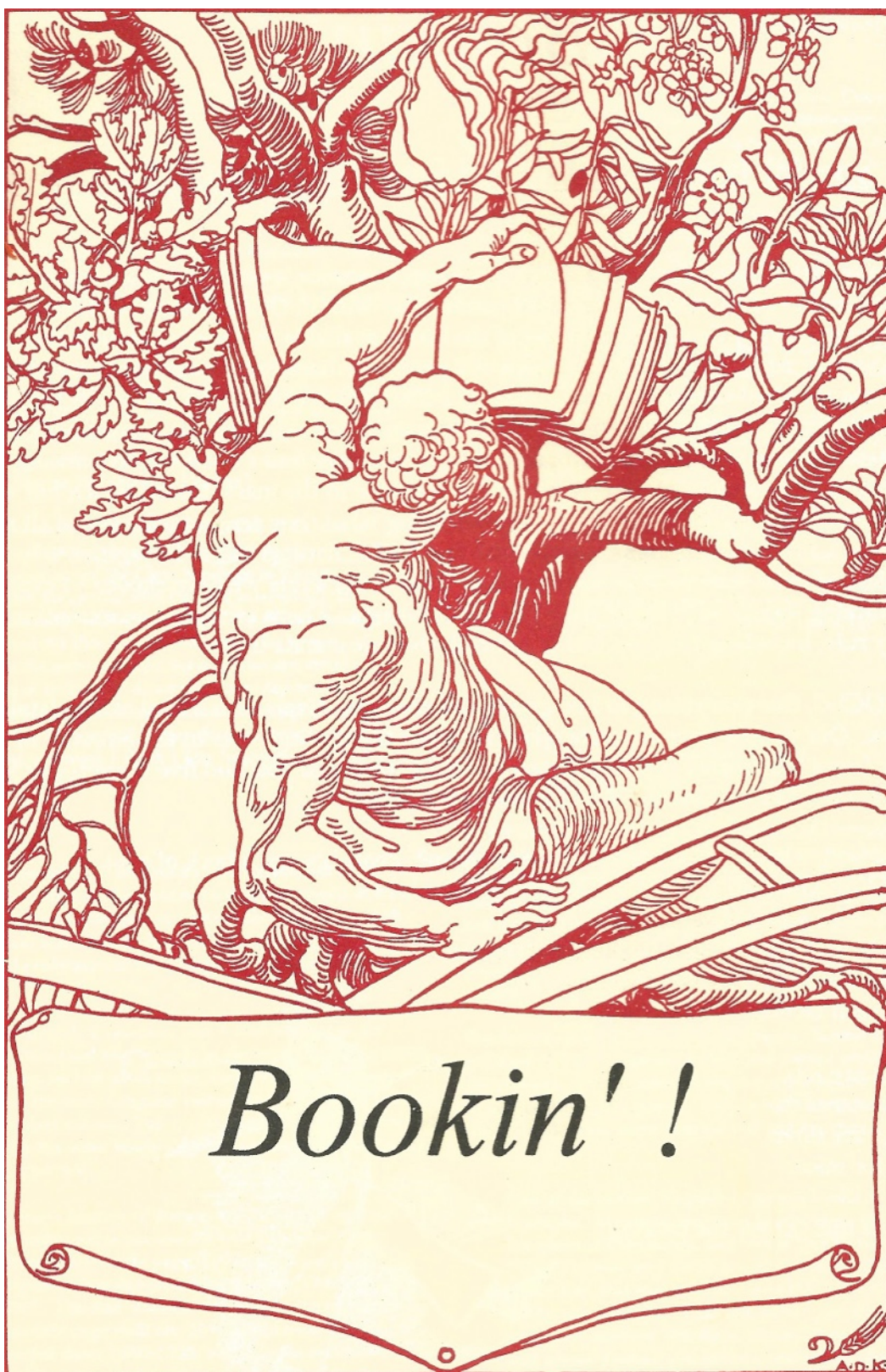


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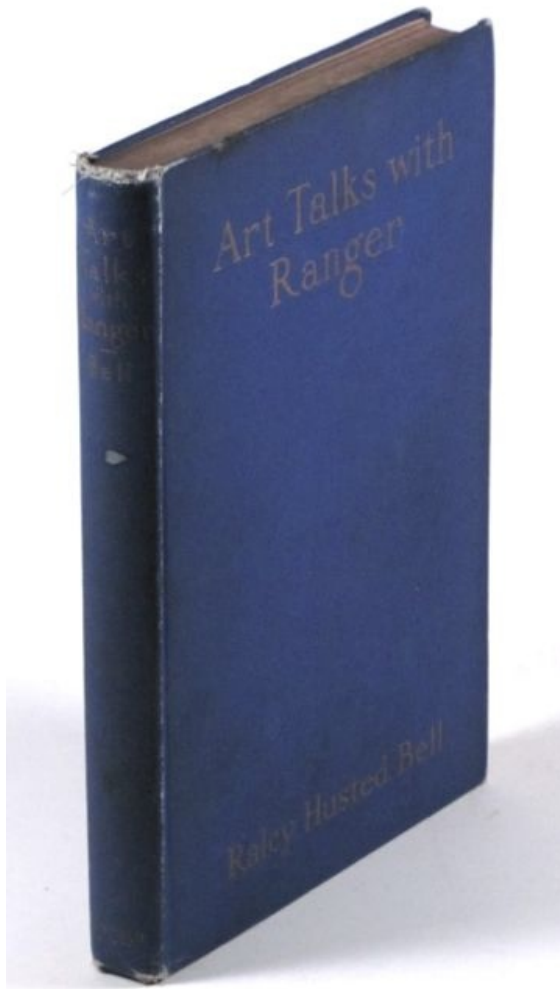
PREFACE STUFF:

With Thanksgiving and the Book Elves' Great American Turkey Fracas in the rearview mirror, we can start worrying about what they will do for Christmas. A repeat of last year's Burning Tree Festival seems unlikely, as does any sort of revival of the "Department Store Santa Roundup & Rodeo" of '09. And, as far as I know, we managed to intercept all the Cat Wrapping videos they ordered on Amazon. There's no snow in the forecast, so we also don't have to keep an eye out for any of their notorious "Frieda Does Frosty" pornographic snow scenes on the front lawn. Vigilance remains necessary, though- just this morning UPS delivered 250 squirrel-sized Santa costumes. And a catapult.

I feel just like Captain Kirk when he said-
"Very funny, Scotty.
Now beam down my clothes".

Have fun with our new catalog!
-Forrest





1. [**Art -Talk**] Bell, Raley Husted. **Art-Talks with Ranger.** New York; G.P. Putnam's Sons: 1914.

Henry Ward Ranger [1858-1916] was born in western New York State, but spent much of his early artistic life in Europe. He became a National Academician in 1906, and was a member of the American Water Color Society. Ranger returned to America and set up a New York studio in 1888, "became one of the leaders of the 'Tonal' school of painting [and was] given credit for coming up with the name 'Tonalist'. Ranger was also the first member of the Florence Griswold circle in the Old Lyme Art Colony in Old Lyme, Connecticut.

Bell explains in his preliminary notes- "Henry Ward Ranger, for more than forty years, has been the militant leader of a group of painters known as 'Tonalists'. For a long time, he has been regarded by many of his colleagues as the 'Dean' of American landscape painters. His rich experience and close analytical studies have given much authoritative weight to his utterances, but for the most part these have been confined to 'table talks' and discussions in art circles. Again and again he has been asked to publish his views on painting,

thus giving permanency to matters of diversified interest to the craft, but he has always pleaded for 'a more propitious moment'." Ranger finally agreed to sit down one evening a week with the editor, and these "talks" were the result.

Hardcover. 5.5"x8.25", 180 pages. Decorated initial letters for each chapter. Light cover wear. [38981] \$50

"I say in speeches that a plausible mission of artists is to make people appreciate being alive at least a little bit. I am then asked if I know of any artists who pulled that off. I reply, 'The Beatles did.'"

-Kurt Vonnegut

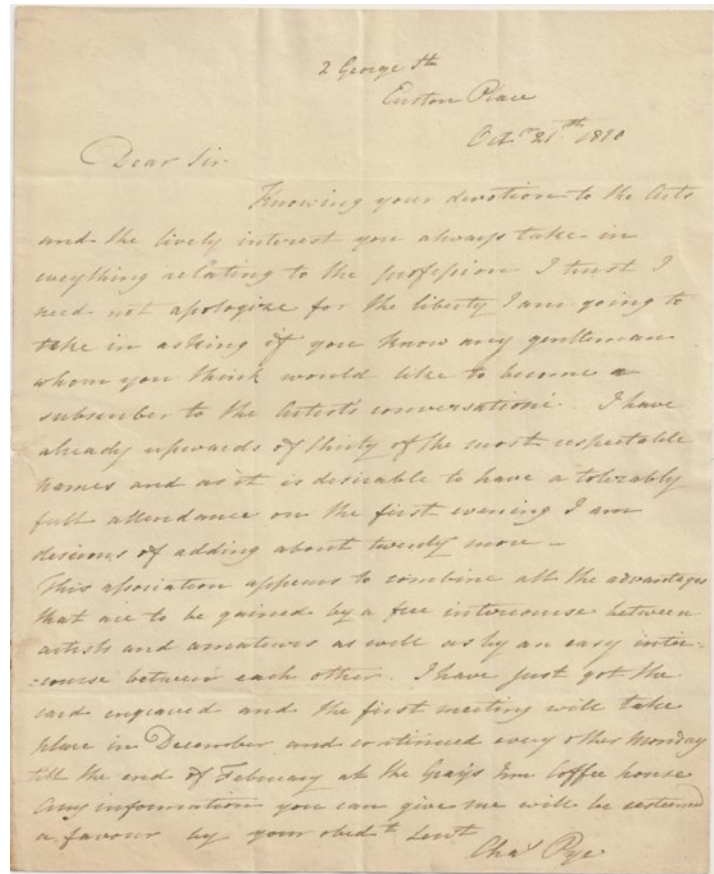
2. [Art -More Talk] **Handwritten Letter Regarding an Art Talk Club.**

October 21, 1820. A letter from Charles Pye of Euston Place to R. Balmano (Robert Balmanno), announcing the formation of an "Artists' conversationi", which will mix working artists with art amateurs for "free intercourse" on artistic subjects. The writer has about 30 "of the most respectable names" already signed up and is looking to add about twenty more. The first meeting would take place in December, "continued every other Monday till the end of February at the Grey's Inn coffee house".

Charles Pye, of Euston Place, was awarded the Silver Isis Medal on November 17, 1815, by the Society for the Encouragement of Arts, Manufactures and Commerce, for the development of a method of preparing charcoal to serve as black chalk for drawing.

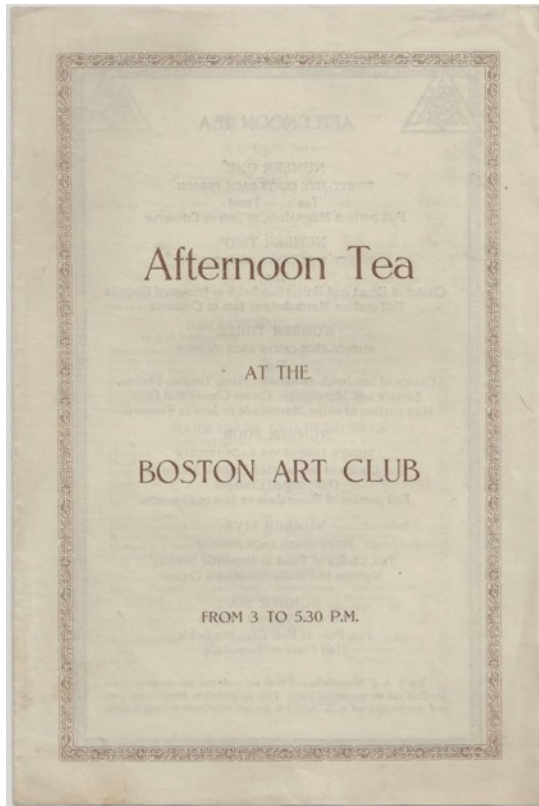
Robert Balmanno, FSA, an art enthusiast, print collector, lawyer, editor of the London Literary Gazette, and eventually the founder of the New York Shakespeare Society, is listed by the British Museum as having lived at 23 Mornington Place, London around 1820, which is where this letter found him.

Folded sheet, 7.25"x9", the letter written on one side, the second leaf forming a self-mailer with the address. Light soil, evidently mounted in a scrapbook at some point, with residue and loss where it was removed (not affecting any of the content). [39758] \$75



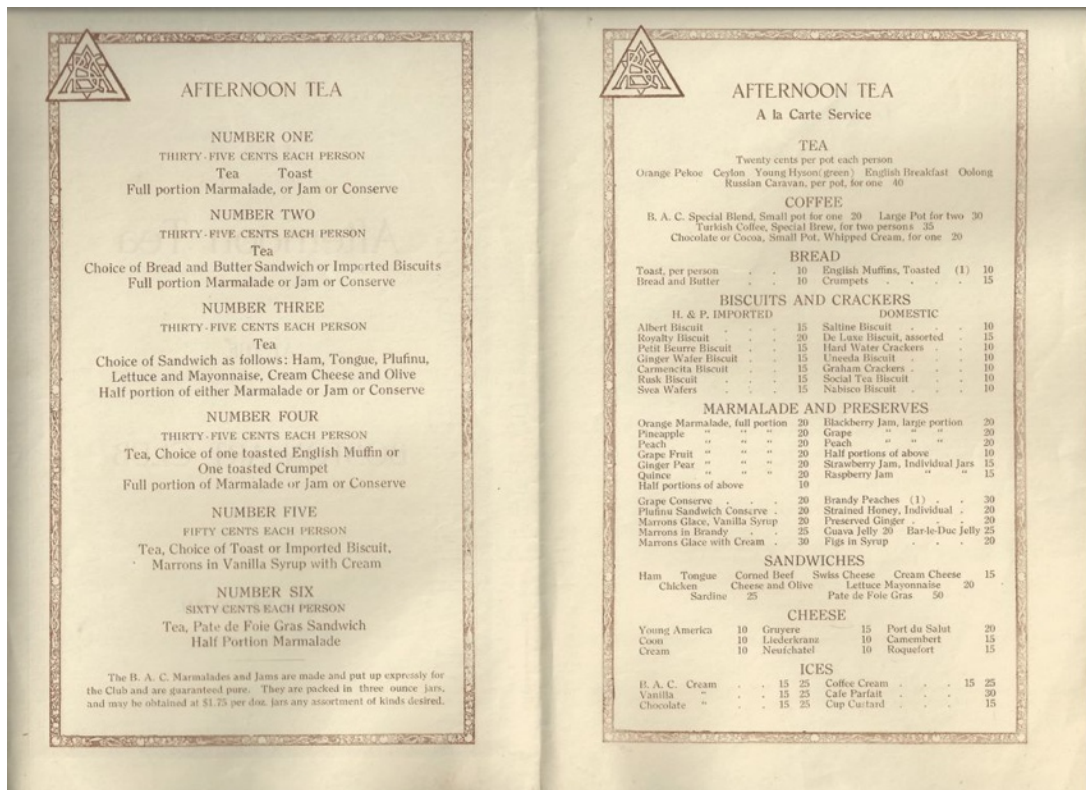
“Bad artists copy. Good artists steal.”

-Pablo Picasso



3. [Art-Talk & Tea] **Afternoon Tea at the Boston Art Club.** *Boston; no date, but probably 1910-1914.* Afternoon tea was an elaborate affair—one might choose from a selection of six standard tea services, starting with simple tea and toast with jams & conserves for 35 cents a person, and moving steadily up the gluttony scale to end with tea, pate de foie gras sandwiches and marmalade, for sixty cents per person, or partake of the A la Carte Service, which offered a startling assortment of teas, coffees, breads, biscuits & crackers, marmalade & preserves, sandwiches, cheese and ices. The Boston Art Club had been formed in 1854 by a group of local artists including Benjamin Champney, Alfred Ordway, and Walter Brackett, but by the 1880s, despite an international reputation for excellence which included exhibitions featuring the works of William Merritt Chase, Winslow Homer, and John Singer Sargent, the number of Artist Members had dwindled to only a about a quarter of the membership. The Club had become more of a

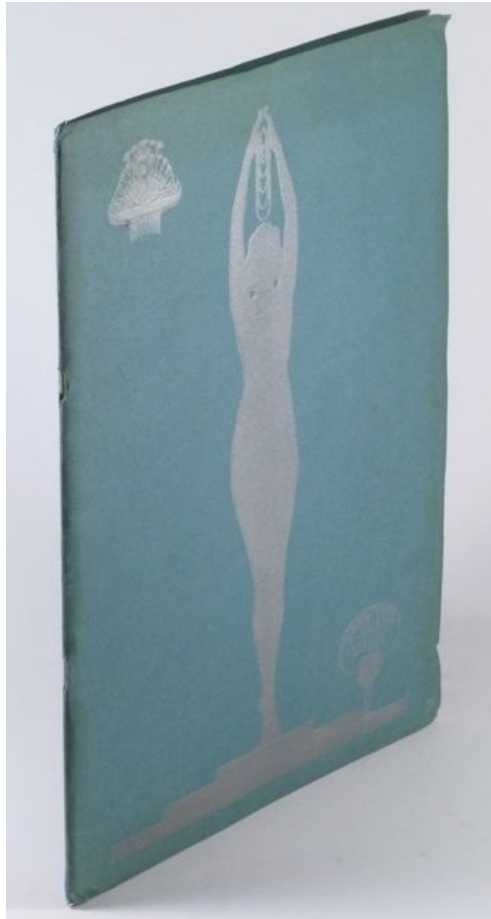
"social outpost" where wealthy local collectors and connoisseurs, including Isabella Stewart Gardner, could see and be seen. In 1910 dining and sleeping facilities were added, and our menu likely dates from this era. Folder. 6"x9", minor soil. [39757] \$45





4. [**Dirty Hands**] Audot, Louise Eustache. **Figures pour l'Almanach du Bon Jardinier...** Paris; Audot: nd (ca.1817). A charming gardening manual by a prolific and popular French horticultural author. Audot's manual, first published ca. 1813, went through several editions and offered the serious gardener complete nuts and bolts advice and diagrams for such advanced operations as cross-pollination, grafting and air-layering and espaliering trees. The plates include details of the leaves, flowers and sexual systems of various types of fruits and flowers, as well as examples of tools, shovels, rakes, scythes, pruners, barrows, and also several plans for greenhouses and cold frames. The plates are delicately engraved and very attractive.

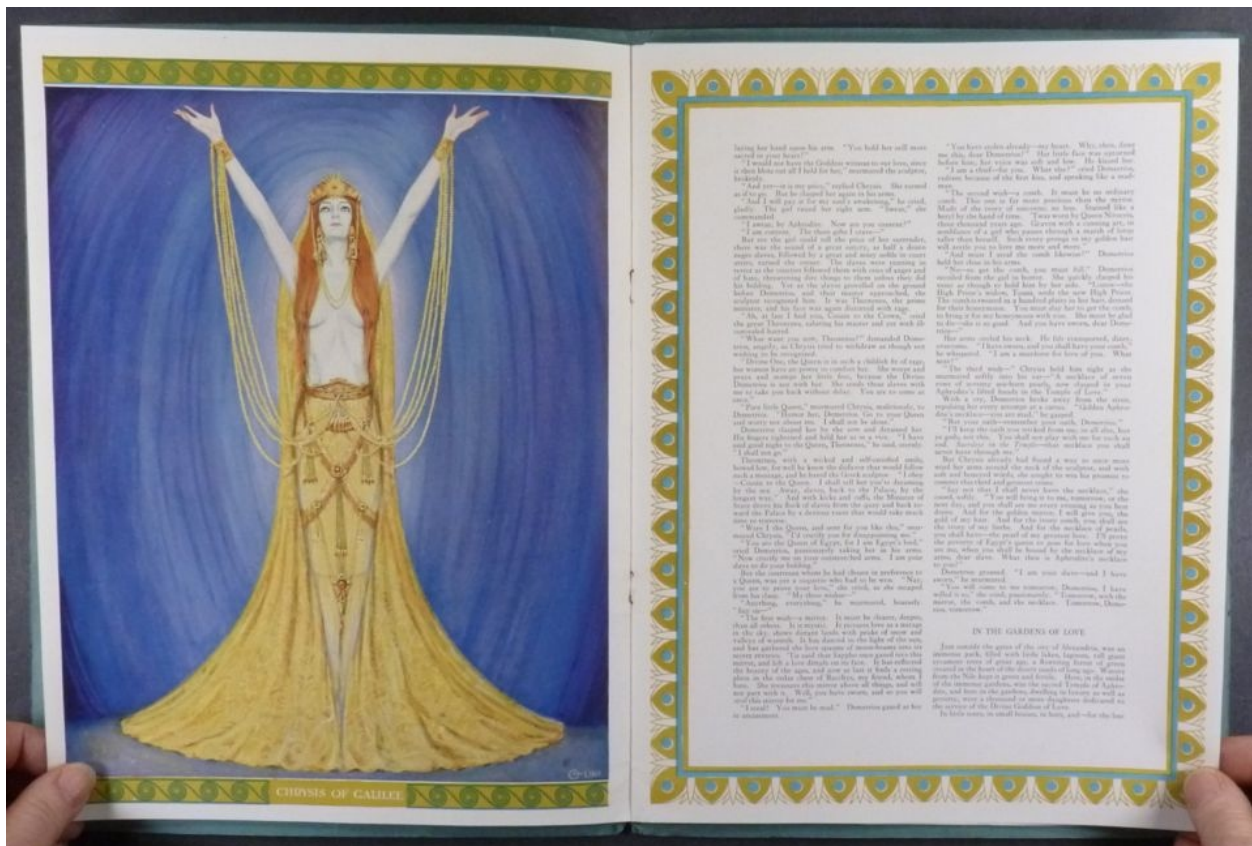
Hardcover. 4.5"x7.25", 56 pages plus 27 copper engraved plates; bound in the (probably) original or at least period blue boards, quite rubbed and scuffed now, with the top portion of the spine lacking; lacks front and rear blank endpapers, scattered offsetting from the plates; two plates with very minor attempts at hand-coloring, a bit of spotting and toning here and there; very minor wormhole in the gutter margin of several pages; institutional stamp, but not actually ex-institutional (it's a long story). [35472] \$350



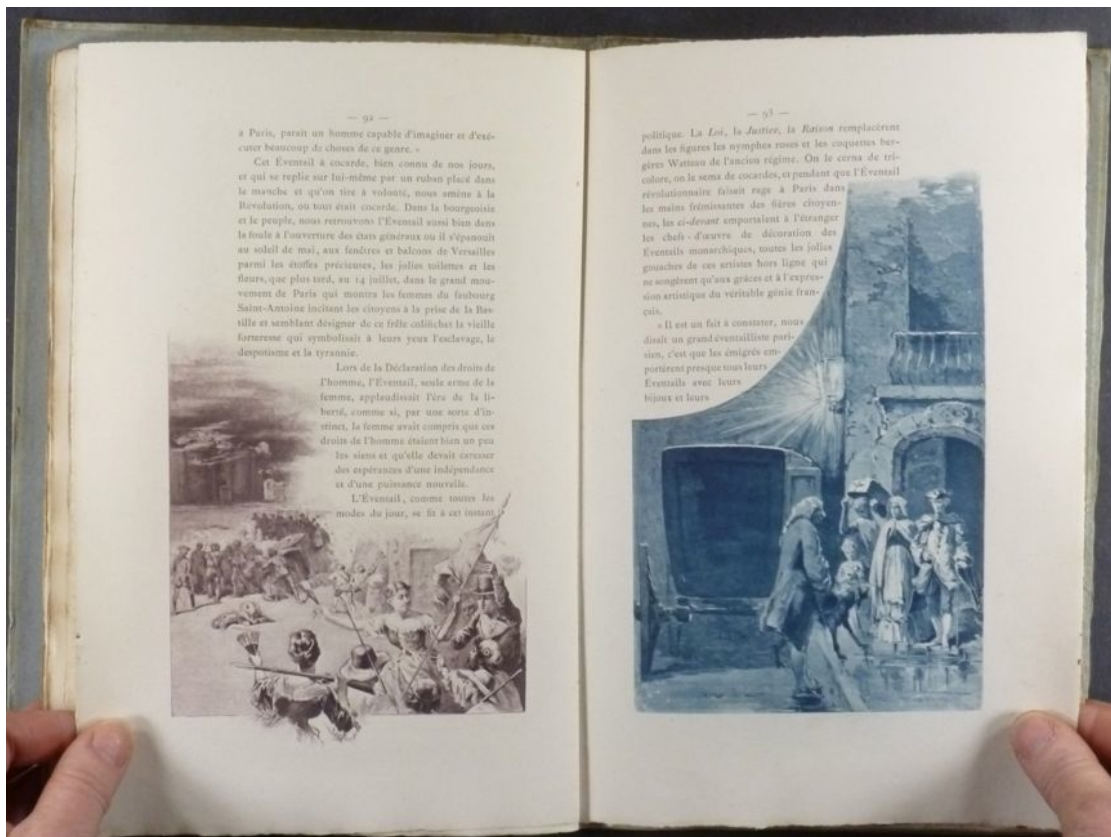
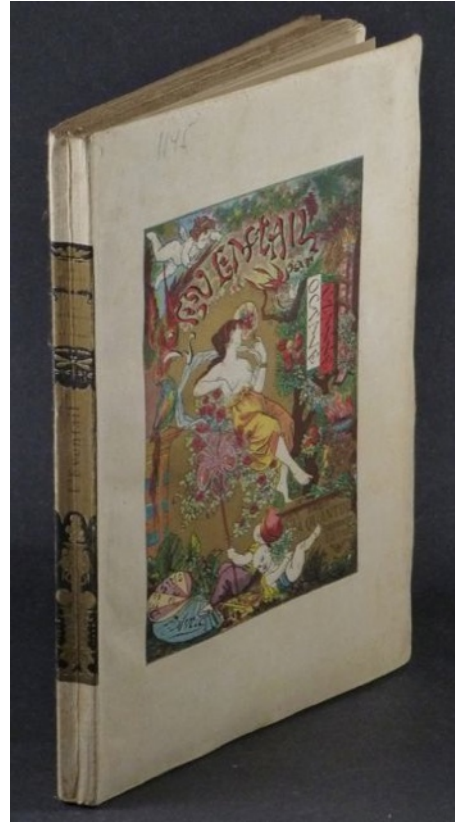
5. **[Dirty Minds] Aphrodite Promotional Book.**
New York; F. Ray Comstock and Morris Gest: 1919.

A wonderful Art Decoesque promotional book for the stage play *Aphrodite, A Romance of Ancient Egypt*, featuring stunning full-page color plates by Carl Link showing costumes and scenes. The play was based on a novel by Pierre Louys, and the producers thank David Belasco for his help in the staging, "solely in the interest of art". The costumes were designed by Percy Anderson and Leon Baskt. The 1896 book on which the play was based was a runaway best-seller in France and Louys first full-length novel. The book, a depiction of courtesan life in Alexandria, was loved by critics and loathed by censors and the morality police, and Dorothy Parker remarked on the difficulty of finding a copy in New York. The play was declared obscene by the mayor of New York, which did nothing to hurt its popularity.

Softcover. 9"x12", 35 pages, 10 color plates (2 double-page). Minor soil, light wear, middle leaves pulling away from the staples. [39756] \$125



6. **[Fantasies -Fans]** Uzanne, Octave. **L'Eventail.** Paris A. Quantin: 1882. Don't let anything else I write persuade you that this is anything but a serious scholarly study of ladies' fans from ancient times into the 19th century. But you know that Octave Uzanne's books, illustrated by Paul Avril, are much more than mere texts. They are astounding, explosive explorations of the techniques of book decoration and the use of decorative elements, from the restrained yet exuberant rococo decorative page-borders to the fascinating vignettes and scenes that perch and strut, like plumed peacocks, on many of the pages. They are perfect examples of Victorian, fin-de-siecle Paris, the Paris of writers and artists and cafes and Pernod and Absinthe and the Moulin Rouge and glorious debauchery by moonlight. Uzanne's books do not so much explore history as sinuously curve their way around and through it. Cloth-covered semi-limp card covers. 7"x11", 143 pages, illustrated throughout by Paul Avril. Bound in the original printed-silk-over-card covers, with the brilliantly-decorated paper covers bound-in. The silk covers have been expertly rebacked there is some wear and a little soil the cloth ties are partially broken internally there is a minor amount of soil, first gather starting to fall out. [39753] \$200

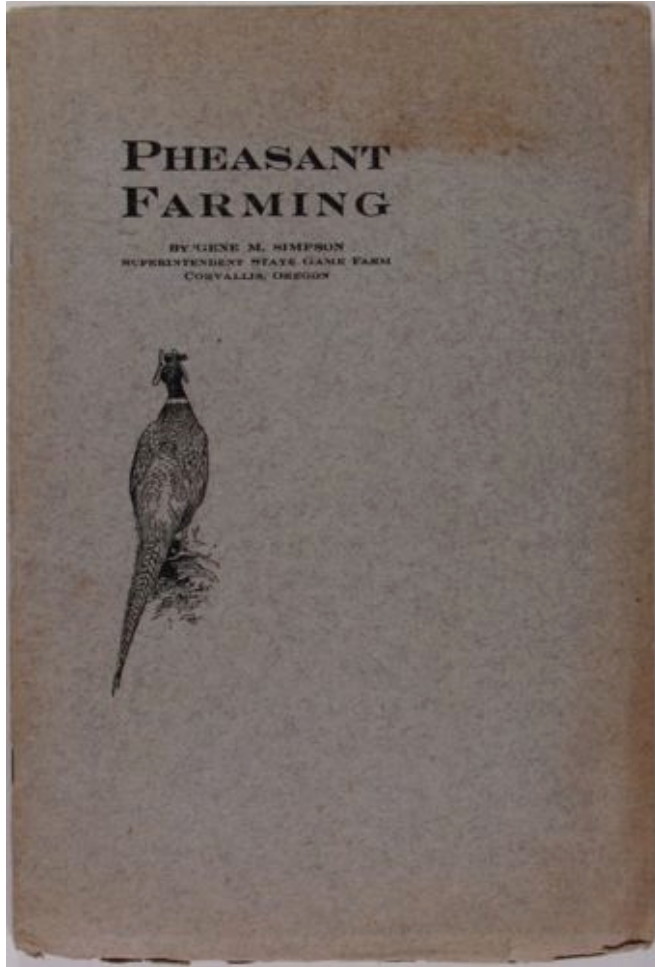




7. **[Fantasies -Far Away]** Large Trade Card for Au Magasin Oriental - Andre Terzis & Sons Oriental Shop in Beirut. No date, but probably around 1900. A wonderful trade card for the Au Magasin Oriental, operated since 1868 by Andre Terzis and Sons, in Souk-El-Jemil, the main shopping district in Beirut. The card, printed in French on one side and English on the other, lists goods including- "Great choice Oriental and Persian Carpets, Embroideries, Ancient and Modern, Oriental Silk Tissues and Curiosities, Artistic Furniture, Enamels and Delft Wares, Objects of Art, Antiquities". Card, 5.5"x3.75". Minor soil, one tip thumbed. [39762] \$40

*"Travel is fatal to prejudice, bigotry, and narrow-mindedness,
and many of our people need it sorely on these accounts.
Broad, wholesome, charitable views of men and things
cannot be acquired by vegetating in one
little corner of the earth all one's lifetime."*

-Mark Twain



8. [**Good Eats**] Simpson, 'Gene M. **Pheasant Farming.** *Oregon Fish and Game Commission: 1914.* Eugene Simpson and his wife were pioneers in the field of farming pheasants, and his first booklet on the subject was published around 1906, with a second edition in 1908, and then this version, which was written and published after he became a game bird specialist for the newly-formed Oregon Fish and Game Commission. All three of these early editions are quite difficult to find in the marketplace, this 1914 edition seems to be the hardest to find. Softcover. 6.5"x9.5", 50 pages, black & white illustrations. Light soil, minor wear. [37782] \$250

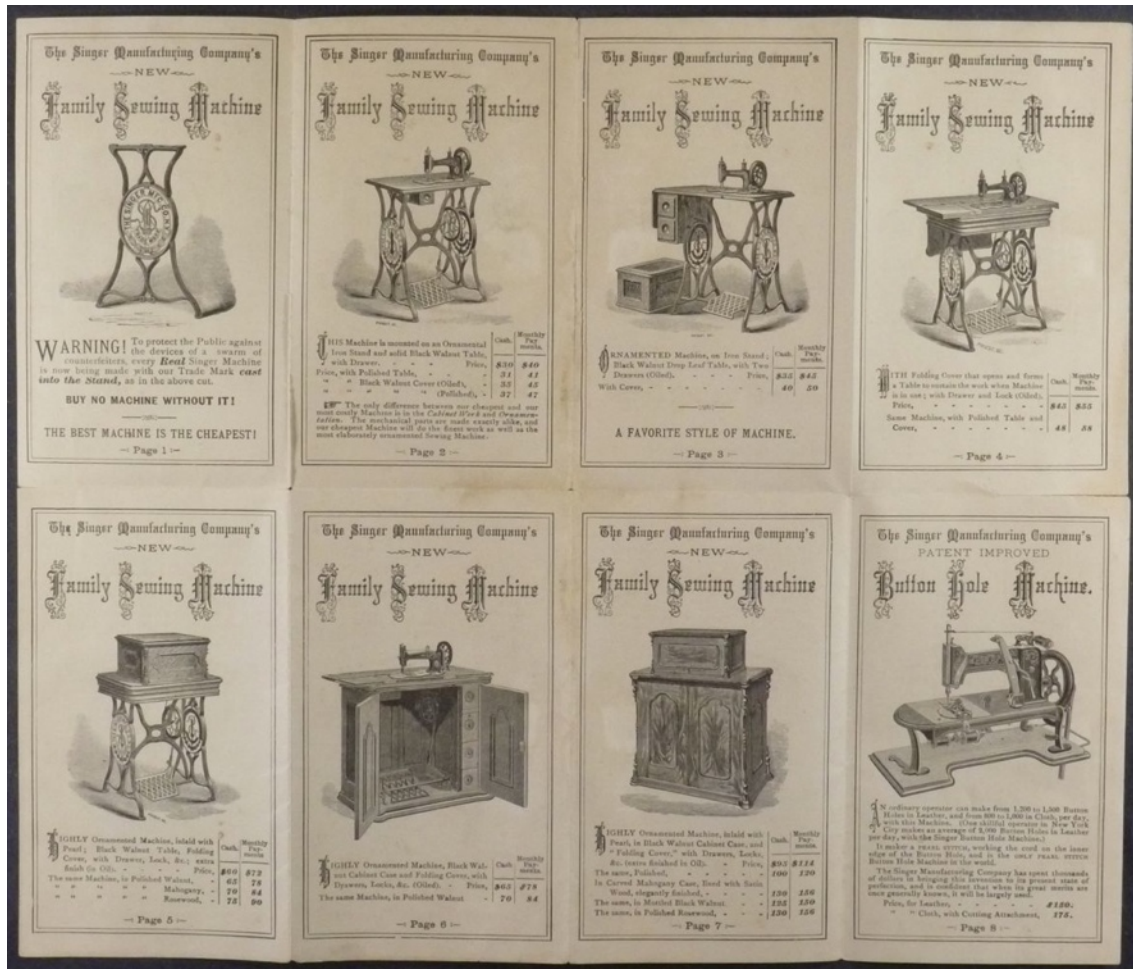
9. [**Good Eats -Again**] Simpson, 'Gene M. **Pheasant Farming.** *Published by the author: 1927.* Eugene Simpson and his wife were pioneers in the field of farming pheasants, and his first booklet on the subject was published around 1906, with a second edition in 1908, and a third in 1914, written and published after he became a game bird specialist for the newly-formed Oregon Fish and Game Commission. All early editions of this book are quite difficult to find in the marketplace. Softcover. 6"x9", 96 pages, color frontispiece and black & white illustrations. Soiled. [37783] \$175

*"Early bird-
Oh, if you're a bird, be an early bird
And catch the worm for your breakfast plate.
If you're a bird, be an early bird—
But if you're a worm, sleep late."*

-Shel Silverstein

10. [Labor-Saving] Singer Sewing Machines Brochure. New York: 1879-1880.

An illustrated brochure extolling Singer Sewing Machines, listing prizes given to them, prices for various models, attachments you can purchase, and so on. There is an illustration of the Singer factory, and illustrations and descriptions on 8 individual machines. Folding brochure. 5.25"x3" (folded), 10.5"x12.5" (unfolded). Black & white illustrations. Minor soil, several short tears. [39738] \$45



11. [Labor-Obeying] Regulations to be Observed by Those Employed in the Boot and Shoe Factory of McIntire & Howe, Northborough, Mass. No date, probably 1860s or 1870s.

Nine rules, which were actually fairly reasonable for the period- 1. Ten hours of labor per day are expected, no credit for lunch; 2. be on time; 3. unexcused absences are prohibited; 4. no chatting or gossiping during work hours; 5. no loafing or lounging on the premises if you do not work here; 6. you pay for any careless damaged you cause; 7. listen to your foreman; 8. employees being paid by the piece or the day (vs. hourly) will also observe these rules; 9. don't damage the premises, don't swear, don't act like an idiot. Single sheet. 7.25"x12.5. Several folds, Minor soil. [39755] \$100

Regulations.

TO BE OBSERVED BY THOSE EMPLOYED IN THE
BOOT AND SHOE FACTORY OF
McINTIRE & HOWE, Northborough, Mass.

1 Ten hours of actual labor will constitute a day's work. Hours of labor will be from 7 o'clock A. M. to 12 M., and from 1 P. M. to 6 P. M., and those not working full time, will give notice to the person having charge of the same.

2 Promptness in commencing work at the regular time, and application to work during working hours is expected, and a reduction in pay will be made in all cases of habitual tardiness or idleness.

3 Previous notice of intended absence for a whole or part of a day is required, and in case of sickness or other necessary detention from work, prompt information must be sent to the office or overseer, of the cause of the absence.

4 It is expected that all persons employed by us will during work hours, devote themselves entirely to our interest, and avoid all unnecessary conversation or behavior which shall in any way tend to delay or injure the work, or annoy or hinder other persons employed in the room.

5 All loafing or lounging about the premises during working hours, by those unemployed, is strictly forbidden.

6 All damage done carelessly in or about the premises must be paid for by those who cause it.

7 The foreman of the work in each department will give all proper information to those under his charge; see that nothing is wasted, and that all things are in proper order, and will give notice at the office of all improper conduct or neglect of work.

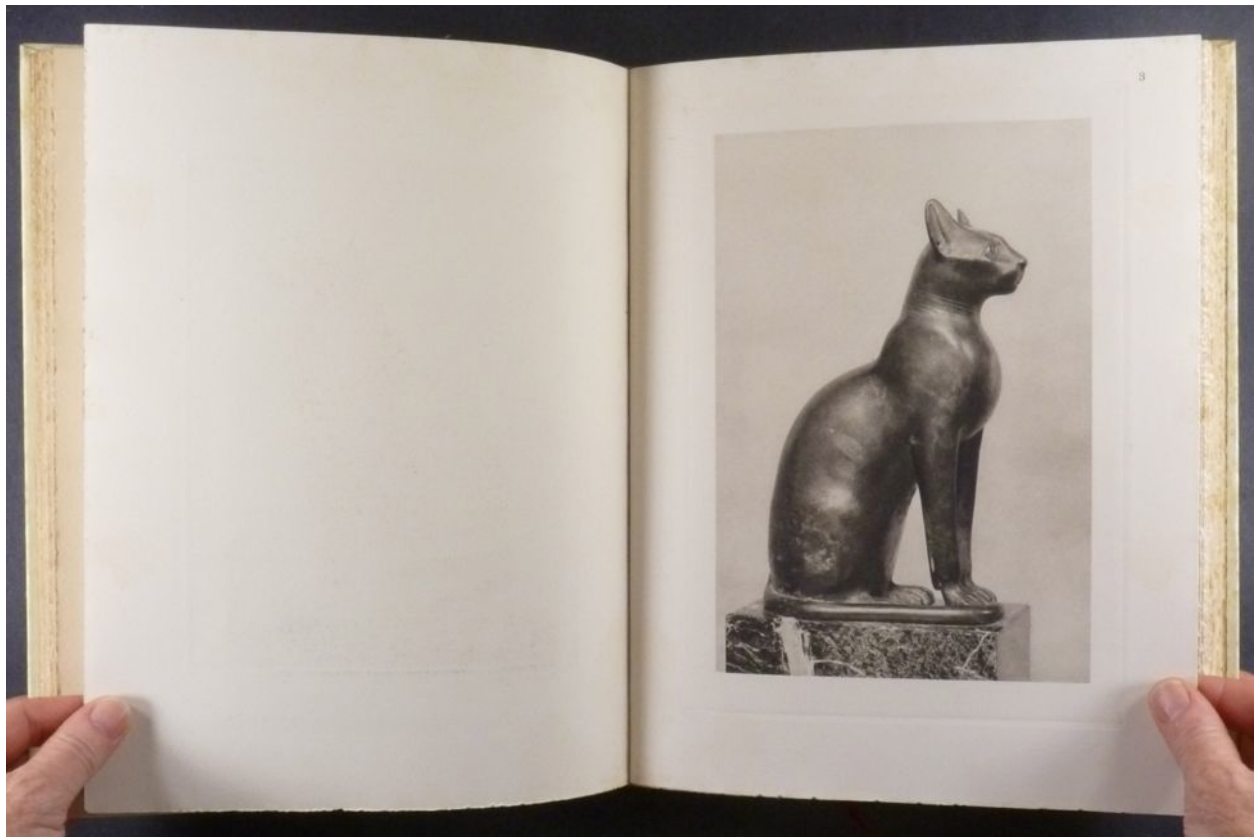
8 Persons working by the piece, as well as those employed by the day, will observe these Regulations so far as they are applicable.

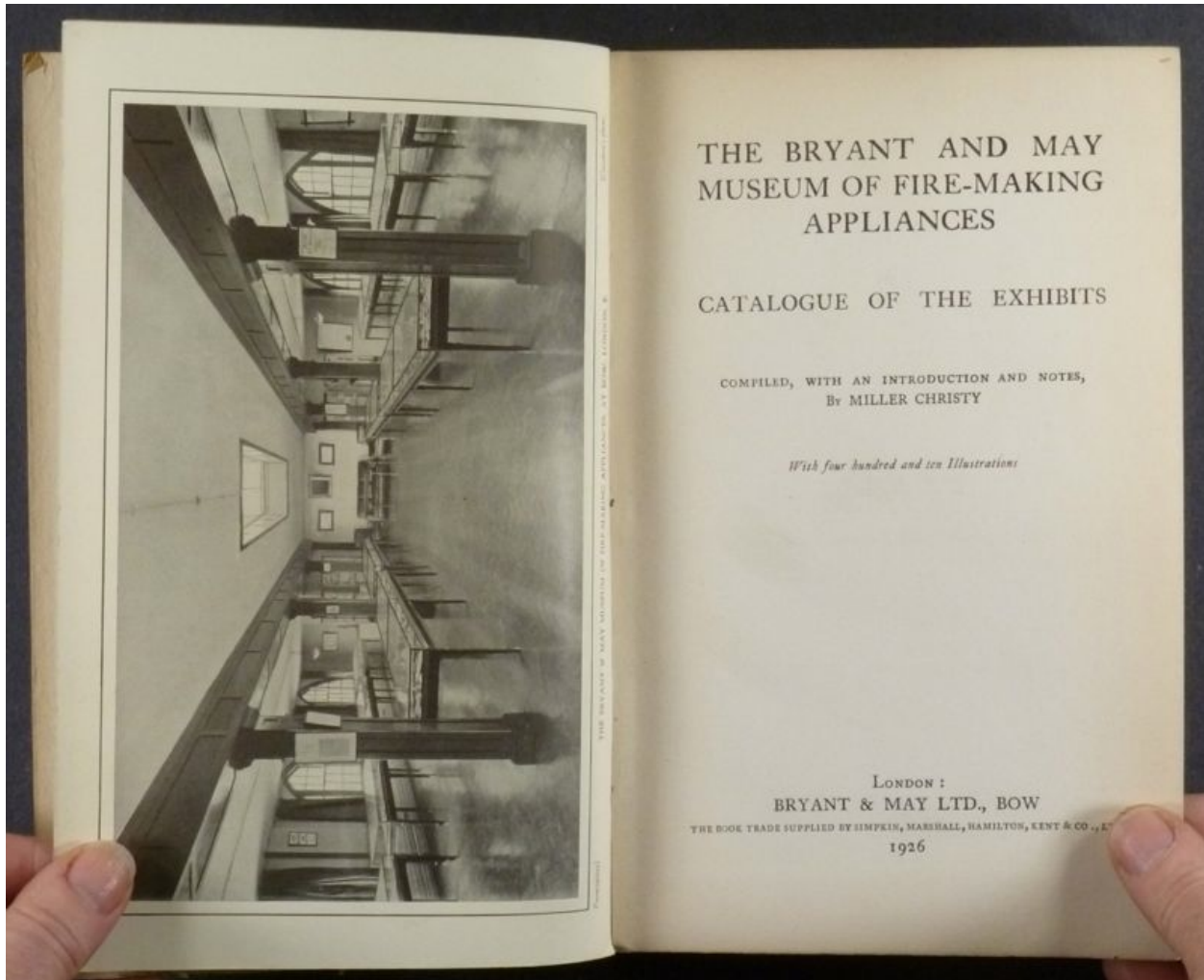
9 All persons about the premises will carefully avoid cutting, marking, or in any way disfiguring the walls or wood work of the shop, and are expected to refrain from profanity and other improper language or conduct, bearing in mind that nothing is lost by gentlemanly deportment.

12. [**Loeb -Classical**] Sieveking, Johannes. **Die Bronzen der Sammlung Loeb.** *Munich: 1913.* An elegantly produced catalog of ancient Roman, Hellenistic, Etruscan and Egyptian bronze mirrors, figures, busts, and other artifacts owned by noted collector and philanthropist James Loeb.

Loeb [1867-1933] retired early from the family business and spent the rest of his life traveling, collecting, and doing good things with his money. He founded the Loeb Classical Library at Harvard, became a trustee at the American School of Classical Studies at Athens, and helped found what would become the Julliard School in New York. The bronzes illustrated in this catalog, along with this ancient pottery, were eventually given to the Staatliche Antikensammlungen in Munich. Loeb explained his philanthropy by writing- "In an age when the Humanities are being neglected more perhaps than at any time since the Middle Ages, and when men's minds are turning more than ever before to the practical and the material, it does not suffice to make pleas, however eloquent and convincing, for the safeguarding and further enjoyment of our greatest heritage from the past. Means must be found to place these treasures within the reach of all who care for the finer things of life."

Hardcover. 9"x12", 86 pages of text with 12 collotype illustrations in the text and 46 gravure plates; printed on a fine, heavy cream stock; original parchment covers, spine soiled, boards lightly soiled; spine label perished. A lovely catalog. [39114] \$375

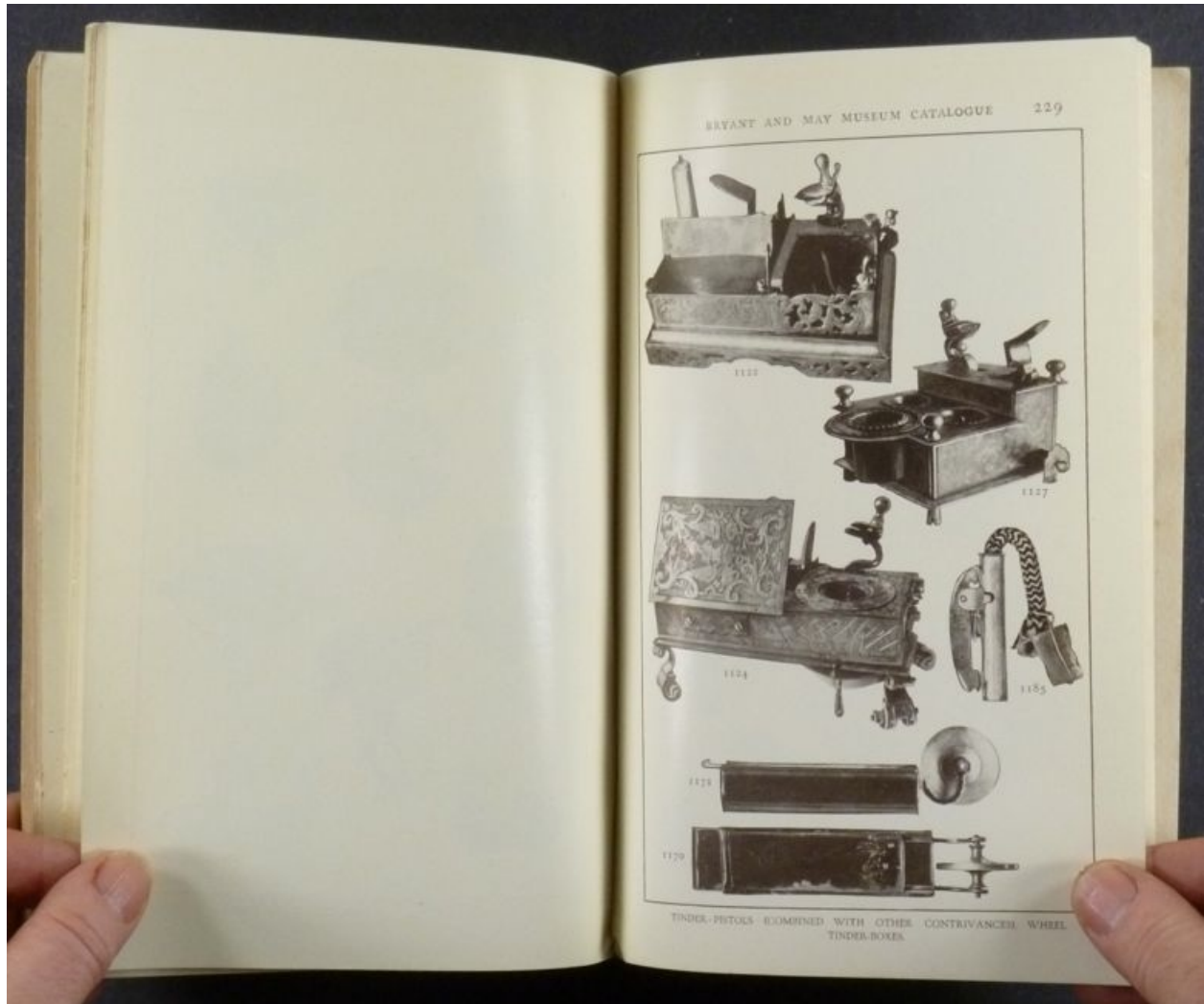




13. [Playing with Fire] Christy, Miller. **The Bryant and May Museum of Fire-Making Appliances. Catalogue of the Exhibits.** London; Bryant & May Ltd.: 1926. A fascinating collection of fire-making tools, from prehistoric implements through 16th-19th century devices of brass and iron, early matches and Victorian match boxes, tinder boxes, tinder pistols, and much, much more. An essential book for the lighting enthusiast. A supplementary volume as issued in 1928.

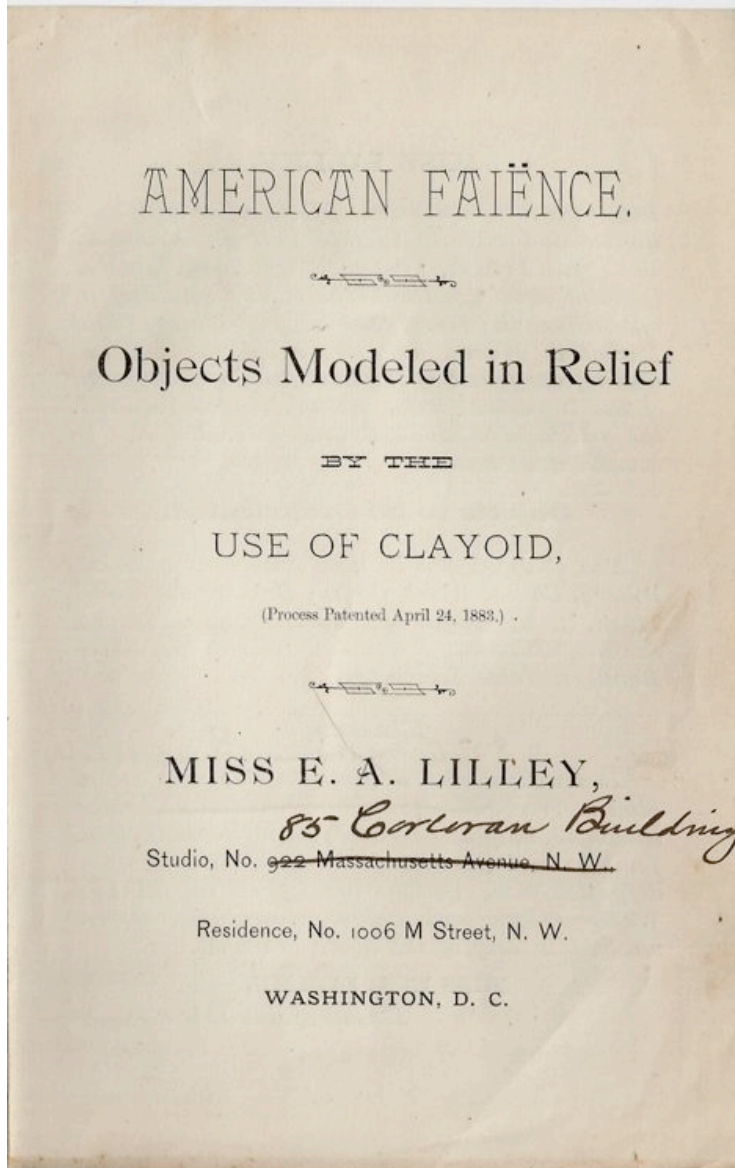
South Kensington's Science Museum which now holds the collection, notes- "Bryant and May Ltd. was for many years a company world-famous for the manufacture of what was once one of the most familiar of fire-making appliances – the box of matches. From 1861 billions of matches were made at a factory, the Fairfield Works, in Bow, east London until in 1979 the work was transferred to Liverpool (factory since closed). In its earlier years the company developed an interest in the history of fire-making and eventually opened a large private museum in its offices at Bow. The collection was initially formed through the efforts of a dedicated private individual, Edward Bidwell, and was supplemented in 1927 by additional exhibits collected by J H Daniels. The museum was cared for by Miller Christy, another private collector who brought his own knowledge and enthusiasm to it. Christy compiled an extensive printed catalogue of the

collection in the mid-1920s which was published by Bryant and May Ltd in 1926, a supplement following two years later. During the 1930s selected items from Bryant and May's museum were displayed at the Science Museum and this led to the whole collection being transferred in 1937." Card covers. 5"x8.5", 255 pages, 33 black & white plates. Minor soil, light wear. [39725] \$125



*"Man may have discovered fire,
but women discovered how to play with it."*

-Candace Bushnell



14. [**Playing with Pots**] Lilley, E.A. **American Faïence. Objects Molded in Relief by the use of Clayoid, (Process Patented April 24, 1883).** *Washington, D.C.: c. 1883-4.*

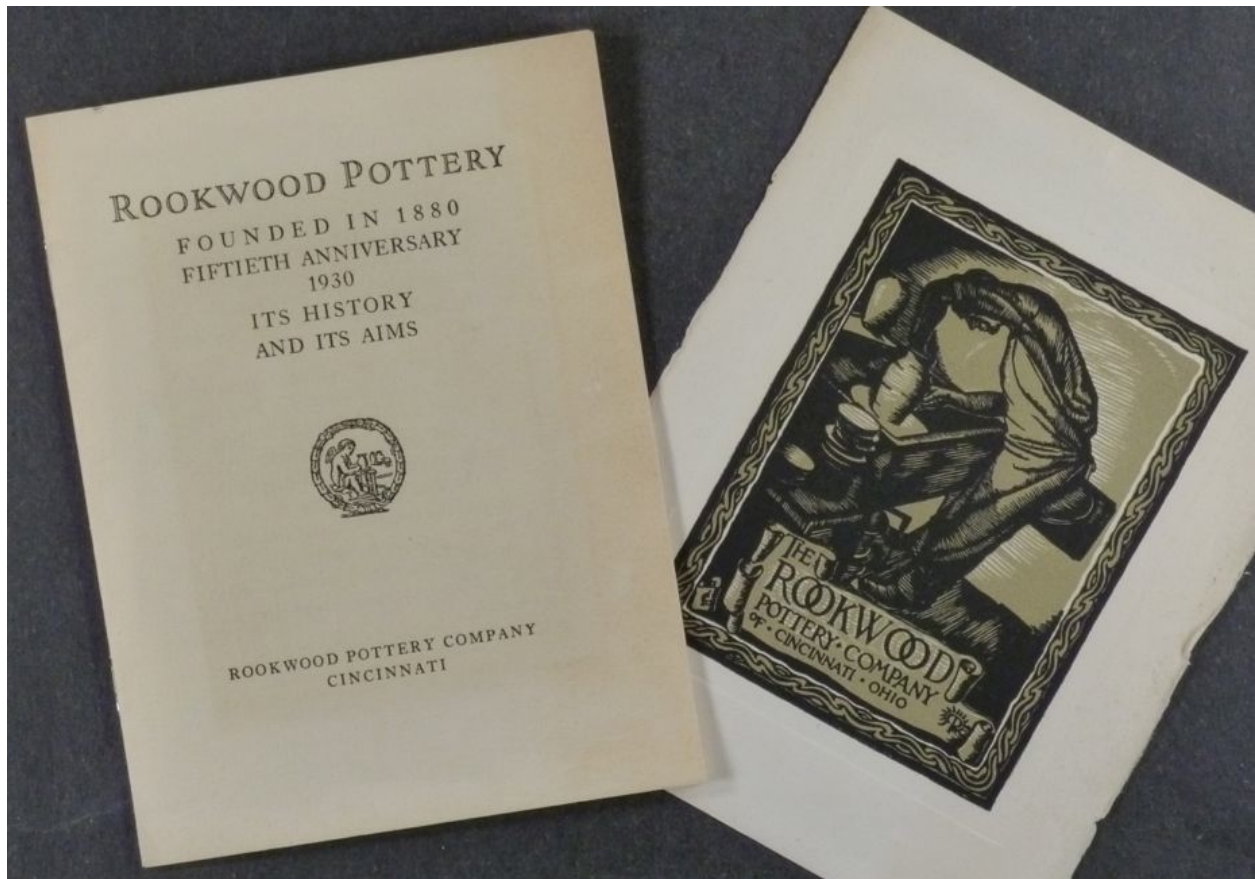
A curious promotional brochure for a new product which imitated "the appearance of the finest specimens of Limoges and Barbatine Wares...as no firing is required, the article to be modeled and decorated can be completed at home". Clayoid could also be used to add decorations to objects made of "pottery, china, wood, copper, bronze, satin and plush", and Ms. Lilley offered classes to interested students where she would demonstrate using Clayoid to repair china and pottery, and teach painting on it with oil and watercolors.

It is interesting to remember that at just about this time the activities of Mary Louise McLaughlin and Maria Longworth Nichols Storer were exciting the interest of bored upper class women in Cincinnati, at the newly-founded Rookwood Art

Pottery. "Clayoid" would seem to be an attempt to cash in on the same burgeoning crafts market, without the necessity of having your work fired in a kiln. Two pages quote a number of reviews or stories about Clayoid, including quotes from *The Decorator and Furnisher*, *The Woman's Journal*, *The Boston Advertiser*, *The Boston Journal*, *The Boston Transcript*, *The Boston Herald*, *The Boston Post*, *The Star*, *The Artist*, and *The Cape Cod Item*.

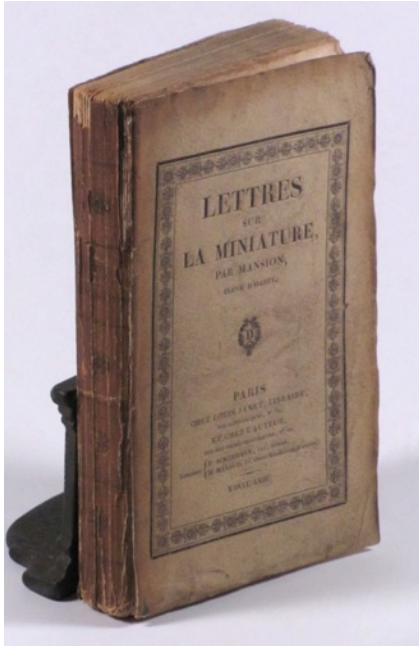
Brochure. 5"x8", 1 sheet, folded. Light soil and wear. Studio address crossed out in period ink and corrected. [38114] \$65

15. **[Playing with Expensive Pots] Rookwood Pottery -Founded in 1880. Fiftieth Anniversary 1930. Its History and Its Aims.** Cincinnati; Rookwood Pottery: 1930. A brochure issued for the 50th anniversary of Rookwood, giving a short history of the pottery, commentary on its glazes and lines, goals and aspirations, and so on. It also lists honors and awards, museums with Rookwood in their collections, and reproduces some artist's marks. With a green and black printed plate showing a stylized potter at his wheel. Softcover, 4.25"x5.75", 15 pages. Minor soil, light wear. [39737] \$85



*“In high school pottery class, I never made a whole vase.
Instead I made fragments that I tried to sell as historical artifacts.
The effort earned me an F in pottery, and an A in History.”*

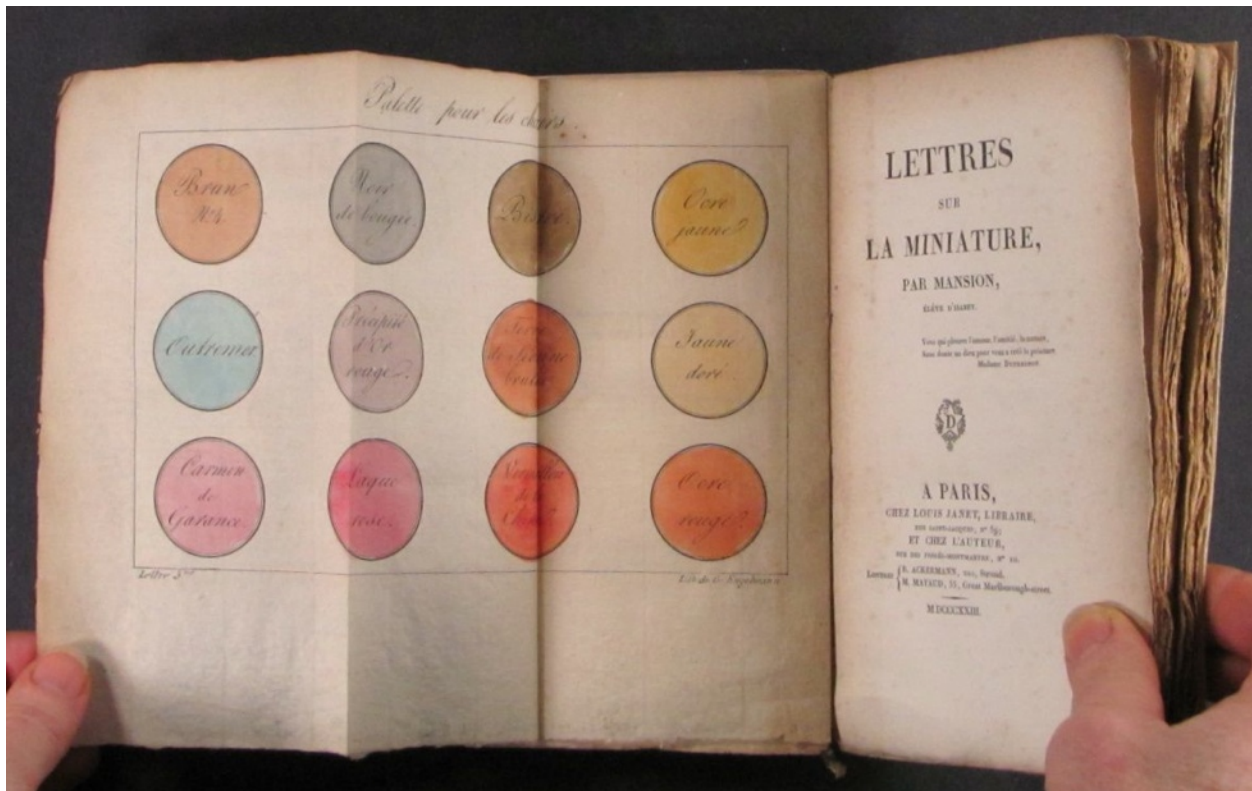
-Jarod Kintz

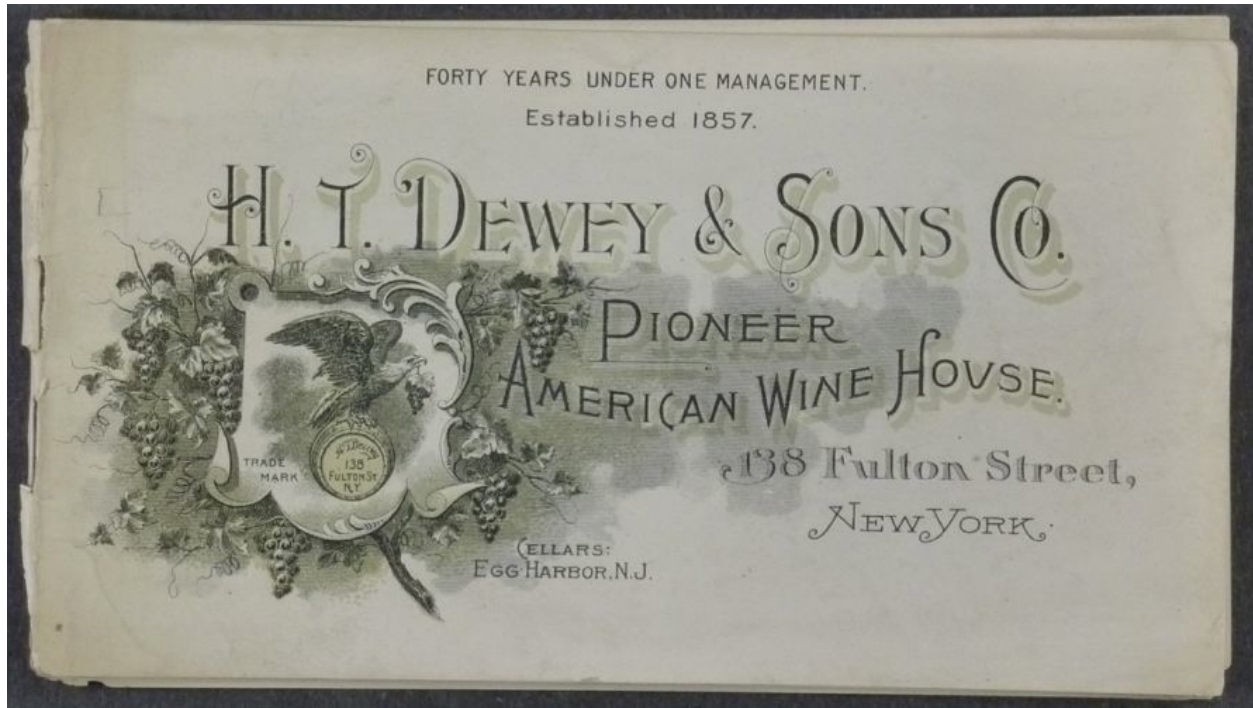


16. [**Portraits -Teeny Tiny**] Mansion. [Andre] L[eon Larue]. **Lettres sur la Miniature, par Mansion, eleve d'Isabey.** Paris; Chez Louis Janet, Libraire: 1823.

Originally published in London by Ackermann in the same year. The folding frontispiece is an attractive, hand-tinted palette of 12 colors for flesh tones and shadows. André Léon Larue [1785-1870], known as "Mansion", was a French painter of portrait miniatures and later a noted colorist of early photographic portraits. The Encyclopedia of 19th Century Photography notes- "Mansion was the son of Jacques Larue, a portrait painter. Critics were very impressed with Mansion's skill, and in The Art Union, 1845, June 1st, it was written that- 'no human had ever obtained such brilliant effects.' Mansion had his own technique of colouring plates, using a palette made up of fifteen colours which he had learned as a miniaturist." In addition to this book on painting miniatures he wrote an instructional book for photographic colorists. Uncommon.

Softcover. 4.5"x7", 244 pages, folding hand-colored frontispiece. Publisher's original printed paper covers, covers with some slight chipping, a little toning and spotting throughout, page tips and fore-edge a bit browned, spine paper chipped and cracked. Still, an attractive copy in the publisher's original paper covers. [38369] \$275





17. [**Prohibition -Victims of**] **H.T. Dewey & Sons Co. Pioneer American Wine House.** *New York; ca.1897.* H.T. Dewey was established in Sandusky, Ohio in 1857 after young Hiram Dewey, who had apprenticed in the family clock business and not had much luck running a jewelry store, purchased a small farm and planted grapes. His vineyard was successful immediately, and in 1862 he switched from supplying grapes for the dinner table to making wine. Despite a longstanding prejudice against native American wines (which probably had a solid basis) he was successful at that as well, and in 1865 the firm H.T. Dewey opened a New York office. Vineyards were established in Egg Harbor, New Jersey, and the business flourished into the 1920s.

This catalog offers a variety of fortified wines such as port, claret, sherry, and brandy, as well as assorted wines, white wines, sweet wines and champagne. Interestingly, a search of the internet will also find period advertisements for some H.T. Dewey wine-based patent medicines, featuring such lip-smacking combinations as cod liver oil and port wine. Such nostrums were apparently never more than a sideline, however, and the Dewey firm, along with many other American wineries, died a quick death with the enactment of the 18th Amendment and Prohibition. Softcover. 6"x3.25", 32 pages, black & white illustrations. With a Special Offer insert. Some soil. Last several pages detached, covers detaching along the spine. [39739] \$125

***"My books are water; those of the great geniuses are wine.
Everybody drinks water."***

-Mark Twain



18. [**Psychedelics -Legal**] Carrara -A Permanent Paint in White or Colors. Mixed Ready for Use. Cincinnati; The Carrara Paint Agency: no date (c.1900). A colorful accordion-fold brochure for Carrara interior and exterior paints- "In all colors for every purpose. A white paint that is always white - A colored paint that will not fade". But that was not all- "It is smoother and will preserve wood, tin, brick, stone or tile. Covers more surface and outlasts all others. This paint will not crack, peel, blister or chalk." And so on. There are 48 paint chips included. Accordion-fold brochure. 7"x3.5" (folded), 7"x20.5" (unfolded). Minor soil, light wear, the last two panels are detached along the fold. [39735] \$125



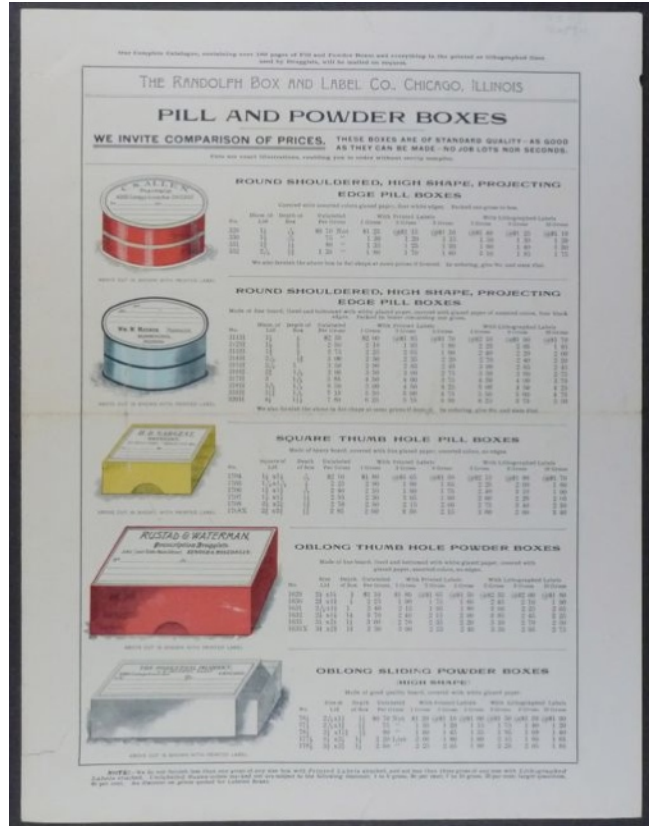
*"I often think that the night is more alive
and more richly colored than the day."*

-Vincent Van Gogh

19. [**Psychedelics -Legal??**] **Colorful Pharmacists Label & Pill & Powder Box Brochure.** *Chicago; Randolph Box and Label Company; no date, ca. 1900.*

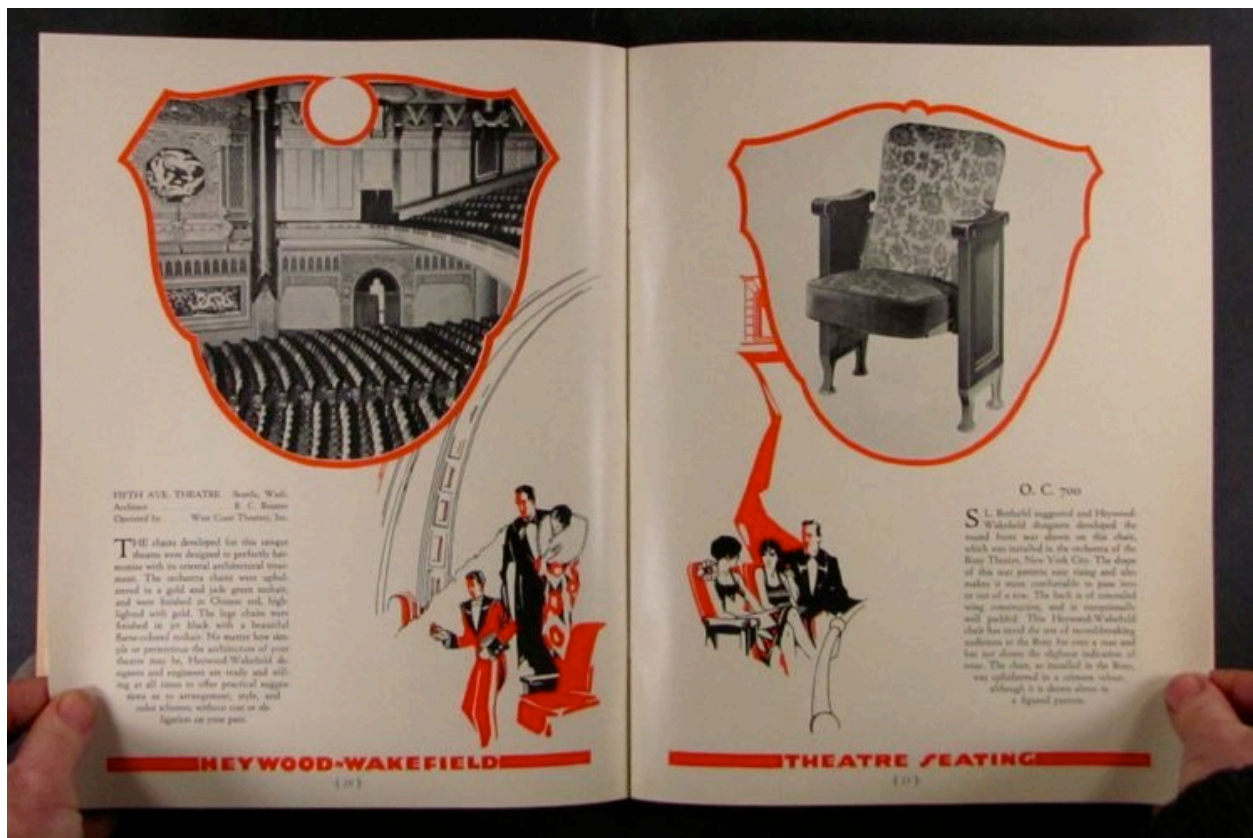
A colorful box and label catalog featuring a page of round and rectangular, colored pill boxes, rectangular and round pharmacists labels with fancy gold edging, and labels for hair tonic, tooth powder, lotion, and other nostrums.

Brochure. 10"x13", 4 leaves. Colored illustrations. Folded, minor soil, several modern clear tape repairs. [39736] \$45





20. **[Take a Seat] Heywood-Wakefield Theatre Seating. Catalog 102 E.** *No date, early 1930s.* A very uncommon and interesting trade catalog by the famous Heywood Wakefield company illustrating and describing their complete line of Art Deco theater seating. Many different style are illustrated and described, many of which are noted to be installed in this or that specific theater. Elegantly printed in red and black with black & white illustrations. With- a loosely inserted chart "showing proper quantity and widths of opera chairs for various section lengths". Card covers. 8.5"x11", 43 pages, black with black & white illustrations. Minor soil, light wear. [37844] \$450



21. [**Trees- Odd Uses of**] Melone, Harry E. **George Carr's Totem Tree :::and::: Other Curious Things.** Union Springs, NY; George Carr: 1925.

A very scarce survey of a series of unique carved sculptures and assemblages, by a remarkable early 20th century American Outsider folk artist. George E. Carr was a self-described "Civil War veteran, poet, romanticist, artist and sculptor" who lived on a farm in the Finger Lakes region of Central New York, specifically "Barber's Corners, a cross-roads lying twelve miles south of Auburn, three miles from Aurora".

Here he began his work in 1911 by making an old, dead maple into a carved "Totem Tree", "patterned somewhat after the totem poles of the Alaskan Indians". But he did not stop there- "One Totem Tree and a yard full of other

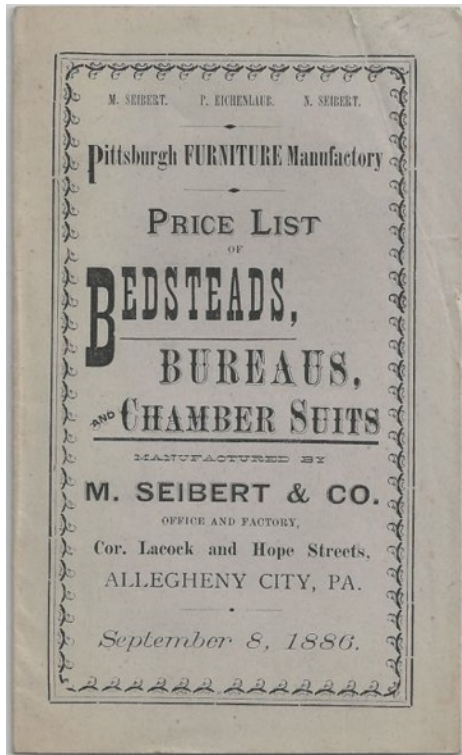
totemic symbols was not enough for Mr. Carr. He has fashioned smaller totem trees out of every available tree trunk and the dead limbs of growing trees. He has made a museum of strange freaks out of the quiet little country yard on an off road that is now heavily traveled because of the lure of the Totem Tree farm to those who would visit a place whose very atmosphere smacks of the oriental bazaars, mystic temples of the Far East and the secret image-dotted meeting places of the Indian medicine men of days gone by".

Only a year after this was booklet published, in the last days of July of 1926, the Totem Tree was felled by a small tornado.

This pamphlet is extraordinary in two ways- first as a very early example of a book on Outsider Art, perhaps the first such work published on an American Outsider artist. Secondly, it surveys not only a single piece, the "Totem Tree", but his other works as well, in situ, the entire "installation", if you like, none of which appears to survive today. Very, very scarce.



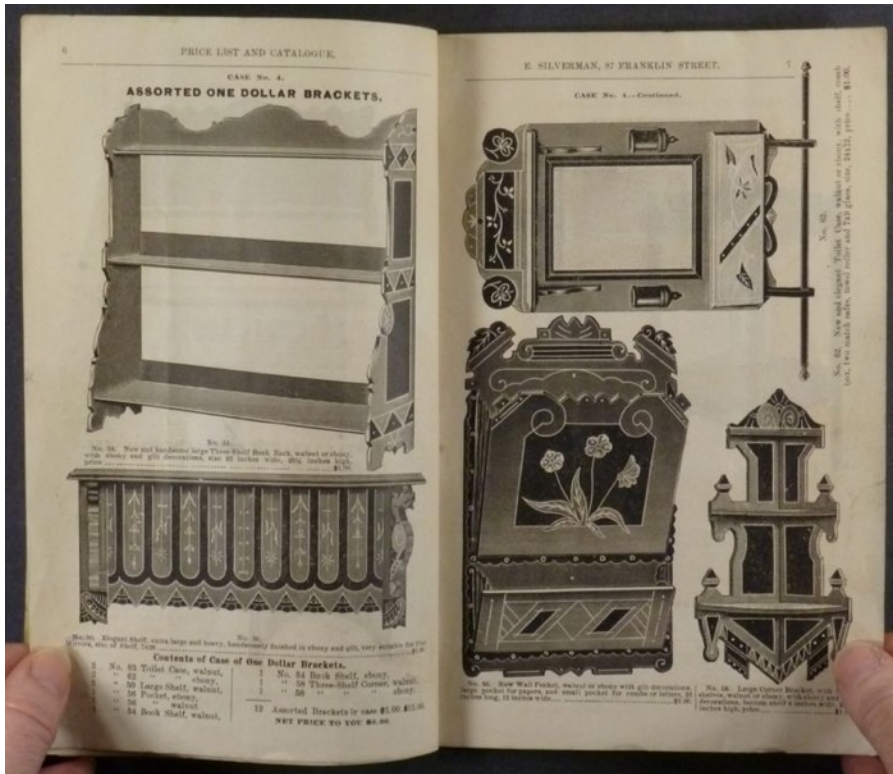
Softcover. 9"x6", 11 pages, 11 black & white illustrations. Some soil, staple giving way. [36958]
\$150



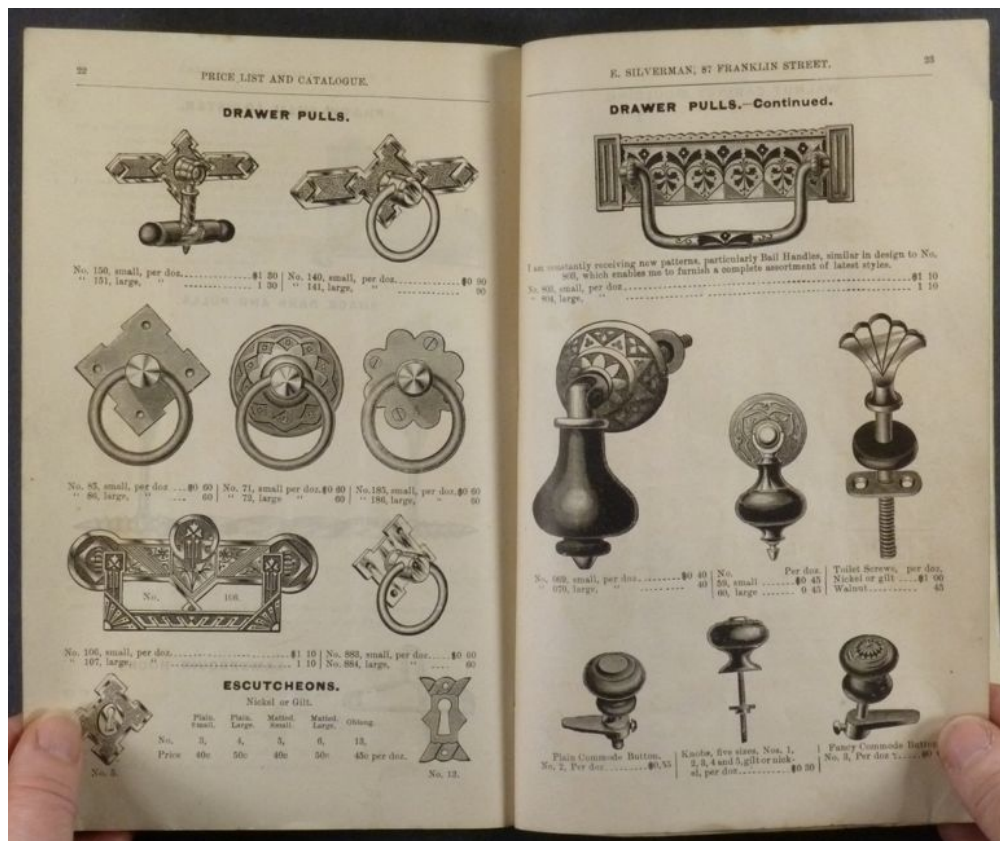
22. **[Victorian Fads]** **Pittsburgh Furniture Manufactory Price List of Bedsteads, Bureaus, and chamber Suits, Manufactured by M. Seibert & Co. September 8, 1886.** *Pittsburgh; 1886.* Seibert was located in Allegheny City, and manufactured an array of bedsteads in poplar, maple, and walnut, as well as cribs, towel racks, cradles, lounges, tea pois, washstands, bureaus, wardrobes, library bookcases, and secretary bookcases, and chamber suites in walnut, maple, and poplar (some with Tennessee marble tops). Softcover. 3.5"x6", 8 pages. No illustrations. Minor soil. [39759] \$35

23. **[Victorian Fancies]** **Three Victorian Actress Trade Cards for Billings & Lamson, Boston Hatters.** *Boston: 1880s.* Three colorful trade cards featuring Mary Anderson, Mrs. Scott Siddons, and Maud Granger, all with the stamp of "Billings & Lamson, Manufacturing & Retail Hatters, Cor. Kingston & Bedford Streets, Boston". 3 cards. 3"x5". Minor wear. [39745] \$20



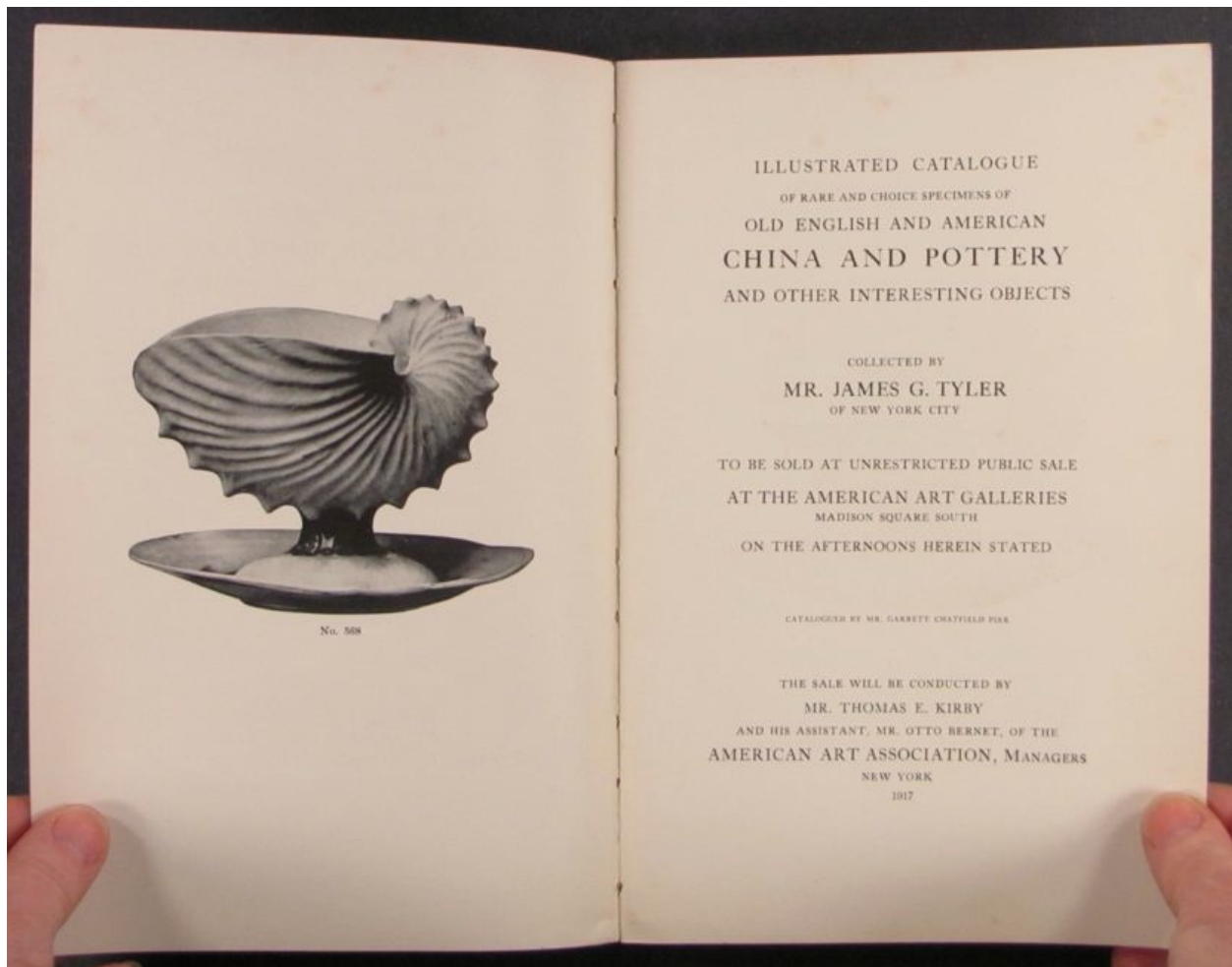


24. [**Victorian Frou Frou**]
**Price List and Catalogue
of E. Silverman, Dealer in
Cabinet Hardware and
Upholstery Goods.**
Chicago; October, 1885.
A very Victorian catalog
featuring fancy wooden
brackets, clock shelves, wall
pockets, towel racks, small
tables and fern stands, and
cabinet hardware including
casters, fancy upholstery
screws and nails, knobs,
pulls, rosettes, and related
accessories. Softcover.
6"x9", 32 pages, black &
white illustrations. Covers
somewhat worn, rather
soiled, some interior soil.
[39740] \$150



AUCTION CORNER-

25. **Illustrated Catalogue of Rare and Choice Specimens of Old English and American China and Pottery and other interesting objects Collected by Mr. James G. Tyler of New York City.** *New York; American Art Association: March 19-20, 1917.* The auction sale of an early collection of antique American and English ceramics. The illustrated items include an unusually large Bennington lion which sold for \$610. James Gale Tyler [1855-1931] was a well-known maritime painter and illustrator, who lived and worked in New York. Like many artists of the time, he was also an avid collector- in 1908 the American Art Association had held a sale of his American and European paintings and European and Oriental ceramics. Softcover. 6"x9", about 125 pages, 579 lots, some b/w illustrations; light wear and soil. [38678] \$85



*"I hadn't known my dad could get so competitive over an auction.
It was probably a good thing he hadn't yet discovered eBay."*

-Piper Banks

That's All, Folks!

