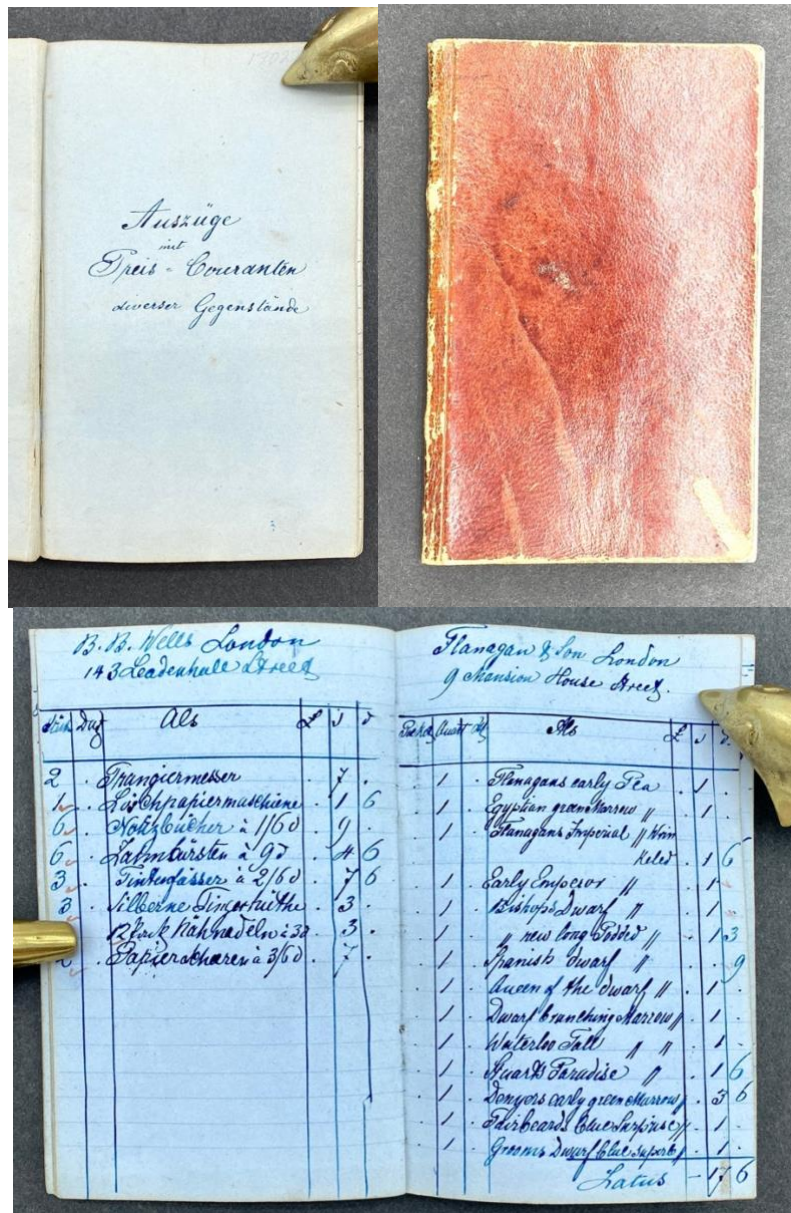
45 (HORTICULTURE - NURSERY TRADE) (BOOTH, James G.) **AUSZUGE MIT PREIS COURANTEN DIVERSEER GEGENSTANDE.** Flottbek & Hamburg, ca. 1840.

Manuscript account book of the Falkirk and Flottbek nurseryman James Godfrey Booth with a nursery in Flottbek, Germany. Booth had taken over the business of his father, James Booth, and, after becoming a German citizen expanded his business to strengthen both English and German aspects of the trade. By taking up horticultural activity in Flottbek, near Hamburg, the firm of Booth took advantage of the strong gardening and agricultural

interests that had been generated in the late 18th century and early 19th century by Caspar Voght (1752-1839) whose early 19th century ferme ornée later became the famous Jenischpark under the ownership of Martin J. von Jenisch. There is some controversy over assertions that Voght recruited James Booth as landscape architect for his estates in the late 18th century. This notebook concerns a later period when James Booth & Sohne were engaged in trading stock in apples, vegetables, flowers and more from both England and Germany; Flanagan & Sons, London, supplied peas; Maynard & Harris of London, counterpanes and pillow cases; Ernst und von Spreekelsen of Hamburg supplied seeds, etc. 12mo (15 x 9.5 cm); 39 ff. with inked notations mostly on rectos and versos of lined note paper, 20 ff. blank;

Original stained red leather with minor edgewear; hand-written text in blue ink on lined paper. with pencilled notes of family associations on inside paste-down; ink mathematical calculation on rear paste- down and free blank. Very good. [17022]

£800



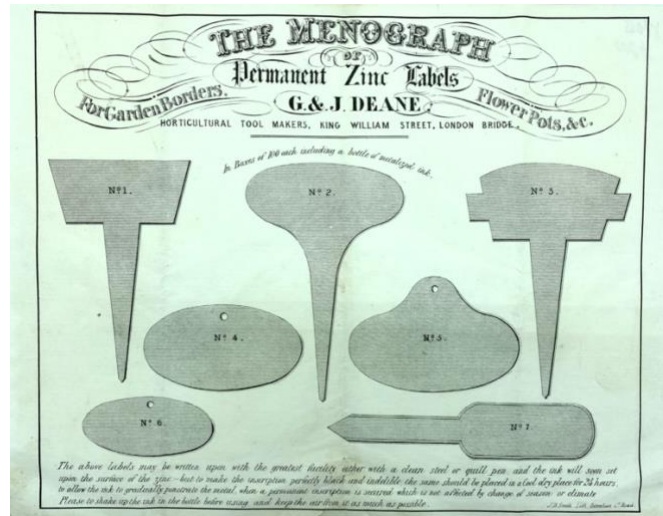
Early Plant Labels Supplied With Ink

46 (Horticulture - tools) DEANE, G.& J. (manufacturers) **THE MENOGRAPH OR PERMANENT ZINC LABELS FOR GARDEN BORDERS, FLOWER POTS, ETC.** (London) (Deane) n.d. (ca. 1840).

A nicely preserved advertising broadside showing examples of Deane's zinc plant labels, printed by J. B. Smith, lithographers. Seven different shapes are shown and information regarding writing on them is below. They came in boxes of 100 each and were to include a bottle of "metalized" ink. It is recommended that they be written upon with a clean steel or quill pen. The inscription would become permanent when the ink was allowed to dry for 24 hours. Deane were "Horticultural Tool Makers, King William Street, London Bridge". Their business on King William Street began in 1838 and was preceded by their work as ironmongers. Single sheet, 20.5 x 26.5 cm; printed in lithography on one side with 7 illustrations and text.

In very good condition but for three vertical folds, one with tiny holes at bottom, not interfering with impressions, and a very small nick in the bottom margin. [17015]

£200



FOR ERIN, FOR ERIN, TIS NEVER TOO LATE.

47 (IRELAND - poster art) (ANONYMOUS) **THE WREN, THE WREN, THE KING OF ALL BIRDS, Saint Stephen's Day Was Caught In the Furze; But Though He Is Small, His Family Is Great For ERIN, FOR ERIN, Tis Never. Too Late.** n.p. (San Francisco) n.p. ca. 1977-1985.

A striking image printed in sympathy with the Irish struggles of the "TROUBLES". In a complexity of thorny trees surrounded by green patterns reminiscent of Celtic stones stands a small bird, the wren. The wren symbolizes many things in Irish folklore and mythology. Perhaps the most charming story is that of the little wren who wins a competition for which bird can fly the highest by hiding in an eagle's feathers during that bird's flight. He is also involved in St. Stephen's martyrdom having exposed his hiding place by chirping. For the Druids, the wren was a bird of augury. No artist, no publisher is given. A tribute made during a tense and controversial time. Most uncommon if not rare. Single sheet, 76 x 50, printed one side only.

Margin stains and small spots in margins, with some toning; very small ink stain at foot of tree image, but the large illustration and text are as a whole fresh and bright. [17043]

£750



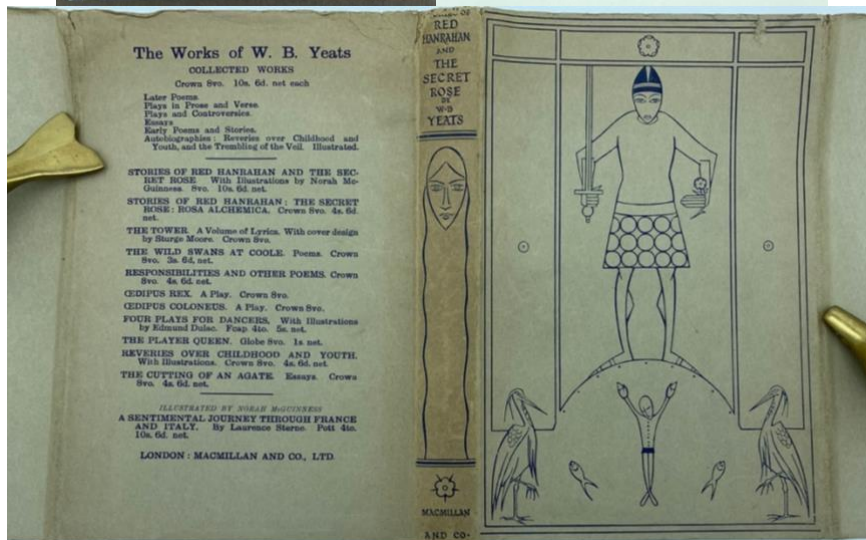
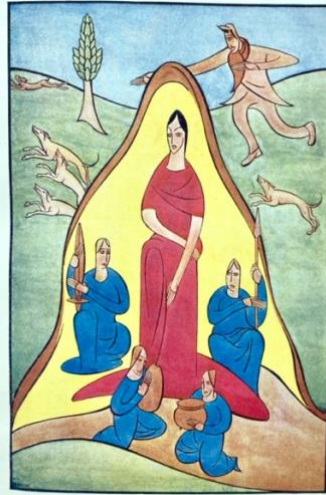
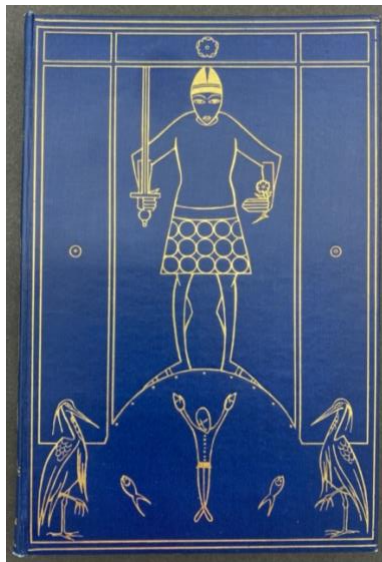
With SAILING TO BYZANTIUM dedicated to the illustrator, Norah McGuinness.

48 (IRISH WOMEN ILLUSTRATORS - Norah McGuinness) YEATS, W(illiam). B(utler). **STORIES OF RED HANRAHAN AND THE SECRET ROSE. Illustrated & Decorated By Norah McGuinness.** London: MacMillan and Co., Limited 1927.

First edition with the Norah McGuinness illustrations. WADE 157. The appearance of SAILING TO BYZANTIUM in this volumes is dedicated to the illustrator, McGuinness. She has contributed two colour plates to the text and, many pen and ink illustrations. McGuinness was born in Derry in 1921 and went on to study art in Dublin at the Metropolitan School of Art under Harry Clarke and Patrick Tuohy. After studying at the Chelsea School of Art, she went on to tutelage under André L'hote in Paris. Norah McGuinness was a founder of the first IRISH EXHIBITION OF MODERN ART in 1943, and member of the Society of Dublin Painters. In the 1920s she worked in Ireland as a book illustrator and stage designer (including at the Abbey Theatre). For more on McGuinness and the work of Irish women artists in the twenties, see IRISH WOMEN ARTISTS, National Gallery of Ireland et al., 1987. p. 174. Large 8vo (22 x 15cm); viii -184 pp. with text illustrations + two colour plates, including frontispiece.

Original dark blue cloth with gilt design on upper cover, gilt design and lettering on spine; cream or "white" coloured endpapers, some light browning from jacket flap on front and rear free endpapers; in original dust jacket with the same upper cover and spine design printed in blue on grey, very slight wear to top edges of jacket and reinforcement in sympathetic paper on the back of the jacket; notice of W.B. Yeats works and another illustrated book by McGuinness on lower portion of dust jacket, front flap printed 10/6. Very good to fine. [17024]

£500



“...an iron edge /the origin of order.”

49 (Irish Women Writers) BOLAND, Eavan. **LIMITATIONS**. New York Dim Gray Bar Press 2000.

No. 36 of 100 copies signed by Eavan Boland. The poem was printed in celebration of Boland’s reading when she served as judge of the Fourth Annual Poetry Chapbook Competition at the Center for the Book Arts, 2000. “ The text was set in Goudy Thirty monotype by M & H Type of San Francisco, then printed letterpress on Iyo Glazed paper and sewn into (facsimile) Rossi Medieval Chant wrappers.” Tall 8vo (28 x 11.2 cm); (xvi) pp. with parts I and II indicated in text by letterpress in blue.

Original paper wraps with paper label on upper cover. Impressed book mark of collector Thomas Fox at bottom of first blank. Title printed in blue ink on title page; typographic device in black on title page. Section headings (I and II) printed in blue in text. Fine. [17008]

£250

“Instruire En Amusant”

50 (Jeu Educatif) (SAUSSINE, publisher) **LA GRAMMAIRE,- Jeu Magnétique.** (cover title). Paris: Saussine, ca. 1870.

A beautifully preserved 19th century game, based upon “le petit génie,” a magnet, teaching grammar. In its original decorative box or “boite en carton” with a lithograph showing Charlemagne with his contemporary students in an illustration signed by B. Coudert in the plate. There are three different coloured disks to place separately on the platform. One chooses a question on a disk of one colour and places the disk down on the platform. The magnetic “génie” will find the answer in the outer circle of text within the correct colour space. The inventor of this and other magnetic games came to Paris from Uzes in the 1860s. There followed a career path in educational games that led to “l’entreprise Saussine” lasting well into the 20th century. The creation and publication of educational games were, in part, a solution to the upheavals in “public” education in the second half of the 19th century in France. Leon Saussine obtained a brevet for a jeu magnetique in 1870. “Le principal qu’il développa, consiste, grâce à un habile placement d’aimants, à faire correspondre des questions et des réponses qui sont désignées par un aimant disposé sur pivot et camouflé de diverses façons.” (from www.jeuxanciensdecollections.com). These jeux magnetique were the making of Saussine who presented at the 1878 Exposition in Paris. Uncommon in such very good condition. With its lid in place, the box measures 21.4 x 26.3 x 5 cm; the circle of questions and answers is approximately 18.3 cm in diameter; the lid cover bears a coloured lithographed pastedown illustration approximately 26 x 20.5 cm; the underside of the the lid bears a printed paste-down with Instruction. Internally, the text is printed in black against coloured backgrounds; the circle surrounded with colour printed “arabesque” style designs. There are three coloured disks to be used for the game.

In very good condition. With original Instruction label pasted down on the inside of the cover lid. [16858]

£1250



51 (JUVENILE- Natural History, Children’s education) ADAMS, H(enry). G(ardiner). **THE SEA-SIDE LESSON BOOK: Designed To Convey To The Youthful Mind A Knowledge Of The Nature And Uses Of The Common Things Of The Sea Coast. In a Series of Familiar Descriptive Chapters; With Questions for Examination, And Explanation of the Meanings Of The Scientific Terms.** London Groombridge & Sons 1856.

First edition. Not just a stroll along the beach, but a serious lesson printed up with a multitude of questions following each of six sections. “The Mighty Deep”; “Ships and Boats”; “Sailors and Fishermen”; “Fish and Fishing”; “Crustaceous and Testaceous Animals, Etc.”;

Sea Weeds, Sea Birds, Etc.”. Each section features a chapter heading, a wood-engraving relevant to the chapter’s topic. Adams wrote natural history books for children, sometimes under the pseudonym, Nemo. He is noted for his statement that enslavement of black people was immoral in his editorial introduction to GOD’S IMAGE IN EBONY by F. Chesson and W. N. Armistead. Uncommon. 16mo (13.5 x 9 cm); (iv) + 236 pp. with illustrations from wood-engravings.

Original embossed cloth a bit faded with extremities very gently worn and small old ink(?) spots scattered on covers; original endpapers with printed owner’s name pasted down on front paste down; embossed bookseller’s mark on flyleaf; title in gilt on spine; text in excellent condition. A very good and well preserved copy. [16925]

£20



52 (Language of Flowers) DELACHÉNAYE, B. **ABÉCÉDAIRE DE FLORE, Ou Langage Des Fleurs, Méthode Nouvelle De Figurer Avec Des Fleurs, Les Lettres, Les Syllabes, Et Les Mots, Suivie De Quelques Observations Sur Les Emblèmes Et Les Devises, Et De La Signification Emblématique D'Un Grand Nombre De Fleurs.** PARIS Didot l'Ainé 1811.

First edition. Dedicated to the Empress Marie Louise of France. This copy notes in pencil that the provenance is from the Marie Louise’s bibliothèque, but there is no other indication that this is the case, unless it would be the fact that it is a large paper copy. it does not contain the subscriber’s list. The European genre of the "language of flowers" is popularly regarded as having originated with the publication in 1819 of LE LANGAGE DES FLEURS by Louise Cortambert under the pseudonym "Charlotte de Latour." There were, however, a few rare publications preceding it which also attempted to describe floral languages, the earliest of which was ABÉCÉDAIRE DE FLORE by B. Delachénaye. Its method differs from that of Cortambert and her imitators by creating a phonetic language based on the pronunciation of the names of individual flowers rather than a notional language based on floral associations. Each distinct phonetic sound within the French language was related to a flower whose name was pronounced using that sound, while birds and insects were used as punctuation. Seventy-seven different sounds and their representative flowers were identified. Each of these is illustrated on one of the book's eight color plates. The system described here was well adapted to applied and decorative arts such as embroidery, but was too abstract and cumbersome for other purposes. Although the bulk of the work is given over to describing this phonetic system and the colour plates (drawn by Turpin and Poiteau) used to illustrate it, Delachénaye also includes at the end a section entitled "Observations sur les emblèmes, les devises, et la signification des fleurs," which discusses the Turkish "sélam" and the concept of creating a language using flowers to represent certain ideas or emotions associated with them. Delachénaye notes the existence of at least three hand-written lists circulating in France which provided specific meanings for a variety of flowers and might be

used for composing a sélam. With these as his source, he provides an alphabetical list of 190 flowers and their meanings. This list may constitute the earliest published floral dictionary of this genre. Dedicated to the Empress Marie Louise of France. 8vo (22.2.x 15.13 cm); (viii) + 160 pp. without subscribers' list + 12 engraved plates (8 hand-coloured).

Bound in early 19th century boards, soiled, chipped at spine ends and bumped at extremities: original endpapers; some signatures loosening slightly; foxing; uncut and partially unopened; pencil note on one page. [16961]

£700

With lovely gilt grape-vine ornamentation on the spine.

53 (Language of Flowers) LENEVEUX, Mme. **LES FLEURS EMBLEMATIQUES Ou leur Histoire, leur Symbole, leur Langage etc...** Paris: Librairie Encyclopédique De Roret, n.d. (1837).

“Nouvelle Edition”. Language of flower historian Beverly Seaton notes this book as “an ambitious attempt to systematize the language of flowers into a method of communication.... a complicated system of grammar...” (see Seaton, *THE LANGUAGE OF FLOWERS A HISTORY*, pp. 76 and 142). Leneveux's text also includes an historical introduction to the subject, a dial, and a calendar of flowers, a botany of the language of flowers and a discussion of the symbolism of colours. The detailed dictionary which forms the main body of the text is supplemented by an alphabet of plants and one of corresponding words or meanings. The editor refers, in the introduction, to two smaller (32mo) prior editions for which we find no record. This enlarged edition claims the addition of many new plants to the language, mostly adopted from recent English publications. Quite scarce with the plates in colour. 12mo (13.5 x 8.5 cm); viii + 346 pp. with hand-coloured engraved folding frontispiece + 12 hand-coloured engraved plates.

Bound in contemporary quarter morocco, spine gilt in grape vine ornamentation, paper over boards, edges worn, spine ends rubbed with very slight indication of separation beginning on upper spine edge, but binding still very firm; a.e.g.: scattered light to moderate foxing, heaviest at preliminary and rear pages. Plates with tissue guards. [16978]

£600



**(LANGUAGE OF FLOWERS, TWO
EARLY 19TH CENTURY MANUSCRIPTS)**

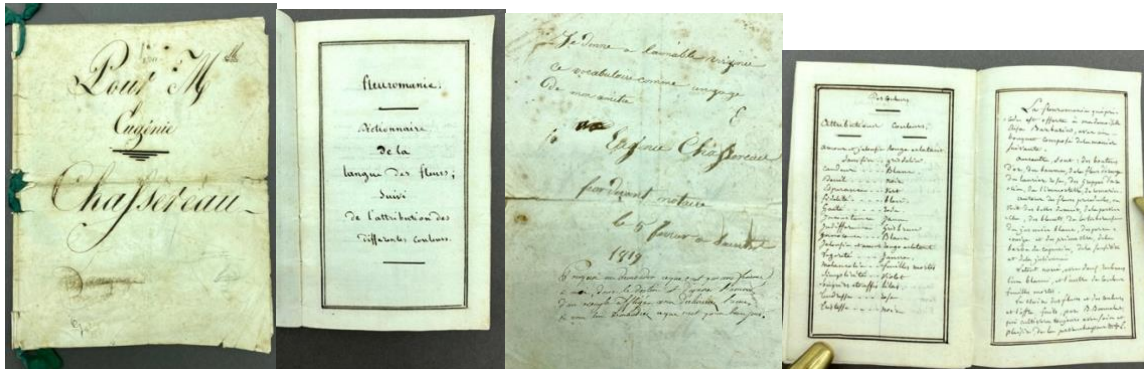
54 (ANONYMOUS - V. P. d. M. D.?) **POUR Melle (sic) EUGÉNIE CHASSEREAU; (and) FLEUROMANIE. DICTIONNAIRE DE LA LANGUE DES FLEURS; SUIVÉ DE L'ATTRIBUTION DE DIFFÉRENTES COULEURS** (France) N.P. ca.1815-1822.

Offered here are two early manuscripts presenting original compilations of the language of flowers. Early versions of the language of flowers were French and circulated in manuscript during the first two decades of the 19th century. A version published under the pseudonym of Charlotte de La Tour appeared in 1819 and is now generally attributed to Louise Cortambert. It is the source for many of the numerous floral dictionaries which followed it. Preceding it were a few other original works which provided similar systems that could be used for creating coded messages of a romantic nature, including DELACHÉNAYE'S ABÉCÉDAIRE DE FLORE (1811), Alexis Lucot's EMBLEMES de FLORE (1819) and Goyet's LE BOUQUET DES SENTIMENTS, (1816). It is interesting to note that there is very little duplication of language pairs between the lists presented in these 4 books. This suggests that at least some, if not most, of the information they contain was a game-like invention rather than a record of common practice among romantic couples. The popular notion of a language of flowers grew from many sources, most notably, the publication in 1763 of the earlier 18th century travel letters written by Lady Mary Wortley Montague during a trip to Turkey. Montagu described a "code" used in a Turkish love letter in which a variety of objects (not flowers, exclusively) were used mnemonically to suggest verses. Her book's use of the word *Sélam* in the French translations caught on and became a term often used in French for the language of flowers. As described by Beverly Seaton in *THE LANGUAGE OF FLOWERS. A History*, (pp.68-70:) "The language of flowers is best defined as a list of flower names and their associated meanings, most relating to the conduct of a love affair. The list is often called a "dictionary" or a "vocabulary." These vocabularies...apparently circulated in handwritten form in early nineteenth-Century France, at least according to B. Delachénaye, the author of one of the earliest language of flower books, *ABÉCÉDAIRE DE FLORE ou langage des fleurs* (1810)." Seaton notes that "of course" she had not been able to see any of these hand-written lists mentioned. The first item offered here has a title page reading : "fleuromanie (-) Dictionnaire de la langue des fleurs; Suivi de l'attribution des différences couleurs." It is divided into 3 primary parts or fleuromanies, the first of which presents a vocabulary with 185 "meanings" together the flower they symbolise. A second section lists 151 different flowers together with the meanings that are attributed to them. Added to these is a 17 item vocabulary for use as a complementary language of colours. The application of these vocabularies for romantic messaging is demonstrated on the final page which describes a bouquet composed according to these principles and presented to a Mademoiselle Elisa Barbarin. The author is unknown, but he appears to have consulted a variety of popular sources (Cortambert, Delachénaye, Lucot, Guyot) in addition to apparent original selections. In the *Avis au Lecteur*, however, the author refers to the French novel by Saint-Thomas published in 1821 with the title *HUIT JOURS D'ABSENCE, ou L'Hospice du Mont-Cenis* in which, apparently, the two main characters communicate using floral language. We assume our first manuscript dates from 1821 or shortly thereafter.

The other manuscript is made up of two separate lists compiled selectively from a variety of sources and at some point given as a gift. The cover reads “Pour Mlle Eugénie Chassereau” The first alphabet consists of 132 flowers. These are followed by a second alphabet with 34 flowers appearing under the heading of “Grammaire Des Fleurs et leurs Signification.” Although there is some duplication between the flowers from each group, the second set appears most likely to have been compiled as an addenda for items that had been overlooked when creating the first list. There are also a few places where an additional meaning has been inserted with a flower that had already been included, suggesting that the volume had begun as a gift but developed into a working draft for a more extensive dictionary. This possibility is also suggested by several hand-written notes, in at least 2 other hands, added at the end of the of the manuscript. One of these is a gift inscription from Chassereau dated 5 February 1819. That is the year when the Charlotte de Latour and Lucot both published their own popular dictionaries. We cannot say when and from whom Chassereau received her own gift, but it seems likely that it was passed on to its subsequent recipient before 1819, thus predating the two most important published works that are generally regarded as sources for later contributions to the genre. A rare survival and an excellent source for further study on this fascinating subject.

The language dedicated to Mlle. Chassereau.. Stabbed and tied with green ribbon; Folded, with soiling, foxing and tears at extremities, none affecting legibility, heaviest on upper and lower covers; occasional pencil marks, some pen scribbling; a neat hole in part of the capital “C”made by the inked pen on upper paper wrap; FLEUROMANIE : sewn contemporary paper with one leaf loosely inserted; pages ink bordered in double-lines; very faint and infrequent foxing. Very good. [16831]

£2000



89 rue Richelieu/ Paris “morilles I liked”

55 (MANUSCRIPT - Aide Memoire) (ANONYMOUS) **UNTITLED AIDE-MEMOIRE OR ADDRESS BOOK.** London? ca. 1850.

A very charming miniature aide memoire or address book with address inscriptions in the same hand on each page. While certainly a collection of acquaintances in a cosmopolitan world, this little notebook also provides addresses for merchants of interest to the owner: a glass manufacturer’s address in Dublin; a wholesale confectioner in Bishopsgates; a corset maker in Manchester; a ribbon and blanket supplier in London; a London writing paper supplier; a source on Oxford St. for Madagascar matting; a glove maker in Jersey; a milliner in London, and an address in Paris offering morels (morilles) that the writer liked, etc. Addresses in Brussels and in Sligo, Ireland are also mentioned. The

notes are written in ink in a elongated elegant script, which, along with the material interests, suggest a feminine hand. Well worthy of study by social historians. Album 4.5 x 7.5 cm; 80 ff with pen notes on rectos and verso + 16 ff blank

Original blind-embossed red morocco, with gilt floral motifs in center panels on upper and lower covers; original endpapers in gilt and blue floral design; there is a small flexible pocket on the paste-down of the inner cover; a.e.g. inner gilt dentelles; original brass-like clasp in working condition; sleeve for an absent pencil. Fine. [17032]

£350



A superb illustrated student report on the 1947 French Automobile Salon.

56 (Manuscript - Automobiles) (MATAILLET?) **SALON DE L'AUTOMOBILE 1947 PARIS:** 11/11/47.

With the dated signature of student "Mataillet" at the conclusion of the hand-written text; the name "Mataillet 5001 (possible class number)" at bottom right of upper cover. Most noticeable, at first, is the large hand-drawn image of a car moving upward on the upper cover of the notebook enclosure. Sewn into the enclosure are 11 leaves, all but the last written upon and, and most illustrated by tipped in hand drawings on calque or by tipped on illustrations from photographs. On the first unnumbered page is the 17/20 mark of "Bien", undoubtedly given to the student Mataillet by the professor or instructor. Following are pages covering the following topics: Tendances Generales (Tout a L'Avant, Tout a L'Arriere); LES MOTEURS (Autre Technique, Le Moteur Crosley, La Distribution, Moteur Flattwin Mathis, Moteur Flat Twin De La Panhard); LES CHASSIS (La Carcasse Alpax); LES CAROSSERIES (La Robustesse, Le Confort Interieur, La Visibilite, L'Accessibilite Aux Places, L'Elegance De Formes); LES VEHICULES INDUSTRIELS; L'EMBRAYAGE GRAVINA (Avantages De Ce Dispositif). The latter is quite meticulously illustrated in ink on calque. There are 4 more illustrations in ink on calque, mostly of car parts, and 9 illustrations from photographs or drawing.

The Salon de L'Automobile was first called the MONDIAL DE L'AUTOMOBILE in 1898 when it was founded by Jules-Abert de Dion. It was the first motor show in the world and was eventually re-named Salon de L'Automobile. There were suspensions during the world wars. This salon would have been the 34th, held at the Grand Palais, featuring the Model Year 1928.

A very handsome student manuscript, well illustrated and carried out by someone who must have been a bit of a perfectionist. Notebook measures 32 x 24 cm; text block measures 27 x 21 cm; 11 leaves, one of which is blank; text is manuscript in black ink; tipped-in are 5 original illustrations on calque in black ink; 9 illustrations from tipped-in illustrations from photographs or drawings.

Original notebook paper with a few minor wrinkles or creases on first leaf; within a stiff paper folder with an excellent illustration of a car in motion done in ink and gouache. Fine. [16993]

£375



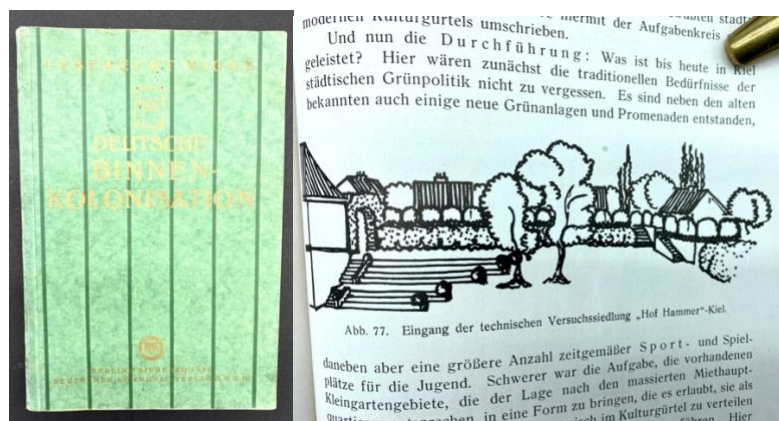
Presentation Copy.

57 MIGGE, Leberecht. **DEUTSCHE BENNEN-KOLONISATION. SACHGRUNDLAGEN DES DIEDLLINGSWESENS/HERAUGEBER: DEUTSCHE GARTENSTADT-GESELLSCHAFT BERLIN-GRAÜNAU** Berlin-Friedenau 1926.

Migge was a German landscape architect who began his career in 1904 with the major Hamburg nursery and landscape architecture firm of Jakob Ochs. By 1913, he had rapidly risen there to the position of chief designer. In that year he left to start his own landscape firm largely abandoning the style of bourgeois garden design he had undertaken for Och's wealthy private clients and directed his focus to work on public parks and urban green space. He published several influential books expounding his early modernist ideas on landscape architecture including **DEUTSCHE BENNEN-KOLONISATION** offered here. In it "Migge described gardens as industrial products that were essentially tools for better living. He viewed the garden not as a bourgeois escape from industrialized society but rather as a mechanized object, a compatible means of improving life in a mechanized society." (Wikipedia) Presentation copy, signed and dated by Migge 28/8/26 22.2 x 15.5 cm.; 197 + (iii) pp. profusely illustrated with illustrations from sketches, plans and photographs.

Original decoratively printed green paper cover, gently nicked at spine ends. The author's penned inscription on the inside of the upper cover has transferred slightly to the title page without obstructing legibility. Still a very good copy. [16983]

£350



58 (MINIATURE - IRISH ALMANAC) WATSON STEWART, J. **THE CALENDAR** Compiled by J. Watson Stewart For the Year of Our Lord 1806 Being Second After Leap Year.... Dublin printed by J. Watson Stewart (1805).

“...Together with The Privy Council; Lords and Commons of Parliament; Terms; a Table of Guineas; Rate of Carriages; Post Towns; and Postages of Ireland.” “ Nine-pence stamp Duty.” A rare miniature Irish almanac in a red and green leather gilt-tooled slipcase such as often found in the Stationers’ Company collection. Thus far, we have found no copy of this particular year in OCLC, Library Hub, or World Cat, although there are examples of earlier and later years. 7 x 3.7 cm; 40 unnumbered pp; slipcase measures 7.2 x 4 cm.

Contemporary paper covers; very minor spotting and nicking, but well preserved, with only slight occasional foxing in gilt-stamped red and green leather slipcase with helmet and sword device at the centre of upper and lower covers - minor edge wear. A very well preserved copy, with required nine-pence stamp on flyleaf. [16924]

£1000



59 (No Author) **Two Sheets of fine bi-folium stationery.** Both with embossed frame design on upper leaf enclosed a water -coloured background with sculpted cork classical structures in the forgeround. Most likely 19th century. Found in Northern Europe.. [16962]

£100

60 (ORIGINAL ART - Book Illustration) HARRIS, Robin, illustrator. **ORIGINAL ART WORK FOR BOOK ILLUSTRATIONS.** N.P. ca. 1990.

Nine original artist’s scraperboard illustrations created for the book, A MISCELLANY OF GARDEN WISDOM by Bernard Schofield published in 1990. Each is on “British Scraperboard” (imprinted on back or verso) and is presented with tissue over slip on which is pencilled the illustration number, the book title, and note of printing size. Fresh and bright. Nine scraperboard illustrations with artwork on rectos and board manufacturer’s notice on verso, 22.5 x 15 cm); tissue guards with printer’s instructions taped over each board.

Nine illustrations in black ink on scraper board with tissue guards. Fine. [17038]

£250



A teacher and a gardener

61 (ORIGINAL DRAWING) FRETTER, Vera. **THE FLOWER GIRL**. N.P. N.D..

An original watercolour and pen drawing of a little flower girl signed, “Yours Sincerely,” Vera Fretter. We believe this to be a casual friendship sketch made by the well known conchologist, Vera Fretter (1905-1992) who taught at the University of Reading and collaborated with A. Graham on **BRITISH PROSOBRANCH MOLLUSCS** (1962). “During her teacher training she was attracted to both natural history and art, and indeed in her later career the drawing ability was extensively used and became almost a hallmark of her publications, as well as. on the blackboard in the classroom situation.” (see Chatfield, June. **VERA FRETTER, 1902-1922** in the *Journal of conchology*, Volume 34, pp. 337-338). She enjoyed gardening! Rounder edge card, 15.5 x 9.5 cm); drawing in watercolour and pen on verso.

Very good. [17039]

£75

62 Paper (decorative or papier de fantasies) (EHRENSTEIN, Alexander). **“NEUHEITEM 1935”** (*Catalogue of Decorative Paper Novelties or Papiers de Fantasies for 1935*) Vienne ca. 1935.

With 153 samples of decorative papers or papiers de fantasie, many reflecting the tendencies of Art Deco design. This is a substantial gathering which apparently originates from Vienna. The papers, many shown together in colourways, appear in a bright range of design styles from abstract and geometric; floral and naturalistic; alligatored and leather; snake or lizard leathers; tortoise shell glosses; metallics; moiré; spattered; and marbled. Some patterns are shown in colour variations, a few shown in the same patterns with gilt enhancement. The papers offered in coloured basket weave imitation are of heavier weight. An abstract pattern shown on the outer boards is also offered in different colourways. A label pasted into the upper left corner of the front paste-down identifies Alexander Ehrenstein/Wien xv/1/Herklotzoasse Nr. 24/ telephon 81-3-83. We presume Ehrenstein to be the merchant and, perhaps, producer of these papers at a difficult period in Viennese history. A priced sheet laid in shows the specimens priced in francs, so they were intended for the French market as well. Such papers would have been used to ornament boxes, advertising, and the covers and endpapers of books. Very scarce. Oblong album 12.3 x 22 cm; 153 colour printed and some textured papers bound in, with samples created in different colours cut for viewing the range; all papers are letter and number stamped in red on

unprinted versos; Laid in and affixed by slightly rusted paper clips is a sheet typed in blue with specimen number and prices in francs.

Original cloth backed album, dusty and lightly edge worn; decorative paper covers a bit faded and gently worn at extremities; flexible upper cover creased from frequent opening; decorative endpapers; owner or manufacturer label on inner left upper corner of paste-down; samples in very good condition with the occasional small chip at an outer edge and

some erasure of finishing from one sample. Folded typed sheet of prices and stock information attached to the preliminary blank by faintly rusted paper clips. A Very good copy. [17011]

£900





From the mind of a fore-edge painter.

63 (ORIGINAL ILLUSTRATORS ART) HAYWOOD, Helen (illustrator) **ART WORK AND PRELIMINARY SKETCHES FOR A GAME TO BE CALLED "COLOUR CUTS/ A NEW ACTIVITY GAME"**. N.P. n.p. n.d. ca. 1944.

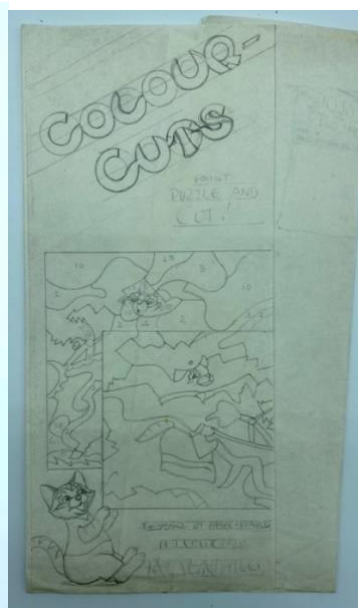
So far we have found no evidence that this strategic game was ever published. Its concept is slightly complex, which may account for it never coming to fruition. Fortunately, some of the drawings and initial pencilled instructions have been saved, witnessing the brilliant imagination of Helen Haywood. Haywood, born in 1907, was a prolific illustrator (publishers included Thomas Nelson, Hutchinson & Co.) with a special gift for rendering plants and animals. Also, she executed fore-edge paintings and binding art work for Bayntun Riviere Bindery in Bath. In fact, she was the granddaughter of binder Robert Riviere. (For photographs of her work on bindings see Stephen J. Gertz's article, "The Binding Paintings of Helen R. Haywood" in his blog, BOOKTRYST, Oct. 3, 2012). The list of her illustrated books is long and includes the "Peter Tiggywig" series, "Animal Playtime" and "Animal Worktime". She was keenly sensitive to all aspects of animal life and, in fact, the Royal Academy of Sciences cited her for her skin colour choices in her 1964 book, "The Days of the Dinosaurs" (see "Helen Haywood", Wikipedia).

In the proposal for this game, Haywood notes that "All you need is a box of paints - or coloured crayons + a pair of nail scissors." She then describes a strip of folded paper labelled with 4 letters of which only "A" is already coloured. "B,C,and D are separate sections of shapes waiting to be painted. The child/reader was to look for the number on the shapes to be coloured and find the colour on the key. Once the painting process was finished, the child was to refold the paper strip and cut along the dark line on picture A. "Now pull the pictures out and the puzzle pictures are solved!" If we correctly interpret the 2 groups of colour strips provided in Haywood's sketches, the three uncoloured pictures are an abstraction and the coloured one presents the character or characters in colour. Once the instructions are followed and the four piece panel is folded, the cutting begins along the black lines and 4 separate and realistic colour co-ordinated figures emerge to be used in making up any story. It would be quite a magic moment for any child to finish cutting and end up with understandable figures that were a blur at the beginning of the process.

Two of the finished colour strips made by Haywood bear some pencilled text at the bottom margin, including one set with French translation. Perhaps a French version had been planned. The closest we have come to finding any published work similar to this is THE HELEN HAYWOOD COLOUR BOOK with stories by Isobel St Vincent (1944). We have not been able to examine this title (COTSEN 37349), but there is no suggestion that it is a game. A unique and challenging item. Four cardboard strips, 10 x 25.3 cm, each with 4 panels of original colour designs ;“text” in pencil beneath each panel; 3 cardboard strips 10 x 25.3 cm, and one measuring is 9x25.3 cm; with four panels each of hand-coloured designs cut out and pasted onto coloured background; one sheet of tracing paper with pencilled text explaining how the game works; five sheets of tracing paper with pencilled drawings; preliminary for title page in pencil showing “Designed by Helen Haywood” and, beneath, two indecipherable words (names of collaborators, publishers?) in pencil.

Pencilled drawings and original colour illustrations well preserved. [16954]

£750



Which Clémentine Brabant?

64 (Original Needlework Pattern Designs) BRABANT, Clémentine (cover) **ALBUM FOR NEEDLEWORK PATTERNS.** (Northern Europe) n.p. early 19th century.

A large 19th album filled with original hand-drawn designs in ink on each large grid sheet, of which there are 83 in total. These are designs or patterns for needlework, probably "Tent Stitch". Among the carefully drawn designs are an alphabet beneath a floral motif; another large and simple alphabet; an image of St. George and the Dragon; one of a figure of Prudence, with the word spelled out; another for Temperance; and, an image of the Holy Family en route. The album also contains designs in another hand and, perhaps, designs calling for another stitch - heavier lines and broader stitches. The name "Clémentine Brabant" appears often in the history of Northern Europe. The only clue the album offers us about her identity is a letter to Clémentine signed " G.H." and dated 12 (JL- juillet?) 39. The seal or address on this letter has been deliberately torn off at the right corners. The text of the letter, itself, contains only general news and good wishes for health. A laid-in baptismal announcement from 1926 may offer some very distant connection. A lovely work of spirit, talent, and patience. Oblong album, 34 x 25.6 cm; 86 leaves with grid printed on one side only, inked designs hand-drawn on these grid patterned sides. 1 leaf has been torn out; 3 leaves blank. Laid in are 1 signed and dated letter; a dated baptismal announcement; a scratch design sheet; a small folded sheet used to clean the pen; a decorative envelope containing 8 copies of designs on tissue paper.

Original leatherbound album quite scuffed, with slight separation at heel of spine edge; binding still firm; the name "Clémentine Brabant" is printed in gold at the centre of the upper cover with ruled and decorative borders in gilt expanding out all around; a.e.g.; original watered silk endpapers darkened by large inserts no longer present, also, endpaper chipped at margins; random small ink marks in margins of text, not affecting designs. Frequent small notations in ink or pencil suggest thread counts. Occasional comments. [16955]

£900



Nature is the best model

65 Paper Flowers (Anonymous - Narçon, éditeur) **FLEURS EN PAPIER** (cover title). Paris (cover) Narçon (cover) 1877 (cover).

A well preserved little pamphlet bound in pink papers offering instruction for making paper flowers. The work is dedicated to “jeunes demoiselles”. Readers are advised of all the tools and materials needed for fabricating the flowers and there are seven plates with several outlines each for copying petal or leaf shapes for hyacinth, tulip, lily, renonculus, rose, dahlia, marguerite, poppy, etc. 8vo (17.5 x 11 cm) 8pp. with 7 plates of various line engravings.

Very well preserved with original stitched paper covers. [16974]

£100

66 (Paper trade catalogue) (RENAUD TEXIER ET FILS, merchants) **VERITABLES PAPIERS JAPON D'ORIGINE**. Paris Renaud Texier Et Fils n.d., ca. 1900?.

With descriptive list of papers and unfilled price list with 28 blank initialled and numbered samples in different weights and tones. Oblong sewn pamphlet 12 x 16.5 cm; with cover illustration of a Japanese scene containing Mt. Fuji within an oval containing printed merchant's name and address; leaf of text with sample titles and weights in French and Japanese; a column for prices, but only one indicated in Japanese, some pencil notes to this leaf + 28 blank initialled and numbered samples in different weights and tones.

Some slight hand-soiling to covers, but a FINE copy. [17005]

£300

With added cards of interest, including an exquisitely preserved cut paper-lace religious card of St. Andrew.

67 (PAPER WORK - Silhouettes) (ANONYMOUS) **SILHOUETTE ALBUM** n.p. (United Kingdom) N.P. early 19th century.

A lovely silhouette album with small and skillfully cut images of figures, a number in country settings - women on horseback, country fêtes, water-carrying, etc. Cutting silhouettes from paper was a popular domestic activity and a professional artistic endeavour from the 18th century. “They represented a cheap but effective alternative to the portrait miniature...” (Wikipedia, SILHOUETTE). Initially they were called “shades” to suggest the various uses of lighting techniques to create dark outlines of the subject portrayed. The development of photography and its more sophisticated use of light eventually put silhouettes into a category of folk art, but their basic principle - filled darkened space given outline by light - can be seen in computer modelling. This example is of domestic origin all the more emphasized by the small paper articles laid in to the blank pages at the rear of the album. Two of the more interesting of these are an early 19th (possibly 18th) century hand-cut lace religious card of St. Andrew and a printed poem, THE BEE, with hand-coloured illustration on card published by R Miller of London. Must be seen. Album measuring 12.5 x 13.4 cm., with 28 ff of silhouettes mounted to rectos, mostly one to a page; silhouettes cut mostly in black paper, a few in dark blue paper, 40 ff in all + 15 random items laid in.

Small album with deep red embossed paper covers, very small nick at heel of spine, slight edgewear elsewhere; with mauve moire-patterned endpapers; album papers in various colours; initial silhouette appears to be missing small bits of cut-out floral border, and one much smaller cut-out is missing a small piece which has been drawn in; still most attractive. Inserted are 15 additional small cards or notices from various periods. [17030]

£850



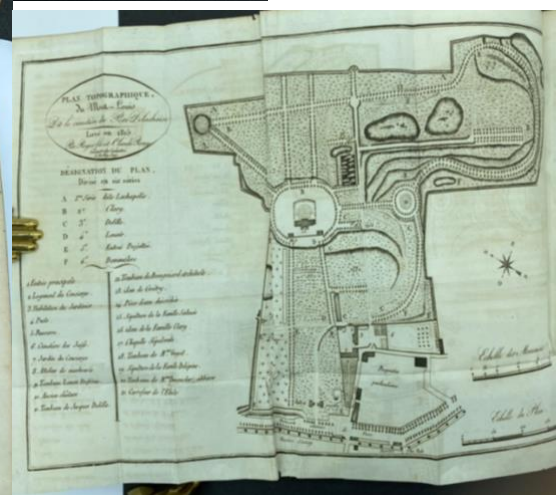
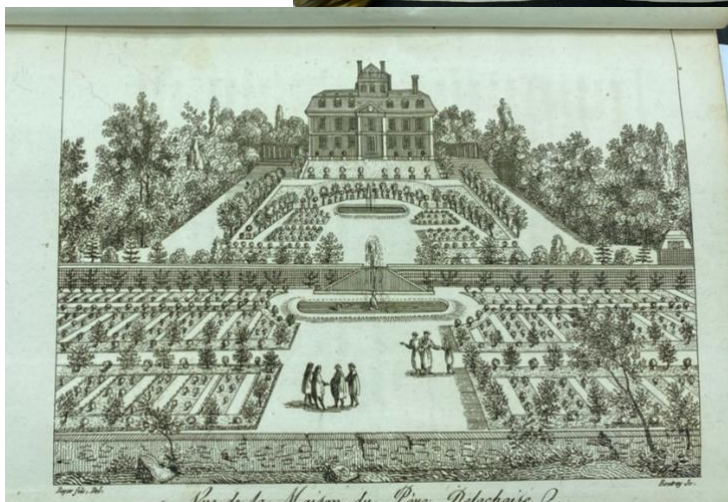
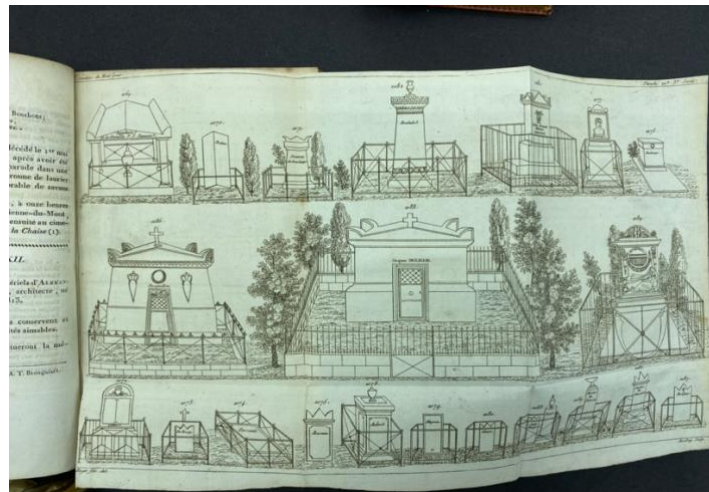
**(LANGUAGE OF FLOWERS, TWO EARLY 19TH CENTURY MANUSCRIPTS)
With inclusion of Grey's ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.**

68 (PARIS - PERE LACHAISE) ROGER, Père et Fils. LE CHAMP DE REPOS, OUR LE CIMETIERE MONT-LOUIS, DI DU PÈRE LACHAISE Paris 1816.

First edition. A complete and scarce copy of a very early fully illustrated guide to Pere Lachaise, most likely, the first such guide. The cemetery of Père Lachaise, named after the confessor to Louis XIV and the first garden cemetery in Paris, was appropriated by the city in 1803-4 under Napoleon and designed by Alexandre-Théodore Brongniart. With the grounds free of the control of the Church, Brongniart was able to design a landscaped park from which the public could benefit. Many scholars and historians would agree that the early landscaped cemeteries were the origins of public parks. In addition to the engraved folding plan of the cemetery, the numerous plates in these volumes depict the incredible variety of monuments and grave-sites throughout Père LaChaise at the time. The text, keyed to the plates, provides the names and histories (where available) of those buried along with expressions of love and grief from friends or family members. Of particular interest is the printing of Grey's ELERGY WRITTEN IN A COUNTRY CHURCH-YAR(sic), with an interpretation in French and and a translation into Italian included in this guide. The work is very scarce complete. We have located approximately 7-9 copies in OCLC that appear to be books rather than digital or microfilm copies. Two volumes, 8vo (vi) + xiv + 399; (iv) + 437; frontispiece to each volume; volume one has an engraved folding plan. 38 engraved plates.

Two volumes, bound in later 19th century quarter leather with six compartments and five raised bands, gilt title labels in compartments on both volumes, gilt volume labels

in additional compartments on both volumes; marbled paper over boards; marbled end papers; all edges marbled; engraved bookplates on front paste-downs of both volumes; internally, signature of author in pen on verso of both half titles as called for; minor edgewear to both volumes, some slight wearing away to head and heel of spines; front hinge on volume I is starting to separate and is consequently weak because of heavy content and numerous folded plates; ribbon marker in Tome I. Apart from the weakening and separation of the upper cover on volume 1, nearly a fine set. [17014]
£2000



69 (Paris Exposition, 1867 - Plan) DENTU, E. (editor) **EXPOSITION UNIVERSELLE DE 1867/ PLAN-GUIDE PALAIS ET DU PARC** (cover title) Paris La Commission Impériale/ E. Dentu 1867.

A fold-out plan, engraved by F. LeFèvre, partially hand-coloured, of the palace and gardens of the 1867 Paris exposition. The legende or key which is folded over the plan, itself is divided into sections: Palais (indication des puissances); Parc (Côté de la Seine - identifying and numbering the various pavilions for France; Great Britain and Ireland; the United States; Mexico; Morocco, etc. Within the Palais, are classes of production or study indicated with their own set of numbers. In the Parc (Côté de l'Ecole militaire) are further specialities organized by country represented plus the elements of the garden from the grand glasshouse to the restaurant. The Palais, itself is coloured and marked with all the major thoroughfare and principal gallery names. The surrounding Grand Boulevard and major avenues, in black and white, divide the shapes and spaces of the parc with their number and printed designations. A thoroughly informative piece. Folder/wrap at 17.5 x 12.8 cm); plan

when unfolded 23 x 46.5, exclusive of margins; recto folded over four times with printed text.

Original printed paper folder, soiled and a bit nicked at edges; fold out map with printed legends overlay in very good condition. [16918]

£200

70 (PARKS - Austria) HELLBACH, Dr. Rafael. NEUESTER FÜHRER IN DEM LUSTSCHLOSSE AND PARKE LAXENBURG. Wien Verlag von Albert A. Wenedikt ca. 1890.

Second edition, first issued in 1854. We locate only two copies of the first edition in OCLC and no copies of this revised second edition with the 1890 plan. A rare pocket guide to the gardens, park and castles of the important Habsburg summer retreat in Laxenburg, 15 miles south of Vienna, Austria. It is the largest landscape garden in Austria. Originally used as a hunting ground during the 14th century, it was enlarged and transformed into an English landscape garden by Maria Theresa and Franz Stephan beginning in 1755. This work was continued under Emperor Franz II and Maria Theresa II underwent further transformation well into the 19th century under the direction of Johann Michael Riedel, who served as chief surveyor of the buildings and gardens from 1811 to 1849. The present copy is marked as a third printing and has 5 illustrations, including the cover, in addition to the folding garden plan (28 cm x 20 cm). An earlier edition appeared in 1857 with only a single illustration. OCLC locates only the digitised copy at the British Library, which has only an obscured plan pamphlet 14 x 9.5 cm; 35 + (i) pp. with illustrations from wood-engravings, including one full page illustration with colour. Fold-out plan at rear enhanced with colour.

Original printed yellow paper covers lightly soiled, corners dog-eared upper cover with wood-engraved illustration of the park; text largely unbound; folded plan of the garden with colour enhancement, neatly glued to inside rear cover. [16982]

£180



Open space for the health of the people.

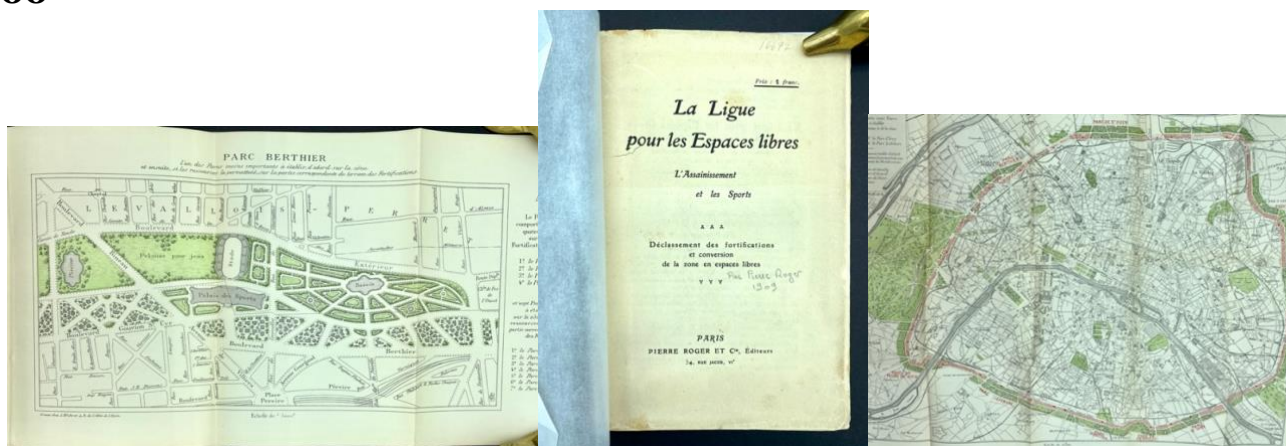
71 (PARKS – Paris) LA LIGUE POUR LES ESPACES LIBRES. L'ASSAINISSEMENT ET LES SPORTS/ Déclassement Des Fortifications et Conversion De La Zone En Espaces Libres. (Paris) Pierre Roger et Cie. (1909).

A scarce pamphlet published by Pierre Roger on the issues surrounding the use of land following the demolition of the fortifications around Paris. The Committee headed by Paul

Doumer and composed of a long list of members including Georges Benoit-Levy of the Societé des Cités-Jardins asserted that public opinion “est unanime pour demander qu’il résult de cette demolition une amélioration de l’état sanitaire de Paris et de sa banlieue.” Open space devoted to nature was their answer and a great debate ensued with proponents of creating more profitable adventures. Of particular interest her are three fold-out plans: a design for the Parc de Bagnolet, including sports facilities; one for Parc Lefebure which was planned to include a landing for dirigibles and planes within its gardens; and Parc Berthier near Levallois Perret which would include a “Palais des Sports” and a Stadium. Additionally, there is a large map of the city showing a “green” park circle around it with the various parks noted. An interesting document taking part in an argument that still exists between advocates of the public use of land and private enrichment of available property. We have not located a copy of this title in OCLC, CCA, CLIO, or BNfr. Small 8vo (23 x 14.5 cm); 31 pp. including printed covers + 3 folding plates with colour + measuring 22.5 x 41.5 cm. + 1 larger plate, with colour, measuring 50 x 62 cm.

Original printed paper wraps, fragile with tears at spine affecting inner hinge adhesion ; large folding plate loose, with very small closed tear at left edge; light occasional browning; some rubber stamping updating phone numbers, addresses, etc.; the sewn binding is rather flimsy, but protected with glassine; text and plates are fresh and very readable. [16677]

£300



72 Postcards – Songs for Children (VARIOUS) **LES CHANSONS DE L’ONCLE PAUL.** Paris: Les Editions Ouvrieres, n.d. (ca. 1940).

A rare collection of ten colour printed postcards of rural French songs with their original colour printed wrapping band. The collected songs are illustrated by the illustrators Edmee Arma, Maurice Tranchant; J.-P. Razavet; Jacqueline L. Gaillard and Guy Goerget. Ten cards printed in colours on rectos, 9 x 13 cm; with printed text, musical notes and illustrations.

Each colour printed card is in fine condition; “address side” printed in black. [16765]

£150



Feeding The Poor. Unofficial stirrings of La Laïcité in France.

73 (PUBLIC ASSISTANCE - France) (BUREAU CENTRAL DE BIENFAISANCE) **ÉTAT GÉNÉRAL DES RÉPARTITIONS DE NUMÉRAIRE, Farines Ordinaires, Farines Blanches, Riz, Bois, Fagots et Tourbe, Faites aux Quarante-Huit Divisions du Canton de Paris, pour Le Soulagement de la Classe Indigente, à Domicile, depuis le 1.^{er} Fructidor an 4, jusqu'au Dernier Jour Complémentaire an 5, Par le Bureau Général de Bienfaisance, Établi Par Arrêté du Directoire Exécutif, du 16 Floréal an 4, installé le 27 Thermidor suivant, et Remplaçant la commission Central de Bienfaisance, Créée Par Décret de la Convention Nationale du 28 Mars 1793 (vieux style).** Paris: Bureau Central de Bienfaisance 1798.

This represents the certification of a report (8 Floréal an 6) for public assistance provided to the people of the cantons of Paris from 1 Fructidor an 4 (August 1795) to the same day an V (August 1796). This report has been made by the Bureau general de Bienfaisance which had been established in an IV, and eventually replaced the Commission Centrale de Bienfaisance which had been decreed on the 28 of March 1773. Twelve municipalities; names of the divisions within the municipalities; citizen members of the bureau; number of indigents; monetary assistance; amounts of grain; rice, wood, fagots (stocks bound for burning) form part of the categories of concern. The information is arranged in a table format with totals summarized at the bottom of each category's column. After the French Revolution, the state gradually took over work of charity and assistance previously controlled by the Catholic Church. Rare. We have not yet found a copy of this printed declaration in this form in OCLC; WC; BNfr; or BL. Broadside on paper 32.5 x 42.5 cm; printed text stamped with the authority.

One horizontal fold, one vertical; authorization stamp in upper left corner; Fine. [17028]

£1200

Beatrix Farrand and William Lescaze

74 (RESIDENTIAL HOUSING - Churston) (LESCAZE, William, architect;). **CHURSTON/SOUTH DEVON (cover title)**. (Staverton, South Devon) The Dartington Estates 1935.

A rare copy of the promotional brochure describing a Dartington Trust project evolving from three powerful forces in twentieth century architecture, landscape design and utopianism idealism: William Lescaze; Beatrix Farrand; Dorothy Payne Whitney Elmhirst. The Churston estates project in South Devon was a branch of the once flourishing and ambitious rural communities project undertaken by Payne Whitney Elmhirst (heiress, social activist, co-founder of THE NEW REPUBLIC and funder of the New School for Social Research) and her husband, Leonard Elmhirst (agriculturist and follower of Rabindranath Tagore), beginning with their acquisition of Dartington Hall in South Devon and its medieval hall. For an extensive look at the history of the Dartington Hall community, see Bonham Carter, Victor. DARTINGTON HALL/The History of An Experiment. London, 1958.

Because Dorothy and Leonard shared a sense of social responsibility, they wanted to create on their land a group of industries related to “farming, horticulture and forestry; then the secondary industries of saw-milling, textiles, cider-making and building” (Fricker, Laurence J. DARTINGTON HALL/ DEVONSHIRE, ENGLAND p 82, in BEATRIX JONES FARRAND...FIFTY YEARS OF AMERICAN LANDSCAPE ARCHITECTURE. Dumbarton Oaks, 1982). The architect for the project, William Lescaze, a leader in the introduction of the International style in the United States, was called “...the most exciting of all the architects at Dartington.” (Fricker p. 114) and he became the lead for this off-site housing estate inspired by the overall project. It was during this period (ca 1935) that Lescaze “produced some of his most important works, influenced by the principles of Constructivism, De Stijl, and Expressionism.” (MacMillian Ency of Architects VOL. 2 p. 690) As the brochure shows in sketches, plans of construction details, siting of buildings, elevations and floor plans, some interior and exterior photographs, Lescaze made his mark in the plan for this landscape and, in fact, the developers’ brochure stress that the immediate impression of a visitor to this seaside setting is that the houses become part of the landscape. This landscape that Lescaze’s houses settled into was designed by the great landscape architect Beatrix Farrand, one of the founders of the American Society of Landscape Architects, and profoundly influential designer of late 19th and 20th century public and private American landscape and gardens. Her work for Mildred Bliss at the Dumbarton Oaks garden is well known; perhaps less so is her work for Dorothy Payne Whitney at Whitney’s American gardens at Old Westbury and her work for Dartington Hall where she won praise from Payne Whitney Elmhirst for her plant knowledge, exquisite taste and superb work ethic. It is not surprising that she became the landscape artist for this extended project of residential housing. The sketches of its landscape from watercolours are unsigned and most likely not from Farrand, herself, but they must surely reflect the designed landscape into which Lescaze’s architect settled. A very scarce and important record of a Dartington Hall initiative. We have not located this item in OCLC, nor in Library Hub, Princeton, Columbia, CCA, not the British Library. Large oblong pamphlet, spiral bound, 26 x 35 cm; 28 unnumbered pp. with illustrations from watercolours, photographs, plans, elevations in colour and in black and white. Development credits printed on inside upper cover and additional development listings printed on inside lower cover. A notice attached to the inside upper cover lists revised prices.

Spiral bound pamphlet shows faint wrinkling of covers, bit of shelf wear at extremities and a bit of light foxing at upper edges of covers; very faint occasional foxing, internally well-preserved and about very good. [16990]

£1000



Beautifying Paris

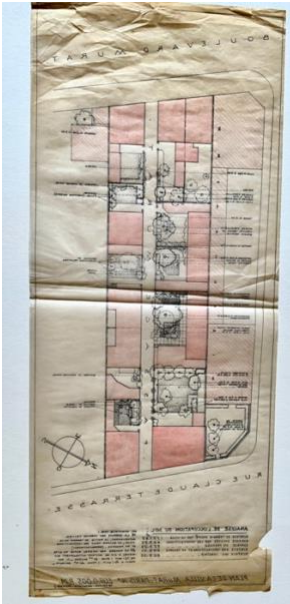
75 (RESIDENTIAL PLANNING - Paris) LEVEAU, TH(éodore). **PLAN DE LA VILLA MURAT. PARIS 16ieme** (Paris) n.d.

An original planting and housing plan drawn and coloured by architect Theodore Leveau (1896-1971) for a private “passage” in the 16th arrondissement. Here in Leveau’s plan the Passage Murat bordered by rue Claude Terrasse contains about a dozen houses, rendered in outline and coloured in pink wash, surrounded by small but quite detailed landscape and gardening plans for these houses along each side of the passage. The plants and planting schemes are varied according to the size and situation of building and they include, fountains, trellises, *bassins*, lawns and hedges. Planting suggestions are for numerous trees, rose gardens, vines and shrubbery. In his penned annotations to the plan, Leveau informs that the occupied surfaces of the villa are as follows : 1,757 square metres for the overall terrain; 663.35 square metres for the space taken up by construction; 225 square metres for the street passage, itself; 888 square metres for surface measurement of constructions and the passage together; and a generous 869 square metres for the gardens. Elegant percentages for gracious urban living.

Théodore Leveau was an architect (DPLG in 1927) and a student of the notable landscape architect and urban planner Jean Claude Nicolas Forestier, studying urban techniques in gardening at the École des Beaux-Arts, Paris. As landscape gardener he worked with Forestier on his grand plan for Havana, Cuba from 1925-30. Leveau also worked professionally in Turkey in public works, designing children’s parks, public gardens, etc. He worked on the plan for the reconstruction of Dunkerque which was approved in 1948. He also taught at the École spéciale d’architecture et L’École d’horticulture de Versailles. Ref.: 16985 Single sheet, 63 x 26.5 cm; hand drawn and lettered in black in with sections in pink wash.

Original paper, folded twice in center; wrinkled and with small nicks or chips, not affecting design or lettering. the plan drawing, itself, is in very good condition. [16985]

£900



76 SAINT PHALLE, Niki de. **No Title. (RHINOCEROS)** (Paris) Productions Flammarion 4 2000.

Imprimé en sérigraphie. Single card with serigraphed impression on recto. 10.5 x 15 cm; verso printed in black

Fine. [16964]

£100

77 (SEED CATALOGUE - WOMEN IN GARDENING) LIPPINCOTT, MISS C(arrie). H. **FLORAL CULTURE (cover title)**. Minneapolis, Minn. Miss C.H. Lippincott (1896).

Carrie H. Lippincott, the self-described “pioneer seedswomen of America”, was the first woman to successfully front a thriving seed business which achieved 150,000 mail orders by 1896. Lippincott began her business around 1886 and she advanced her seed sales by marketing addressed to women and children. The cover of this little catalogue is a good example, showing two children carrying baskets of flowers they have cultivated. In her text, Lippincott took great pains to explain the culture of flowers from seed for the beautification of the home, an effort which undoubtedly produced the great praise - much of it issued in poems - which appears here. Possibly the most interesting of these is the acrostic in the name of Lippincott which was submitted by Adelaide Preston of Michigan. “ Let others set their hearts on dress/... To me there are no happier hours, Than those I pass among my flowers.” Lippincott had competitors in Minneapolis who did business as women, but she suggested that they were really run by men. (See <https://www.sil.si.edu/SILPublications/seeds/lippincottcarrie-h.html>) Stapled pamphlet, 12 x 7.8 cm.; 24 pp. with illustrated ads.

Original printed paper covers with an illustration of children carrying baskets of flowers through a wooded and planted setting on the upper cover; lower cover displays a printed illustration and text advertising “The New York Ledger”; staple-bound with a few very small ink stains and some minor brown spots and a barely detectable cover tear at margin; upper corners gently nicked or folded. Internally fine but for a few corners dog-eared or slightly chipped; A very good copy. [16977]

£175



78 (SHAPED BOOK - Pere Castor Promotion) (PÈRE CASTOR) **LES ALBUMS DE PÈRE CASTOR** (Paris) Père Castor ca. 1940.

A shaped booklet - Père Castor, himself, as a publicity brochure for the famous albums. With lists of current Jeux; Jeux Manuels; Contes; Histoires, etc. Shaped booklet, 14.5 x 10 cm; 1 sheet folded, with text in colours inside and illustrations in colours upper and lower covers.

Fine. [16735]

£50

79 (Tangram) **LE CASSE TETE -PERSAN/ KOPFZERBRECHER/THE ANCHOR PUZZLE**. Leipzig: Velags Richters N.D. (ca.1900)..

All within a box measuring 7.5 x 7.5 cm

Original printed box; printed booklet with diagrams; seven stone (or terracotta) geometric pieces. Very good condition. [16573]

£100



80 (TRADE CARD - Women at the Centennial Exhibition) HUMPHREY, Mrs. J. **MRS. J. HUMPHREY, FLORIST. 701 E. Second Street, Ellmira, N.Y.** Elmira, N.Y.? n.p. (ca. 1875).

On what was a standard issue pictorial card for exhibitors at the 1876 Philadelphia Centennial Exhibition, Mrs. J. Humphrey's floristry business is proclaimed in print arching over a colour lithographed image of the immense main building (1880 ft. x 404 ft) of the exhibition. On the reverse of the card we see Mrs. Humphrey's business detailed: green house and bedding plants; boquets (sic); wreaths, cut flowers and floral designs; flowers for bridal or funeral decorations. Mrs. Humphrey's advertising is accompanied by ads from five other businesses in her home town of Elmira, New York. Card: 8.5 x 13.3; coloured image: 11.3 x 6.5; printed text on upper printed text on reverse with ads displayed within 6 printed compartments.

Very good. [16975]

£120

41909 / WR 2/20

LEADING AND RELIABLE BUSINESS HOUSES OF ELMIRA, N. Y.

<p>CHARLES B. BOVIER, MANUFACTURER OF PAPER AND CIGAR BOXES, OF EVERY DESCRIPTION.</p> <p>Merchants' Shelf Boxes a Specialty. Dealer in Cigar Box Labels, Edgings, Brands and Ribbons, Fancy Papers, Pictures, Ornaments, &c. 173 Lake-st., cor. Market, (Advertiser Building,) ELMIRA, N. Y.</p> <p>[ESTABLISHED 1855.]</p> <p>WM. ROBERTS, STEAM DYE & CLEANING WORKS, Gents' Clothing Cleaned in the best manner. The only RELIABLE DYE HOUSE in the City. 434 & 436 East Water Street, Elmira, N. Y. ☞ Look for the BIG SIGN.</p> <p>J. GREENER, Manufacturer of his New and Improved Iron Frame and Soft Pedal PIANO FORTES. Dealer in all kinds of Pianos, Musical Merchandise, Sheet Music and Books, Organs, Violins, Guitars, Banjos, Accordions, &c. ☞ All orders for Repairing and Tuning promptly attended to. 209 E. Church Street, Elmira. Pianos Warranted for 20 years.</p>	<p>MRS. J. HUMPHREY, FLORIST. No. 701 East Second Street, Elmira, N. Y. Green House & Bedding Plants, Boquets, Wreaths, Cut Flowers and Floral Designs. Flowers for Bridal or Funeral Decorations.</p> <p>OYSTER BAY AND RESTAURANT. J. A. GILSON, Prop'r. 312 EAST WATER STREET, ELMIRA, N. Y. Dealer in Imported Wines, Liquors & Cigars.</p> <p>HOWARD M. SMITH, Dealer in and Shipper of COAL, WOOD & LUMBER. YARDS—119 E. Church St., Cor. Canal, and 102, 104 and 106 Parkside St. 5th Ward, ELMIRA, N. Y. All the best varieties of Lehigh, Pittston, Sullivan and various coals. Also, Hard and Soft Wood cut to any desired length, Split or not. At 119 E. Church.</p>
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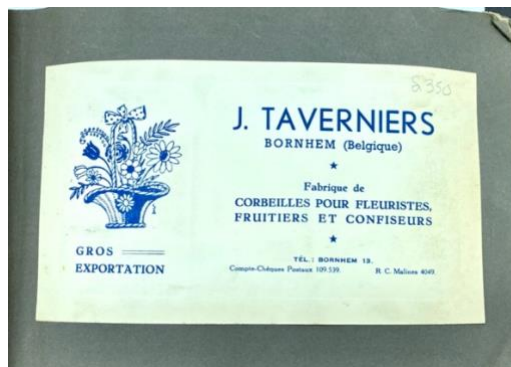
81 TRADE CATALOGUE - BASKETRY J. TAVERNIERS FABRIQUE DE CORBEILLES POUR FLEURISTES, FRUITIERS ET CONFISEURS. (Bornhem) J Taverniers n.d. (ca. 1830).

A beautifully preserved Belgian trade catalogue of basketry for flowers, fruit and sweet treats illustrated with 95 original photographs of the firm's offerings. Classic basket forms are plentiful, but there are many entertaining forms, as well, such as a cignogne standing guard over a raised pot; several boats in the Nordic spirit; an automobile, and a number of abstract geometric designs with a modern aesthetic. Album 20 x 12.5 cm; 31 including

printed title + (i) unnumbered leaves of black mounting paper, with 76 original amateur photos in various sizes, from 7 x 10 cm to 8.5 x 14 cm, mounted glue or careful taping; photos are numbered, as are items.

String tied scrapbook with canvas over simulated leather boards, some light to moderate soiling and edgewear; pictures are all in very good condition and most are protected by guards. Items no longer available are crossed out lightly. [16927]

£350



82 (Trade Catalogue - Garden Ornaments) (JONES J.) **CATALOGUE OF CAST-IRON GARDEN VASES, Chairs, Seats, Tables, Stools, Hand Glass Frames, Garden Rollers, Etc. Kept In Stock By J. Jones, Iron Merchant, and Hot-Water Apparatus Manufacturer.** London (J. Jones) ca. 1860.

An elegant little catalogue with its title printed in a variety of typeface, fancy and plain, and with detailed engraved illustrations in the text. As stated by the manufacturer, this catalogue of cast-iron garden ornaments accompanied Jones's larger general catalogue. He praises the durability of his cast-iron over stone, cement, wood, etc. He also notes that his seats, chairs, and stairs can be easily assembled and reassembled. Shown are two vases with pedestals, two tables (rustic and stool), an ornamental chair, a rustic bench, glass frame and garden roller. Each item is priced, measurements are given, and, where applicable, different sizes and finishes are noted. We have not located this item in OCLC. Pamphlet "4to" (21.2 x 13.5 cm) sewn, with additional sewing marks visible; 8 ff. with 8 engraved illustrations.

Sewn pamphlet, removed, with relatively large illustrations. [16684]

£200

83 (TRADE CATALOGUE - Garden Structure and Ornament) MAISON THIRY JEUNE. **SERRURERIE ARTISTIQUE (Decorative title). GALVANISATION DU FER/ SERRURERIE ARTISTIQUE/ Brevets de 15 Années...Fournisseur de la Ville de Paris, des Ministères des Finances et de la guerre, des Fermes et Domaines de l'État et du Jardin Zoologique d'Acclimatation du Bois de Boulogne...** Rue de Lafayette (Paris) Thiry Jeune (1876).

An extensively illustrated and uncommon trade catalogue from Maison Thiry, Jeune, supplier of artistic ironwork to the city of Paris, the Jardin Zoologique d'Acclimatation at the Bois de Boulogne, as well as to farms and estates. G. Sohier & Cie. of 121, Rue Lafayette, Paris, were successors to Thiry. Sohier's card is laid in with this copy, a pencilled note indicating that the book came from the architect, M. Lorotte. The elegant illustrations printed by Seringe Frères of Paris offer designs for espalier and arbor supports, garden tools, fencing, very elaborate greenhouse, kiosques, ornamental gares, volières, small bridges and passerelles, garden benches, plant stands, seats and table. Many items are numbered and measurement given where appropriate.

WITH:

a tariff pamphlet with prices, measurements, materials and fabrication details for 46 plates. Appointments for the landscape from an age of elegance. Quarto (34x 26 cm); decorative title + title with illustration from wood engraving + 53 full page plates of which one (Planche 10) is a fold-out. WITH 30 pp. tariff pamphlet (33.5 x 24.5 cm); additional advertising sheet laid in

Original cloth, blind -stamped and lettered in gilt, very minor spotting to upper right of upper cover; small chip in lower margin lower corner of plate XXX without any loss to image; Very Good - an extremely well preserved copy. WITH: TARIF 1876 PAMPHLET inserted with ribbon, this showing some insect holes in margins only for the first few pages, otherwise, very good. [16979]

£1000

84 (TRADE CATALOGUE - Needles and Pins) (A.T.G.) **CATALOGUE OF NEEDLES, Pins, Fish-Hooks Etc./ CATÁLOGO DE AGUJAS, ALFILERES, HORQUILLAS, ANZEULOS ETC./CATALOGO DE AGULHAS, ALFINETES, GRAMPOS, ANZOES ETC.** (cover title) (Germany) (A.T.G.?) ca. 1900.

A delightful trade catalogue with illustrations of needles, pins, fish hooks, etc., including a plate full of chromolithographed examples and, also 11 tipped in printed labels on coloured paper (one with original needles within). Many of the labels bear the imprint: "Eingetragene Schutzmarke". Among the variety of implements illustrated are cross stitch needles, sailing needles, crochet needles, hair pins, and fish hooks. 21.6 x 27.7 oblong pamphlet bound with studs; 29 plates with illustration in black and white, 1 plate with chromolithographed illustrations; additionally, 11 tipped-in printed labels on coloured paper, one with needle samples.

Original printed paper covers, 1 tiny closed tear, repaired on plate one; plate 18 had been wrinkled at the top and shows some old tears at the top margin, all without loss of text or illustration; there are 11 tipped-in colour printed labels, one with original needle samples included; one printed label has some edge tears, without loss of text or illustration. Overall a very good copy. [16916]

£400

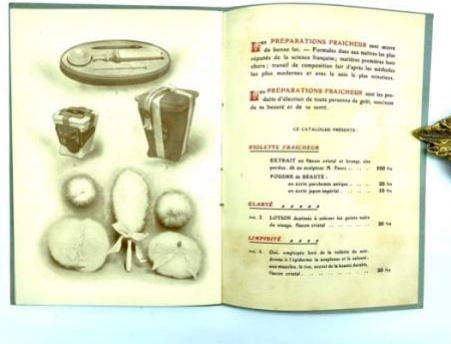
"Cette étude est dédiée au Femmes de goût."

85 (TRADE CATALOGUE - Perfume) **LES PRÉPARATONS FRAICHEURS. LA VIOLETTE** (cover title) Bois-Colombes (Seine) Préparations Fraicheurs 1900-1910.

A beautifully prepared and preserved little trade catalogue containing an introduction to the cultivation of violettes in the areas of Toulouse, Hyères, and some illustrations of products including two plates from colour photographs of products in their designed presentation formats tipped on to heavier stock. Illustrations also include 4 images from photographs of the collection and processing of the violets plus 8 black and white illustrations on two pages of identified products in glass bottles or other containers. Descriptions and prices for these items are listed. Ribbon -bound pamphlet 18.4 x 13 cm; 18 unnumbered pp. including two leaves of heavy stock with tipped-on colour image from photographs +

Original ribbon-tied paper pamphlet with violets on covers; text printed in red and black. Fine. [16991]

£170



86 (VALENTINE with cut paper flowers) (Anonymous) **AN OFFERING OF LOVE**. n.p N.P/ early to mid 19th century.

Exquisite early 19th century (English?) valentine with cut paper flowers filling a cut paper vase resembling alabaster. It has been constructed in the the form of a card, with the upper piece made of intricately cut-lace trimmed paper (no manufacturer noted) and the lower piece blank. Within is a piece of yellow tissue upon which has been created a decorative vase in white paper (calque?) resembling an alabaster vase holding a profusion of small and very delicate cut-paper flowers with stems and leaves, in several strong colours. The conception and cutting of the flowers is quite accomplished. The front cover of the “card” features an original watercolour drawing of a vase with cut-out paper rose, pansy, and leaves stretching out of the vase. Surrounding fernery is original hand-colouring. 17.5 x 11.5 cm; upper and lower pp. with drawing and penned inscription with the cut-lace paper of the upper cover, lower cover blank; yellow tissue insert, 17.5 x 11.5 cm, with cut paper design.

Original paper and cut paper very well preserved; one small twig of flowers has come off the bouquet of cut flowers, but has been preserved - the image remains beautiful without this small “twig”; The base of the “alabaster-like” vase is uneven on the right side so that it is difficult to tell if it has been chipped away or simply cut so. There are some very small adhesion marks on the lower margin of the inside and lower pages. Not without minor fault, but still beautiful and well-preserved. [17000]

£350



Women of Charity in the French Empire.

87 (WOMEN AT WORK) (Vaucluse, Nicolas, ed.?) **ETRENNES DE CHARITÉ. Pour l'année 1812. Contenant les Règlements et la première Liste de Dames de la Société Maternelle, du**

Conseil général et du Comité central, avec une Notice sur les Etablissements de Bienfaisance publics et particuliers, et sur les Sociétés de Charité de la ville de Paris. Paris: chez Petit; Le Clere; Vaucluse (1812).

An unusual and rare French almanac compiling a record of the numerous women who were active in or helped support hospitals, hospices, and other charitable institutions already established or newly sanctioned by the Emperor Napoleon. Among others, it includes a list of the names of the numerous women who supported what may have been regarded as the most important of these institutions during the Empire. There is a list of names for the *Société Maternelle*, beginning with the *princesses* of the empire, the *Dames du Palais*, *Femmes des grands-officiers* and *duchesses*, followed by an alphabetical listing of 500 "Mesdames" located throughout the empire. The regulations for this society are spelled out and followed by the names of the officers in each designated region, all of these approved by the Empress (Marie Louise). Those who are helped by the *Société* are also classified - pregnant women having lost their husbands, etc. Additionally, other charitable organizations or societies are outlined: *la Caisse Diocesaine*; *la Société Philotropique*; (with a list of deceased benefactors and their gifts); *Asile de La Providence Pour Des Veillards Des Deux Sexes Et Des Orphelines*; *Société de La Providence*; *Institution de Madame Adelaide-Raymonde pour la jeunesse délaissée*; *Association de Travail et de Charité*; and more. This little almanac offers another example of the comprehensive civic organisation and the many generous charitable activities that characterised much of Napoleonic rule even as the emperor was marching his tired army eastward into Russia. In OCLC we locate only a single copy in Lyon. *Grand-Carteret 1652*

12mo (13 x 8 cm); vi + 104 pp. + (viii) pp. calendar. Contemporary full red morocco with gilt tooled borders on upper and lower covers, gilt panelled spine compartments with fleurs de lys, title in gilt on spine; pale blue silk moiré endpapers; a.e.g.; light scattered foxing to text; closed margin tear on final page not affecting text. [16760]

£800



Worker Housing for Fragrance Gatherers

88 (WORKER HOUSING - Germany)) SCHIMMEL & Co. **ARBEITSSTÄTTEN DER FIRMA SCHIMMEL & CO. IN MILTITZ B/LEIPZIG**. Miltitz b/Leipzig Schimmel & Co. (1907).

The architect Prof. M. Bösenberg of Leipzig drew the landscape plan, featured here, for the factory and colony grounds of the Schimmel company. Bösenberg was also the architect for the handsome houses featured in small colour plate, with floor plans and with photographs of the houses in their settings. Schimmel itself developed out of an early 19th century drug company into an early producer of flavour and fragrance by the last quarter of

the century. Eventually the company moved to Miltitz outside of Leipzig where it cultivated large fields of roses.

“By the beginning of the First World War, Schimmel & Co. owned around 300 acres of land in the town. It had its own post office, power plant, printing shop, water purification system, and sewer network. It also built a model village for its workers and managers to live in, just across the street from the walls of the factory complex, surrounded by gardens and rose fields.” (from Nadia Berenstein in “THE FACTORY AND THE ROSE FIELDS: A Visit to the Schimmel Library in Miltitz” Dec. 11, 2017, CHEMISTRY, CAPITALISM, PERFUMERY, MATERIAL CULTURE.). As the illustrations in this volume show, the worker housing created in Miltitz was creative, substantial, and rather idyllic. Years after the wars and the wall, Bell Flavor and Fragrances has restored the original Schimmel Library. We have so far located six copies in OCLC, 2 of them in the US. 8vo (17.5 x 11cm); 75 pp. including title and black and white full page plates + 10 plates with colour illustration and illustration from photographs, including also a double page plan.

Original white paper-covered boards with upper cover title, borders and the firm's raised device in gilt; lower cover with blind embossed border; head of spine chipped by less than 1 cm; original endpapers with geometric gilt design; some light rubbing to extremities, but otherwise a very good copy. [17021]

£250



POPULAR EDUCATION IN FRANCE- An Itinerant Calligraphy Master?

89 (WRITING INSTRUCTION - Broadside) MONOYER, Honoré. **ART ET SCIENCE**. N.P. n.p. n.d. (early 19th century).

Honoré Monoyer, who claims to have been a directeur of pensionnats and lycées in Paris and other major cities of France, proposes in this broadside to bring instruction in writing to amateurs of “cette ville” (unnamed). As yet, we have found no trace of Honoré Monoyer in library holdings and no evidence of his claims to being a directeur at educational institutions. It is possible that he was actually a travelling salesman of writing and drawing implements - a sufficiently talented one who could teach an art and skill that was growing in popularity among all classes. Monoyer promises a faster than normal learning time for the graphic arts producing “tous les beaux effets en taille-douce des meilleurs burins, et particulièrement les belles écritures, traits et ornements dont les porte-feuilles du sieur Monoyer sont munis;” His method would enable students to correctly achieve everything from the proper positioning of a cushion to sizing of *plumes* for all types of writing to preparing different colours of ink, etc. One need not pay until the methods have been learned! His broadside is posted by permission of M. le Maire, something that in principle could be

used in any city. One should address oneself “en cette maison”, presumably the spot where M. Monoyer was currently lodging. There are two difficult to decipher stamps across the typographic border, one marked at 10 centimes, the other seems to say “Haut-Garonne”, the prefecture. Folio 60 x 45 cm); thin pink paperbacked onto cream paper; printed text on one side only; printed decorative typographic border in black; some nicks and ink marks to outer margins.

Contemporary paper, with very tiny holes at two folds, not affecting text readability; one center fold and three horizontal folds, some fading along one fold; two indecipherable and faded stamps. Very good. [16960]

£1400

