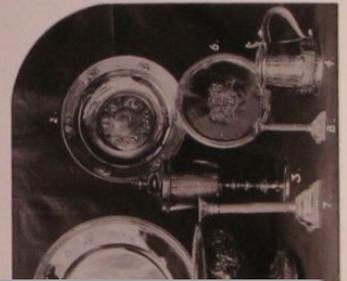


from the variation of the colour of the exterior part of the tile in order to represent the Chief of the Shield, it is evident that it was intended to delineate this coat in two colours only, without any attention to blazonry.

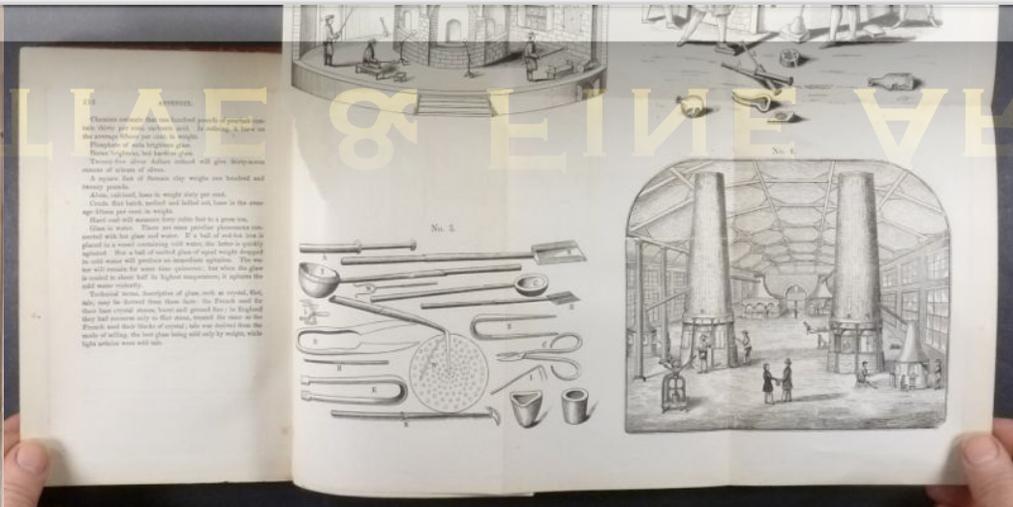


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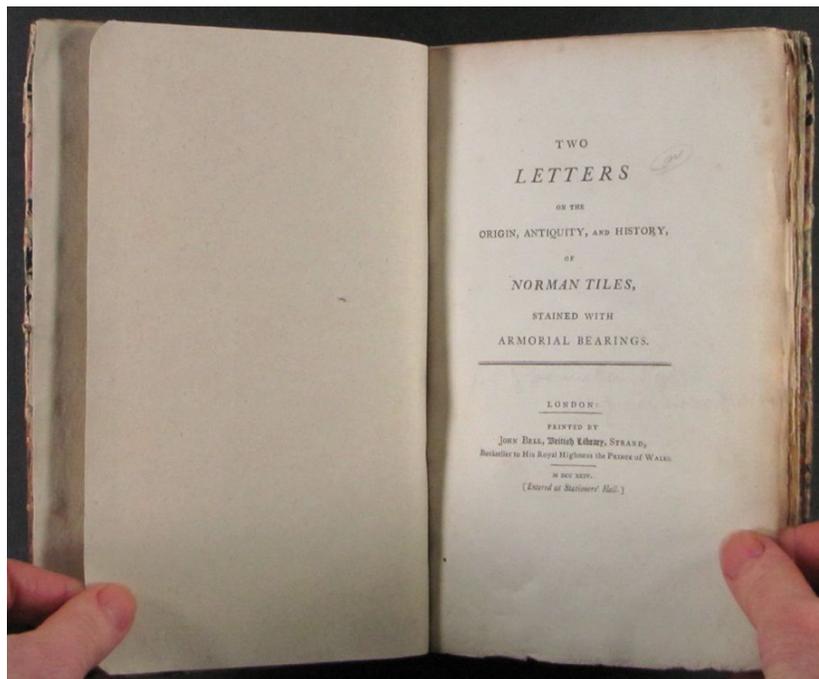
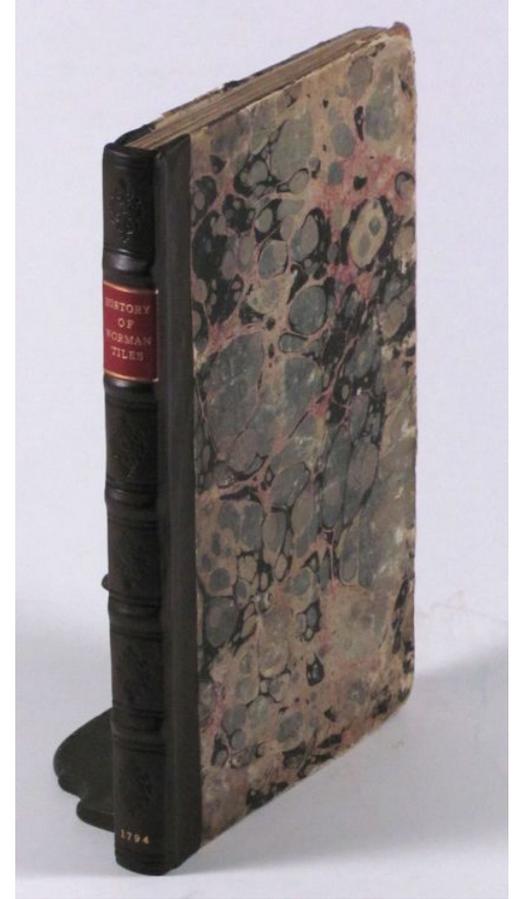
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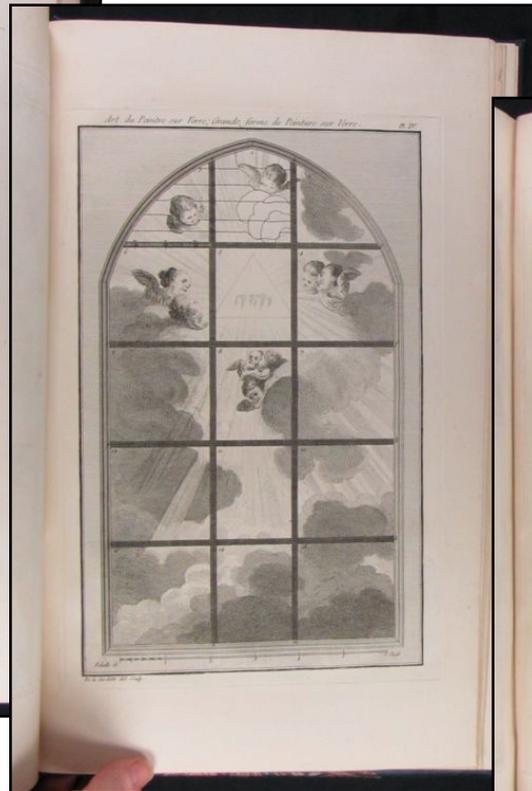
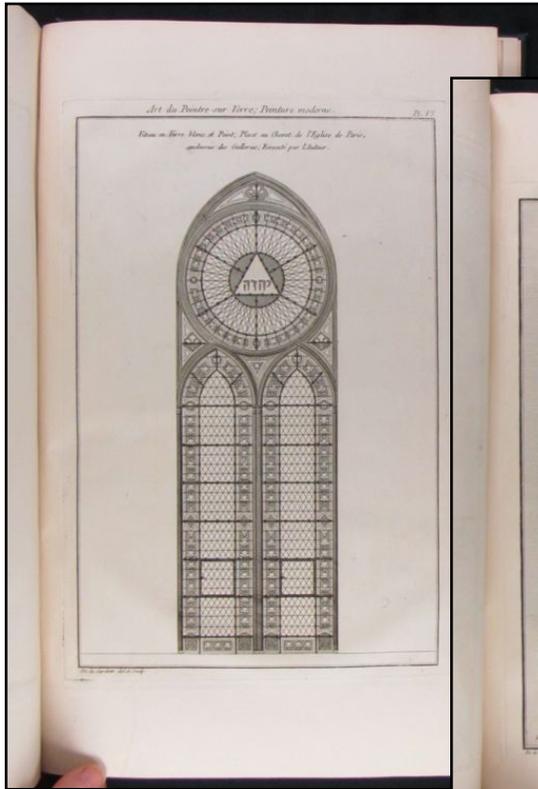
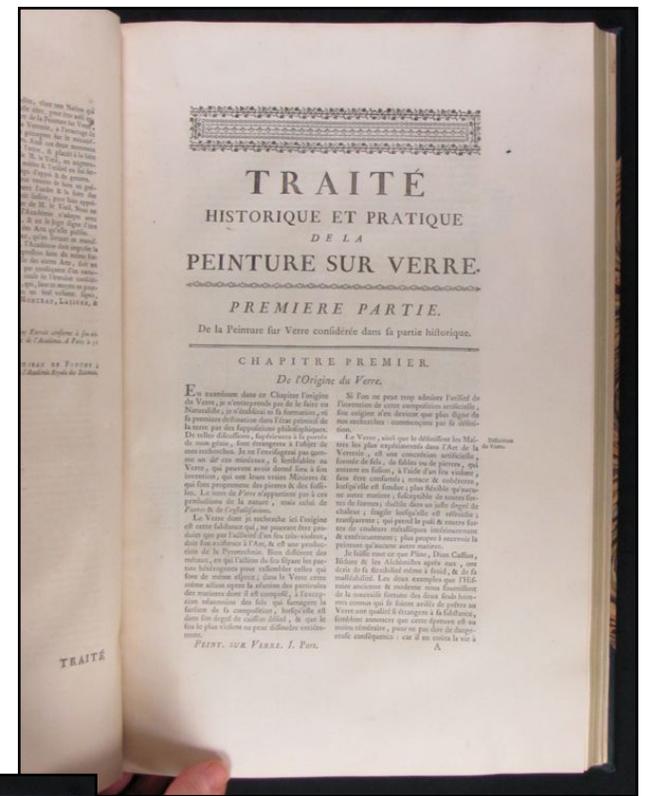


Books of the The 18th Century

1. Henniker, John. **Two Letters on the Origin, Antiquity, and History of Norman Tiles, Stained with Armorial Bearings.** London; printed by John Bell...Bookseller to His Royal Highness, the Prince of Wales: 1794 [mistakenly noted as 1796 by Solon]. The earliest work in English located by Solon dealing specifically with tiles, and now very uncommon. Solon notes- "The armorial-bearing tiles described in these letters belonged to a pavement, now partly destroyed, which adorned the state-rooms of St. Stephen Abbey (cataloguer's note: now known as The Abbey of Saint-Etienne, it is considered to be one of the most notable Romanesque buildings in Normandy), or 'Abbaye aux hommes' at Caen, built in 1077 by William the Conqueror. Although local traditions and ancient chronicles agree in considering these tiles as containing the scutcheons of the noble families which accompanied William, Duke of Normandy, in his expedition, the date of their making cannot correspond with that of the building of the Abbey. One of these tiles bears the Royal Arms of France, adopted by St. Louis, and it is well known that the armorial bearings were not in use before the crusades; the pavement cannot be, therefore, anterior to the thirteenth century". A scarce and desirable tile book. Hardcover. 5.5"x8.5", 114 pages plus 3 engraved plates reproducing twenty tile designs; bound in period marbled boards with a new leather spine and new endpapers; boards worn and scuffed. Very minor internal toning and a few light pencil notes but overall internally a very nice copy with wide margins. [38491] \$350

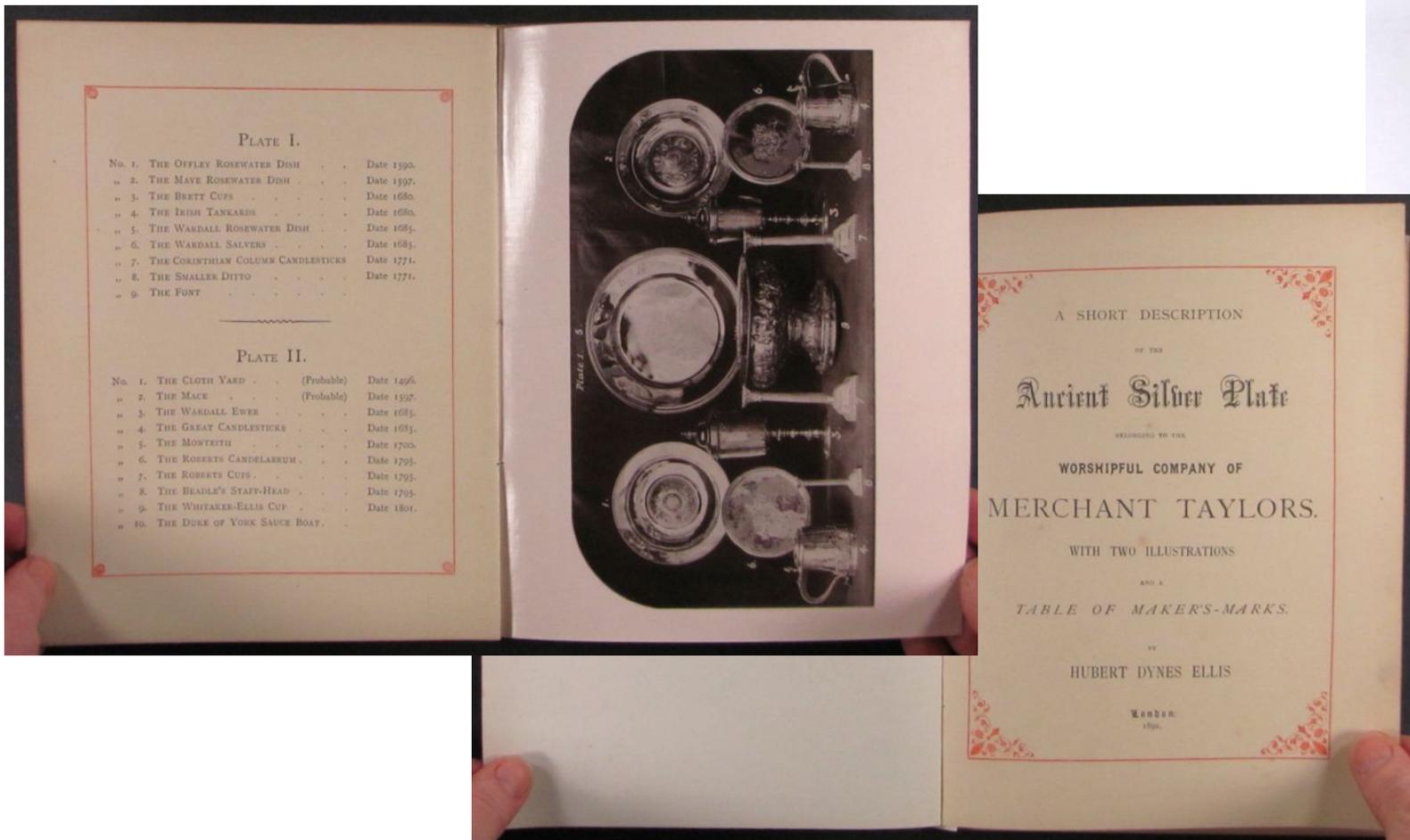
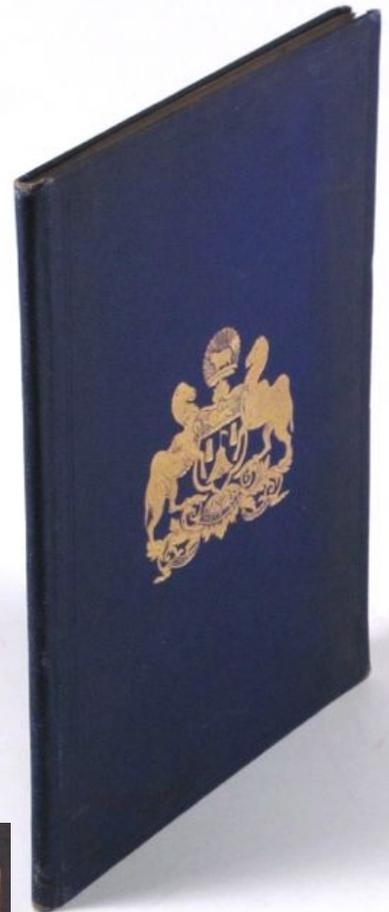


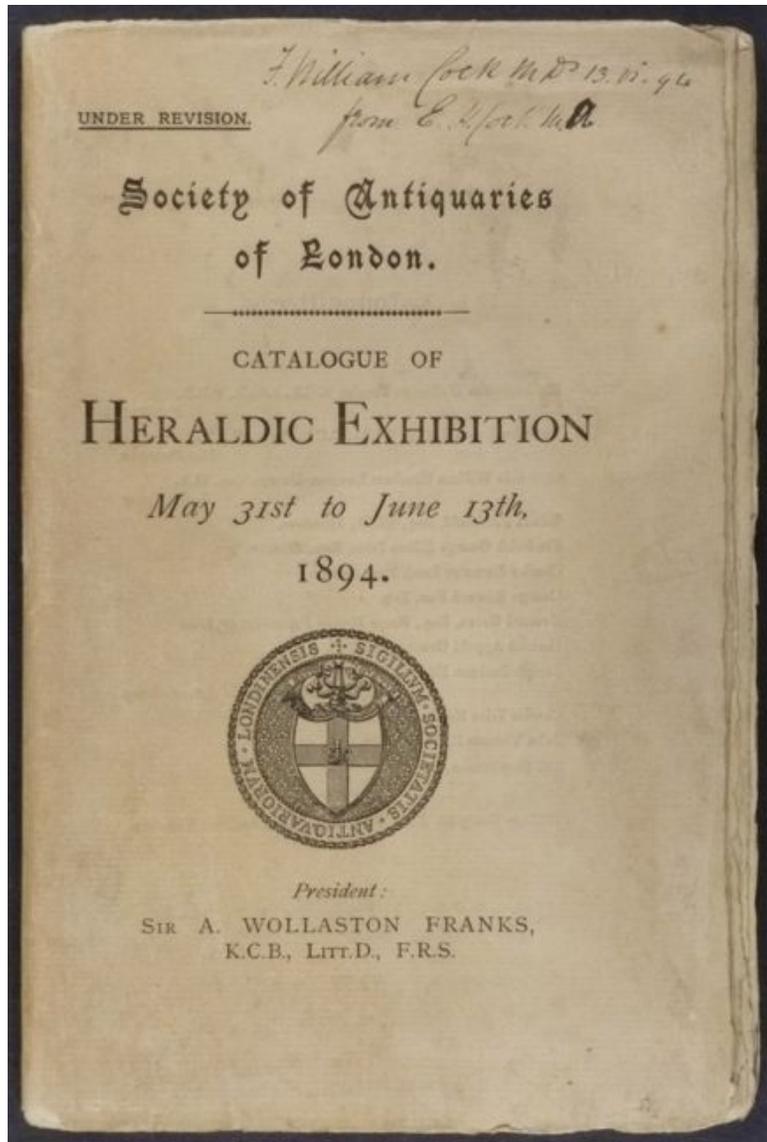
2. Vieil, Pierre le. **L'Art de la Peinture sur Verre et de la Vitrierie.** Paris; L.F. Delatour: 1774. A marvelously sweeping, folio-sized survey of the art of staining glass and the history and important figures in the trade in France and Europe, written by the man who restored the stained glass windows in Notre-Dame. Le Vieil (1708-1772) was a professional glazier who maintained a glass workshop in Paris and was very interested in the history of his trade. He was said to have a rich library and wrote several other works, including one on ancient mosaics, and one on the manufacture of pottery and porcelain. This text is prefaced by a short biography of Le Vieil, and an appreciation of his work by Grandjean de Fouchy, Secretary of the Royal Academy of Science. Duncan 14145. Hardcover. 11.5"x17.5", xiv + 245 pages, plus 13 engraved plates; bound in new marbled boards with a cloth spine; light wear, a little soil, but a nice copy. [38863] \$375



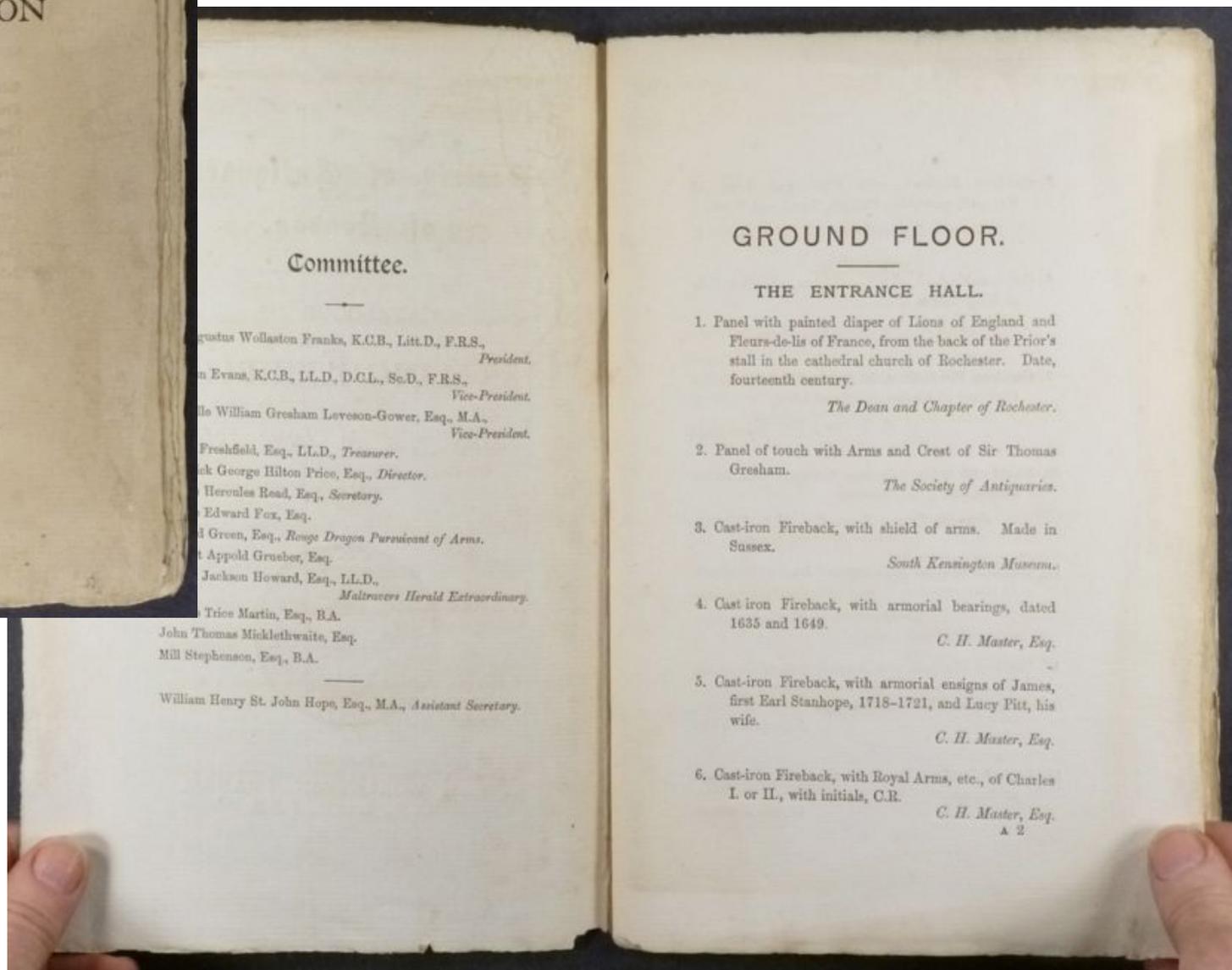
Books of the 19th Century

3. Ellis, Hubert Dynes. **A Short Description of the Ancient Silver Plate belonging to the Worshipful Company of Merchant Taylors; with two illustrations and a table of maker's marks.** London; 1892. A charming small Company survey, with the plate illustrated in 2 group photos. The illustrations are real photos mounted on linen, which seems appropriate for a company of tailors... The Company's website explains- "The Merchant Taylors' Company is one of the Twelve Great City Livery Companies surviving from Mediaeval times." Hardcover. 7"x9", 21 pages plus 2 b/w real photographs mounted on linen plates. Pebbled blue covers with a gilt armorial decoration showing two camels rampant and a sheep... Some wear, but a nice copy. [38762] \$150





5. [Heraldry] **Catalogue of Heraldic Exhibition, May 31st to June 13th, 1894.** *Society of Antiquaries of London; 1894.* A room-by-room listing of the 280 items in the exhibition, which ranged from heraldic painted panels and cast-iron firebacks to pottery jugs and dishes, bookplates, drawings, certificates, grants of arms, indentures, and other documents. The lenders are listed, and included members, colleges and museums, libraries, cities, and societies. Softcover. 6.5"x10", 47 pages. Some cover soil, light wear. [39912] \$75



Committee.

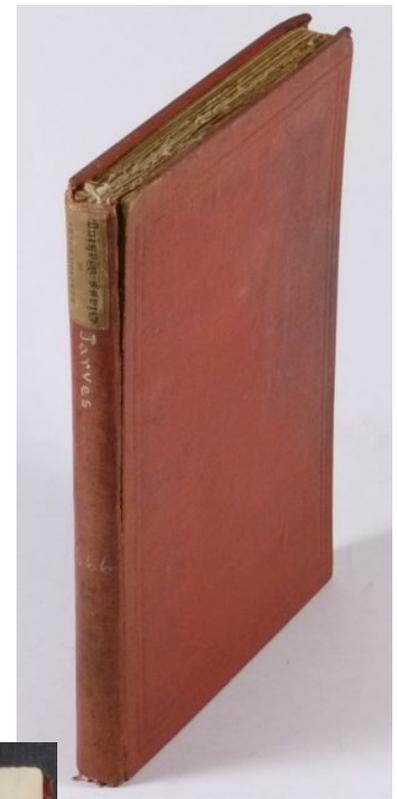
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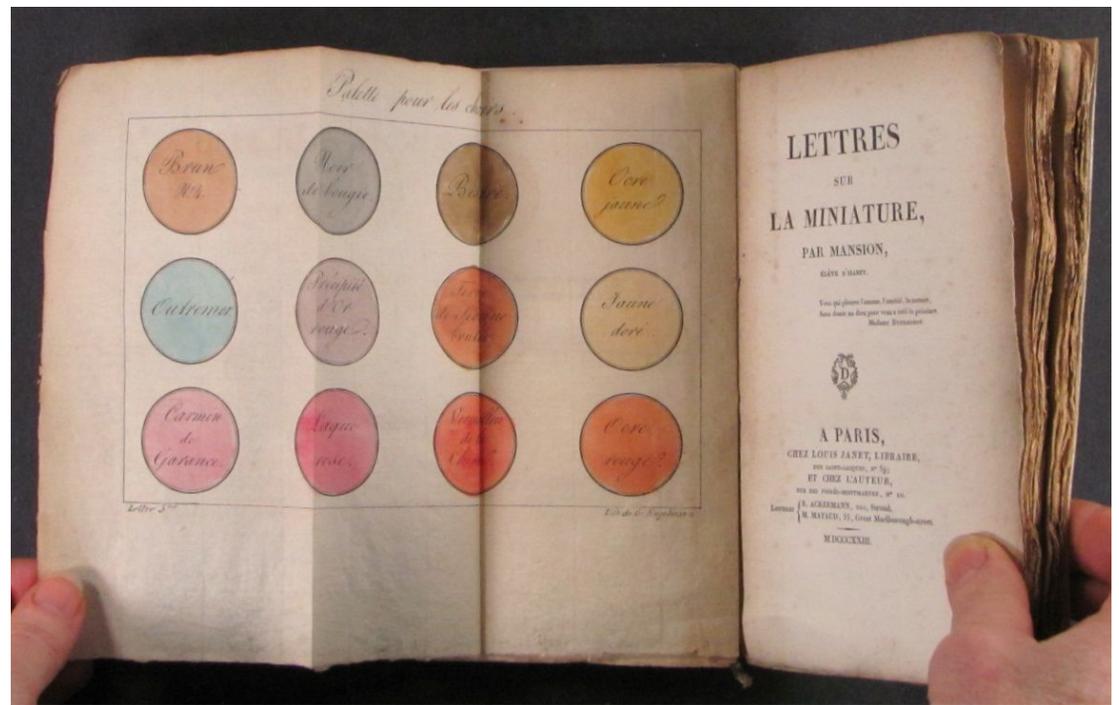
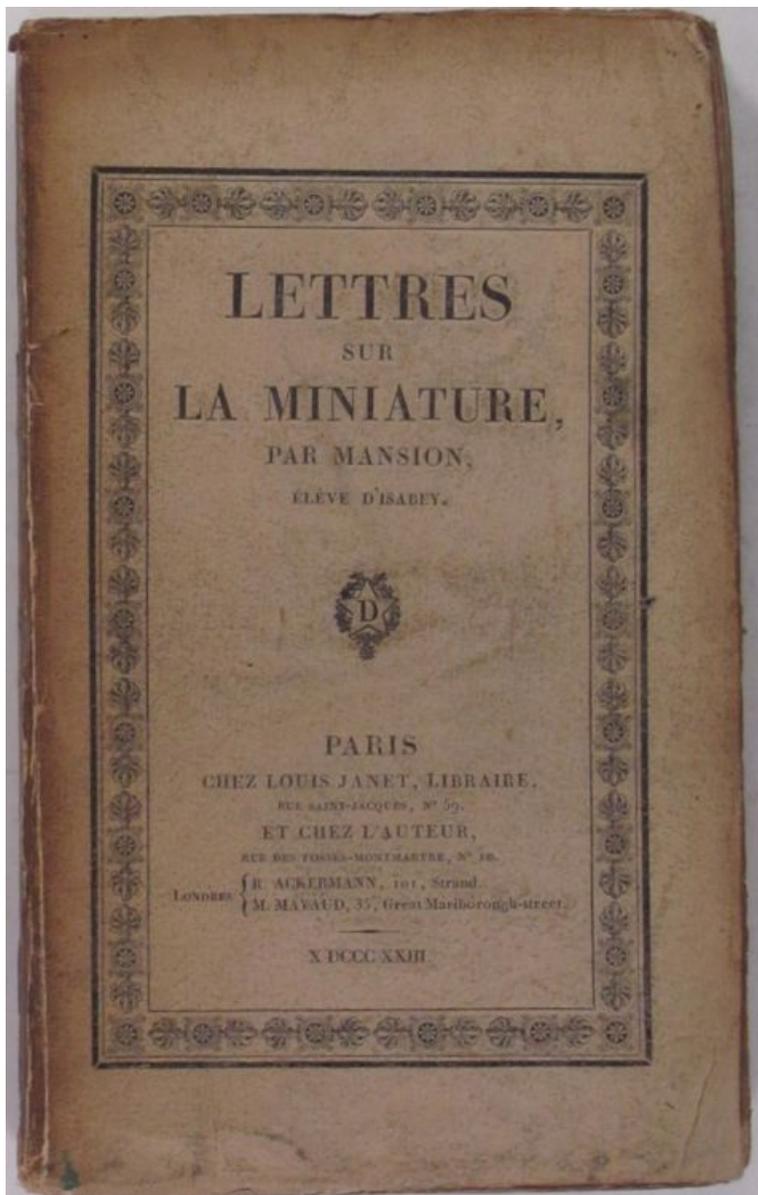
GROUND FLOOR.

THE ENTRANCE HALL.

1. Panel with painted diaper of Lions of England and Fleurs-de-lis of France, from the back of the Prior's stall in the cathedral church of Rochester. Date, fourteenth century.
The Dean and Chapter of Rochester.
2. Panel of touch with Arms and Crest of Sir Thomas Gresham.
The Society of Antiquaries.
3. Cast-iron Fireback, with shield of arms. Made in Sussex.
South Kennington Museum.
4. Cast iron Fireback, with armorial bearings, dated 1635 and 1649.
C. H. Master, Esq.
5. Cast-iron Fireback, with armorial ensigns of James, first Earl Stanhope, 1718-1721, and Lucy Pitt, his wife.
C. H. Master, Esq.
6. Cast-iron Fireback, with Royal Arms, etc., of Charles I. or II., with initials, C.R.
C. H. Master, Esq.

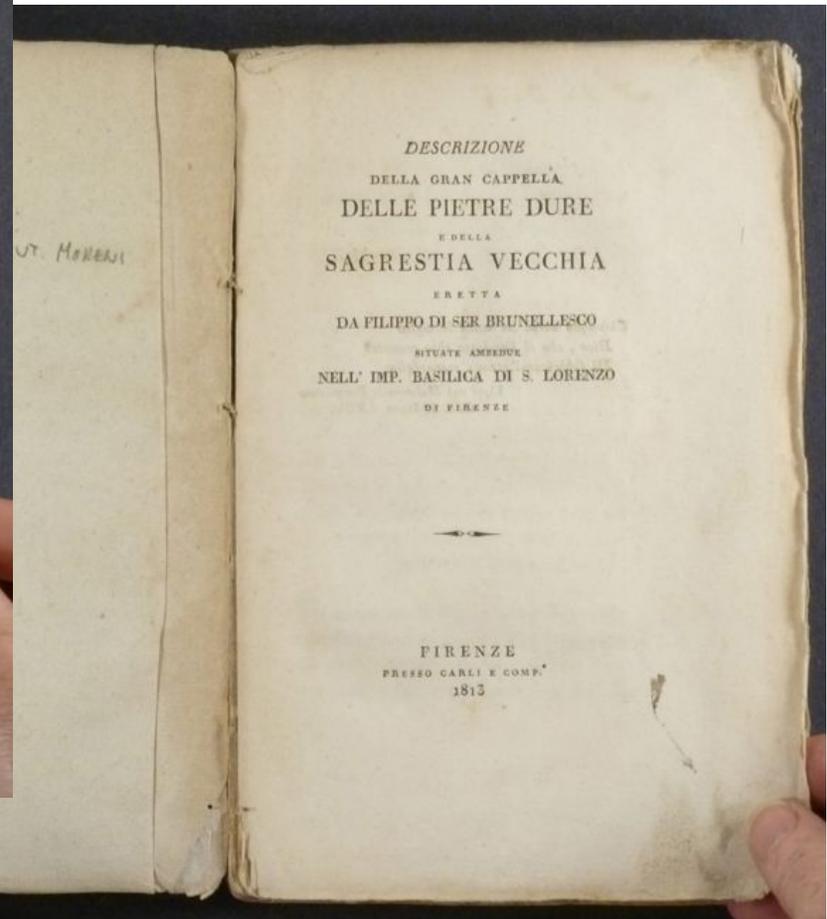
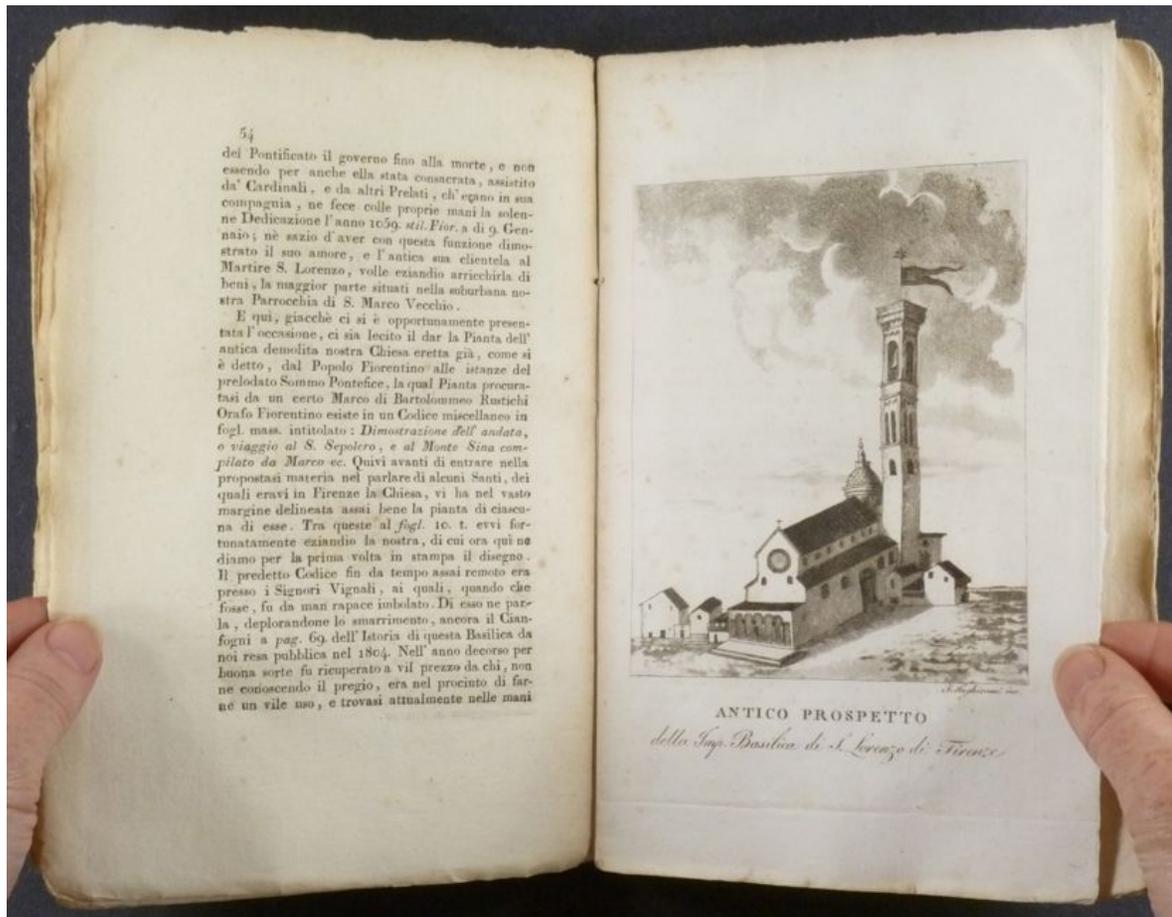
6. Jarves, Deming. **Reminiscences of Glass-making.** New York; Hurd and Houghton: 1865. 2nd edition. The second edition of this famous book, first published in 1854. Deming Jarves [1790-1869] was one of the most important figures in the history of American glassmaking, the founder of the New England Glass Company, the Boston and Sandwich Glass Company, the Cape Cod Glass Company, and the Mount Washington Glass Works. He perfected the process of making mould-pressed glass, and invented the style known as "lacy pressed glass", among other accomplishments. In his "Reminiscences" Jarves relates the history of the development of glass manufacture from early times through Europe and England, but the most interesting portion deals with the history of glass making in the United States of which he gives a lively, if somewhat biased (and at times bitter) account. Jarves originally published this material in his local newspaper, then collected it for book publication. Hardcover. 5"x8", 116 pages plus a folding plate. Ex-library with pocket, plate, etc., Moderate cover wear, some soil. Folding plate with a short, closed tear. [39915] \$450



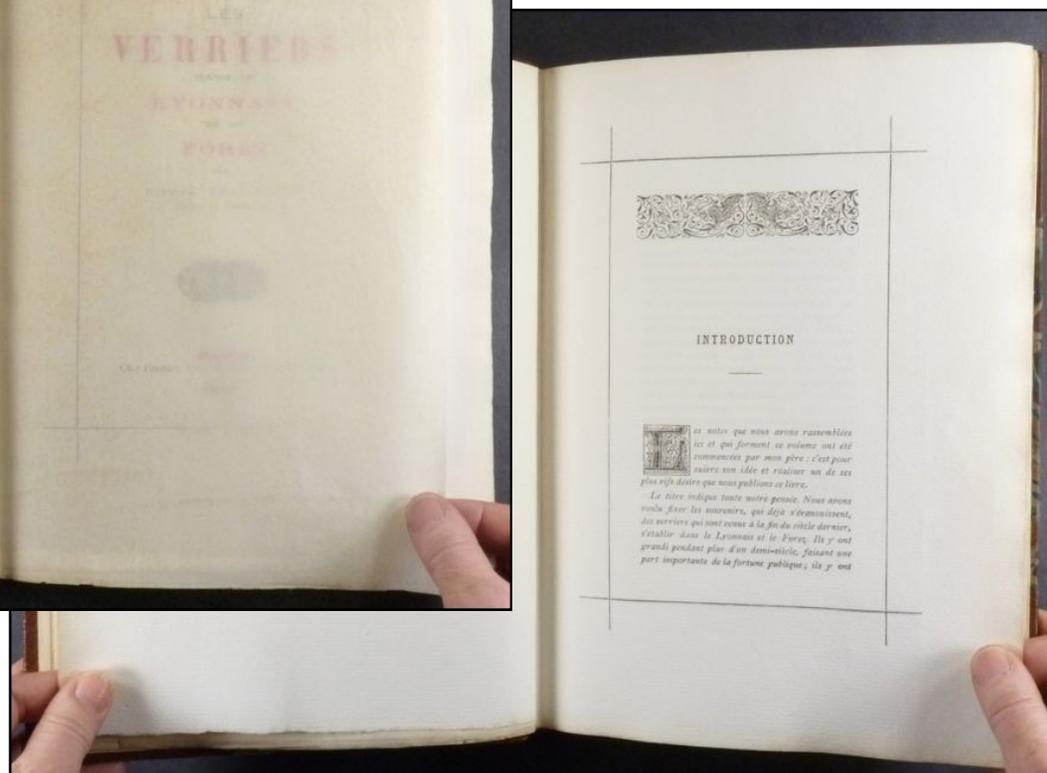
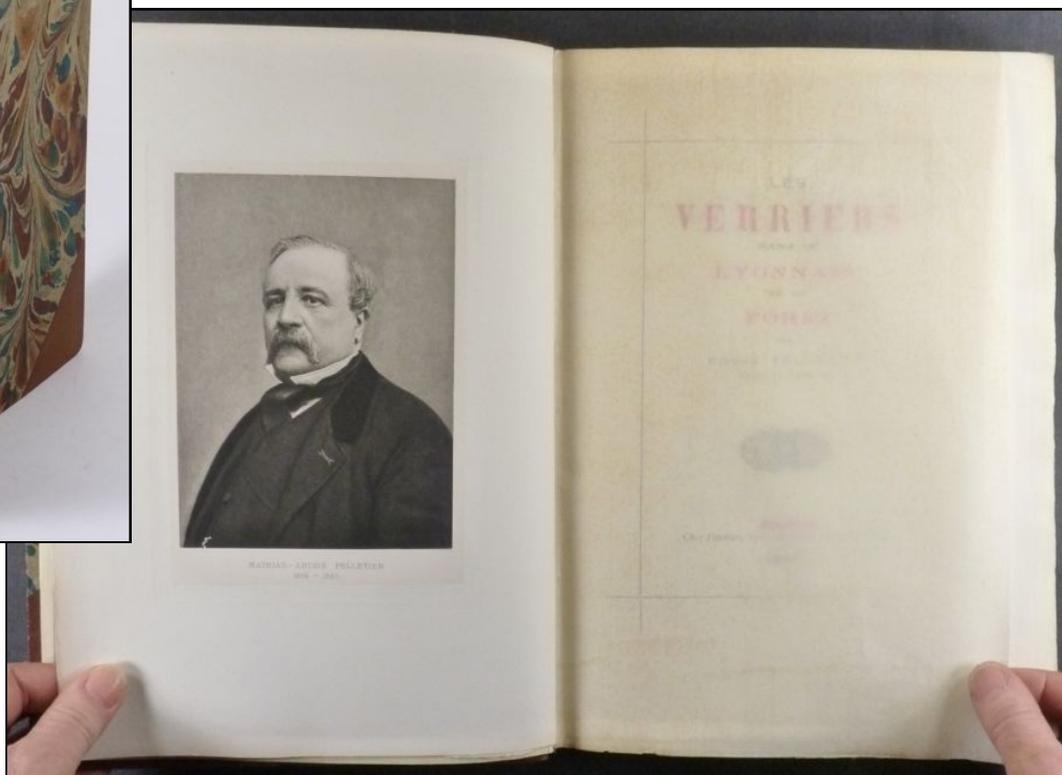
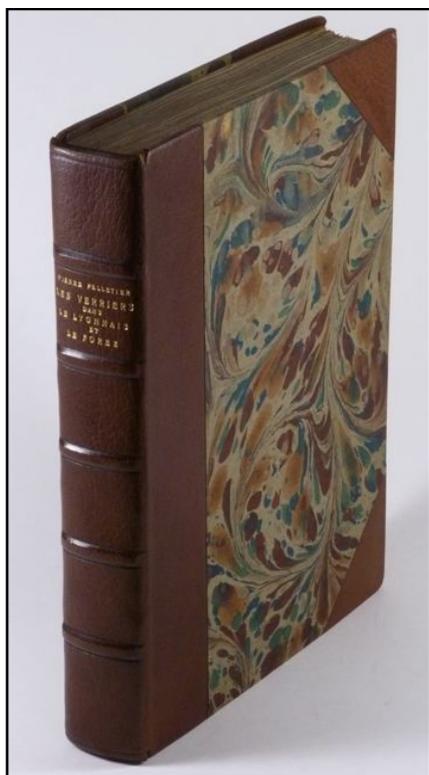


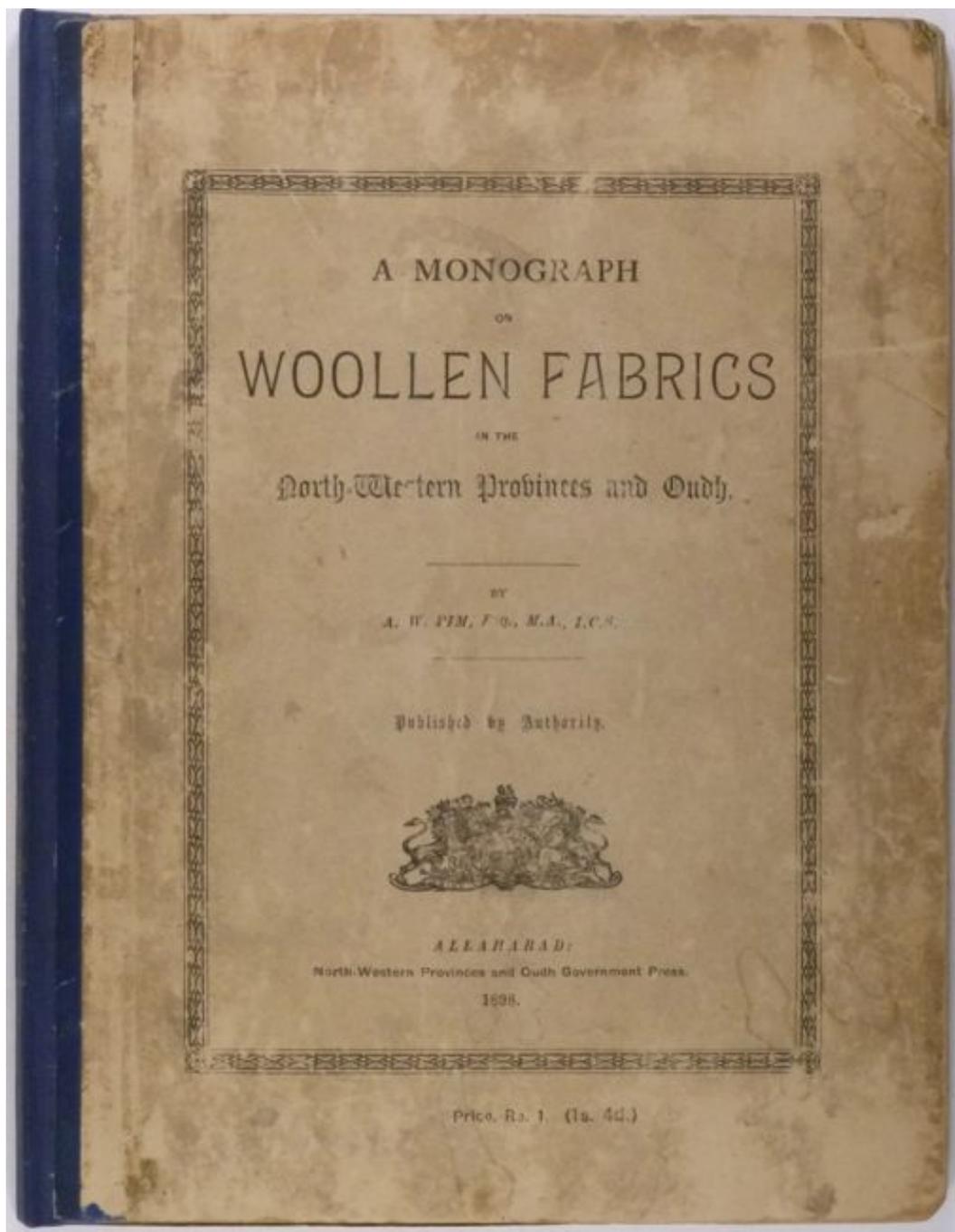
7. Mansion. [Andre] L[eon Larue]. **Lettres sur la Miniature, par Mansion, eleve d'Isabey.** Paris; Chez Louis Janet, Libraire: 1823. Originally published in London by Ackermann in the same year. The folding frontispiece is an attractive, hand-tinted palette of 12 colors for flesh tones and shadows. 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] \$250

8. Moreni, Domenico. **Descrizione della gran capella Delle Pietre Dure e della Sagrestia Vecchia eretta da Filippo di ser Brunellesco situate ambedue nell' Imp. Basilica di S. Lorenzo di Firenze.** Firenze; Presso Carli e Comp.: 1813. A description of the history and pietre dure decoration of the Chapel of the Princes and the interior of the Sagresta Vecchia in Florence. The fabulous 'Chapel', whose interior is decorated with the most beautiful and intricate stone mosaic work, was begun by Grand Duke Ferdinando I, who had also founded the famous Galleria delle Lavori at the Uffizi. The Galleria quickly became the most important workshop in the world for the production of the highest quality pietre dure, mosaic and intarsia work in semi-precious stone. The Chapel itself was a massive undertaking which took several generations to complete. The other subject of this survey, the Sagresta Vecchi, or Old Sacristy, is the oldest part of the present Basilica of San Lorenzo (the "Duomo"), and contains the tombs of several members of the Medici family. Softcover. 6"x8.5", viii + 152 pages; 1 b/w plate; bound in old period plain paper; covers with general wear, a little soil; contents with a little soil and foxing. Housed in a new clamshell case. [31279] \$125



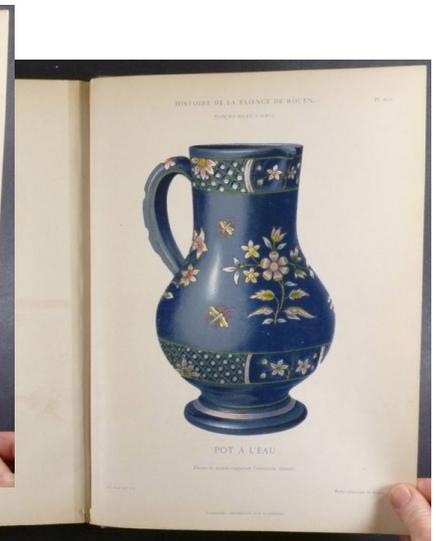
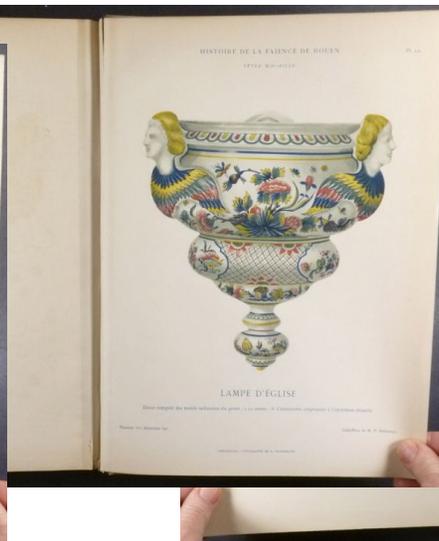
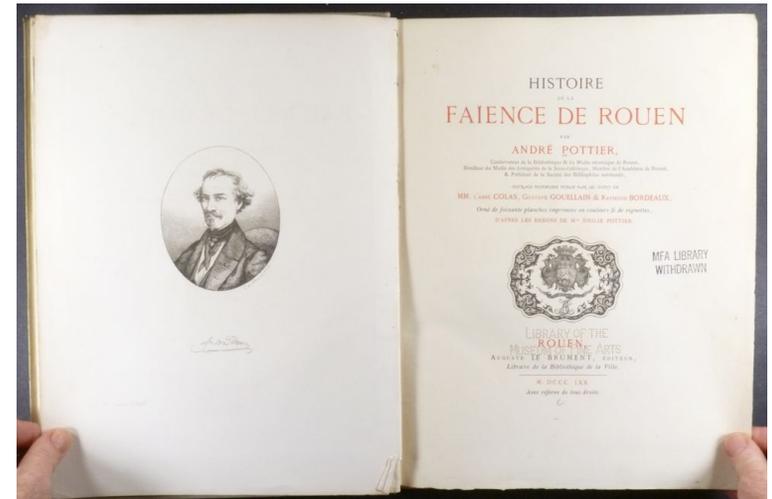
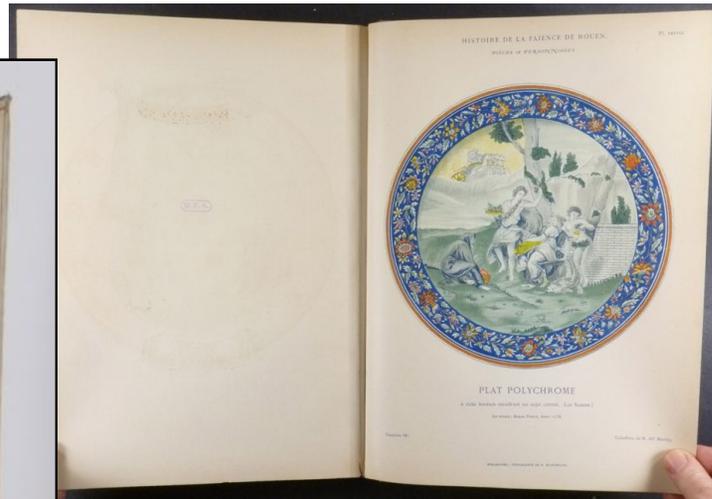
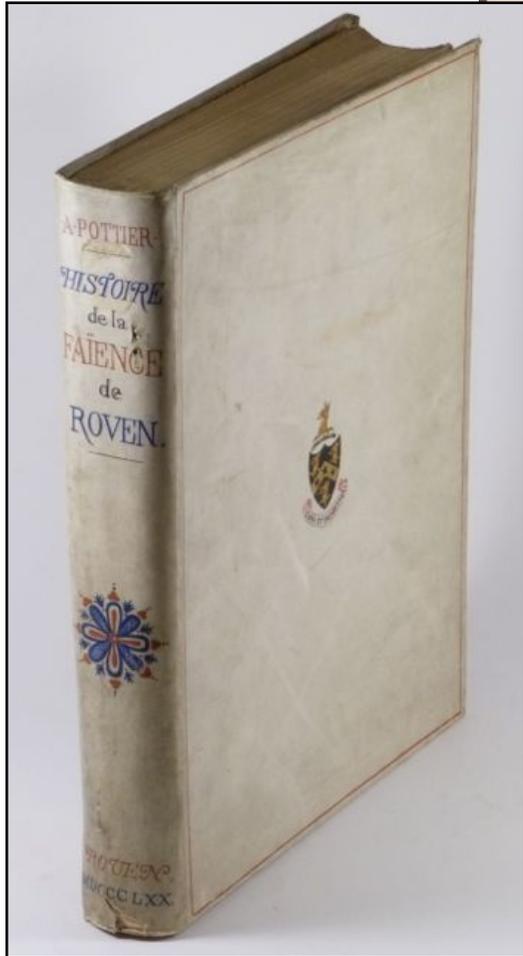
9. Pelletier, Pierre. *Les Verriers dans le Lyonnais et le Forez*. Paris; Chez l'auteur: 1887. An elegant and important history of glassmakers in the Lyon and Forez districts. The text covers journeymen glassmakers working before 1789, and then in the 19th century, in great detail. Both the author and his father, Mathias-Andre, who began this book, were glassmakers. The book itself is quite handsome, printed on heavy, creamy paper with wide margins, ruled page borders and elegant typography. Duncan 10014. Hardcover. 8"x11", xvi + 291 pages, portrait frontispiece; bound in handsome half-leather with marbled boards, raised bands, gilt title. Original softcovers bound in. A subscriber's copy, belonging to Gilbert Cuel, a noted French decorator and upholsterer. Light wear, but a nice copy. [39711] \$150





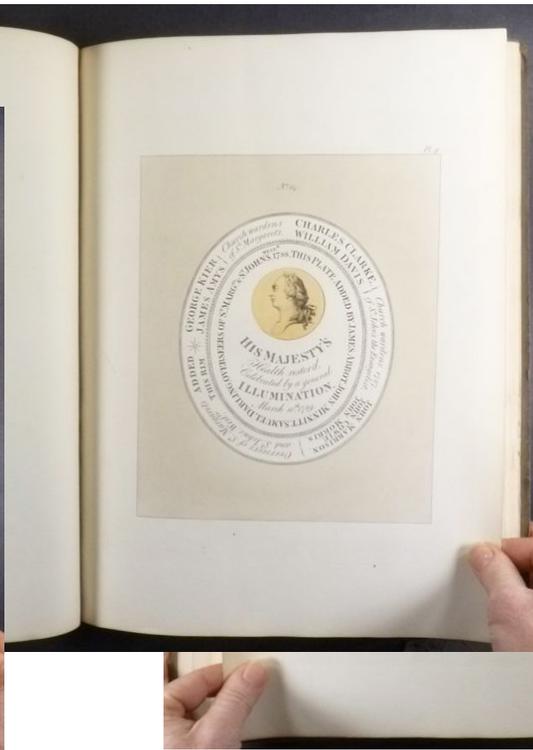
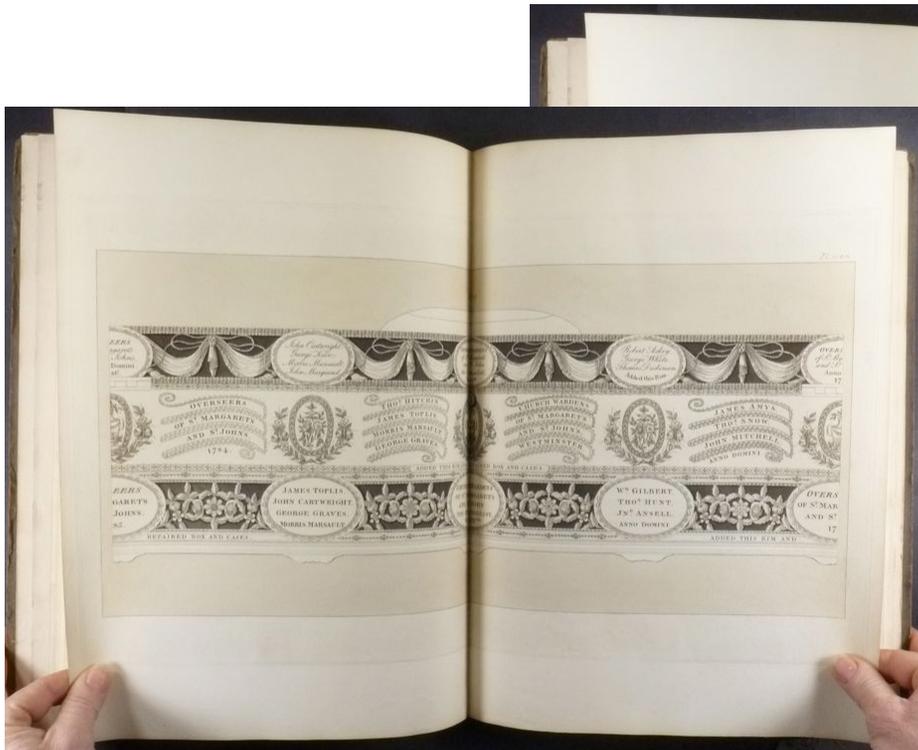
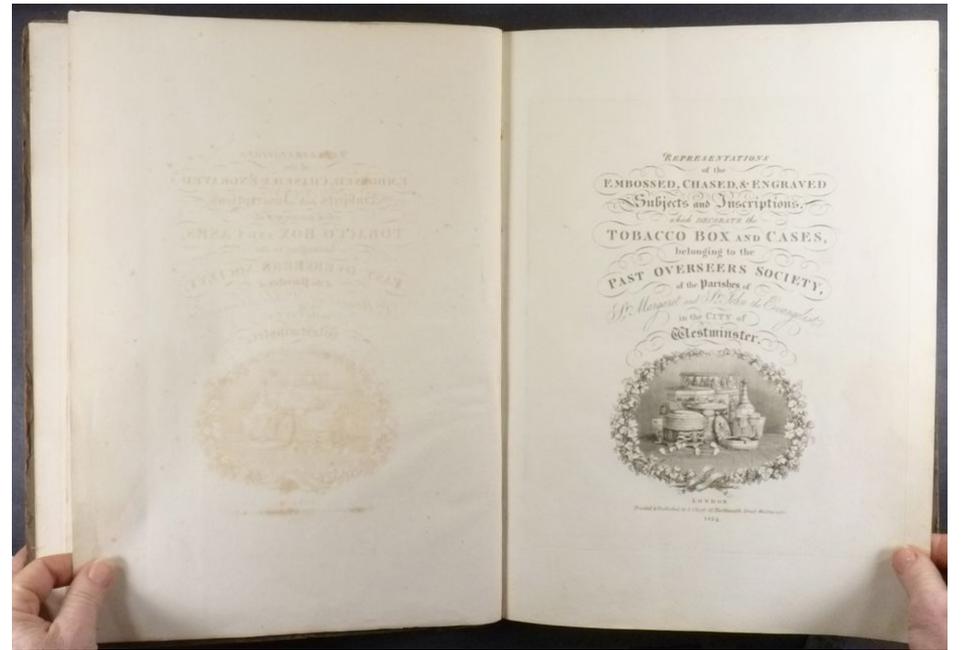
10. Pim, A[lan].W. **A Monograph on Woollen Fabrics in the North-Western Provinces and Oudh.** Allahabad; North-Western Provinces and Oudh Government Press: 1898. A study of the woollen fabric trades in the northern sections of British Colonial India, with information on raw materials, spinning and warping, weaving, felting, dyeing, and local traditions connected with these activities. Sir Alan Pim [1871-1958] wrote a number of studies on British Colonial agriculture and related topics, and would later criticize the British government for not spending more on local Colonial infrastructure in Africa to benefit the native population. This early title is uncommon- OCLC locates 2 copies of this edition, and a single copy of a variant printing. Hardcover. 9"x11.5", iv + 17 pages. Publisher's printed boards with newer cloth spine. Ex-institutional with newer endpapers and a blindstamp on the title page. Covers somewhat worn and soiled, 1-inch chip on upper corner. Brittle paper is starting to crack along the gutter at the bottom of the first few pages. [39619] \$100

11. Pottier, Andre. **Histoire de la Faïence de Rouen.** Rouen; Auguste le Brument: 1870. Solon notes- "Few are the ceramic monographs which may rank on par with Pottier's 'History of the Rouen Faïence'; it has never been excelled, perhaps never been equaled, by any other work of the same order". Andre Pottier was the librarian of Rouen, which gave him the opportunity to research the history of his city in great depth, and as the grandson of a noted faïence manufacturer, he gravitated toward the history of the city's potters. Solon continues- "His talented daughter was to him an invaluable collaborator; she reproduced in water colour all the more remarkable examples, as they passed through their hands, and it was her portfolio which supplied the excellent illustrations of the book". Hardcover. 10"x12.5", xii + 420 + [iv] pages, plus 60 colored plates; line figures in the text; ex-Boston Museum of Fine Arts library with several small stamps, a bookplate, a perforation on the title page and a small discoloration on the spine where a label was removed; bound in a magnificent custom binding, full parchment with hand-lettered titles and decorations- a small coat of arms on the front cover, a floral emblem on the spine and a polychromed jug on the rear cover. Binding with some soil, several very small punctures on the spine; contents with a little soil a little wear overall, but a very nice, beautifully bound copy. [39648] \$275



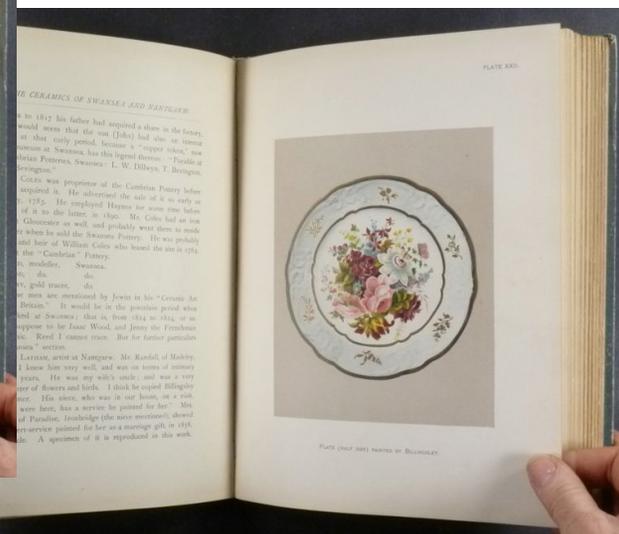
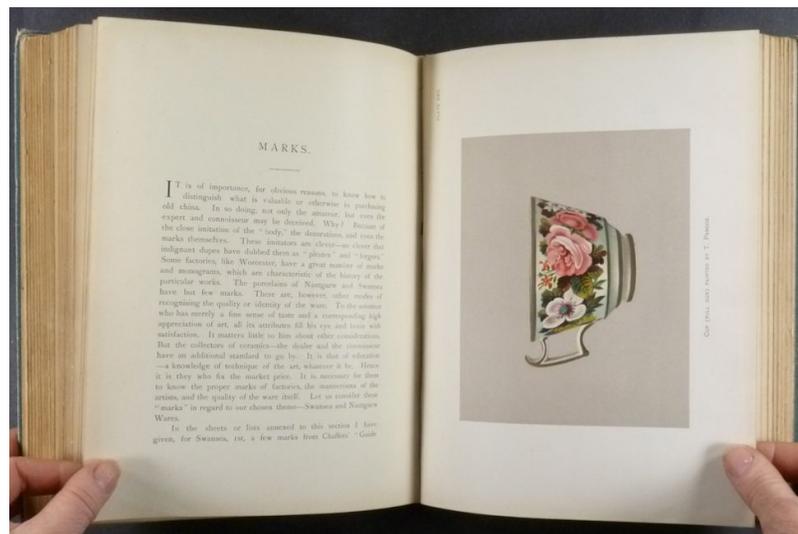
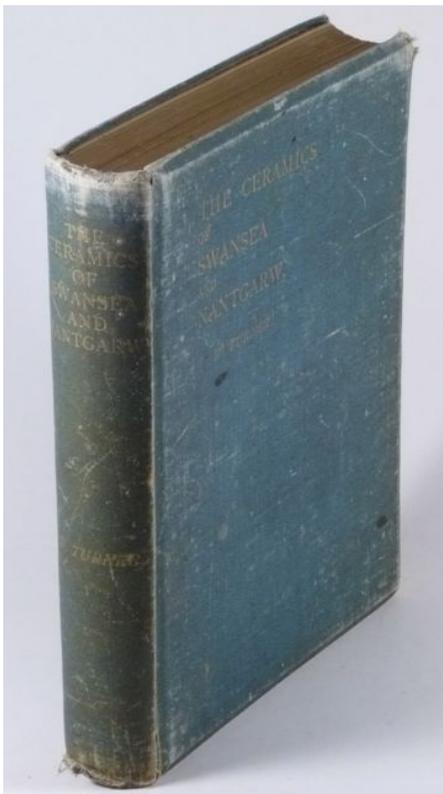
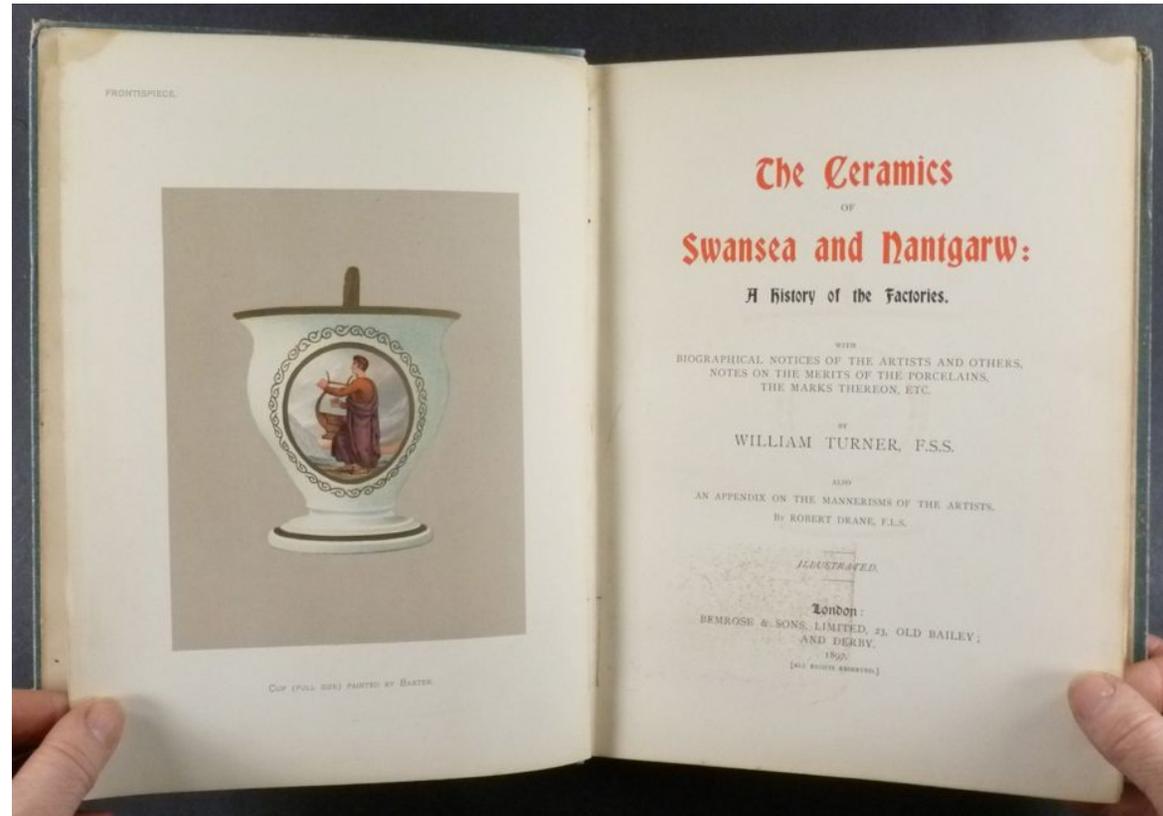
12. Stephenson, Simon. **Representations of the Embossed, Chased & Engraved Subjects and Inscriptions which decorate the Tobacco Box and Cases belonging to the Past Overseers Society, of the Parishes of St. Margaret and St. John the Evangelist, in the City of Westminster.** *London J. Clark: 1824.* Paula Hardwick ("Discovering Horn") notes- "Many fine examples of horn and hornwork are set in silver. Perhaps one of the most intriguing stories in this connection is the history of the Westminster tobacco box." A famous and rather incredible production, this elaborate tobacco box was passed from overseer to overseer. The box was originally but a simple horn box for a pocket, and was purchased at a fair by Overseer Henry Monck. Upon leaving office in 1713 he presented it to the Society, and its members, out of "respect to the donor, ornamented it with a silver rim, on which his name was engraved". Thus began a tradition that each departing overseer would add some silver ornament to the box when leaving office. Having run out of room on the original box, an additional case was soon added, and then another, and then another, and then... and on and on through the 18th century and into the 19th. In addition, it was tradition that the new ornamentation or case would contain a pictorial or word record of significant events of the years since the last overseer. These scenes and ornaments were quite elaborate, not mere chased leaves. They included numerous interior scenes, portraits, architectural scenes, a depiction of the court scene when the box was held by a past overseer and the Society went to court to reclaim it, a full-blown scene of a British frigate defeating a French ship at sea, the Peace Proclamation of 1802, the China Fleet repulsing a French naval squadron, the Jubilee and Death of George III, the bombardment and capture of Algiers, a battlefield scene of the victory of Wellington at Waterloo, the interior of the House of Commons during the trial of Queen Caroline, and so on. The standard of engraving, both on the box and in this book, was quite high. Hardwick concludes- "The famous receptacle for the fragrant weed is not only the biggest in the world, but unquestionably an historical curiosity in the bargain". Hardcover. 10.5"x14.5", engraved pictorial title page plus 11 pages of text and 32 plates (numbered 1-34 two double-page plates numbered as 2 plates each) 2 page list of subscribers. Bound in old boards with a newer plain leather spine boards with soil, chips and a light vertical wrinkle/crease endpapers lightly soiled, and some very light soil here and there internally, but overall internally a fine, bright, wide-margined copy and a very crisp impression. With Henry A. Hunt's bookplate and a penciled note that he purchased this book at the J.C. Noble sale of 1890. [39334] \$450





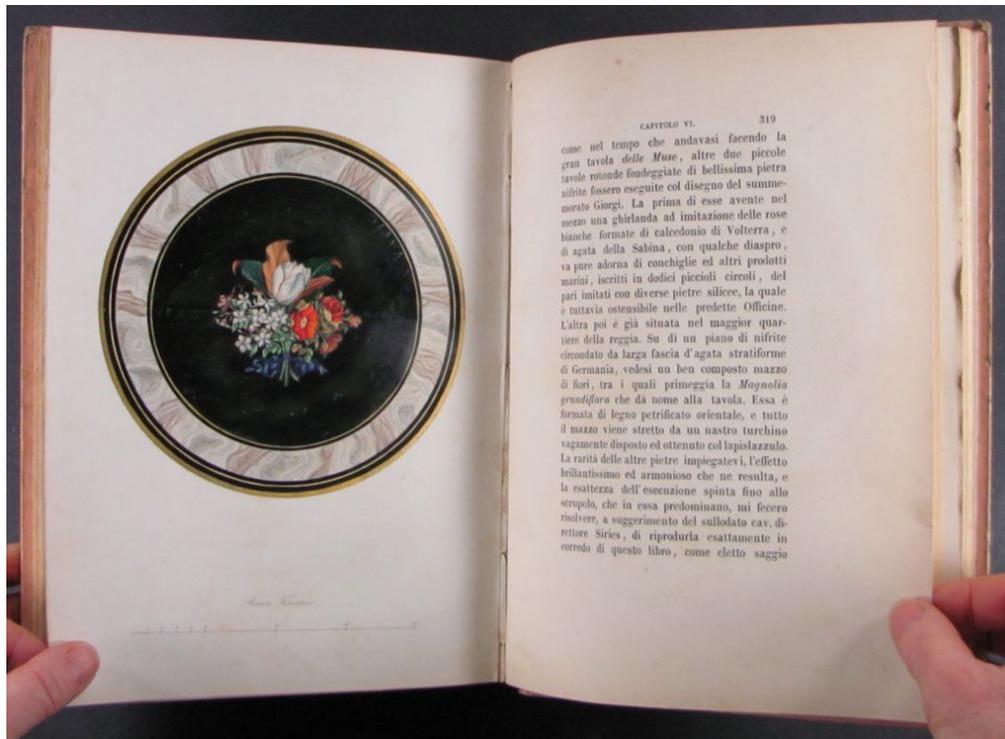
13. Turner, William. **The Ceramics of Swansea and Nantgarw: A History of the Factories.**

London; Bemrose and Sons, Ltd.: 1897. "With biographical notices of the artists and others, notes on the merits of the porcelains, the marks thereon, etc. Also, an appendix on the mannerisms of the artists, by Robert Drane". An early study, but quite thoroughly researched using old town and factory records and anything else the author could unearth. Hardcover. 8"x10", xv + 349 pages, 8 black & white illustrations, plus 11 color and 23 black & white plates. With the errata sheet. Covers quite scuffed, slight internal wear and soil. [40083] \$125



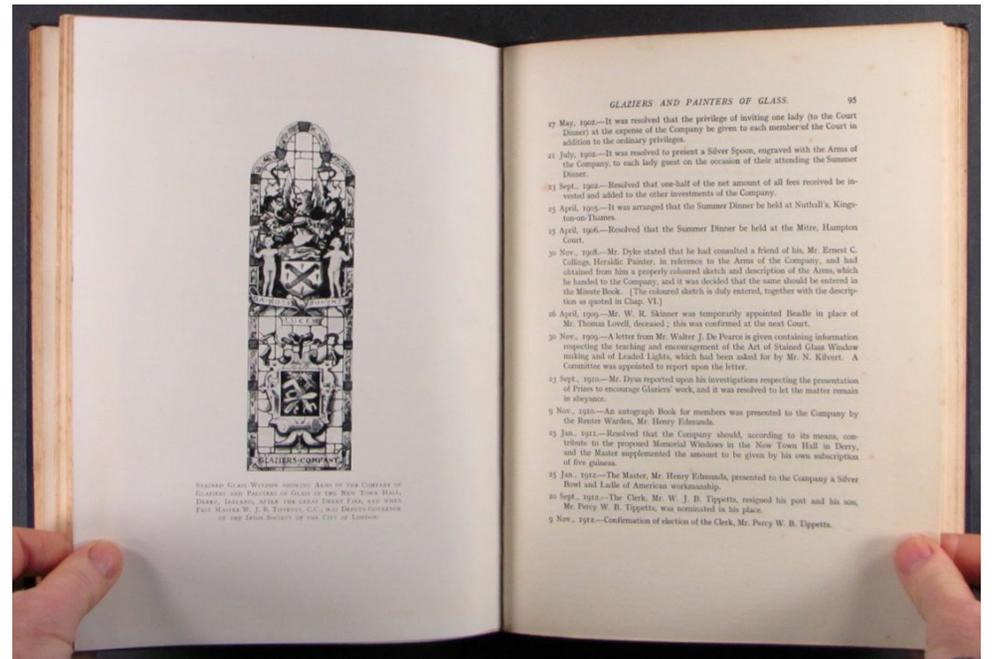
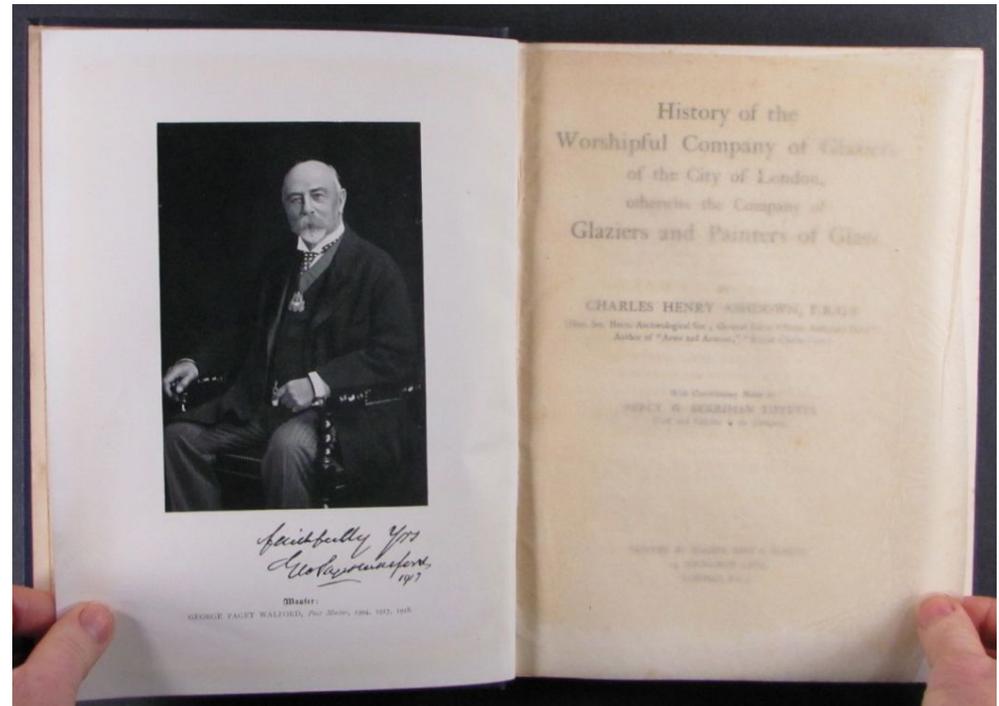
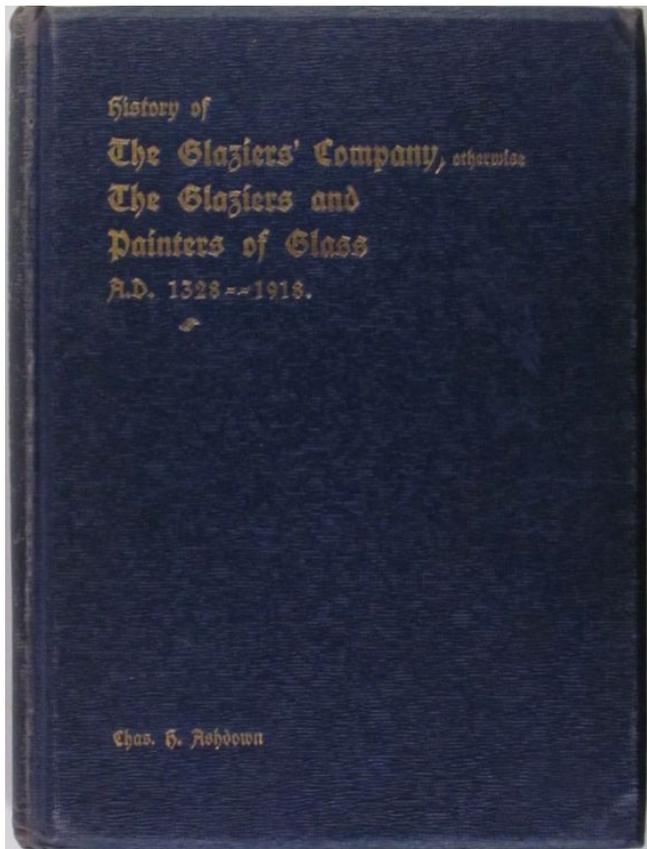


14. Zobi, Antonio. **Notizie Storiche sull'origine e progressi dei Lavori di Commesso in Pietre Dure che si eseguiscono nell'i e R. Stabilimento di Firenze.** Firenze; 1853. *Second edition.* The first edition was published in 1841 and apparently lacked the 2 color plates - Sinkankas lists the first edition but was unable to locate a copy of it. Of this edition Sinkankas notes- "In this scarce work Zobi gives a detailed history of the development of the art of gemstone inlay, or pietre dure work, and of the Florentine school and its master craftsmen who helped to create the preeminent position of the school and its products... The text identifies and comments on early Florentine masters of such work and also those who cut and engraved rock crystal, after which Zobi examines the true origin of such stone work and its continuing improvement. Numerous citations from art historians and others appear throughout the text and in footnotes. ... Both (color) plates are carefully handpainted and outlined in gold paint borders... Following the text is a list of the stones adopted for use in the factory... Next is a roll of masterworkers, designers, and directors of the Florentine factory, listed from 1574 to 1824". The two colored plates are spectacular- one illustrates a round table top with marbled edges and a bouquet in the middle, the other a garlanded plaque with a silver cup, wheat sheaves, grapes and grape leaves, etc., as well as a smaller floral frieze. A wonderful, scarce book. Hardcover. 7.5"x10", 6"x9.5", 352 pages, 2 colored plates; a large-paper copy of this scarce work, whose normal size is 6"x9.5", in which format the two plates are folded to fit within the covers (they are not folded here). Bound in the original tan boards. Covers a bit soiled and worn, some rubbing, paper covering splitting along the hinges, but the hinges are tight. Contents clean and fresh; one plate detached but present, and a little worn along the outer edge. [38704] \$1450

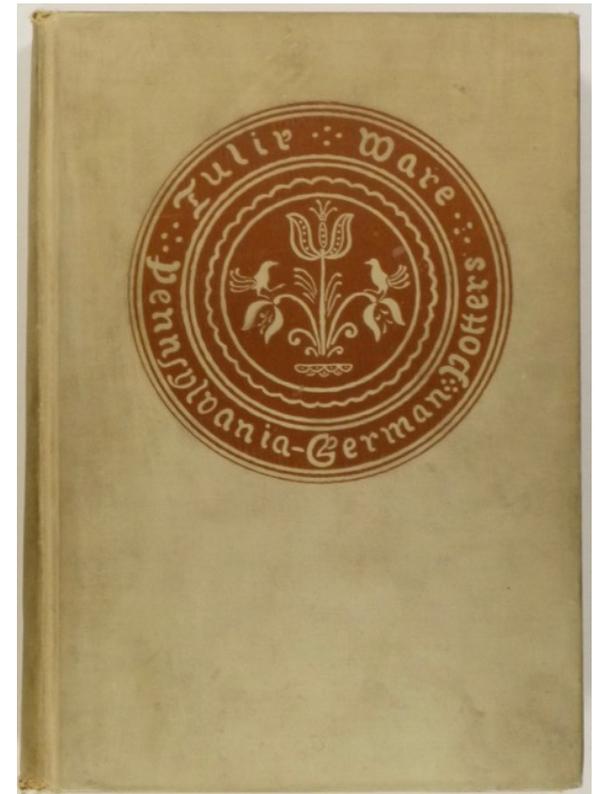
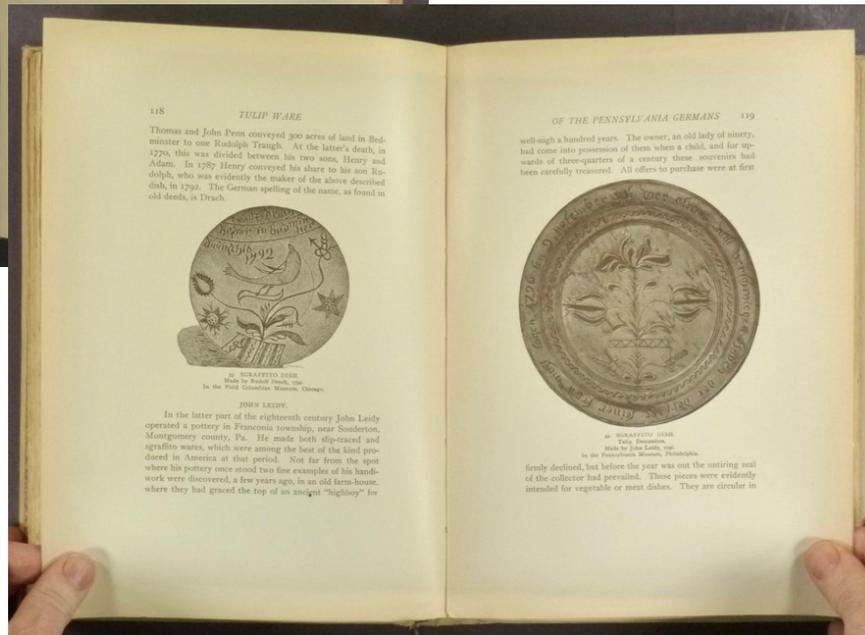
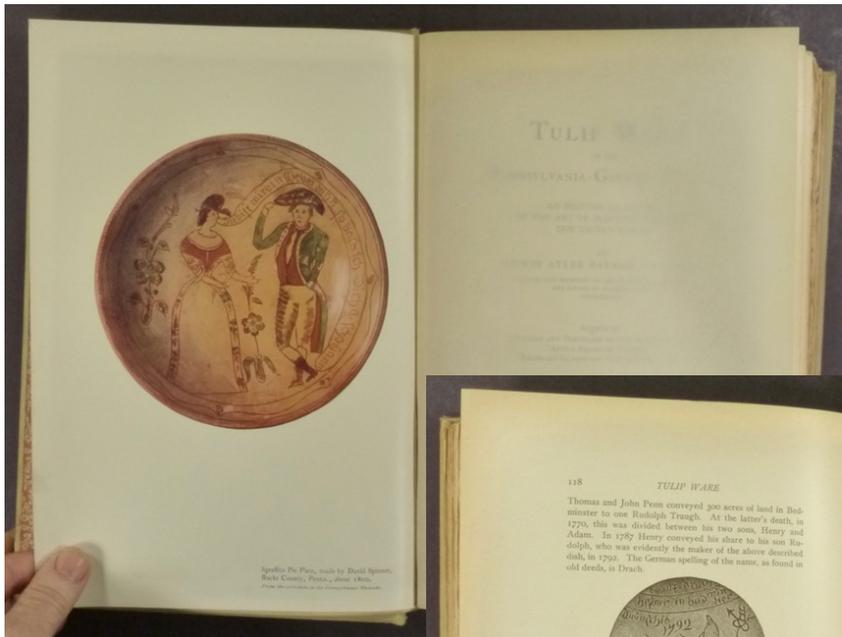


Books from 1900-1950

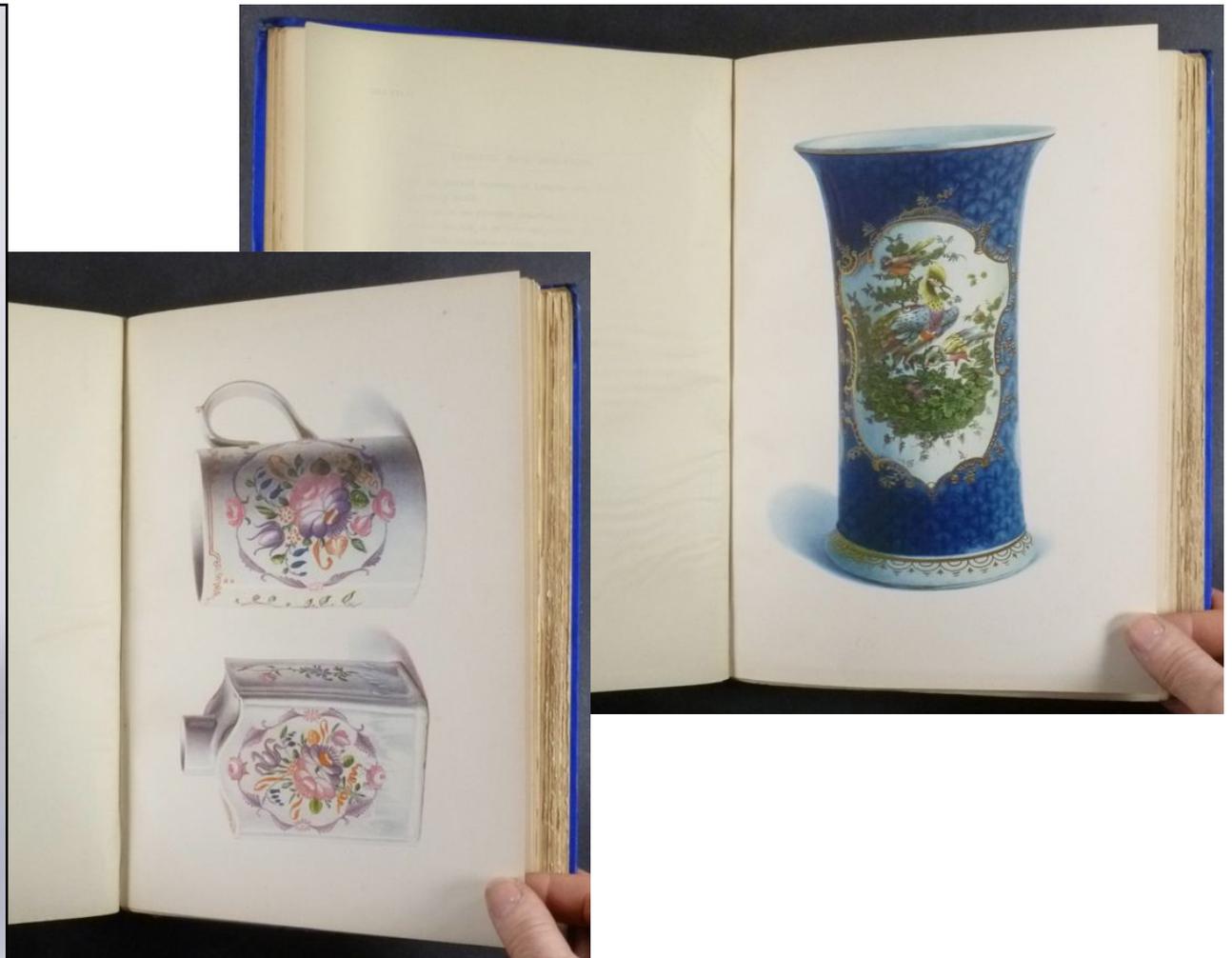
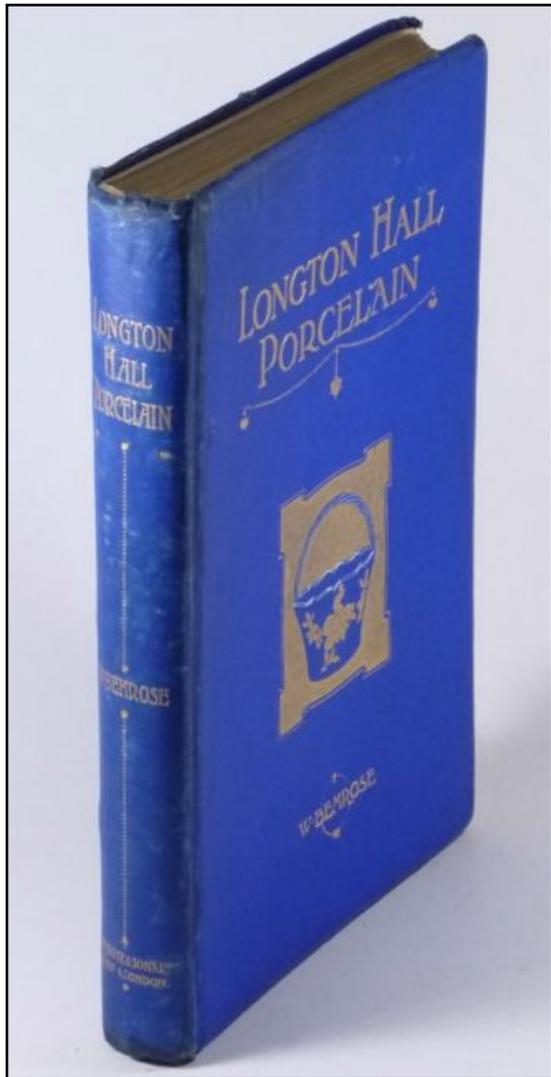
15. Ashdown, Charles Henry. **History of the Worshipful Company of Glaziers of the City of London, otherwise the Company of Glaziers and Painters of Glass.** London; Blades, East and Blades: (1919). The origin and rise of the Glaziers Company and the art of glass painting in England, descriptions of the charters and deeds, regalia, arms, masters, and the Minute Book from 1697 to 1919. Hardcover, 6 plates and 2 maps, folding copy of a document showing "Prices for Glazier's Work" in 1818; some light soil; covers somewhat rubbed, hinges shaken. [38509] \$85



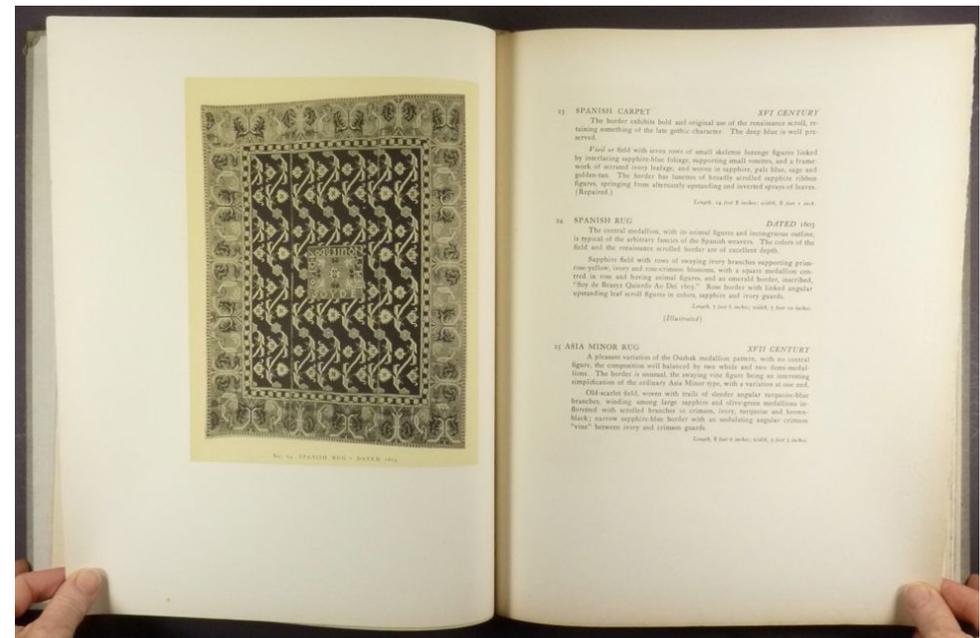
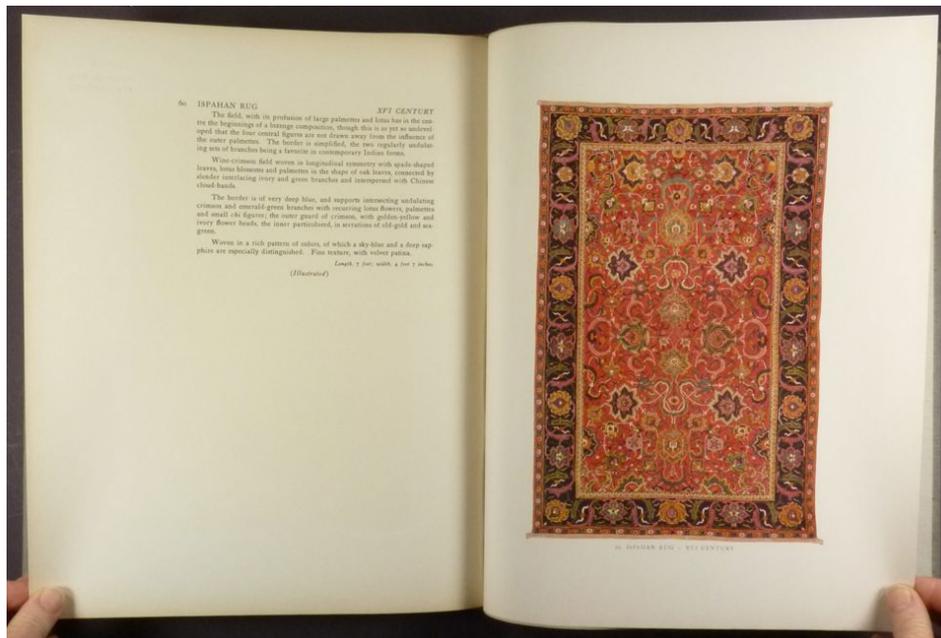
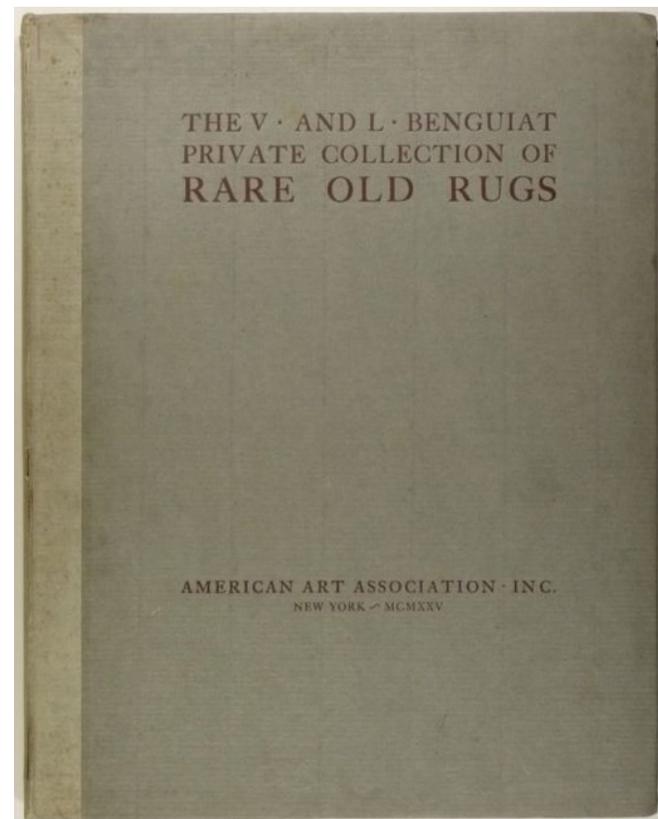
16. Barber, Edwin Atlee. **Tulip Ware of the Pennsylvania-German Potters. An Historical Sketch of the Art of Slip-Decoration in the United States.** Published in Philadelphia by The Pennsylvania Museum and School of Industrial Art in 1903. Large-paper edition, limited to 300 copies. A pioneering work on American pottery, by one of its most successful and tireless early scholars and promoters. Barber, an original member of the Walpole Society and the curator of the Pennsylvania Museum and School of Industrial Art (to which he gave his extensive collection of American ceramics), wrote pioneering works such as "The Pottery and Porcelain of the United States" (1893), "Marks of American Potters" (1904), and "The Ceramic Collectors' Glossary" (1914). Even more than a hundred years after he wrote it, Barber's work on Tulip Wares remains a standard reference and, as Strong (History of American Ceramics) points out, "[Barber's] usual thorough research is evident". Barber himself noted- "The writer, after ten years of research and investigation, is enabled to give some account of at least a few of the old establishments where the ware was produced and to fully identify many of the best pieces in the collection". Strong 352. Hardcover. 7.5"x10.5", 233 pages, 2 color plates and 93 black & white illustrations. Covers somewhat soiled. Some scattered light internal soil, rear hinge neatly repaired. [42821] \$250

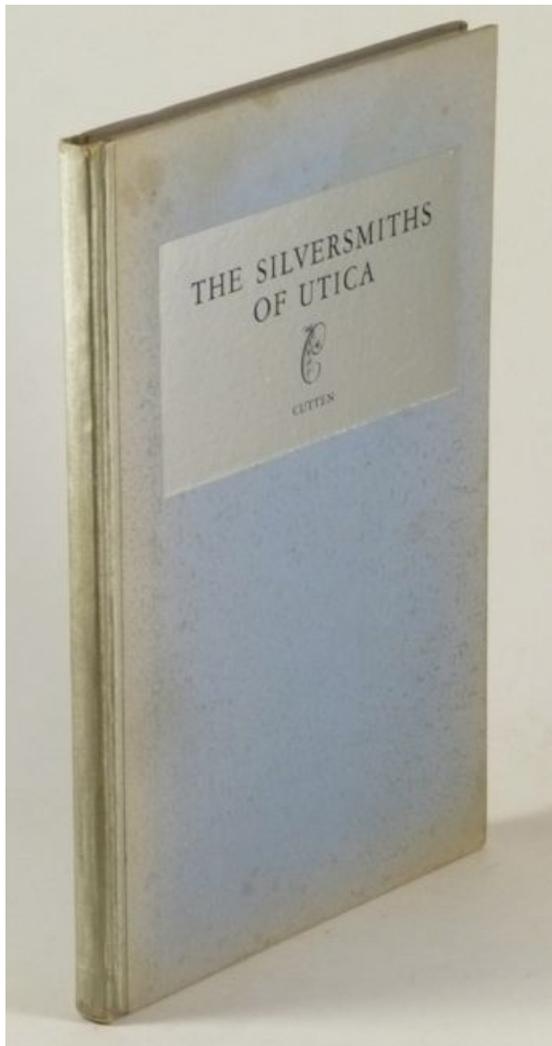


17. Bemrose, William. **Longton Hall Porcelain. Being further information relating to this interesting fabrique, with numerous illustrations.** London; Bemrose & Sons, Ltd.: 1906. An important early study of this formerly-obscure factory. William Bemrose (1831–1908) "was a writer on wood-carving and pottery, director of a printing business and Royal Crown Derby. Bemrose went to school at King William's College in Castletown in the Isle of Man before joining the family's printing business in Derby. William later became a director of the reviving Royal Crown Derby Porcelain Works, but throughout his life he took an interest in arts and craft. In 1870, he co-authored a book on Derbyshire pottery and then published his own works on Bow, Chelsea and Derby Porcelain and later Longton Hall Porcelain. He collected art and pottery which he purchased during his wide travels". Hardcover. 7.5"x11", xxi + 72 pages, plus 27 color and 22 black & white plates. Striking pictorial covers in blue and gold. Covers with light scuffing and minor wear, hinges a bit loose, slight internal soil. [40082] \$125

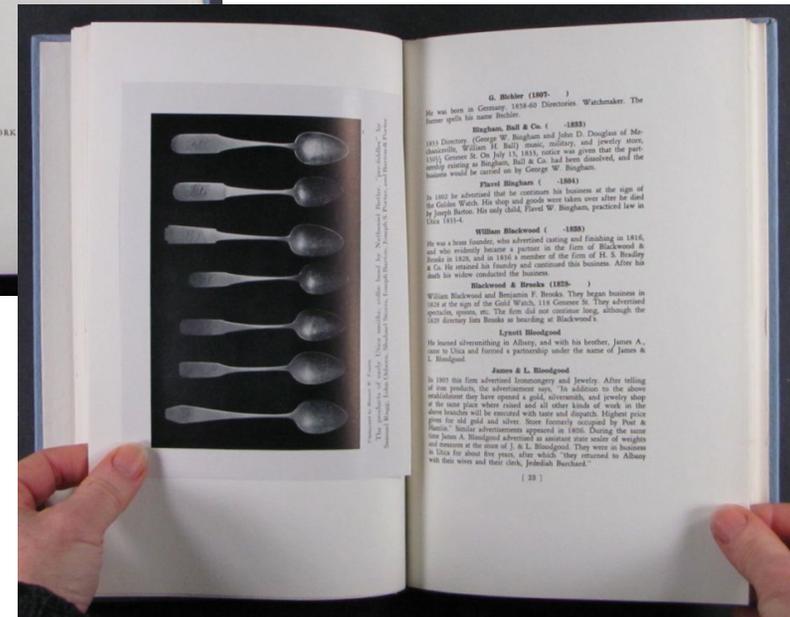
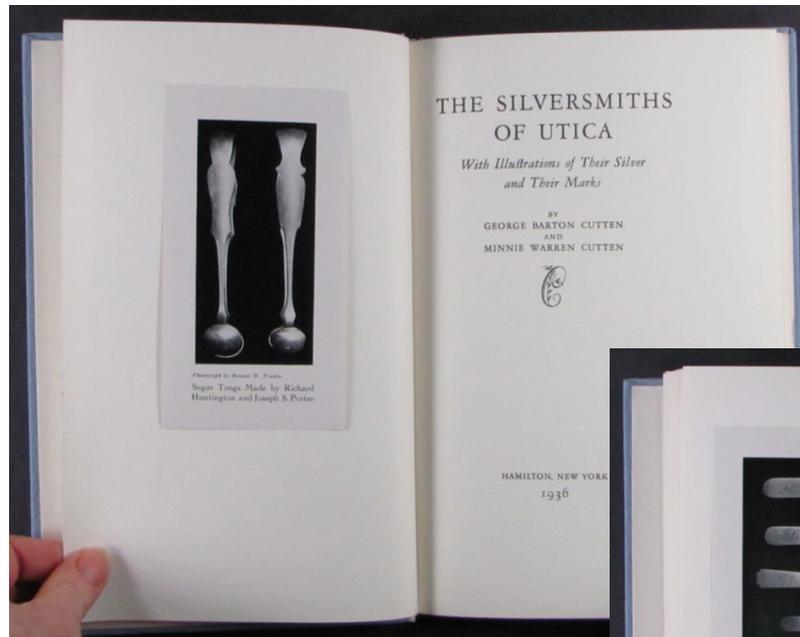


18. [Benguiat] **The V. and K. Benguiat Private Collection of Rare Old Rugs. XV-XVIII Century Rugs. The Private Collection of the Messrs. Vitall and Leopold Benguiat, Paris & New York.** *The catalog to an auction held in New York by the American Art Association on December 4-5, 1925.* "Seventy-three collectors rugs and carpets assembled by the owners over a period of years representing specimens from churches and palaces in Portugal, Spain and Italy and from private collections in America". The Benguiat brothers were prominent dealers in fine old textile and rugs who sold several major collections through the American Art Association. Hardcover. 11"x14", 73 lots, 1 black & white illustration, 3 full-page color and 43 full-page black & white plates, as called for. Minor wear, light soil. [41489] \$75





19. Cutten, George Barton. **The Silversmiths of Utica.** *Hamilton: 1936. Limited to 257 signed copies.* The story of Utica silversmiths is primarily a story of spoon-makers, but George Barton Cutten researches it with his usual thoroughness and tells it with his usual flair. George Barton Cutten [1874–1962] was a Canadian-born psychologist, moral philosopher, historian, university administrator, and author of numerous studies on American silver." After retiring from academia Cutten devoted his time to collecting early American silver and researching early American silversmiths, in which he was helped by his wife, Minnie. During the 1930s and 1940s he assembled a fine private collection of silver, and also authored a number of studies on American silversmiths of various localities around New York, as well as Virginia, Georgia, and North Carolina. Covers faded at edges (as usual), and with some cover soil, otherwise clean and nice. [31459] \$75

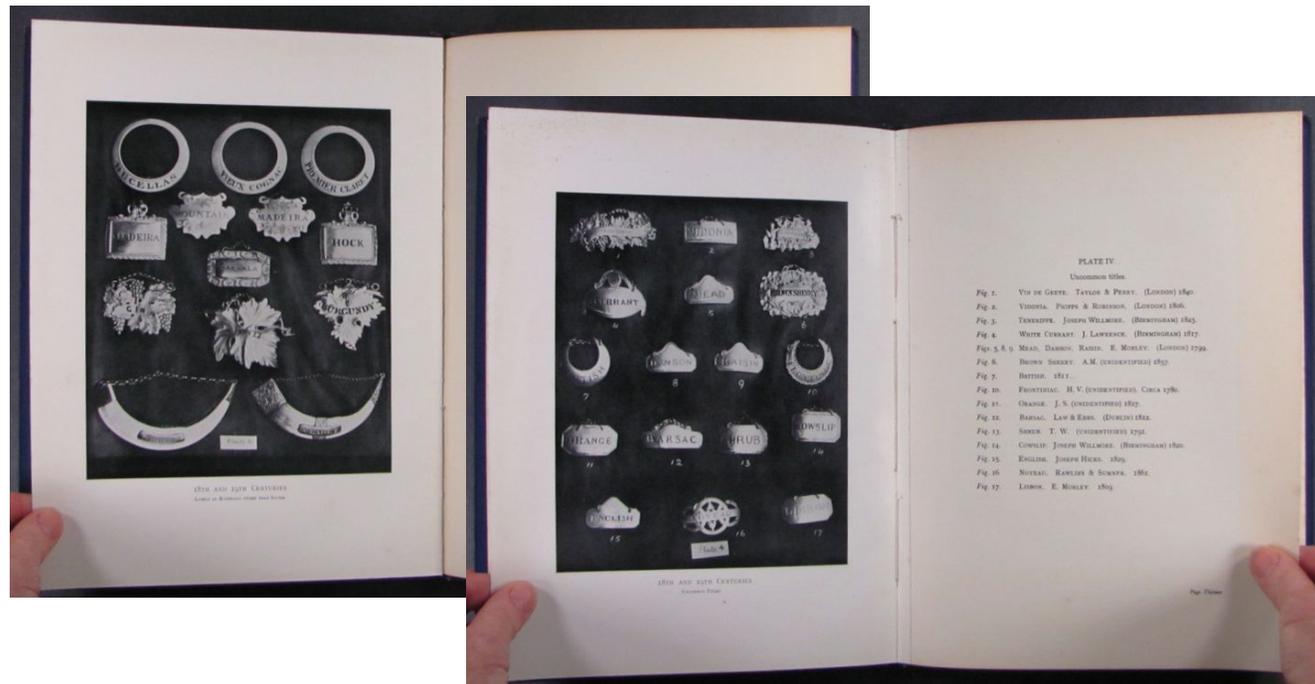
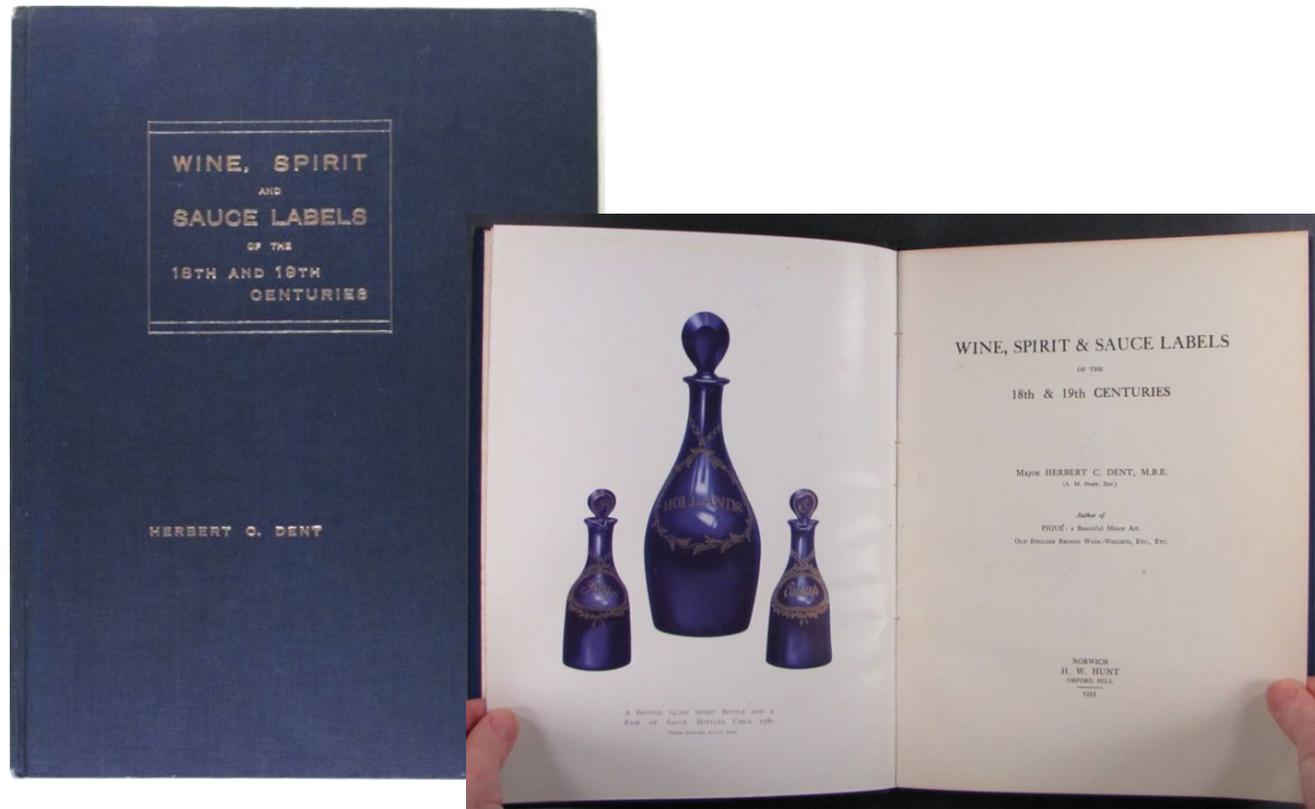


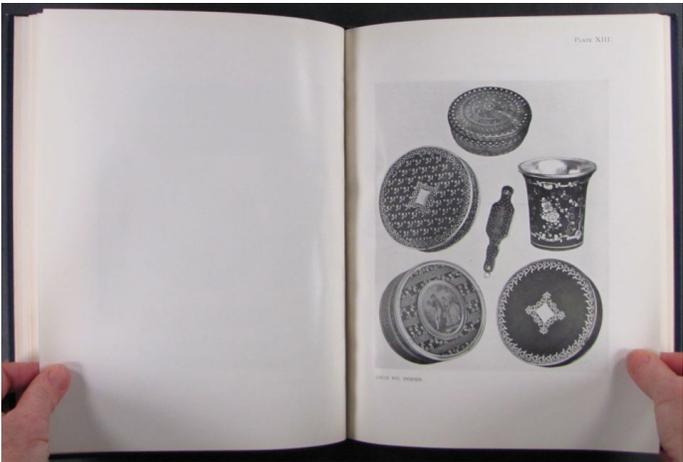
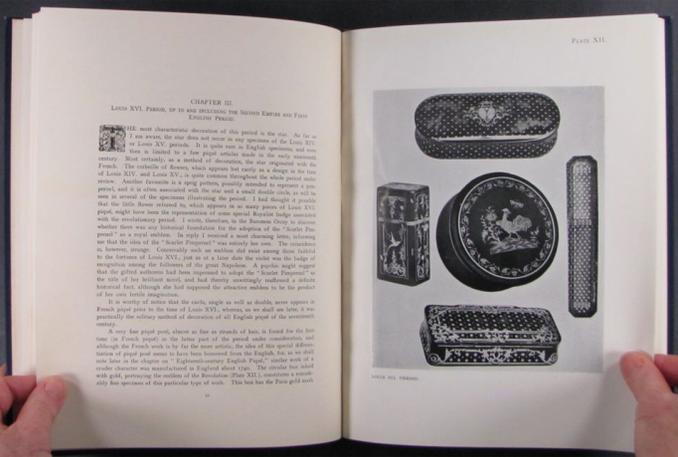
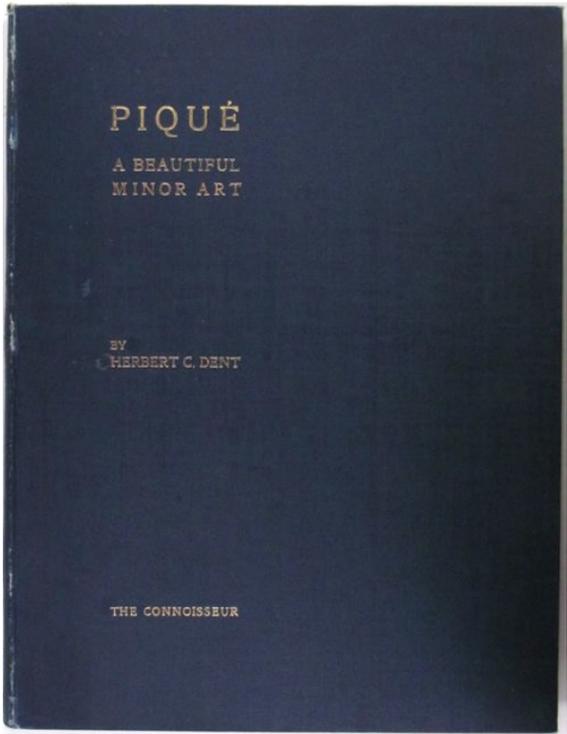
20. Dent, Major Herbert C. **Wine, Spirit & Sauce Labels of the 18th & 19th Centuries.** Norwich; H.W. Hunt: 1933.

Edition limited to 250 signed, numbered copies.

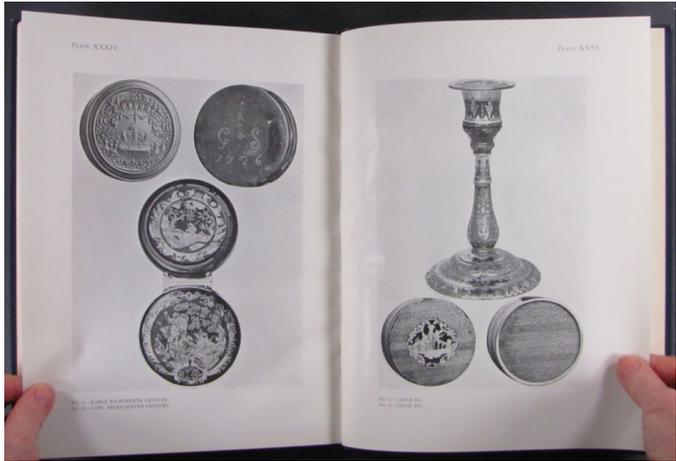
The very first book on the subject of wine labels, and because of its rarity and the important place of its author in the history of label collecting, still a much sought-after volume. The text covers the evolution and nomenclature of the wine label, 'Bronte' labels, 'Calcavella' labels, 'Methuen' labels, home-made cordial and wine labels, condiment labels, Madeira labels, and labels decorated with crests. The color plate illustrates a blue Bristol spirit bottle and two sauce bottles, ca.1780, featuring engraved designs imitating silver labels.

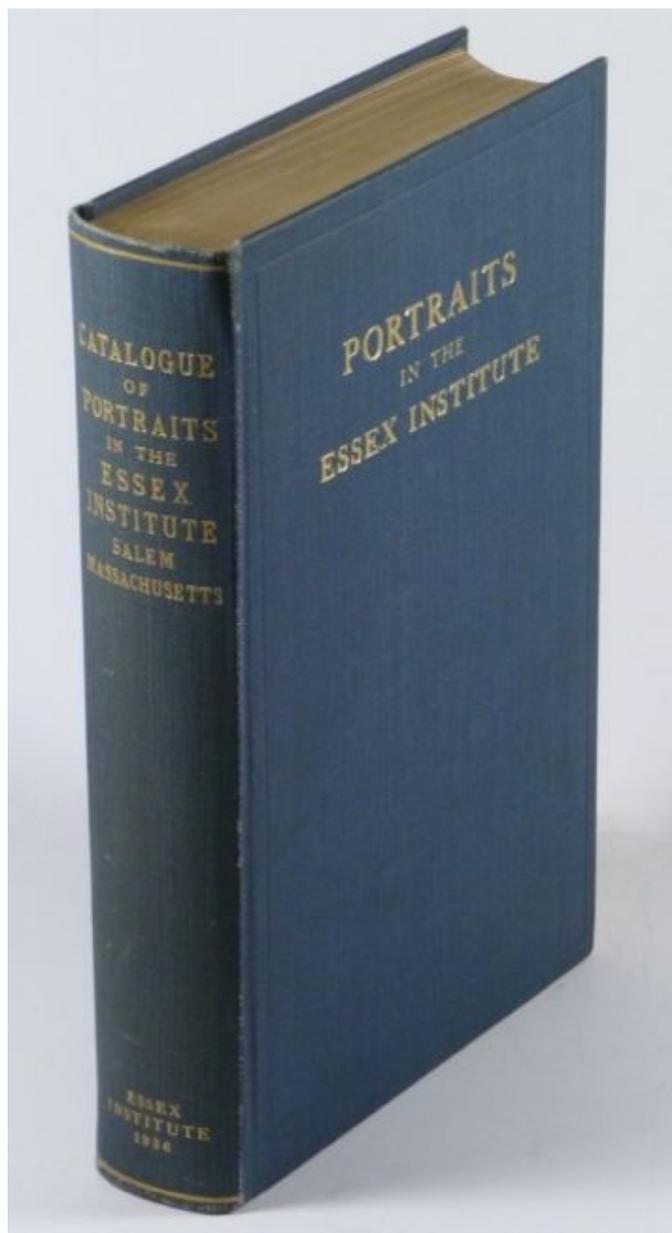
Major Herbert Dent, MBE, started collecting labels around 1910. A veteran of service in India, by the early decades of the 20th century he had retired and could devote much time to his new hobby, which included the sale and gifting of hundreds of duplicate labels, and a steady correspondence with fellow collectors. Several years after he published this limited edition he sold his entire label collection to fellow collector Herbert W. Hollebhone, in order to help finance his granddaughters' educations. Hardcover. 8.5"x11.5", 15 pages plus a color frontispiece and 6 black & white plates. Publisher's dark blue cloth with gilt titles. Light cover wear, endpapers browned, else clean and fine. [38657] \$175



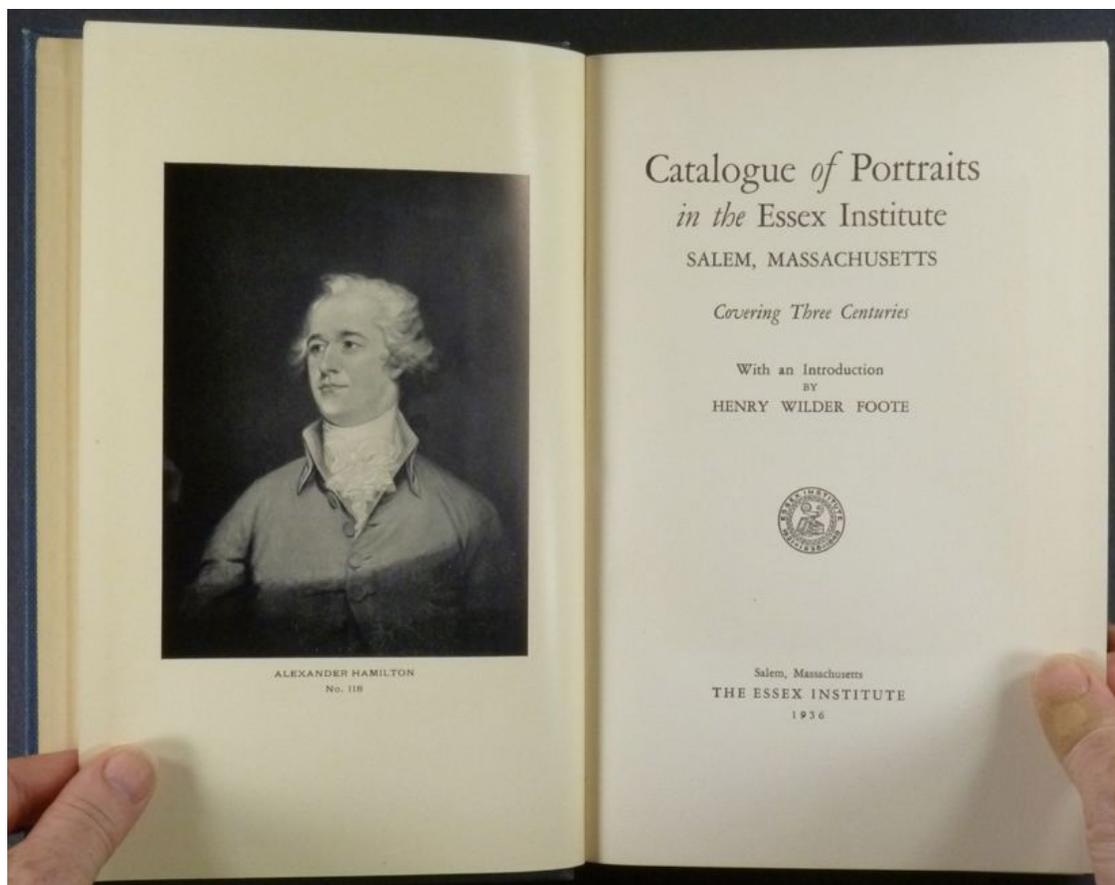


21. Dent, Herbert C. **Pique: A Beautiful Minor Art.** London *The Connoisseur*: 1923. Pique was a French invention of the early 18th century thin strips of gold or silver were carefully inlaid onto boxes of tortoiseshell or other similar substances, often combined with mother-of-pearl. The craftsmanship exhibited in these small pieces is of the best quality, and they have been avidly collected since they were first introduced. Pique work continued in France and England into the early 19th century, when the increasing cost of hand-labor doomed this complicated and time-intensive art. A scarce monograph which includes chapters on the Louis XIV period, Louis XV period, Louis XVI period (including English 17th century work), English 18th century work, English 19th century work, pique on ivory, and imitations of pique work. Hardcover. 8.5"x11", 25 pages of text plus 36 b&w plates. Minor wear. [38668] \$125

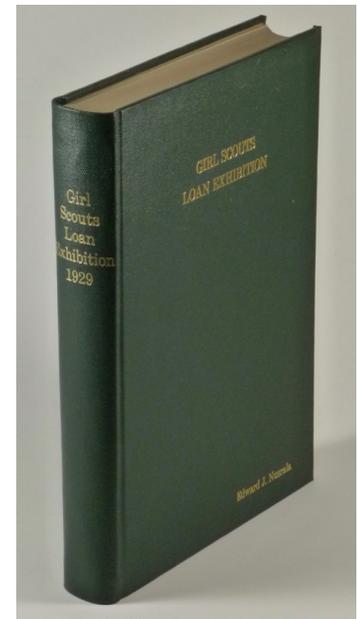
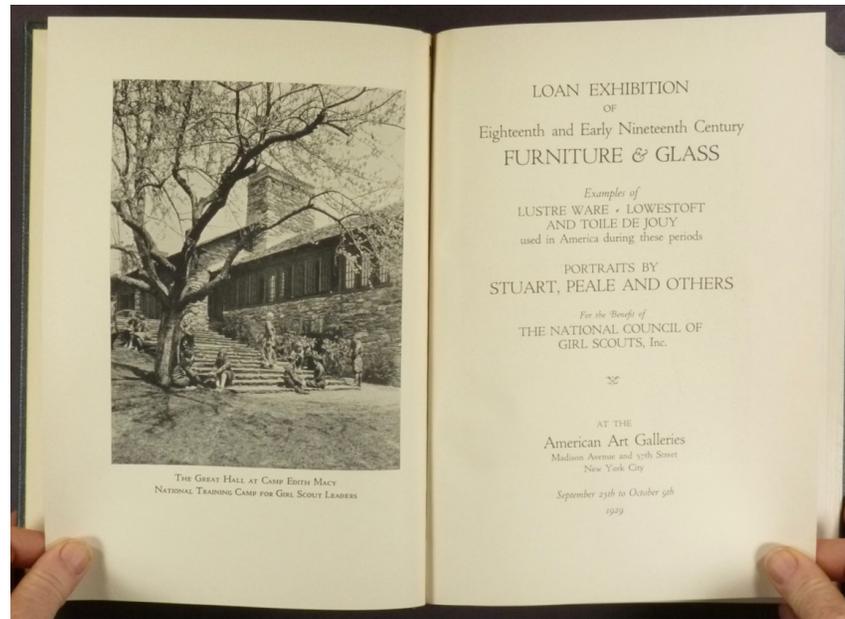




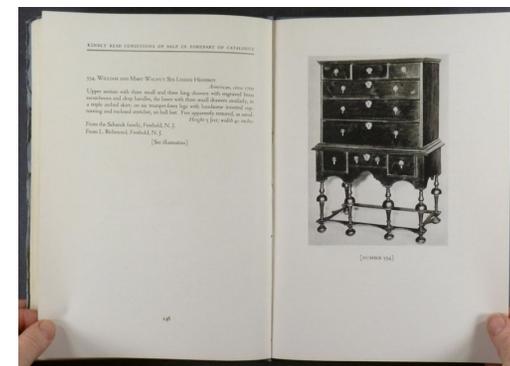
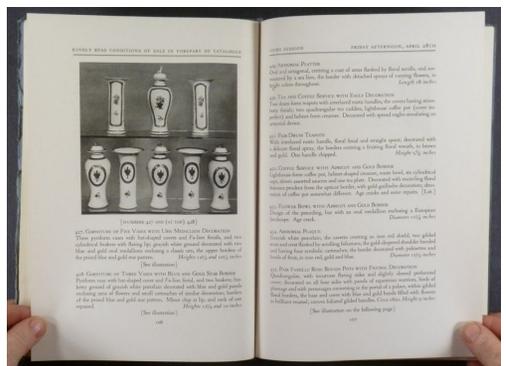
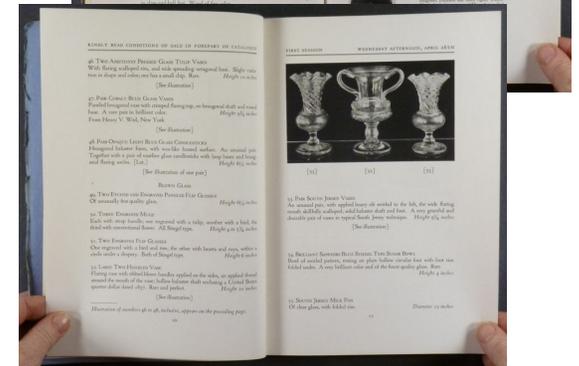
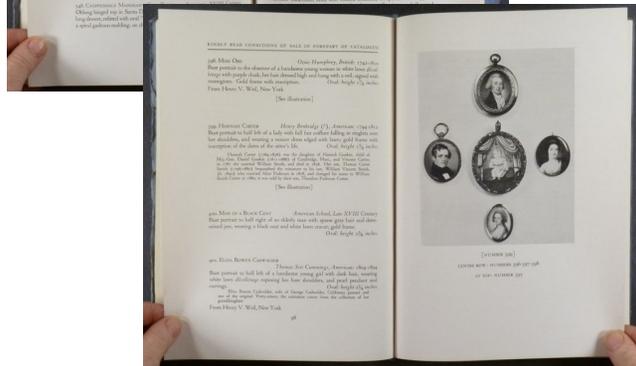
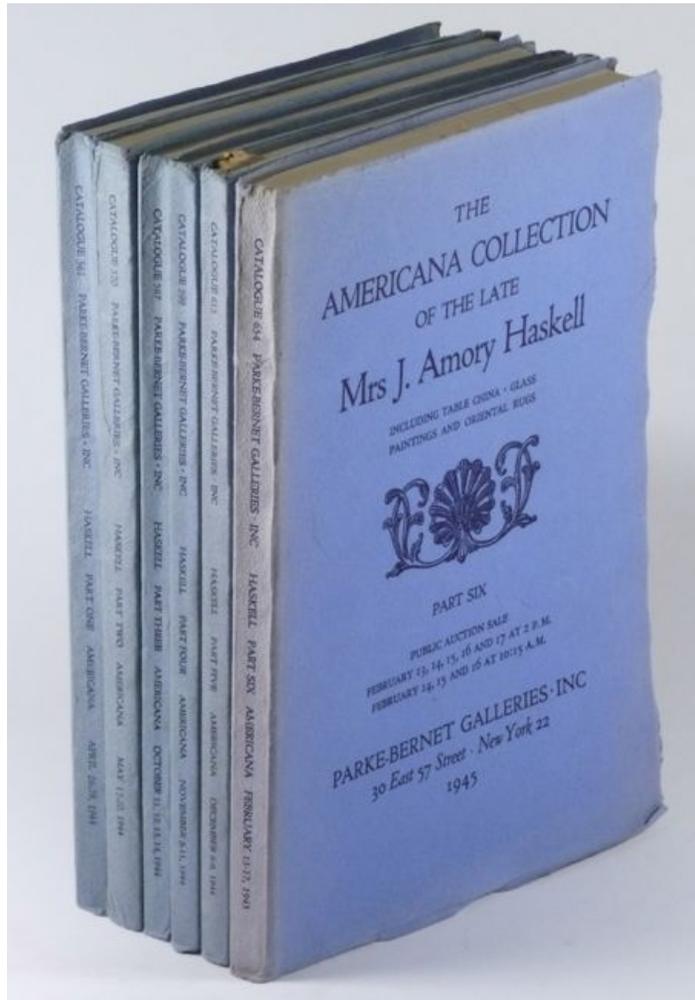
22. Foote, Henry Wilder, et al. **Catalogue of Portraits in the Essex Institute, Salem, Massachusetts. Covering Three Centuries.** Salem; *The Essex Institute: 1936.* The catalog of more than 400 portraits owned by the Essex Institute of Salem, Massachusetts. Salem was an important center of seafaring on the north coast of Massachusetts in the 18th and 19th centuries. Merchants, shipmasters and other well-to-do persons and public officials are all well represented in this catalog, as is the work of most of the important portrait artists in the area during that time period. The portraits are all fully described, including biographical notes on their subjects. An increasingly uncommon book. In 1992 the institute merged with the Peabody Museum of Salem to form the Peabody Essex Museum. Hardcover. 6.5"x9.5", xii + 306 pages, many b/w plates; a little light cover rubbing, but overall a very nice, bright copy. [39073] \$85

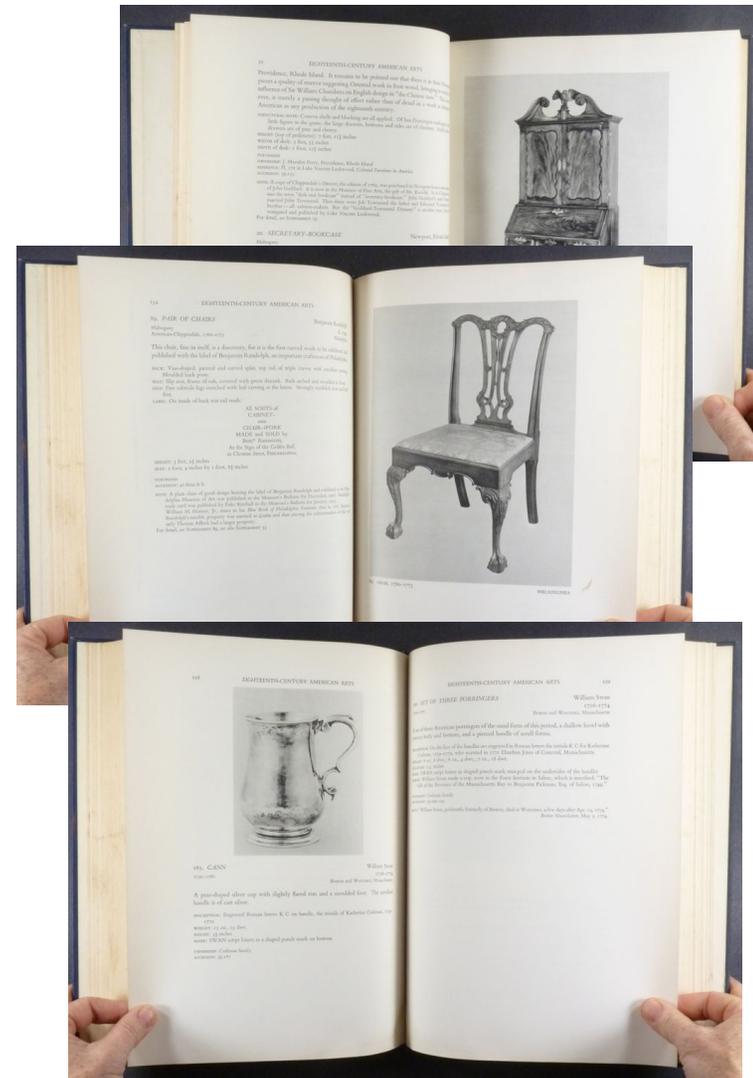
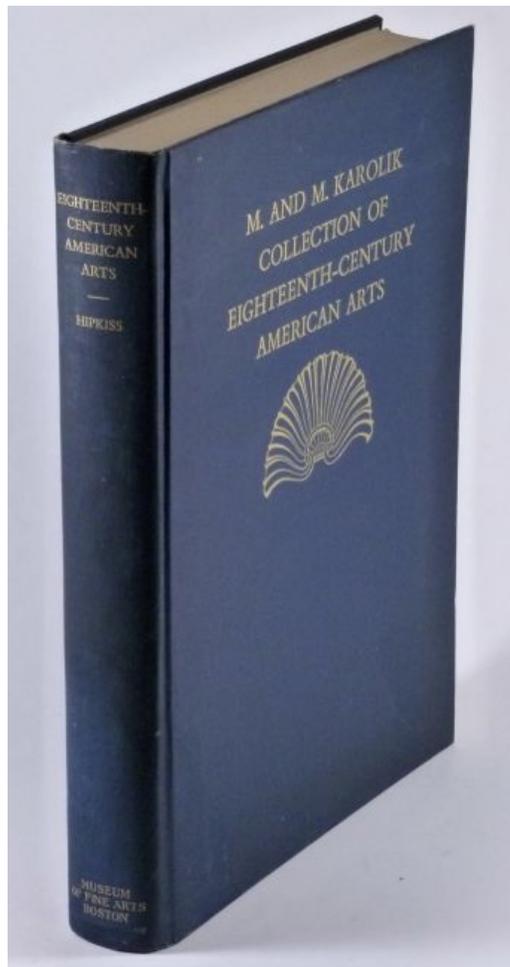
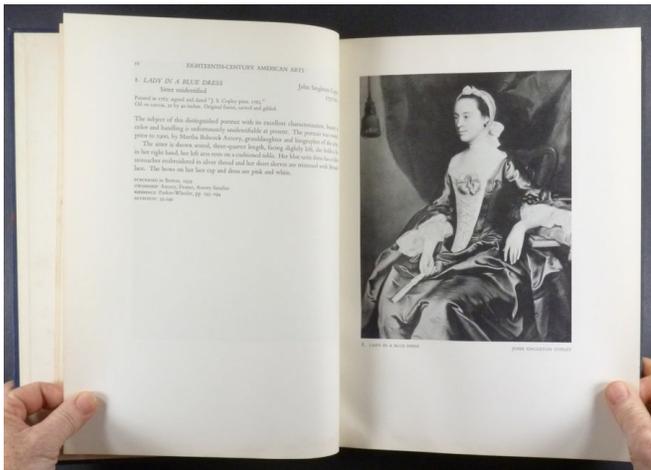
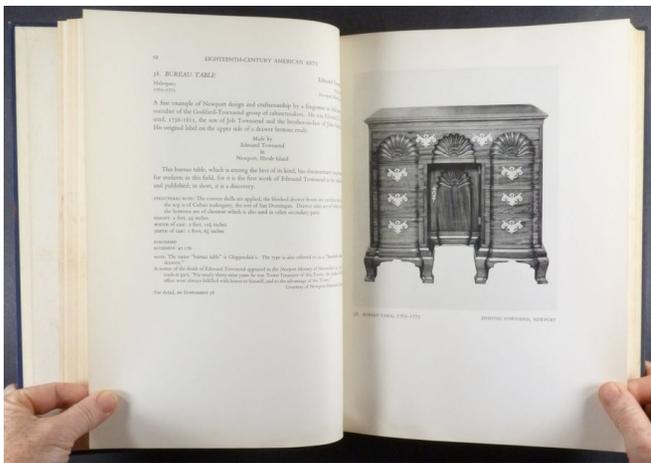


23. **Girl Scout Loan Exhibition. Loan Exhibition of Eighteenth Century and Early Nineteenth Century Furniture & Glass... Portraits by Stuart, Peale and others, for the Benefit of the National Council of Girl Scouts, Inc. Published in New York by the American Art Galleries in 1929.** The importance of the Girl Scouts Loan Exhibition cannot be overstated; it was the most important and richest loan exhibition of American antique furniture and other decorative arts staged to that time, and drawn in large part from private collections. It is seen by many as the starting point for all serious modern scholarship in the fields of American decorative arts. The catalog features illustrations of fine furniture, textiles, glass, ceramics and paintings, drawn from notable collections from across the country. Hardcover. 8"x11", 926 items, hundreds of black & white illustrations. Newly bound into hardcovers with most of the original front cover mounted and bound in. Minor wear, light soil. [42858] \$250

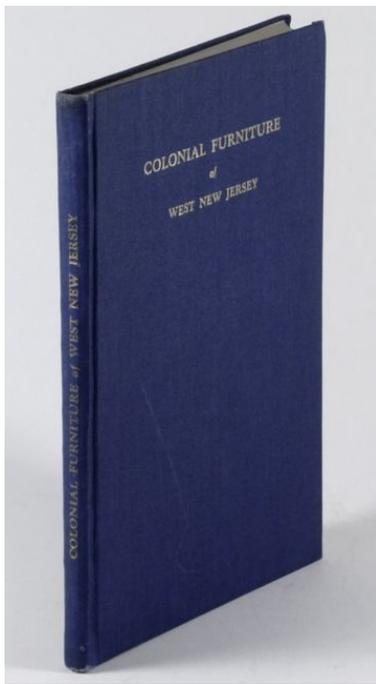


24. [Haskell Collection] **The Americana Collection of the Late Mrs. J. Amory Haskell.** *New York; Parke-Bernet Galleries: April 26th, 1944 through February 16th, 1945 (six sessions).* One of the largest collections of American antiques and furniture ever assembled by one person. Mrs. J. Amory Haskell, Margaret Riker (of the New York Riker's, of island fame) spent 60 years putting it together, and it took six sales to disperse it. The American furniture falls into what Leslie Hyam, in his introduction to the catalogs, terms the "decisive hundred years"- 1730-1830. It includes the largest and most complete collection of Philadelphia seating furniture ever assembled privately, and examples of the best pieces of many other types, largely of Pennsylvania and New Jersey origin. The "country" furniture included a magnificent selection of Pennsylvania and New England windsors. And much, much, much more. Wesley Towner, in *The Elegant Auctioneers*, says that Mrs. Haskell "was said to have shown alarming symptoms of collectomania by the age of twelve. Her home in New York and the farm near Red Bank, New Jersey, to which she moved her birthplace, lock, stock, and barrel, reputedly harbored the most extensive collection of Americana ever brought together by one person". Softcover. 6 volumes. 7.5"x10.5", 1,413 pages, 5,875 lots, hundreds of b/w illustrations. Minor wear, light soil. [39313] \$85

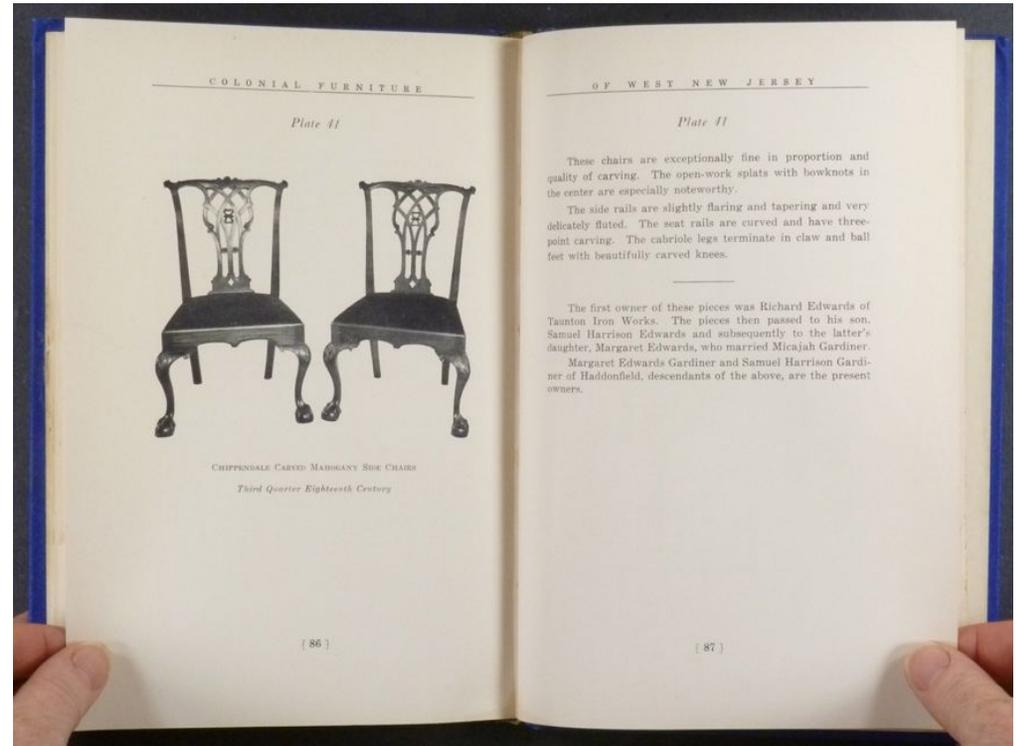
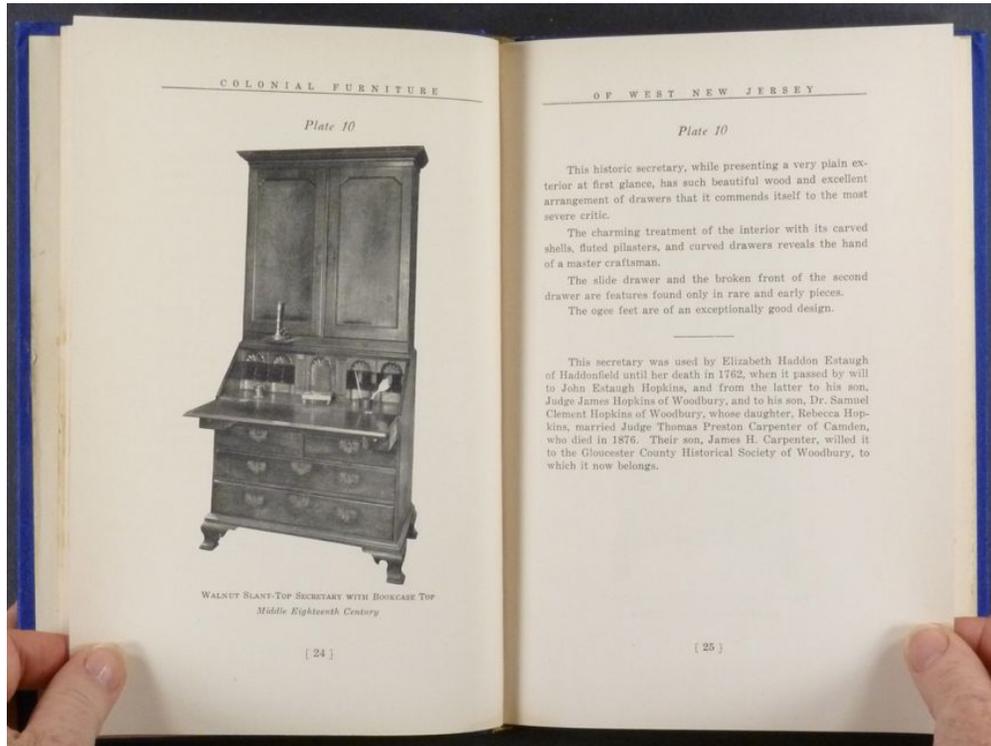


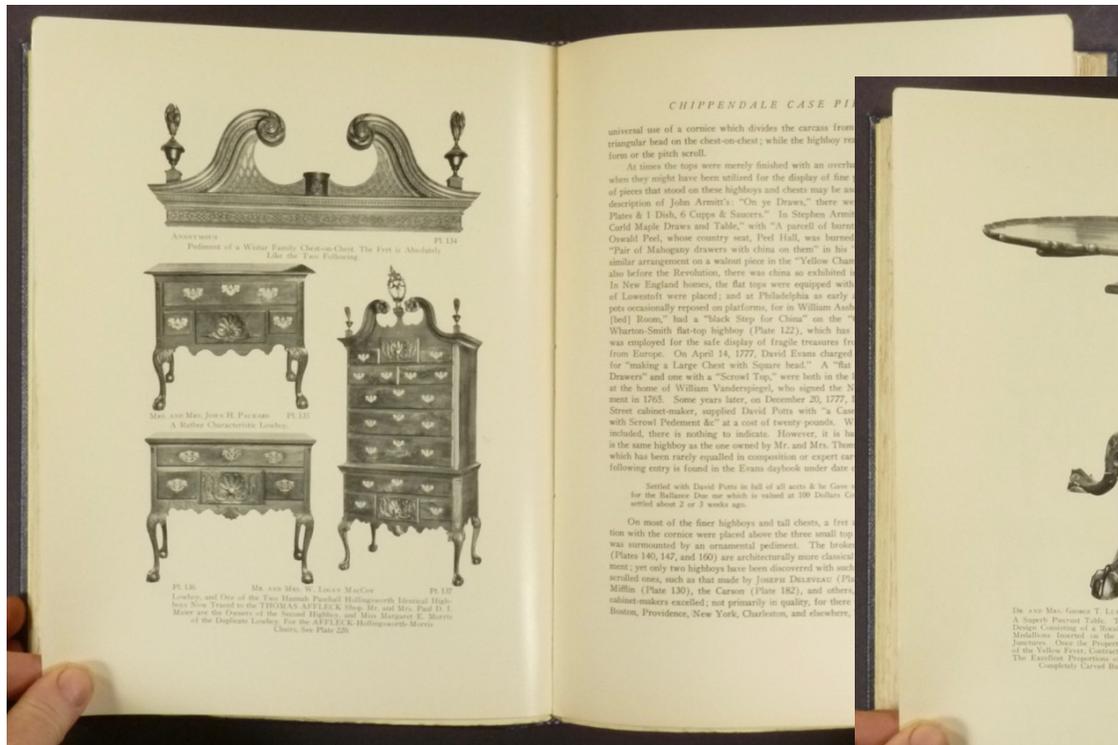


25. Hipkiss, Edwin J. **Eighteenth Century American Arts. The M. and M. Karolik Collection of Paintings, Drawings, Engravings, Furniture, Silver, Needlework & Incidental Objects Gathered to Illustrate the Achievements of American Artists and Craftsmen of the Period from 1720 to 1820.** Cambridge; Harvard University Press: 1941. The well illustrated and important catalog of this major collection of American furniture, silver and accessories. "This beautifully printed volume, set in Monotype Bembo and with full-tone colotype illustrations, established a high visual standard for furniture catalogs that was emulated by Joseph Downs in the 1950s and Morrison Hecksher in the 1980s. The catalog includes 125 examples of high-style furniture, the vast majority from Massachusetts and Rhode Island, although some superb Philadelphia objects are included. These objects are not included in Richard Randall's 1965 catalog. Hardcover. 9.25"x12", 366 pages, 318 black & white illustrations. Light wear, but a nice copy. Inscribed on the front endpaper to Boston-area collector, and Karolik "cousin-in-law", Margaret Codman. [35944] \$250

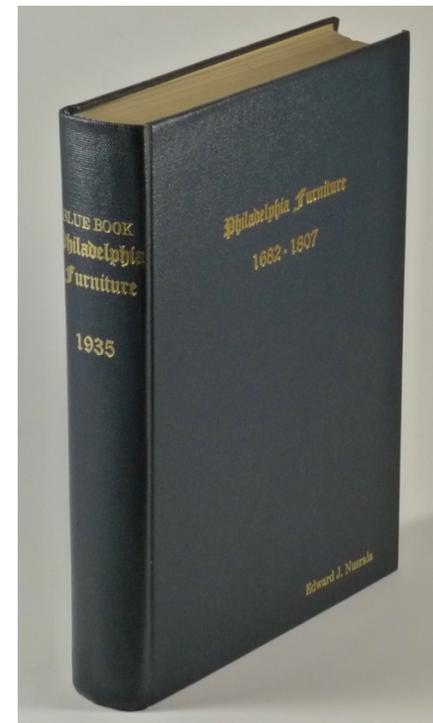


26. Hopkins, Thomas Smith & Walter S. Cox. **Colonial Furniture of West New Jersey.** *Haddonfield; The Historical Society of Haddonfield: 1936. Edition limited to 300 copies.* The work of an early collector, and more of a tribute to enthusiasm than scholarship. The authors make no attempt to identify cabinetmakers or even the location a piece was made, but they do present a fairly complete provenance of each piece, most of them having been passed down in the same family since the 18th century. As such it becomes a de-facto study of what well-heeled 18th century families in West New Jersey were purchasing from cabinetmakers in New York and Philadelphia. Hardcover. 6.5"x9.5", 113 pages, b/w illustrations; a nice copy with a small wrinkle on the bottom edge of the pages, but o/w nice, bright, clean and tight. [39245] \$85

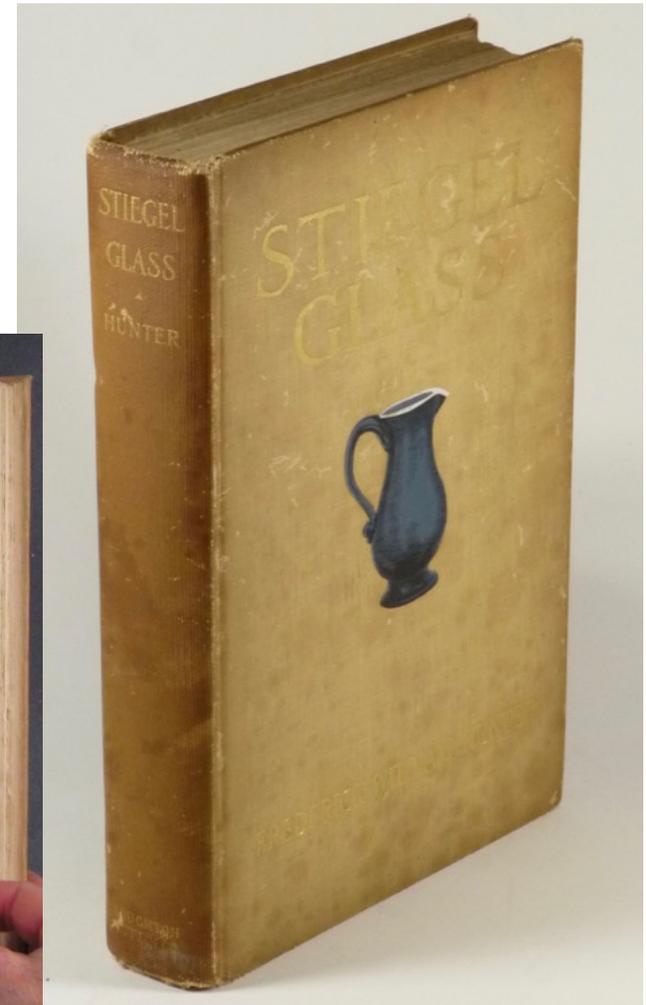
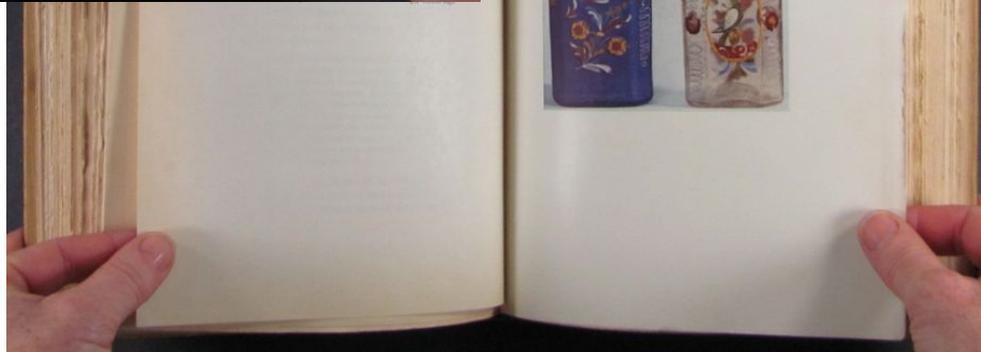
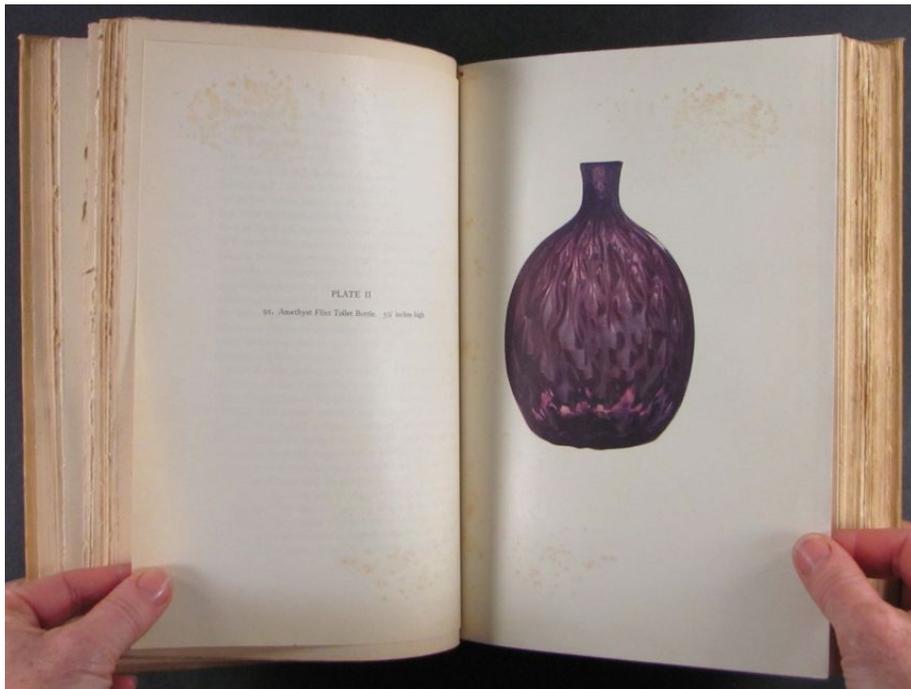


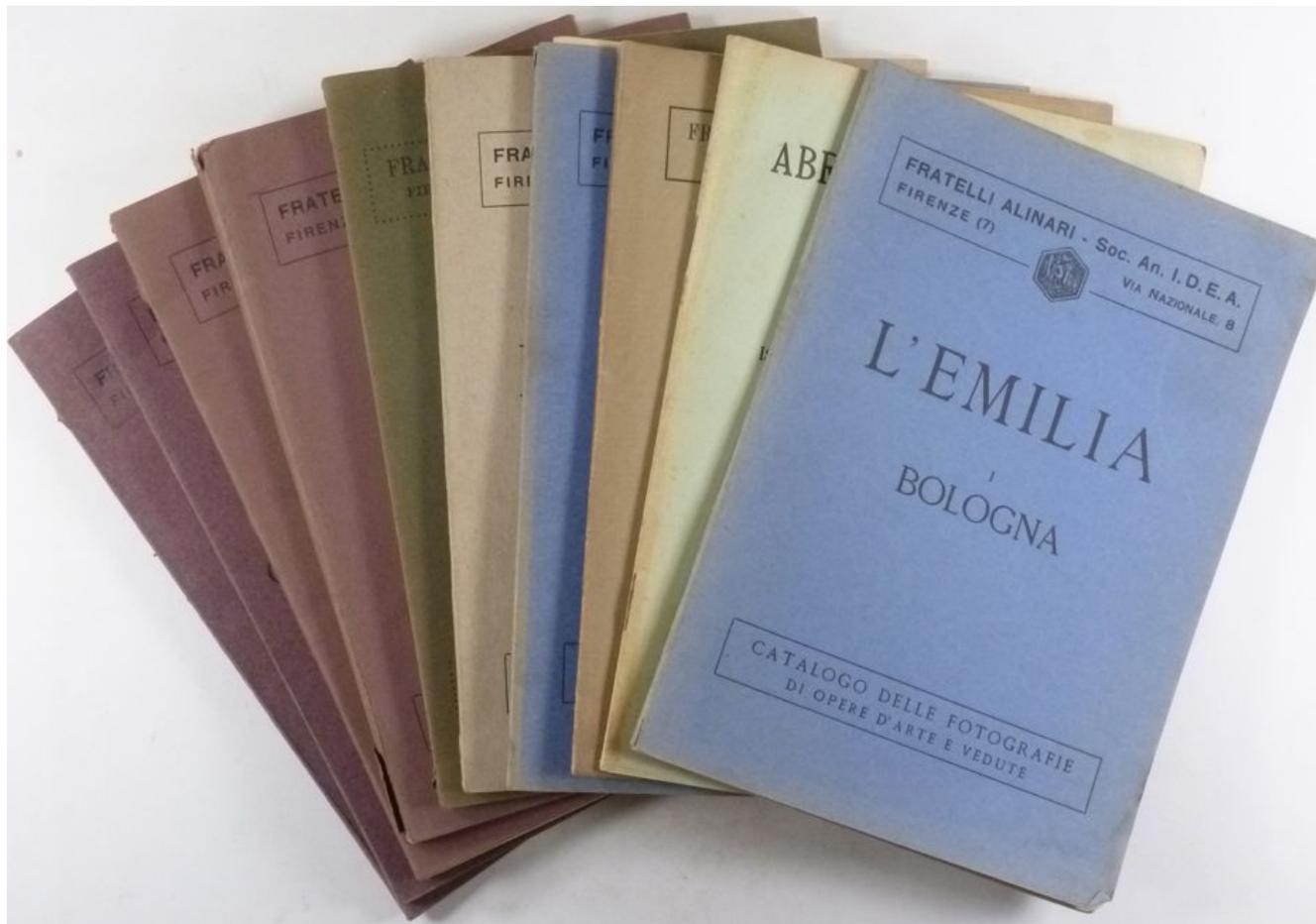


27. Hornor, William M. **Blue Book of Philadelphia Furniture, William Penn to George Washington, with special reference to the Philadelphia-Chippendale School.** *Privately printed in Philadelphia in 1935.* "Much work has been done on Philadelphia furniture in the past fifty years in the form of articles, catalogues and theses, but no single book has yet superseded Hornor; it remains essential to research on Philadelphia furniture..." (Ames & Ward). The new edition does not contain Hornor's original preface included here. Semowich 1109. Hardcover. 8"x11", 340 pages, plus 502 black & white illustrations. Rebound into neat dark cloth. Minor wear, light soil. [42859] \$150

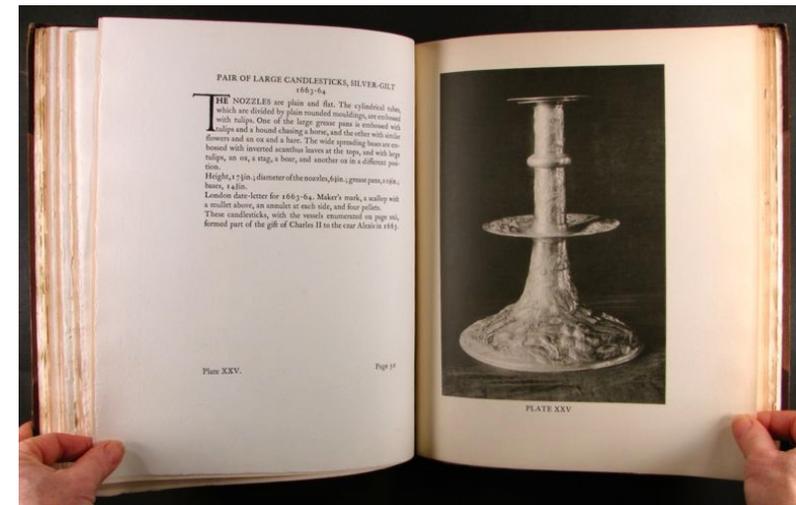
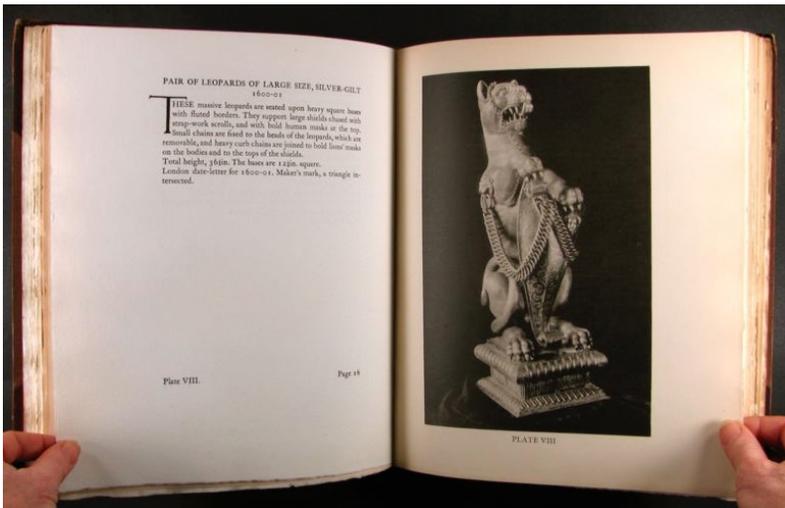
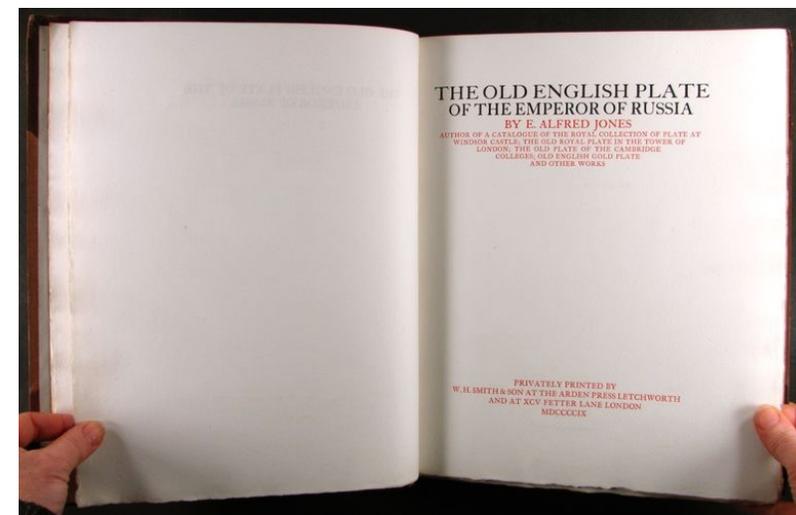
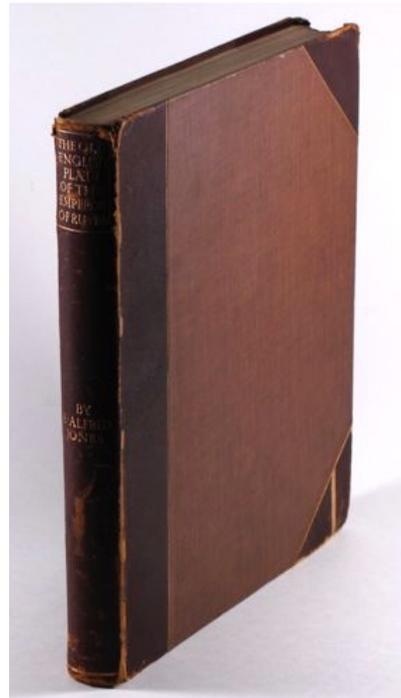
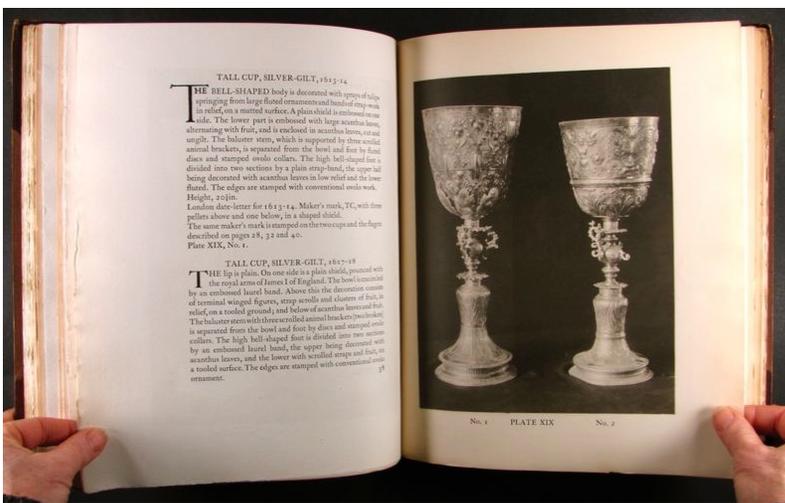


28. Hunter, Frederick W. **Stiegel Glass**. *Boston and New York; Houghton Mifflin Company: 1914. Edition limited to 420 signed copies.* A classic, well-written and researched study of American glassmaking. As glass historian Kirk Nelson, writing in Ames & Ward's bibliography of American antiques, noted, Frederick William Hunter "set a standard of excellence for factory histories that seldom has been surpassed." Although Hunter, working in collaboration with his brother-in-law and fellow Americana collector J.B. Kerfoot, was overzealous in his attempts to attribute much too much glass to the Stiegel factory, his book nonetheless "remains the most comprehensive study of this celebrated eighteenth-century Pennsylvania glass manufactory." Hunter was a well-known collector of antique glass of all kinds, and much of his collection of American glass was presented to the Metropolitan Museum of Art's American Wing galleries in 1913. Hardcover. 7.5"x10.5", 272 pages, 8 color plates and 159 b/w illustrations; publisher's yellow cloth with gilt titles and a blue & white pitcher on the cover; covers with moderate soil and some scuffing; spine darkened; with a warm Christmas inscription- "To my [illegible] friends and collectors Otto and Mildred, kindly accept this my maiden effort on American glass of the Pre-Revolutionary period. F.H. Hunter -Christmas 1915". [38914] \$150



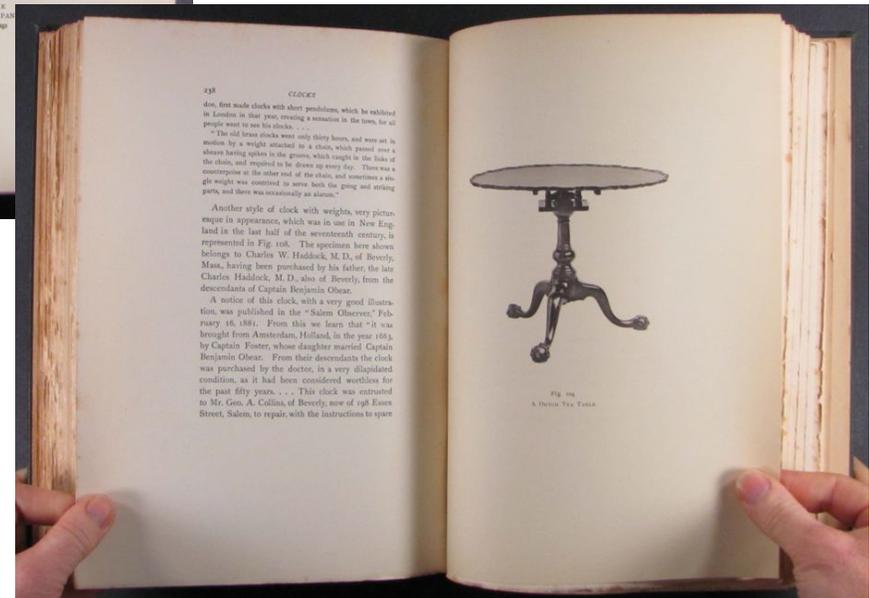
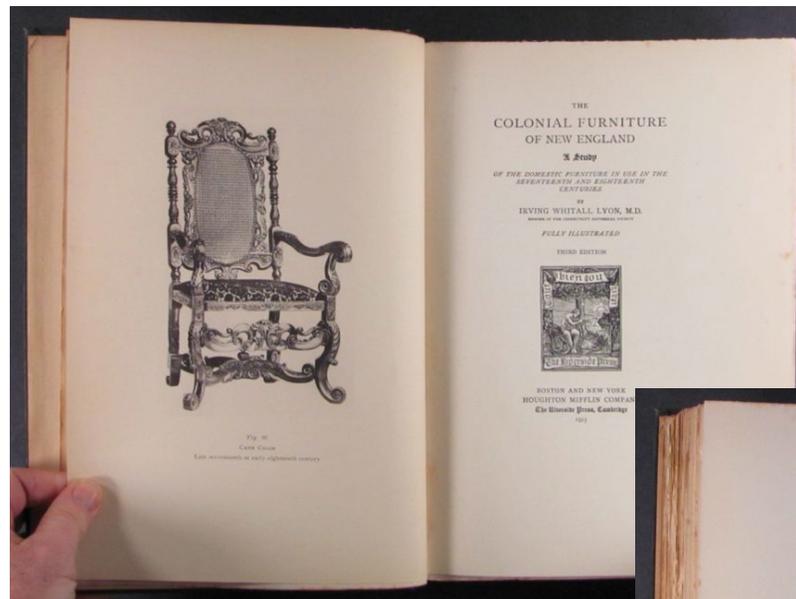
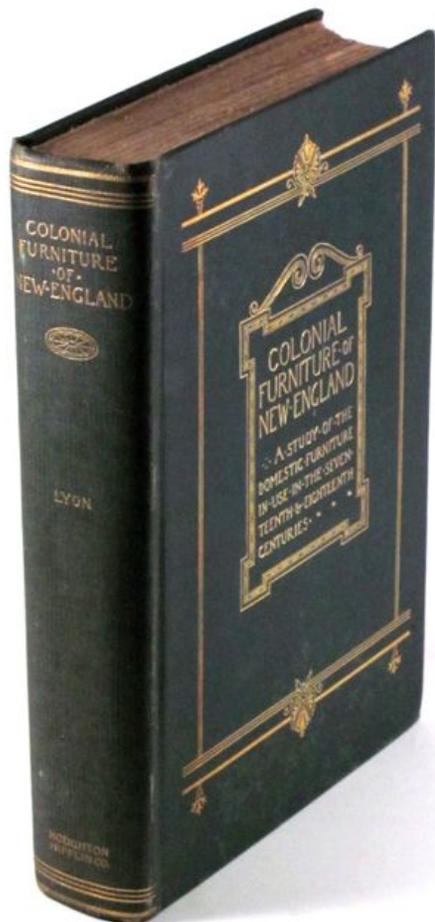


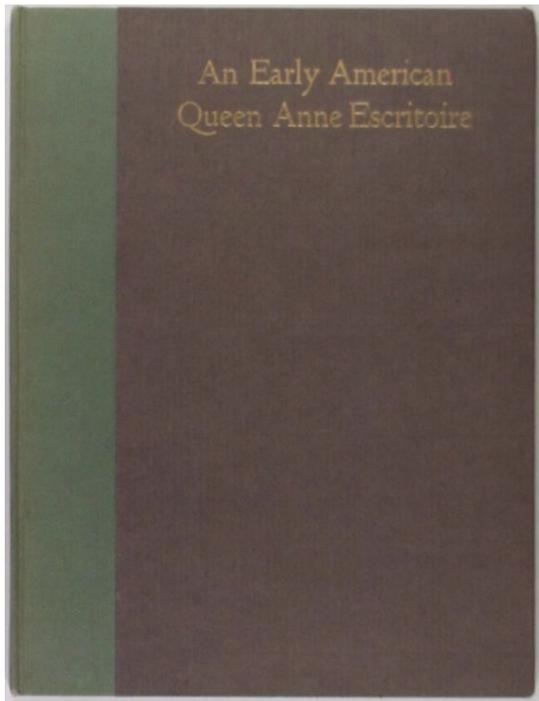
29. [I.D.E.A.] **Collection of Ten Catalogs of Photographs of Art issued Between 1920 and 1929 by Istituto di Edizioni Artistiche I.D.E.A..** *Florence: 1920-1929.* The famous Italian art photography firm Istituto di Edizioni Artistiche I.D.E.A. was founded as a public company in 1920 by Vittorio Alinari, and was a natural progression from the family business begun by his uncle Leopoldo Alinari in Florence in 1854. The three Alinari brothers- Leopoldo, Joseph and Romauld had been pioneers in the business of selling stock photographs of art and artistic monuments, starting with a single photographer and eventually developing one of the largest libraries of original images in the world, experimenting with new methods of reproduction as they were developed, and winning a gold medal at the Paris World Exhibition in 1889. These stock catalogs listed the images available for specific regions of Italy. Abruzzi e Puglie (1920) - Lazio (1926) - L'Emilia, I: Bologna II: Citta Minori (1926, 1927) - Marche (with Correzioni sheet, dated 1928) - Umbria (1929) - Rome, I: Le Chiese (1927), II: Gallerie e Musei (1928), III: Case, Palazzi, Torri e Ville (1929), IV: Monumenti di Roma Antica (1929). Softcovers. 10 volumes. 6.5"x9.5", 24 to 204 pages (most between 50 and 100), no illustrations. Minor wear, a few cover chips, one volume detached from the covers, pages a bit age-toned, some binding cracks and glue aging issues. A bit delicate. [40025] \$125



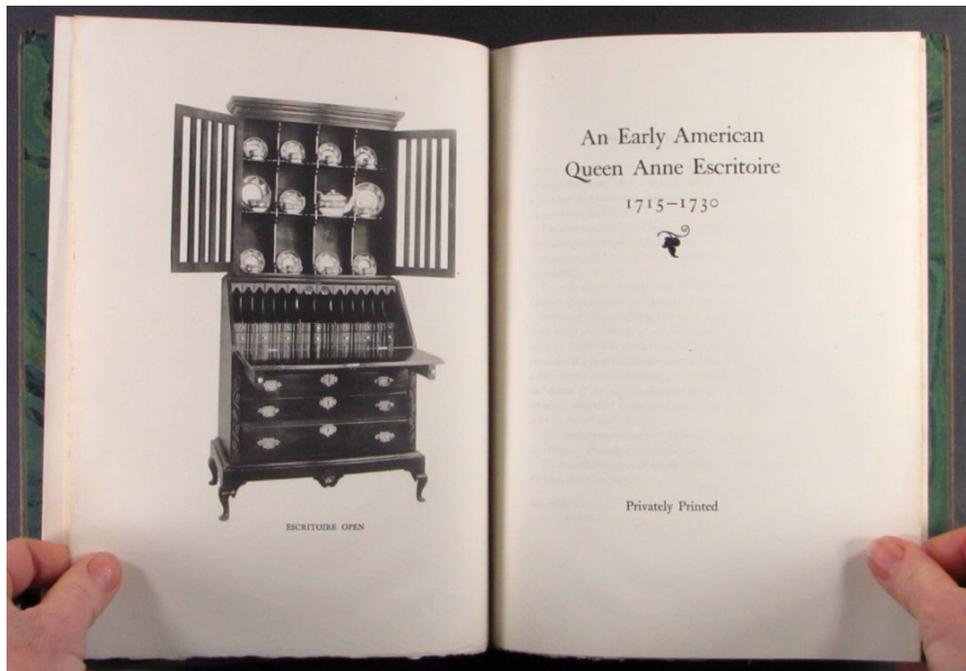
30. Jones, E. Alfred. **The Old English Plate of the Emperor of Russia.** *Privately printed by W.H. Smith & Son at the Arden Press, Letchworth, and at XCV Fetter Lane London; 1909.* Noted silver historian E. Alfred Jones' catalog of the English (and some European) silver in the Czar's collection held at the Winter Palace and the Kremlin. This remarkable collection of pieces, dating from the late 16th century to the mid-18th, comprised the gifts of a succession of English monarchs to the Czars of Russia, and preserved many pieces which might have been melted down and lost during the Commonwealth period, had they remained in England. Elegantly composed and printed. Charles Oman ("The English Silver in the Kremlin 1557-1663") calls this book "an admirable catalogue", remarking "only occasionally did [Jones] fail to observe an important detail". Hardcover. 10.5"x12.5", lvi + 115 pages, plus 50 black & white plates. Quarter leather and brown cloth, with gilt spine title, as issued. Covers rubbed along the edges, leather scuffed, spine head with minor chipping, tips slightly bumped. Contents clean and fine, hinges tight. [37154] \$250

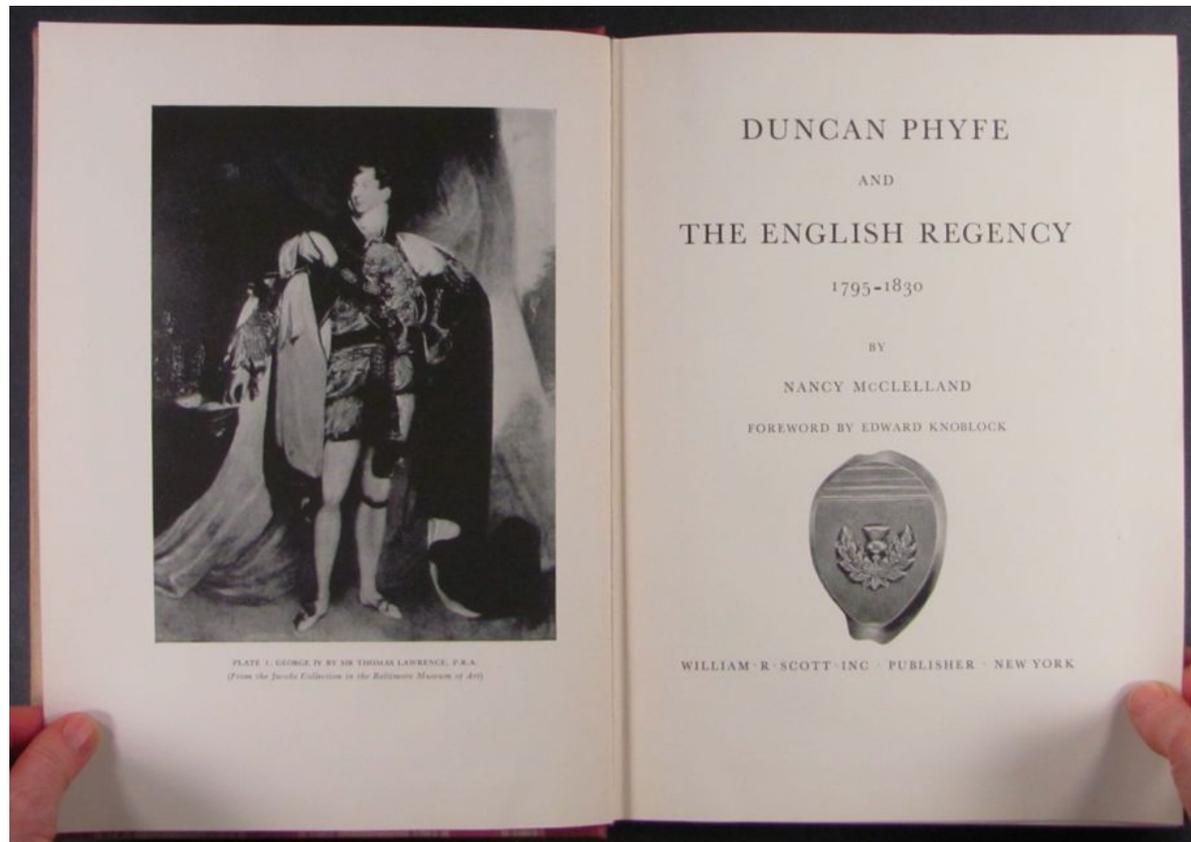
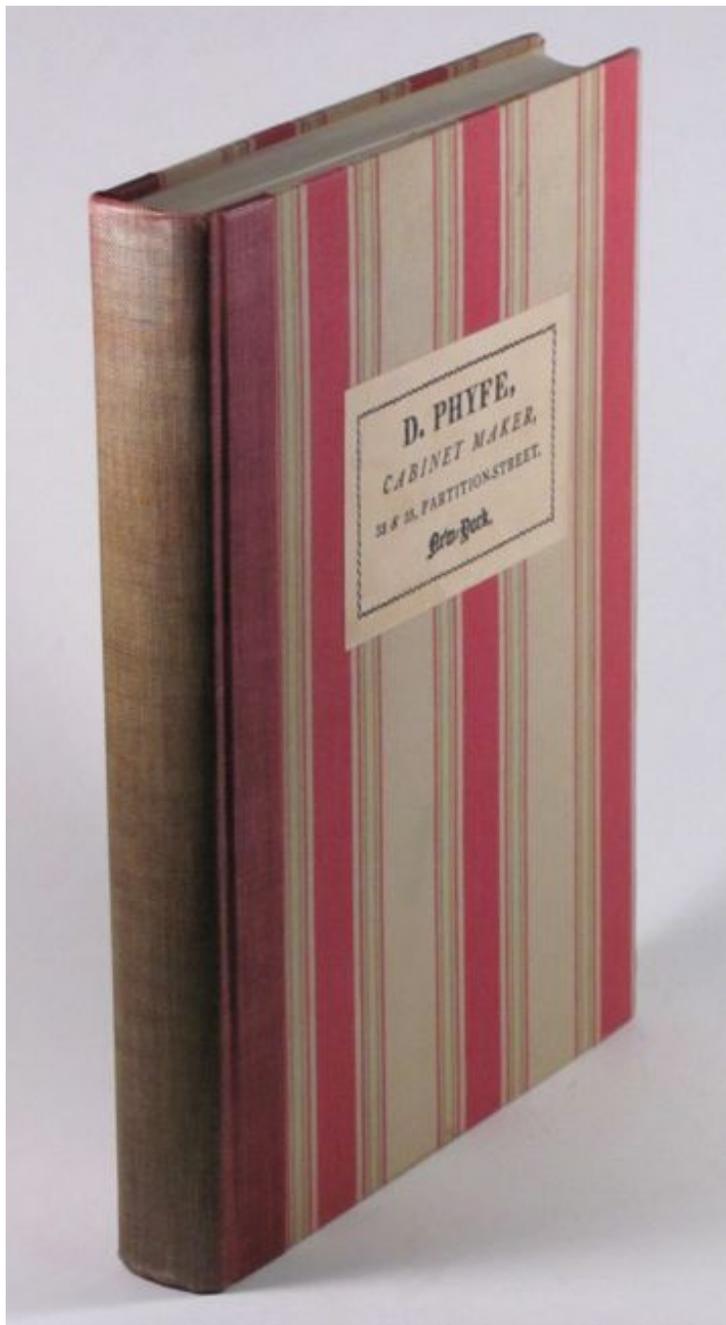
31. Lyon, Irving W. **The Colonial Furniture of New England. A Study of the Domestic Furniture in use in the Seventeenth and Eighteenth Centuries.** Boston; Houghton Mifflin and Company: 1924. Revised 3rd edition. Limited to 515 copies. The first book on this subject, initially published in 1891. As the Wards point out (Ames & Ward), Lyon introduced many techniques used by later researchers, including the use of estate and inventory records, newspaper advertisements and cabinetmaker's price books, and he also traveled to England to investigate the origins of his beloved 17th century New England furniture. A pioneering study which is still useful. Stillinger concludes- "Lyon's conclusions about the homes of the forefathers have held up startlingly well. 'The Colonial Furniture of New England' was so carefully researched and thoughtfully crafted that it remains a standard reference today -an extraordinary accomplishment considering the sophisticated research and technological aids available to the modern student of furniture. No other early furniture scholar's work has the same continuing validity. Dr. Lyon once told an acquaintance that in his medical practice his goal was always to get back to first causes. He took a comparable approach to his furniture studies, with excellent results". Semowich 771. Hardcover. 8"x11", 285 pages, plus 113 b/w plates. Covers with some wear. [38697] \$85





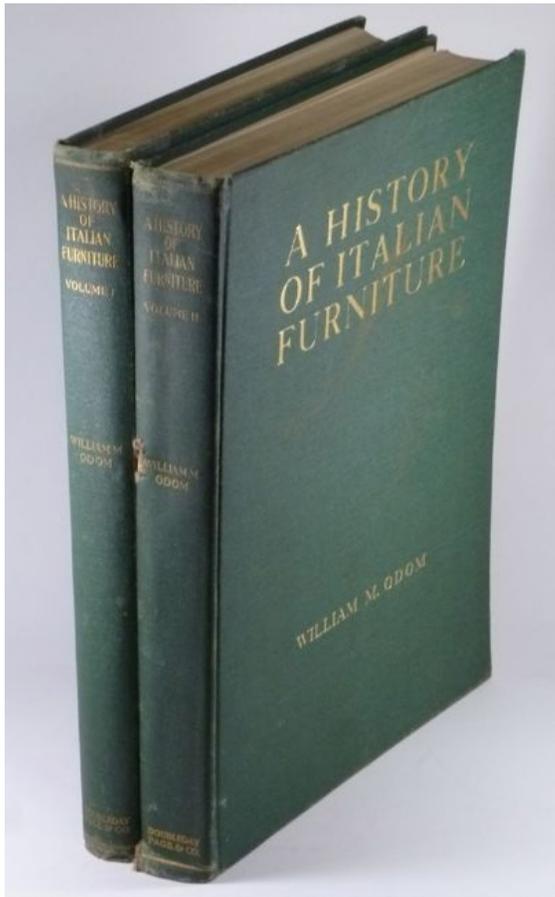
32. Maynard, Ross H. **An Early American Queen Anne Escritoire, 1715-1730.** *Privately printed for the author by D.B. Updike at the Merrymount Press: 1929. Edition limited to 200 copies.* Maynard, an early collector and dealer in East Middlebury, Vermont, owned this distinctive piece; he asked Carl G. Beede to write the poetical, if slightly overawed essay describing it. The piece was subsequently purchased by John J. Gunther of York, Maine, and sold at the dispersal of his important collection in 1960. A beautifully produced early American furniture monograph, an excellent example of the sort of high-quality, spare-no-expense monograph which was popular with the early generations of Americana collectors and dealers. The printer, Daniel Berkeley Updike [1860-1941] worked for the Riverside Press and trained as a printer, setting up his own Merrymount Press in 1896. He specialized in historical printing styles of the seventeenth, eighteenth and early nineteenth centuries. Semowich 898. Hardcover. 7.5"x10", 10 pages of text plus 5 gravure plates; original paper covered boards and cloth spine; marbled endpapers. Stamped "Printer's Copy". Light wear, but in nice condition. [38420] \$125

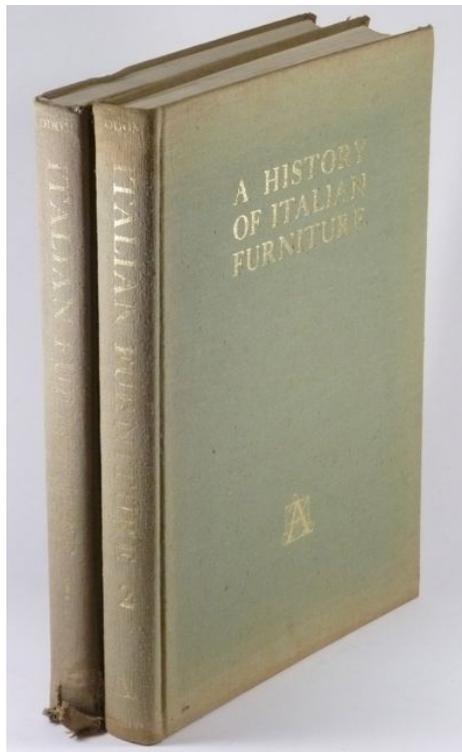




33. McClelland, Nancy. **Duncan Phyfe and the English Regency 1795-1830.** New York; William R. Scott: 1939. Limited edition, limited to 350 numbered, signed copies, bound in Regency-style red & white fabric. This remains the standard work on Phyfe although, in common with many early works, some attributions have been changed over the years. McClelland is especially valuable for tracing "the English background of Phyfe's work and in placing his shops' production in the context of his competitors, both in New York City and elsewhere" -Ames & Ward. Semowich 488. Nancy McClelland was a noted collector, dealer and author, writing several important books about antiques, including "Duncan Phyfe and the English Regency", "The Practical Book of Decorative Wall Treatments", and "Furnishing the Colonial and Federal House". Hardcover. 9"x12.5", 364 pages, 295 b/w illustrations. Some light soil and minor wear. [38885] \$350

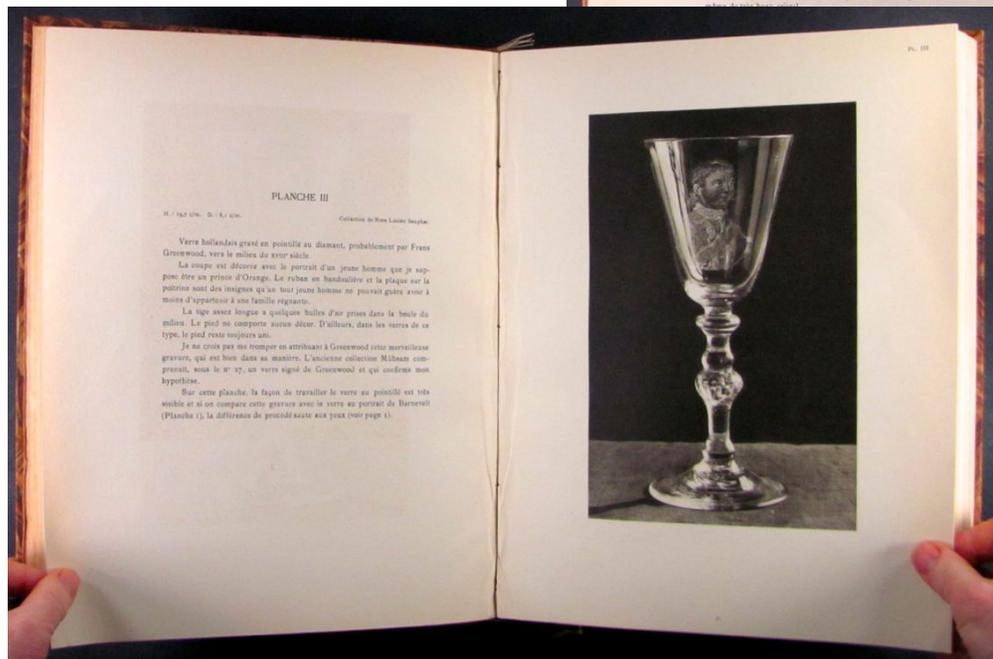
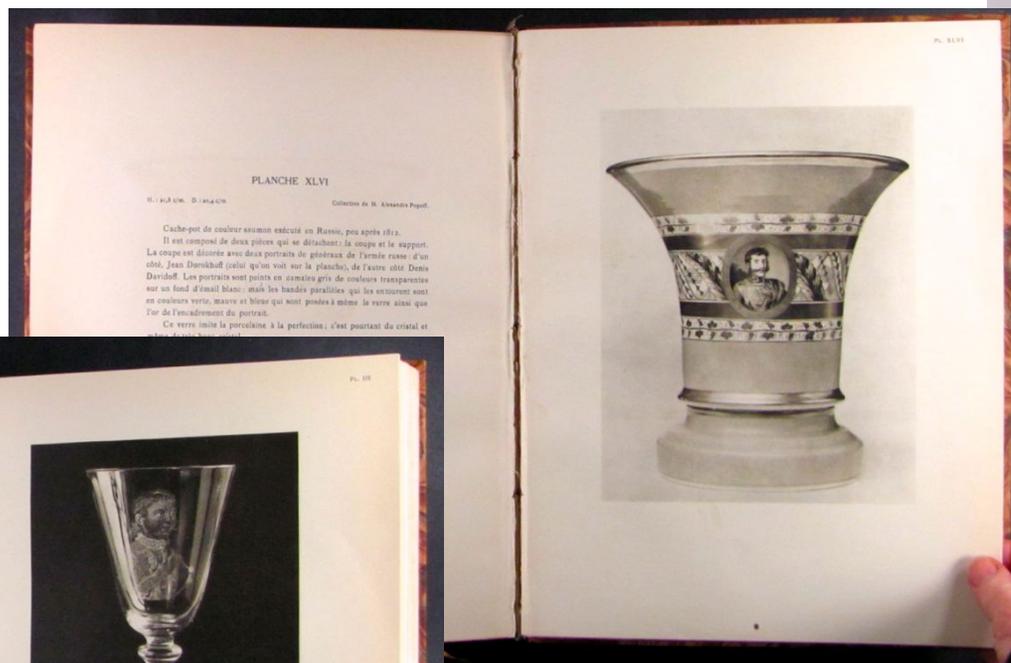
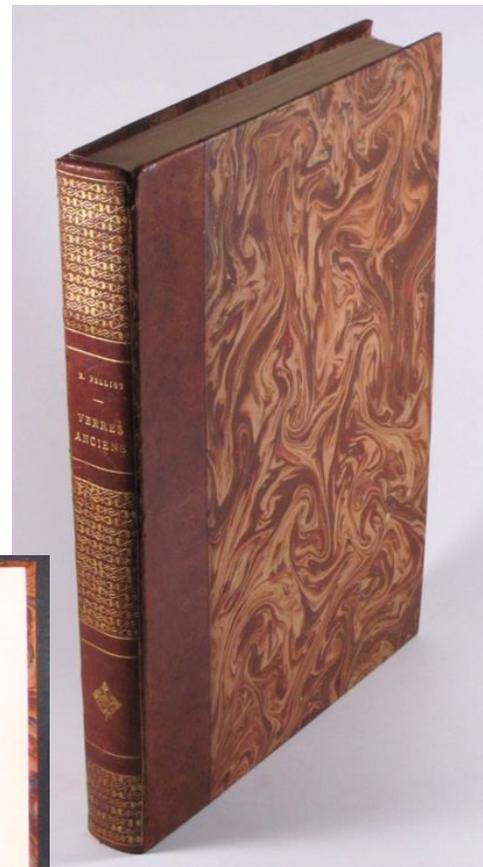
34. Odom, William M. **A History of Italian Furniture from the Fourteenth to the Early Nineteenth Centuries.** *New York; Doubleday, Page & Company: 1918-1919. Limited to 500 sets.* A large, well-illustrated classic on Italian furniture of the Gothic, Renaissance, Baroque, Rococo, Classical Revival and Empire periods. Many examples were drawn from the stock of high-end New York dealers such as Bardini and Volpi, and others came from the Metropolitan Museum of Art and the Victoria & Albert. The rest were in private hands; some of those examples have since migrated to museums, others have changed location or disappeared from public view entirely. 2 volumes. Hardcover. 11"x15", xx + 364 pages & xxv + 422 pages, 865 b/w illustrations. Covers a bit faded and with light soil, slight 1-inch gouge in the outer rear hinge of Volume 2. [39931] \$450

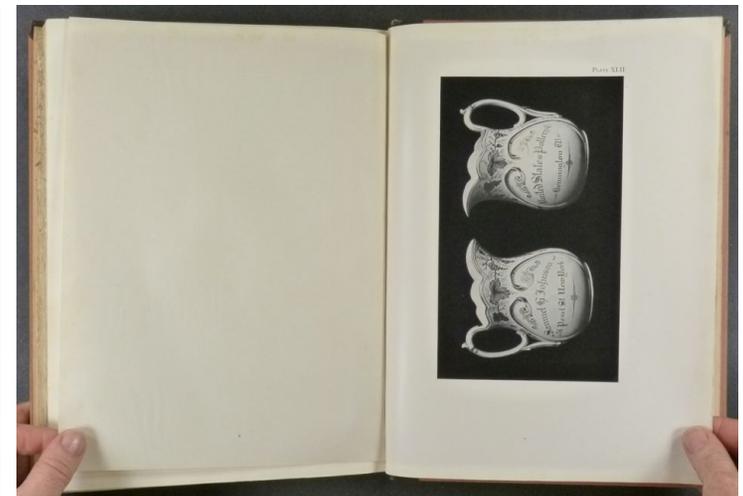
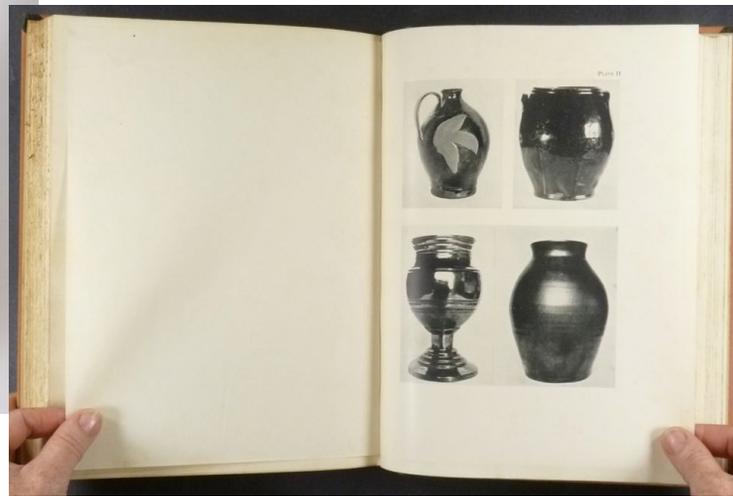
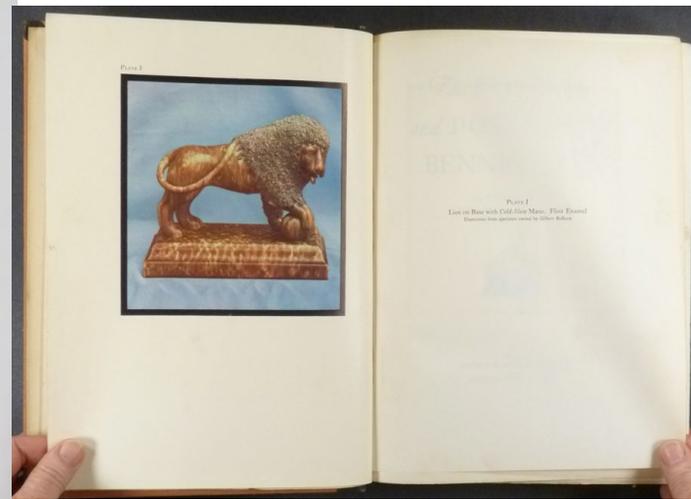
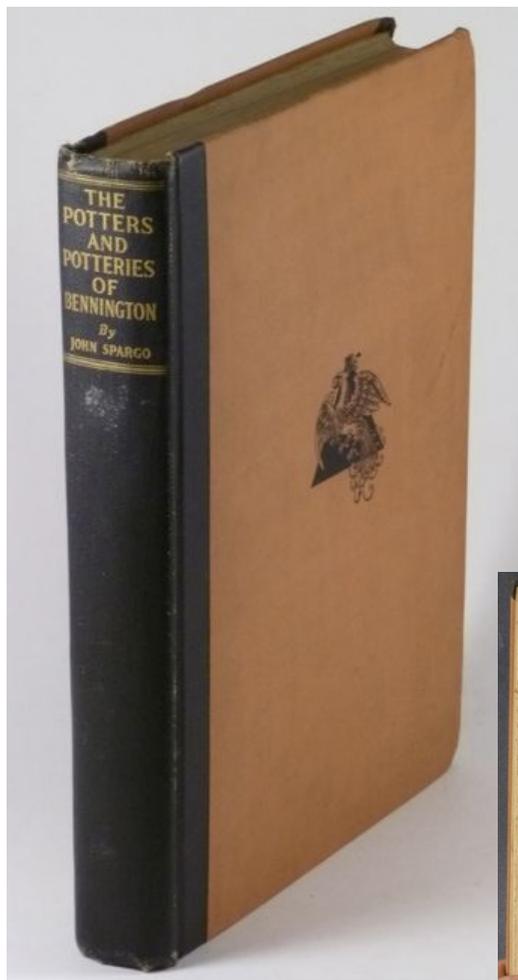




35. Odom, William M. **A History of Italian Furniture from the Fourteenth to the Early Nineteenth Centuries.** New York; The Archive Press: 1966. A facsimile reissue of the 1918 limited edition. 2 vols. Hardcover. 10"x14", xx + 364 pages & xxv + 422 pages, 865 b/w illustrations. Covers a bit faded and with light soil, several rubbed spots on the cover of Vol.1. Vol.1 also has damage to the cloth at the base of the spine. [39700] \$175

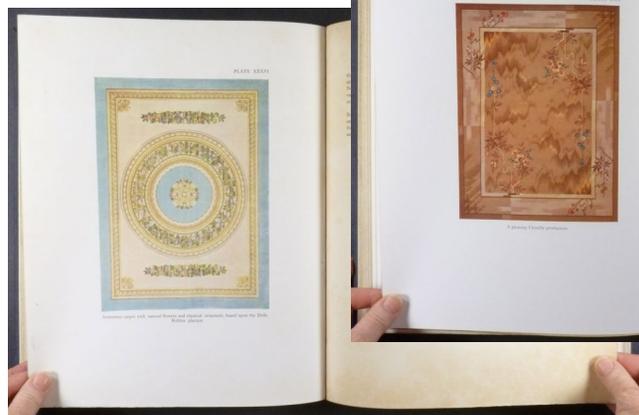
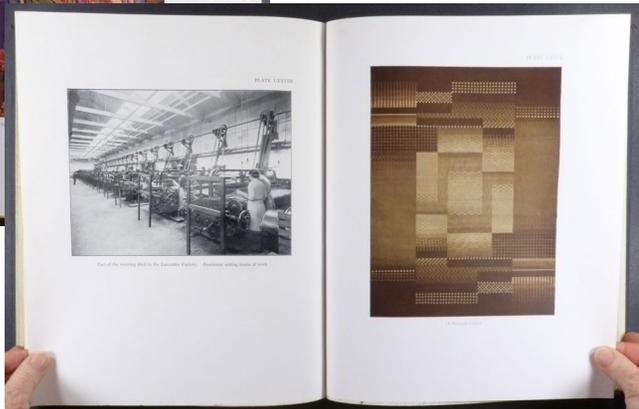
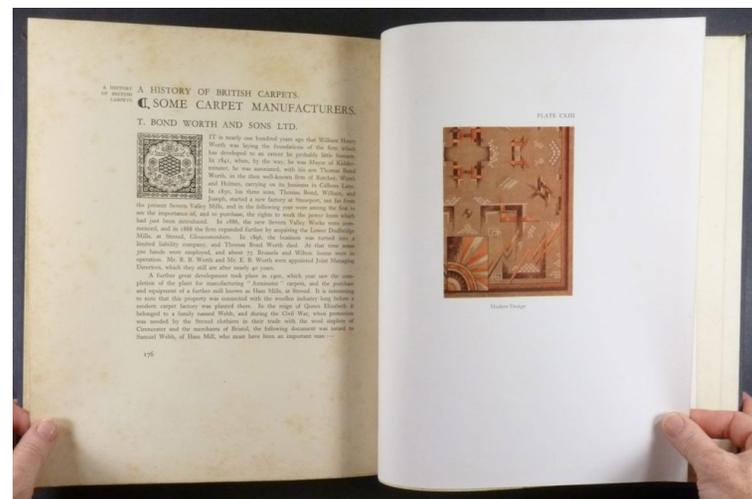
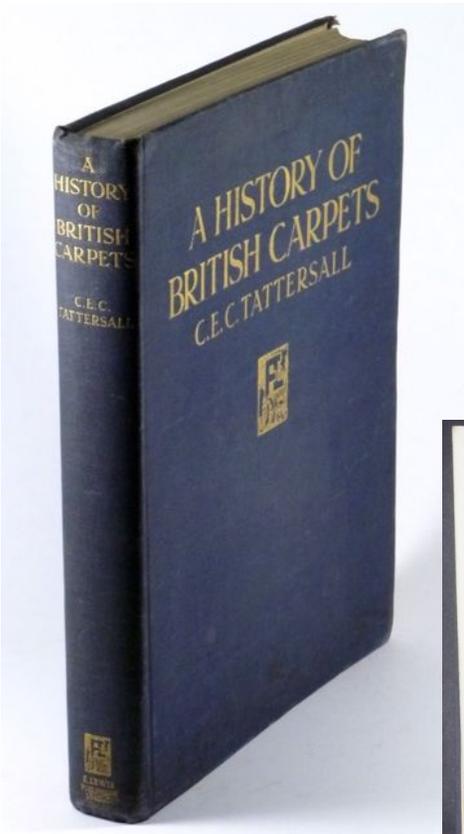
36. Pelliot, Marianne. **Verres Anciens**. Paris Editions G. van Oest: 1929. An elegant, beautifully produced survey of outstanding 18th century European engraved and enameled glass, some of it Russian, from private collections. Duncan notes: "Describes glasses hidden in private collections notably those of G. Moser-Millot, Alexander Popov-Zolonitzky, Madame Wannieck, Madame Felix Lemaire, and Madame Lucien Sauphar, also glasses in the Museum Pierre Stchoukine, Moscow". The text includes an essay on Russian glass. This is followed by the 48 plates, each of which is fully described, illustrating decorated glass of Holland, Germany, Bohemia, and Russia. Plates 42-48 illustrate glasses engraved by the glass workshop of Nicolas Bakhmeteff. Hardcover. 10"x13", 153 pages plus 48 b/w plates. Original softcovers bound into a very handsome gilt-decorated quarter leather binding which is fairly new but done in an authentic 18th century style. A very handsome copy and binding. [38511] \$250



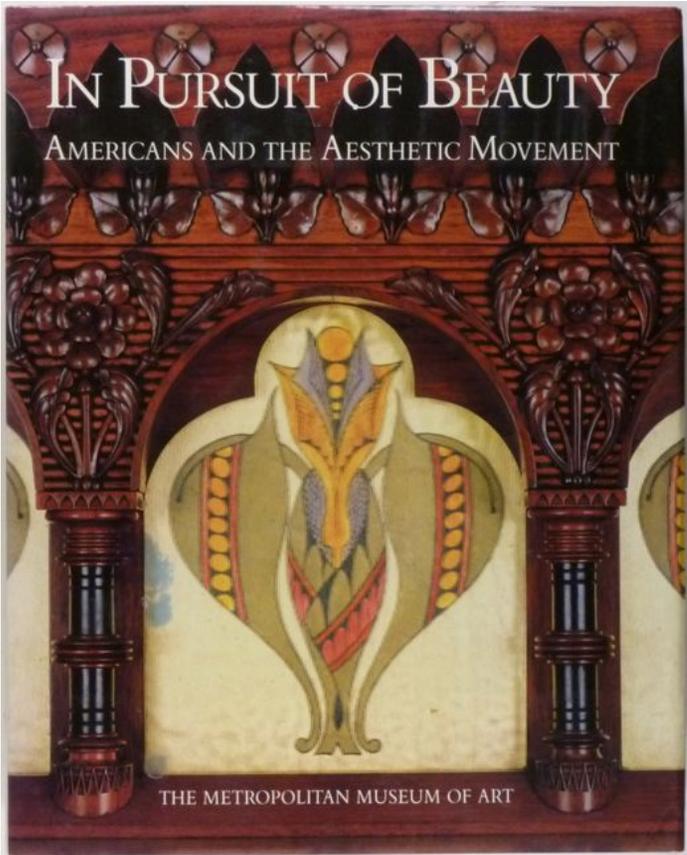


37. Spargo, John. **The Potters and Potteries of Bennington.** *Published in Boston by Houghton Mifflin Company in 1926. Limited to 800 copies.* An important study of Bennington wares, which corrected some errors made by earlier authors. Spargo discusses the Norton and Fenton potteries at length, and also includes chapters on Parian wares, glazes, and other Bennington potters. Spargo's emphasis is on the fancier wares, although the utilitarian stonewares are also described. Although he wrote many years ago, Spargo was a careful and skilled researcher thoroughly involved in his work, and this remains an important reference, especially as Barret's later book on Bennington contains so many pitfalls for the unwary. Spargo would go on to write several other books on ceramics, including "Early American Pottery and China", and "The A.B.C. of Bennington Pottery Wares", and served as Director-Curator of the Bennington Historical Museum. He also wrote books on Vermont's covered bridges, the Bennington Battle Monument, and Anthony Haswell, the Revolutionary printer and balladeer. Hardcover. 8.5"x11", 270 pages, plus 8 color and 36 black & white plates. Covers with some wear and light soil. A series of inscriptions on the endsheets chronicle the book's ownership from the 1920s to the 1970s. [40794] \$125

38. Tattershall, C.E.C. **A History of British Carpets from the Introduction of the Craft Until the Present Day.** Essex; F Lewis: 1934. This massive work includes sections on 16th and 17th century English carpets; Turkey Work carpets; 18th century carpets; technical details on hand-knotted carpets; embroidered carpets; machine-made carpets, and carpet manufacturers. The carpets illustrated came from a variety of collections, including such obvious suspects as the Victoria and Albert Museum, but also including a large number of private collections. Hardcover. 10.5"x12.5", 182 pages plus 117 b/w and color plates; a separate section of advertising pages. Some cover soil and a bit of internal foxing, heavy on the half-title page. [39246] \$100



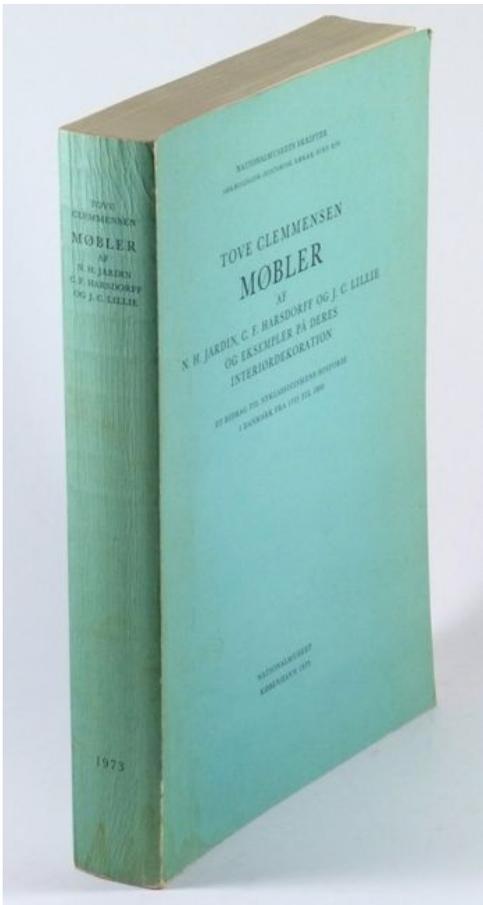
Books after 1950 -



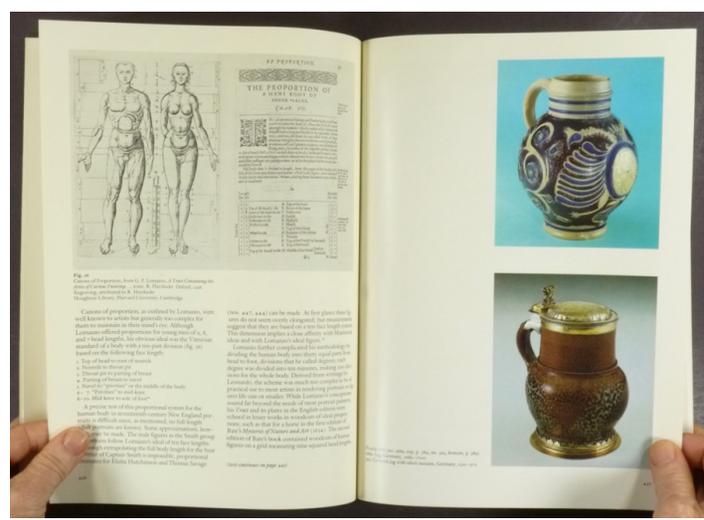
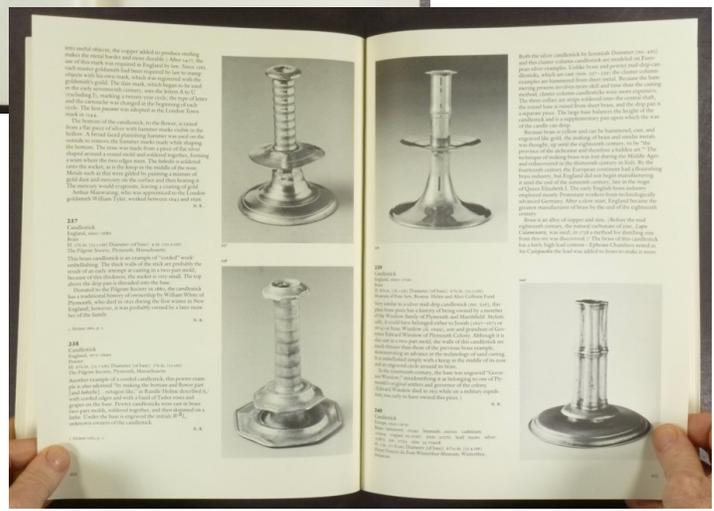
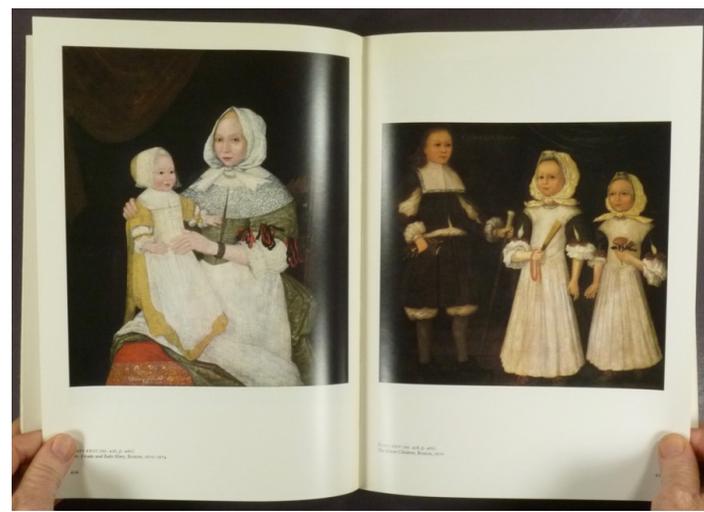
39. Burke, Doreen B., et al. **In Pursuit of Beauty. Americans and the Aesthetic Movement.** New York; Rizzoli & The Metropolitan Museum of Art: 1987. The massive, scholarly and profusely illustrated catalog of this major exhibition which included furniture, glass, stained glass, ceramics, tile, metalwork, silver, textiles, carpets, wallpapers, paintings and sculpture. There are essays touching on a wide variety of subjects by a number of scholars, and a biographical dictionary of leading Aesthetic Movement figures and companies by Katherine Voorsanger. Hardcover. 10"x12.5", 511 pages, profusely illustrated in color and b/w, dust jacket. light wear. [39606] \$175

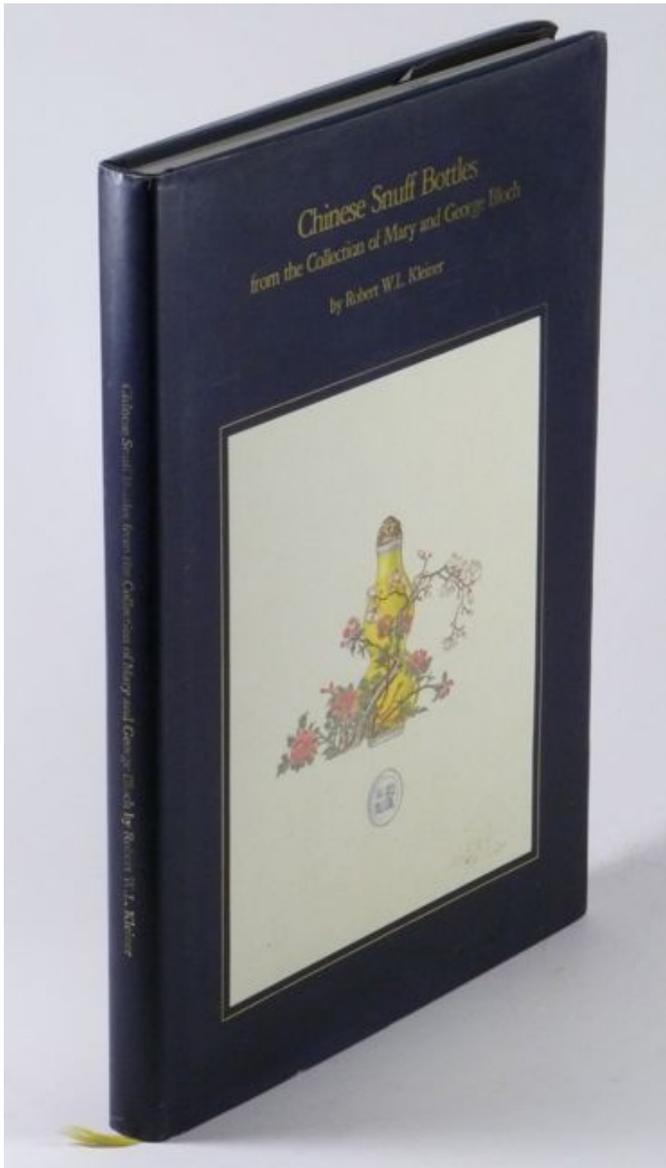


40. Clemmensen, Tove. **Furniture by N.H. Jardin, C.F. Harsdorff and J.C. Lillie and Examples of Their Interior Decoration. A Contribution to the History of Neo-Classicism in Denmark from 1755 to 1800.** *Copenhagen; The National Museum of Denmark: 1973.* A massive project to explore unexplored facets of Neoclassic design in Denmark, which was originally the author's doctoral thesis. Although the main text is in Danish, there is a 45-page English summary of the text, and the illustration captions are in English and Danish. Softcover. 8.5"x12", 575 pages, 154 black & white plates. Covers a bit soiled, tips thumbed. [39381] \$85

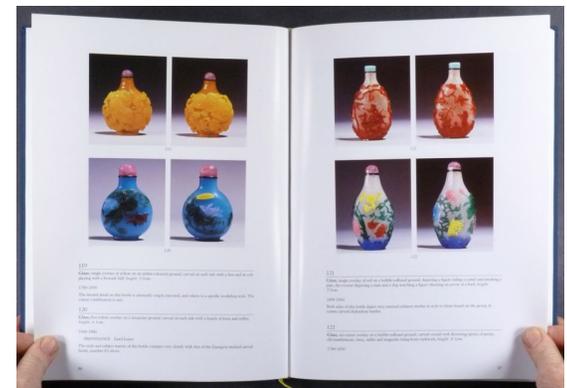
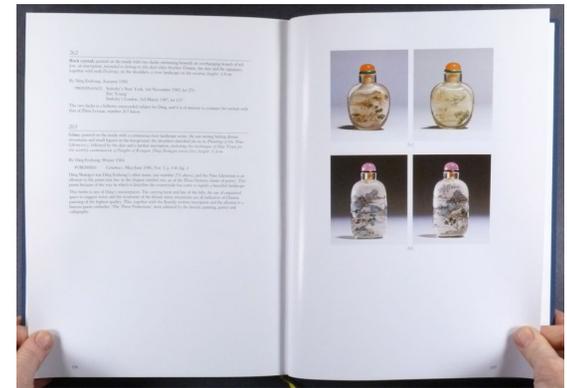


42. Fairbanks, Jonathan L., Robert Trent, et al. **New England Begins: The Seventeenth Century.** Published by the Boston Museum of Fine Arts in 1982. The famous catalog to the landmark loan exhibition, and a wonderful work of scholarship as well, with essays delving into various aspects of 17th century New England decorative and fine arts. This catalog includes essays by Fairbanks, Trent, David Grayson Allen, David D. Hall, Robert Blair St. George, Susan Gibb, and Albert S. Roe. Softcover. 3 volumes. 8"x11", 575 pages, black & white and color illustrations. Light wear, a little soil. [42823] \$175

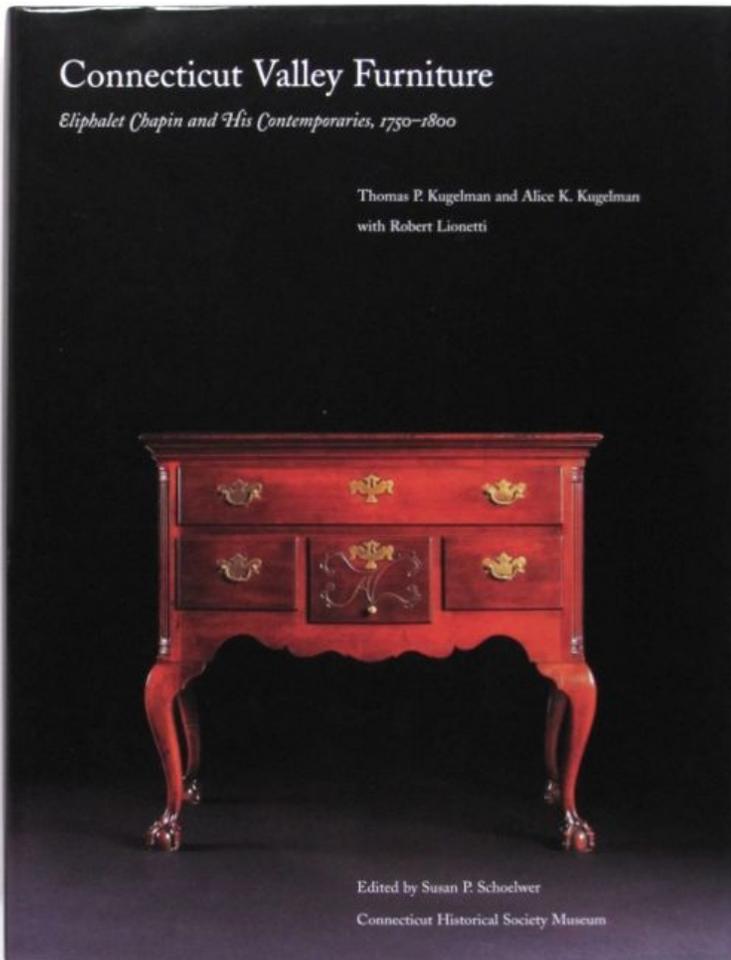




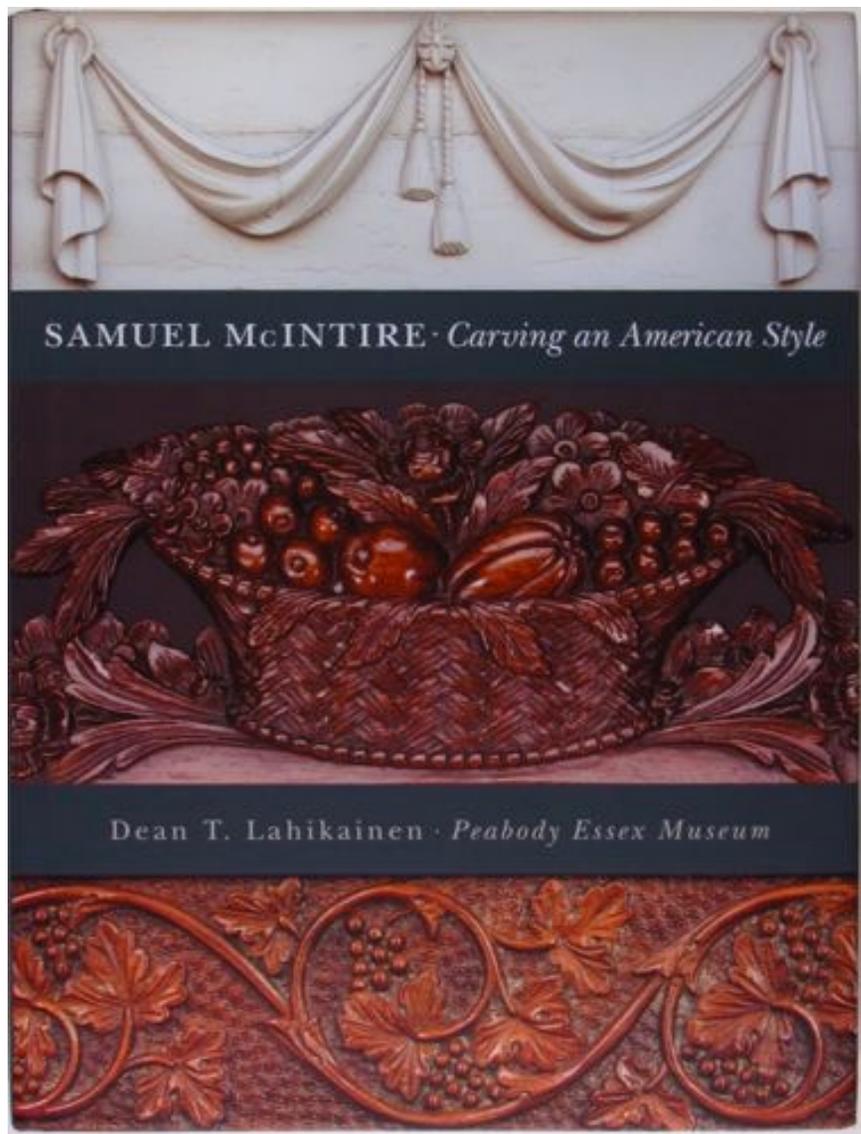
43. Kleiner, Robert W.L. **Chinese Snuff Bottles from the Collection of Mary and George Bloch.** London; Sydney L. Moss Ltd.: 1987. The superbly-produced catalog to this major collection. The Bloch Collection of snuff bottles was auctioned in a multi-session sale several years ago by Bonhams to record prices. The Bonham's press release noted- "Several great collections of snuff bottles were formed in the early 20th Century in Asia, Europe and the USA. However, no collection formed in the modern era can rival that formed by the late George Bloch (1920-2009). It consists of bottles purchased at auction and from leading international snuff bottle dealers from 1983 onwards. Extensively published and exhibited at the Hong Kong Museum of Art and British Museum, it is widely regarded as the highest quality collection of snuff bottles in private hands. The contents of this world famous collection span three centuries of top-level Chinese craftsmanship." Hardcover. 8.5"x11.5", 237 pages, color illustrations, dust jacket. Minor jacker wear. [39584] \$125



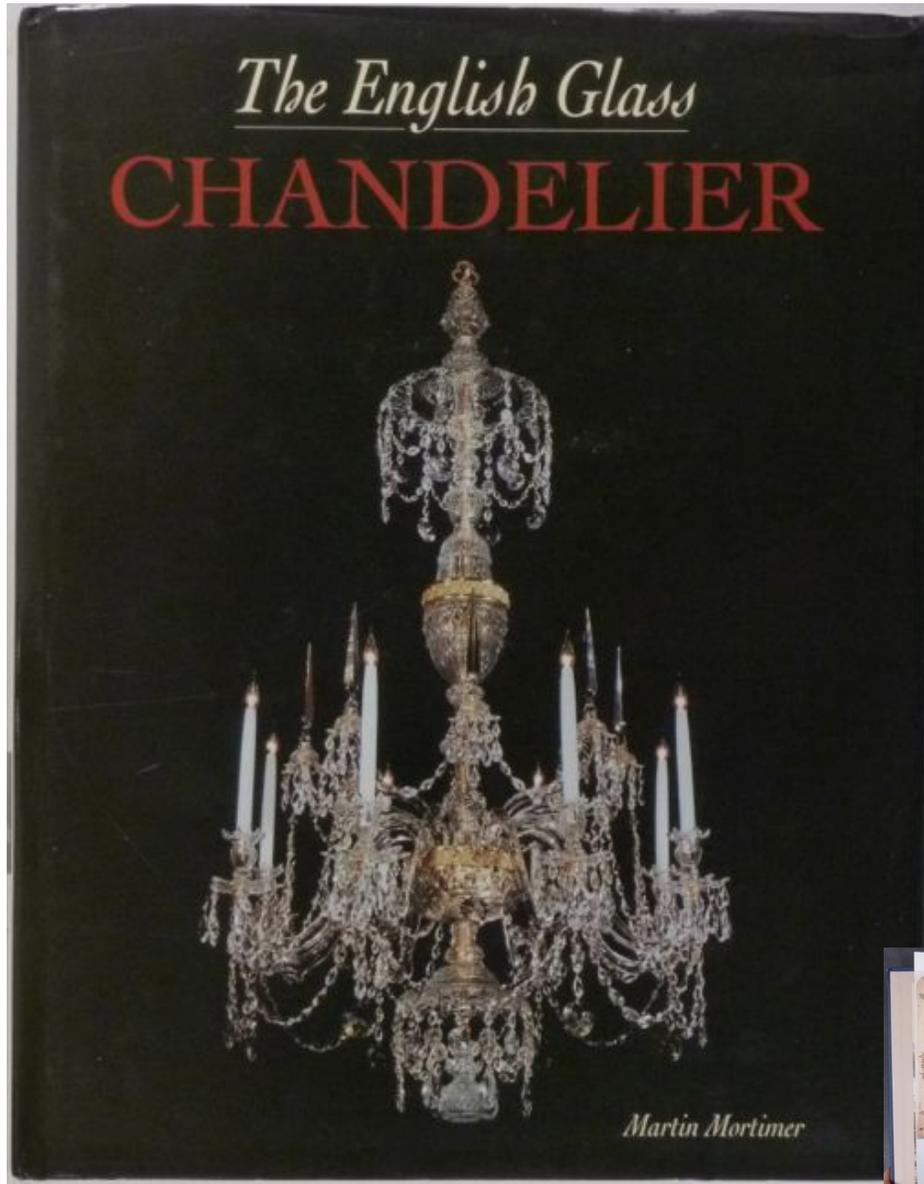
44. Kugelman, Thomas P., Alice K. Kugelman, et al. **Connecticut Valley Furniture by Eliphalet Chapin and His Contemporaries, 1750-1800.** *University Press of New England: 2005.* "Connecticut Valley Furniture offers the first-ever systematic framework for classifying eighteenth-century Connecticut case furniture-high chests, dressing tables, desks, bureaus, chests-on-chests. Nearly two hundred illustrated entries present the findings of the Hartford Case Furniture Study, an extensive field study of over five hundred regional examples conducted over fourteen years by independent furniture scholars Thomas P. Kugelman and Alice K. Kugelman and furniture consultant and restorer Robert Lionetti. The book defines four major style centers emanating from the towns of Wethersfield, East Windsor, and Colchester, Connecticut, as well the Springfield-Northampton region of Massachusetts. Over half of the illustrations feature unpublished or little-known furniture pieces discovered in private or small institutional collections, in addition to the extraordinary holdings of the Connecticut Historical Society Museum and other major collections. Complementing the text are period maps, an illustrated glossary, biographies of selected cabinetmakers, and six interpretive essays. Hardcover. 10"x12", 540 pages, 445 color and b/w illustrations, dj. Fine. [38883] \$150



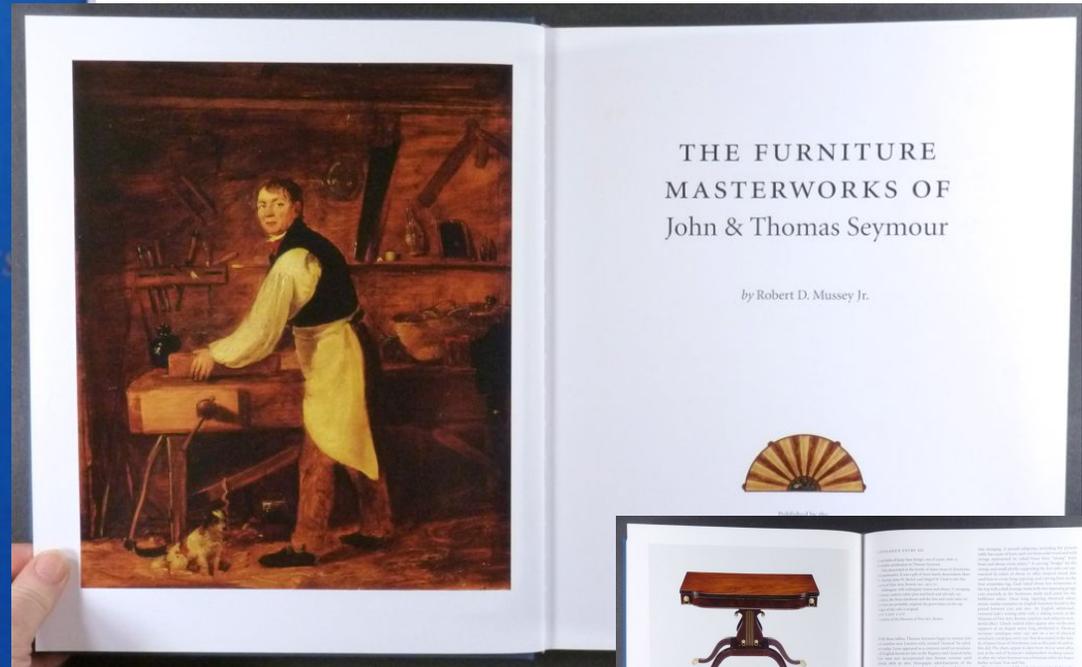
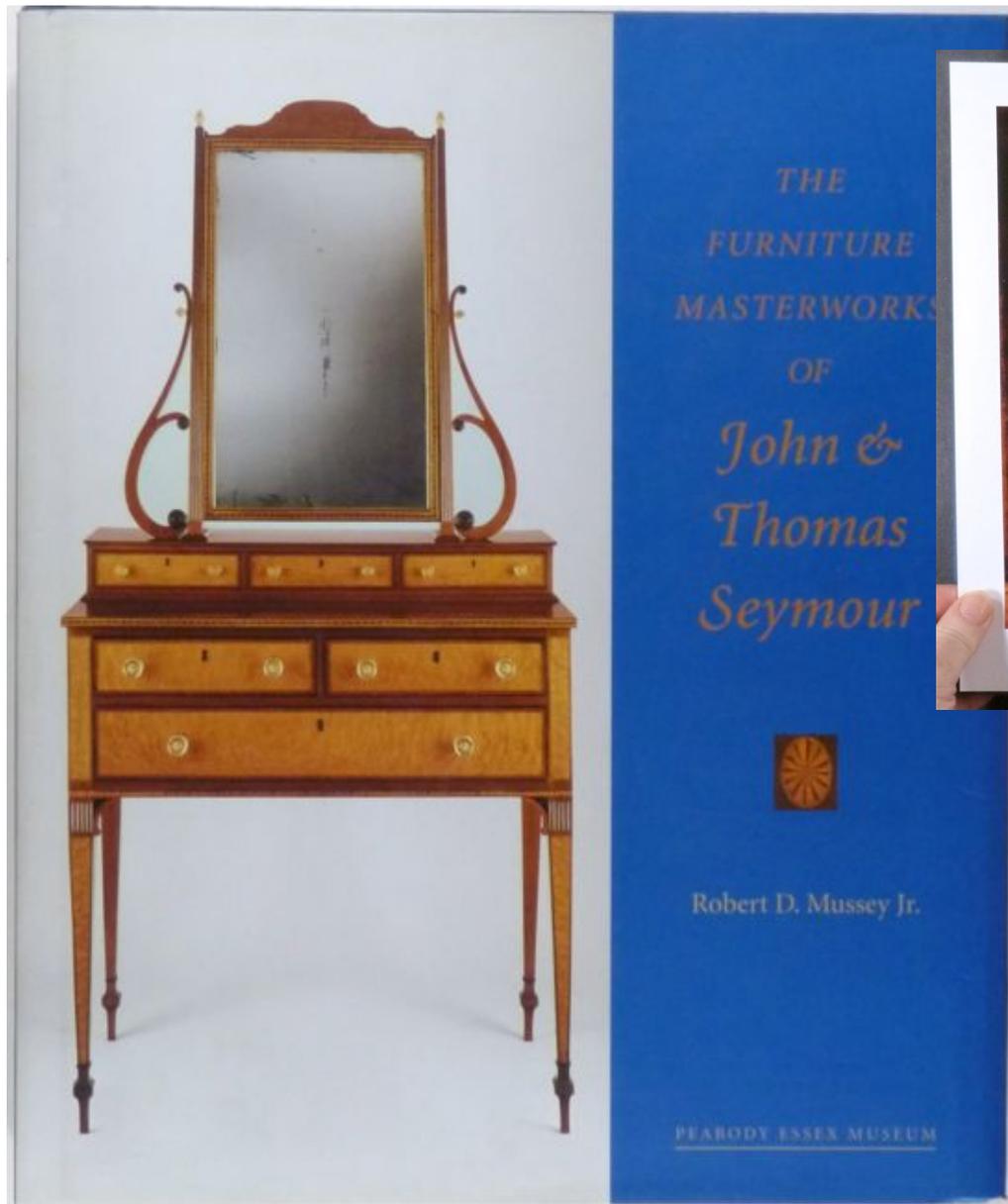
45. Lahikainen, Dean T. **Samuel McIntire: Carving an American Style.** *Peabody Essex Museum: 2007.* "Samuel McIntire: Carving an American Style is the first book to examine the full range of his carving career and to put it into a broader perspective in terms of the work of his contemporaries and other decorative traditions of the Federal period. The book draws on the remarkable collections of the Peabody Essex Museum, in Salem, Massachusetts, which owns most of McIntire's architectural drawings and several of his most important buildings, as well as furniture in public and private collections from around the country. Lahikainen presents a critical analysis of McIntire's carving style and questions some long-held attributions that shed new light on his role as a furniture maker and designer". Hardcover. 9.5"x12", 305 pages, 315 color and 131 black & white illustrations, dust jacket. Light wear. [37483] \$150



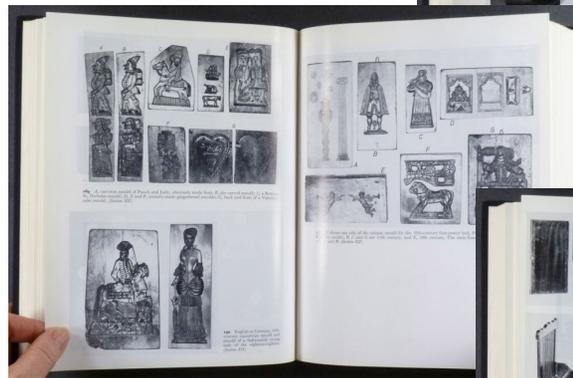
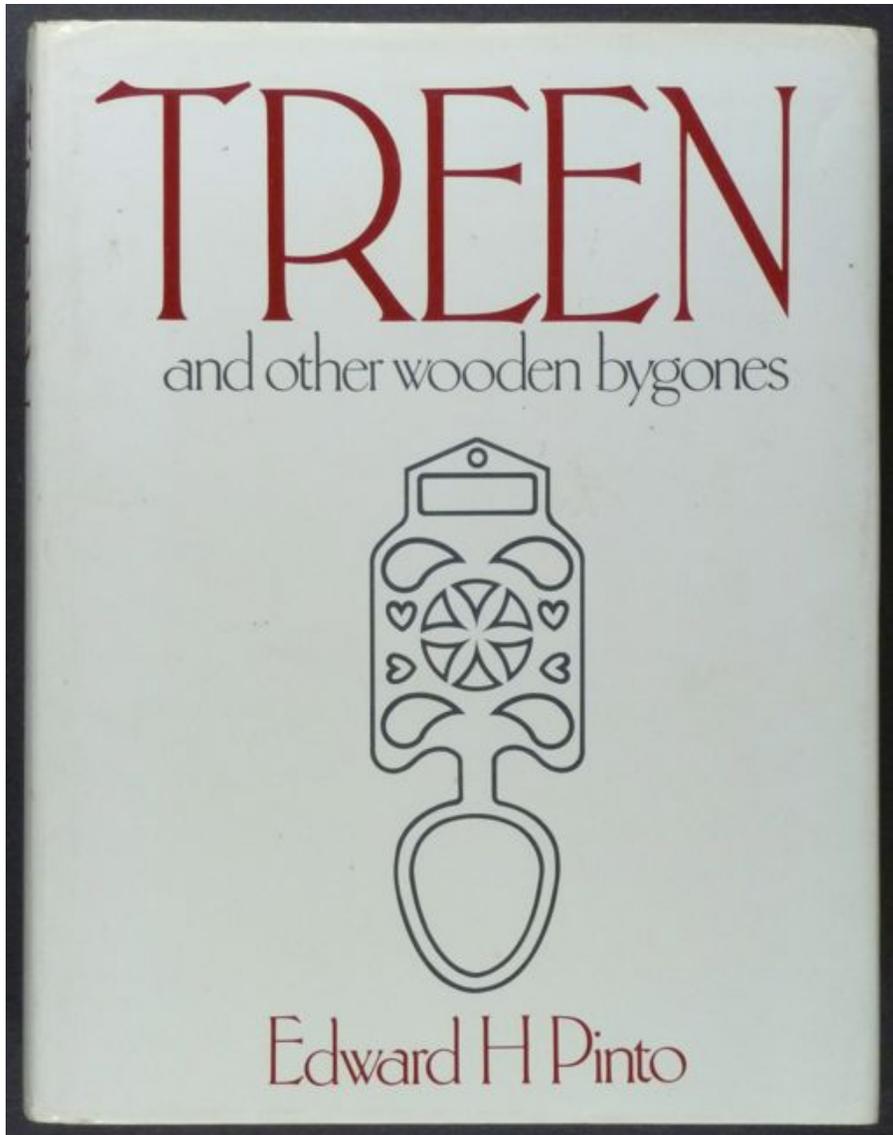
46. Mortimer, Martin. **The English Glass Chandelier.** *Antique Collectors' Club: 2000.* "This is the first book to deal comprehensively with this subject. The range covered extends from the first use of glass for lighting in the late 17th through the end of the 19th century. It examines the evolution of chandelier design and technique, hanging attribution and dating, and illustrates over 150 examples. Pick up the illustrated guidebook to any English country house open to the public and any chandelier is likely to be wrongly identified. The author, an advisor for the National Trust, corrects many of these mis-attributions and deals chronologically with advances in style and technique as they evolved." Hardcover. 8.5"x11", 199 pages, color and black & white illustrations, dust jacket. Minor wear. [40132] \$150

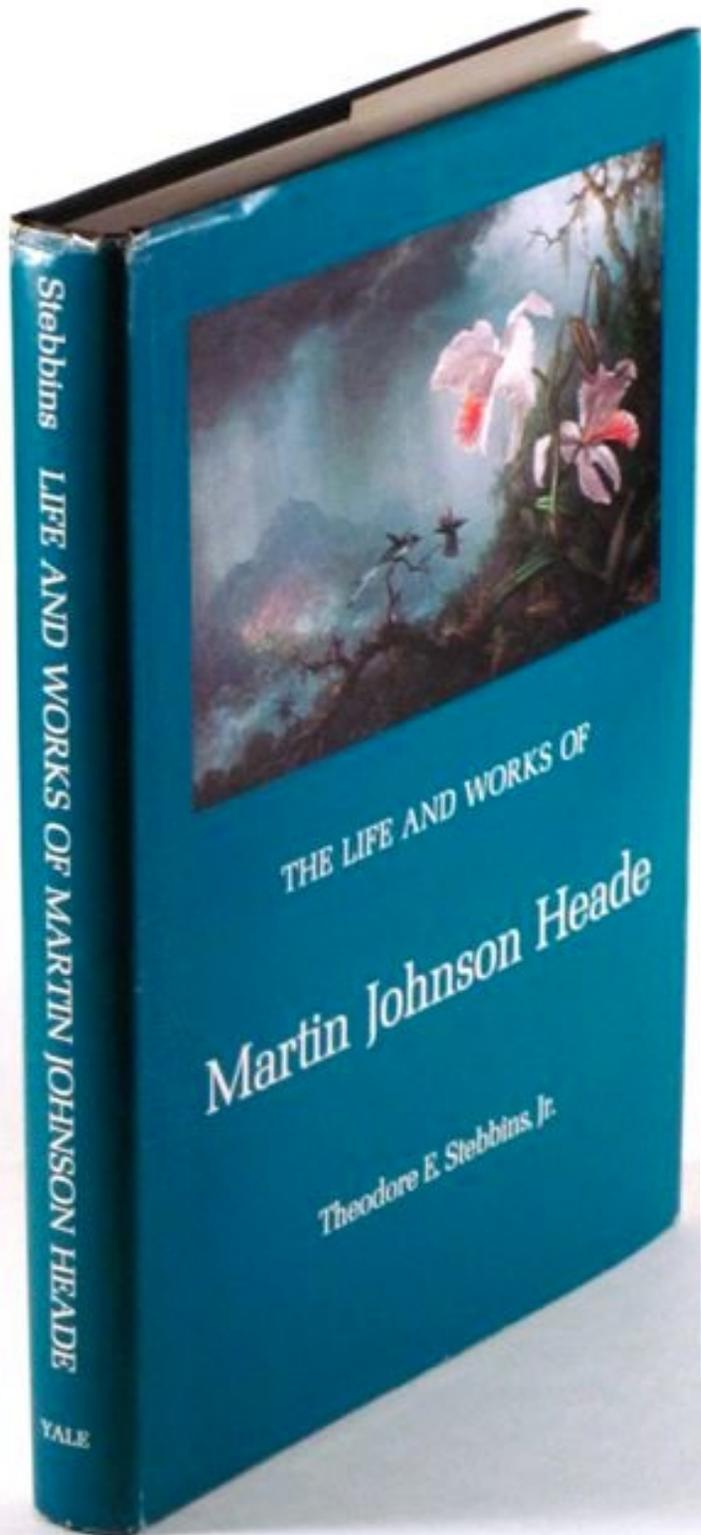


47. Mussey, Robert D., Jr. **The Furniture Masterworks of John & Thomas Seymour.** Salem; Peabody Essex Museum: 2003. The magnificent catalog to the first major exhibition of the work of these noted cabinetmakers. Includes a complete study of the Seymours, their lives and work, as well as a detailed catalog of the furniture in the exhibition, each piece carefully photographed and described. A monumental and important work. Hardcover. 10"x12", 462 pages, color and black & white illustrations, dust jacket. Near fine. [36278] \$250

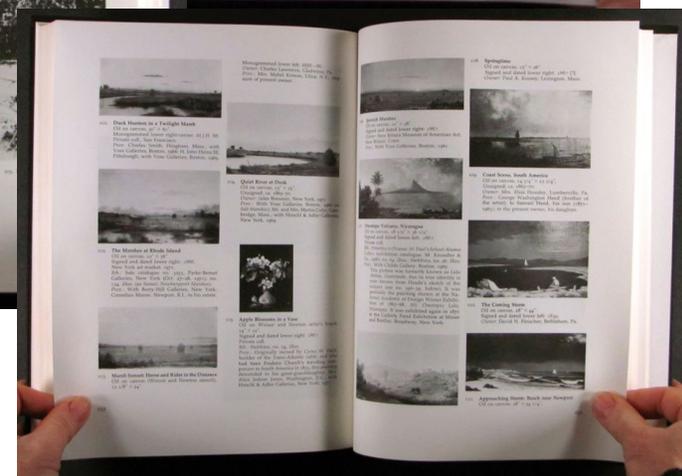


48. Pinto, Edward H. **Treen and Other Wooden Bygones. An Encyclopedia and Social History.** London; Bell & Hyman: 1985. 4th printing. Treen for eating, drinking, measuring, science, lighting, printing, pastimes, reading, sailors, textiles, tobacco, tools, signs, and hundreds more. Some 3,300 objects of English and European origin are illustrated and described and separated into 28 categories in this magnificent book. The author spent his life collecting, researching and writing about treen; his personal collection is now in the Birmingham City Museum and Art Gallery. This is the ultimate treen book, and a much sought-after volume today. Hardcover. 7.5"x10", 458 pages, 460 b/w illustrations, bibliography; dj. Light wear, a nice copy. [36219] \$150





49. Stebbins, Theodore E., Jr. **The Life and Works of Martin Johnson Heade.** *New Haven; Yale University Press: 1975.* The first edition of this key work on Heade. Stebbins updated the work a few years ago, but this original edition remains elusive in the marketplace. Hardcover. 8.5"x11", xix + 303 pages, b/w and color illustrations, dj. Minor wear. [38096] \$125



That's All Folks!

