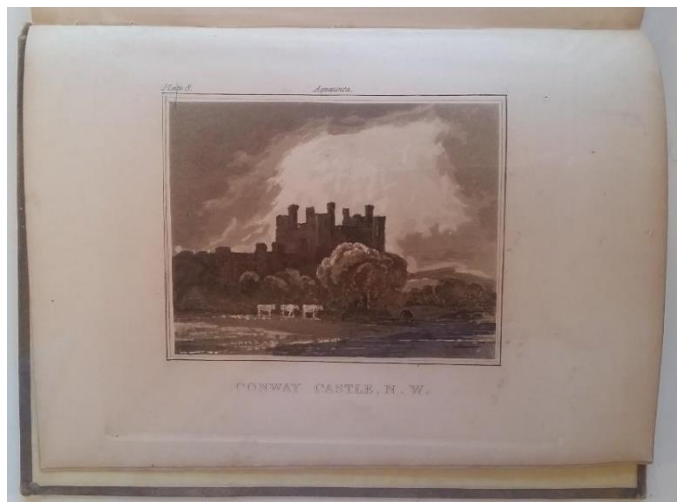
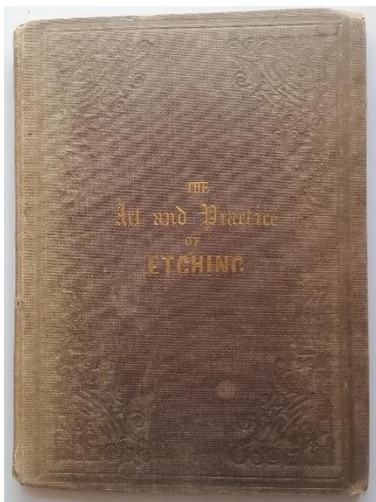


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Illustrated Books and Art

“FORTY YEARS PRACTICE IN THE VARIOUS METHODS OF ENGRAVING, WITH SOME NATURAL
MECHANICAL GENIUS, MAY BE CONSIDERED AS QUALIFICATIONS FOR THIS TASK.”

1. Alken, Henry. *The Art and Practice of Etching; with Directions for other Methods of Light and Entertaining Engraving*. London: S. & J. Fuller, 1849. \$ 325.00



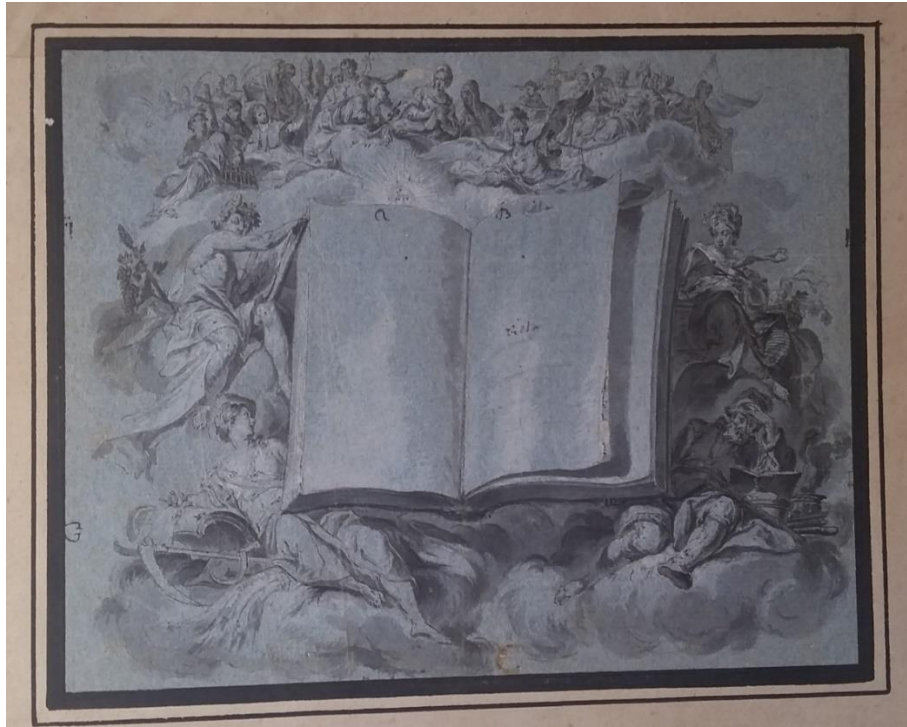
8vo. 185 x 135 mm. (7 1/4 x 5 1/4 inches). 58, [1] pp., plus 5 pp. ads. Illustrated with nine plates include four aquatints. Bound in publisher's brown cloth, gilt title on upper board, title in blind on lower board; binding faded, some wear to the spine. Gift presentation dated 1849.

First edition. Manual of etching by one of England's most important 19th century engravers, whose contribution to sporting illustration and recreational images made an important contribution to early Victorian publishing. Alken's manual includes a glossary of various methods of etching, tools used in the process and a step by step guide to the practice of art form. He illustrated his work with nine examples that show different processes and their outcomes.

Bigmore & Wyman I, p. 4. Hind, *A Short History of Engraving and Etching*, pp. 237, 397. (304)

De SIMONE COMPANY, *Booksellers*

SMALL SCALE FIGURES DRAWN WITH A FINE STROKE OF THE PEN



2. (Augsburg School). *The Seasons?* Ca. 1750.

\$ 1,500.00

Original Drawing for Book Illustration. 160 x 197 mm. (6 ¼ X 7 ¾ inches). Drawn on blue paper, laid down on 19th century paper. Black double fillet ink border. Shows some light wear but otherwise in very good condition.

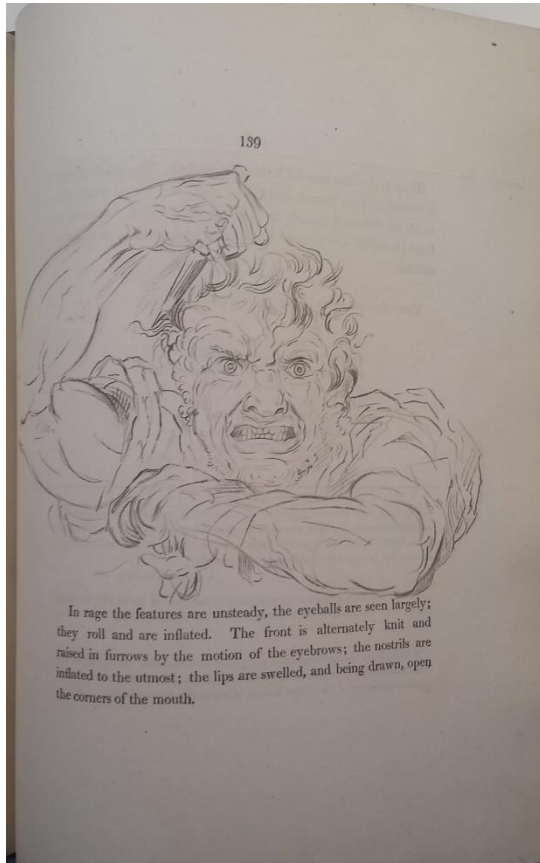
An attractive and well executed drawing in brown and white ink which illustrates the Book of Life surrounded by figures which probably illustrate the four seasons. This motif is crowned by a chorus of angels and saints also drawn in fine detail. Originally thought to be an Italian, the small-scale figures and the delicate pen strokes suggest the Augsburg School of the mid-18th century. Artists like Johann Wolfgang Baumgartner, Joseph Christ, and Godfried Göz, all painters of considerable reputation, who also worked closely with local publishers creating designs for prints and book illustrations. The choice of blue paper and the application of white ink to heighten the image is typical of Augsburg style of the 1750's.

For further information see Thomas Kaufmann's monograph *Central European Drawings 1680-1800*. Princeton, 1989 and an essay by Peter Stoll in *OPUS*, "Empire of Prints. The Imperial City of Augsburg and the Printed Image in the 17th and 18th Centuries", 2016. Both works are well illustrated and show examples of the drawings and prints from Augsburg artists during the period.

De SIMONE COMPANY, *Booksellers*

LIKE DURER, BELL LAYS THE FOUNDATION OF THE INTERSECTION OF ART AND SCIENCE

3. Bell, Charles. *Essay on the Anatomy of Expression in Painting*. London: Longmans, Hurst, Rees and Orme, 1806. \$ 450.00



4to. 295 x 230 mm. (11 1/2 x 9 inches). [xii], 184 of 186 pp., missing the half-title to Essay VI at p. 105-106. Illustrated with 7 engraved plates and stipple engravings in the text. Near contemporary black leather spine and tips, marbled paper boards; some light rubbing to the joints, otherwise very sound and attractive. Engraved bookplate of Thomas Picton Rose Richards.

Like his older brother John Bell, Charles was not only a noted and highly regarded surgeon, but also an accomplished artist who brought his skills at drawing and painting to the field of anatomy. In this work on the anatomy of expression Bell's goal was to provide artists with a better understanding of the physiological nature of the human body in order for them to better delineate emotions in their artwork. The text engravings that accompany much of the text demonstrate Bell's skills, both as an observer and practitioner of the art of drawing. Some are quite disturbing as he attempts to depict the effects of emotions on human face. The engravings were executed by John Stewart of Edinburgh, who was one of the founding members of the Royal Society of

Scotland in 1835. He apprenticed to Robert Scott of Edinburgh and studied at the Trustees' Academy in that city.

In his introductory essay Charles Bell writes, "The anatomy of painting . . . , forms not only a science of great interest, but that from which alone the artist can derive the true spirit of observation; learn to distinguish what is essential in just expression; and be enabled to direct his attention to appearances which might otherwise escape his notice, but on which much of the effect and force, and much even of the delicacy of his delineations, will be found to depend." In his book *Expressions of the Emotions*, Charles Darwin writes that Bell, "laid the foundations of the subject as a branch of science." (307)

De SIMONE COMPANY, *Booksellers*

HOP GROWING AND AGRICULTURAL FARM EQUIPMENT IN UPSTATE NEW YORK



4. Collins, Frederick W. and William H. Pratt. *Collins' Patent Horizontal Hop-Yard. Patented December 1, 1863.* (Rochester, N. Y.): Collins and Pratt, 1866. \$ 200.00

Printed broadside with manuscript inserts and addition. 4to. 305 x 186 mm. (12 x 7 1/4 inches). Illustrated with a 4 1/2 x 1 3/4-inch woodcut of the design of the patented Hop-Yard trellis. Broadside was folded, with a few minor tears at the edges and is now laid down on stiff paper. It is signed by Collins & Pratt and Benj. Kirkham.

Rare broadside contract form, written between Frederick W. Collins of Rochester, Monroe County, New York and William J. Pratt of Guilford, Chenango County, New York, with Hiram Fay of Exeter, Otsego County New York for the use of Collins' & Pratt Horizontal Hop-Yard, for the "improvement in training hops." The illustration shows the Hop-Yard and the series of trellises that make up the patented system. Nice woodcut!

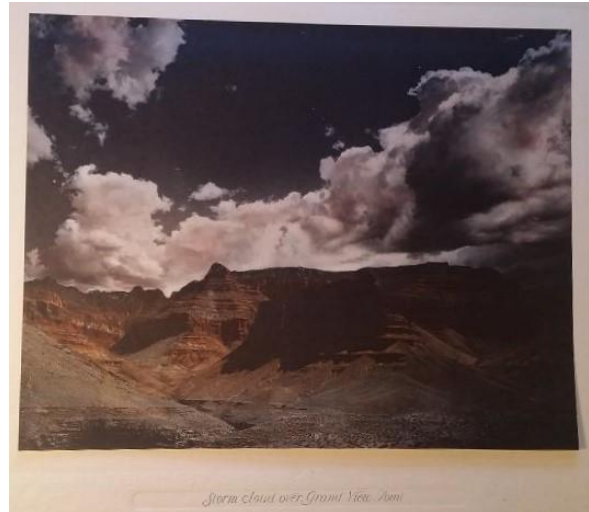
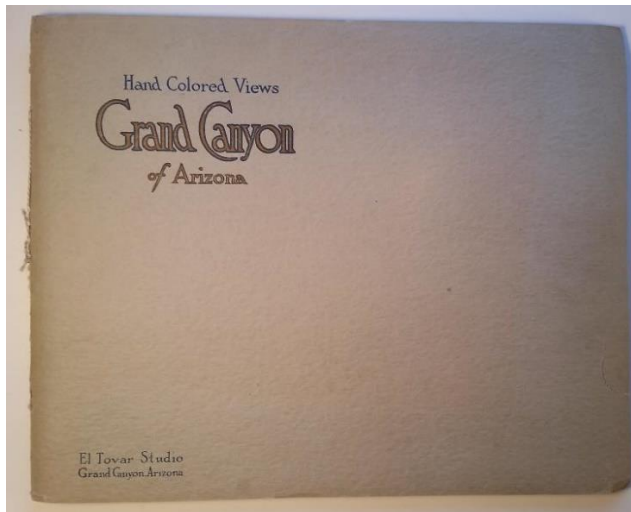
Not cited in OCLC. (314)

De SIMONE COMPANY, *Booksellers*

COLOR PHOTOS OF THE GRAND CANYON, ARIZONA

5. (Harvey, Fred) . *Hand Colored Views. Grand Canyon of Arizona*. Grand Canyon, Arizona: El Tovar Studio, ca. 1950. \$ 125.00

Oblong 4to. 280 x 345 mm. (11 x 13 1/2 inches). 18 tipped-in color photographs print size 197 x 255 mm. (7 3/4 x 10 inches). Original textured stiff paper binding, sewn, title on upper cover, sewing thread partially broken but sound and attractive; small 2-inch tear to upper cover, expertly repaired. Very good, clean copy.



Fred Harvey is a legend in the tourist business throughout the western states. His hotel El Tovar at the edge of Grand Canyon, is one of the most visited sites in Arizona. First printed in 1908 and reprinted with different photographic techniques for decades, this photo album containing 18 colored photos is a souvenir publication illustrating the magnificent views of the Grand Canyon Region. Included are views of Bright Angel Trail, Split Rock, Cape Horn, Jacob's Ladder, Indian Gardens, Colorado River, Devil's Corkscrew, Zoroaster, O'Neill's Point, Hopi Point, Point Sublime, Thor's Hammer, Grand View, and others.

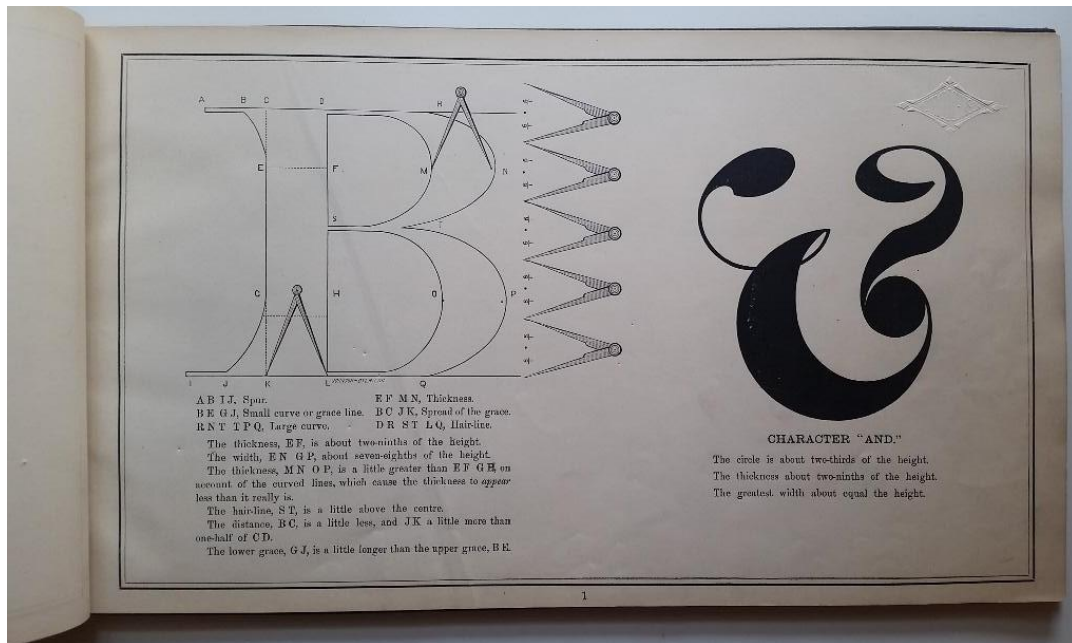
For a detailed discussion of Fred Harvey and his enterprises, see Marissa Kay Brandt's unpublished dissertation; "Necessary Guidance: The Fred Harvey Company Presents the Southwest." Submitted to the University of Minnesota Graduate School, 2011. (311)

De SIMONE COMPANY, *Booksellers*

OWNED BY THE CHROMOLITHOGRAPHER, HENRY J. JOHNSON OF NEW YORK

6. Lyford & Boyce. *The Art of Lettering, and Sign Painter's Manual*. Boston: J. B. Batchelder, Printer, 1870. \$ 450.00

Oblong 8vo. 220 x 380 mm. (8 3/4 x 15 inches). Printed one-side only. (4), 42 ff. (33 leaves of letter forms and designs and nine leaves of explanatory text). Original publisher's brown cloth binding decorated in blind with title in gilt on upper board. Text with notes and pencil markings suggesting use by a sign painter. Embossed ownership mark of the printer Henry J. Johnson.



First edition. Excellent copy of Lyford & Boyce's manual for sign painters. In the preface the write, "Several books of letters have at different times been published, presenting quite a variety of excellently drawn alphabets. None of them, have given any special attention to the styles in common use among sign-painters. In the present work, the aim of the authors has been to convey a distinct idea of these styles, and to present them on a scale large enough to make all of their peculiarities apparent, and their proportions unmistakable. . ."

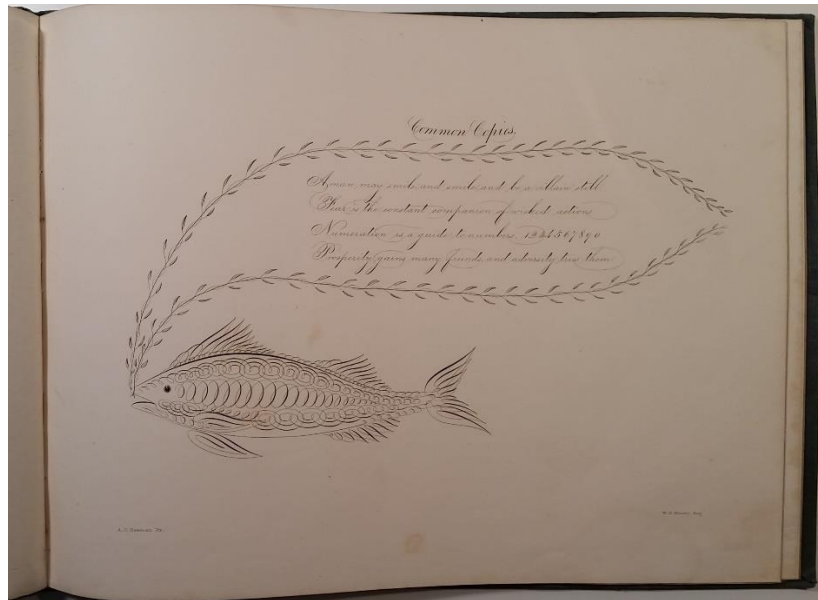
This copy belonged to the chromolithographer Henry J. Johnson of New York, with his embossed ownership mark. He was a distinguished color printer who specialized in rendering natural history in vivid color and animation. He is most well-known for his *Household Book of Nature* published in 1880, which included many color images of animals in the wild. As a part of this book, Johnson collected specimens of letter forms used in newspaper and print advertisements and placed in between the pages of his book. One has his ownership stamp embossed on its upper corner. (312)

De SIMONE COMPANY, *Booksellers*

WELL PRESERVED COPY OF A SCARCE AMERICAN WRITING MANUAL

7. Martin, E. T. *Martin's System of Practical Penmanship Taught in 24 Lessons at His Writing and Book Keeping Academy, N. 182 Main Street, Worcester, Mass.* Worcester, MA.: (Printed by Henry Holland), ca. 1848. \$ 1,000.00

Oblong quarto. 255 x 330 mm. (10 x 13 inches). (16) pp. text. Illustrated with an engraved portrait of Martin designed by Oliver Pelton, engraved title-page, and 11 writing samples. Original green publisher's cloth, title embossed in gilt on upper cover, spine decoratively gilt. Minor foxing, mostly to the tissue guards.



First edition. Very nice copy of Martin's manual of penmanship illustrated with a highly detailed and attractive portrait of Martin by Oliver Pelton. Pelton was a Connecticut trained engraver who produced a number of fine portraits, include an engraving of Washington after the painting of Gilbert Stuart. He was a partner in the company Terry & Pelton that specialized in bank note engraving, a skill which is apparent in the portrait of Martin.

The eleven engraved plates that comprise Martin's manual of penmanship are beautifully produced with fine flourishes and the use of fish and birds, common calligraphic motifs, which give the page a light and airy form. The engravings were created by William B. Emery after designs by Martin and each individually printed by the copperplate printer, A. C. Beaman of Worcester. The text of twenty-four lessons was printed in two columns by Henry Holland also of Worcester.

The manual appears to be scarce. OCLC cites copies at Winterthur, Harvard, Penn State and AAS, adding a copy at McGill in Montreal. Not cited in NUC. Nash, American Penmanship, 350. (308)

De SIMONE COMPANY, *Booksellers*

A VERITABLE GALLERY OF AMERICAN LITHOGRAPHERS AND WOOD ENGRAVERS

8. Owen, Robert Dale. *Hints on Public Architecture, Containing among other Illustrations, Views and Plans of the Smithsonian. Together with an Appendix Relative to Building Materials* . . . New York: George P. Putnam, 1849. \$ 550.00

4to. 325 x 250 mm. (13 x 9 3/4 inches). 17 (table of contents and list of illustrations bound out of order), 119 pp. Illustrated with a frontispiece, engraved title-page, 6 full-page lithographs, 7 full-page engravings, and 99 woodcut illustrations in the text. Bound in blue publisher's cloth; front cover faded at the top; bookplate and library pocket removed from front and rear of the volume.



First edition. R. D. Owen wrote his *Hints on Public Architecture* “to introduce the members of the Building Committee of the Smithsonian Institute to concepts of good taste in architecture, as demonstrated by current British examples by A. W. Pugin and discussed in the writings of John Ruskin.”★ Owen was a member of the House of Representatives from Indiana, member of the Building Committee and he was instrumental in the passage of legislation that would fund the

building of the structure. A controversy had arisen with the various designs for the Smithsonian in Washington and members of the Committee and the Congress needed guidance as to the proper role of architecture in publicly funded buildings. The book lays out a justification for the Norman Romanesque as an appropriate architectural style for American public buildings, using the Smithsonian Building as a model.

The book is extremely well illustrated with the best lithographers and wood engravers used to produce the images. The American branch of Ackerman & Co. and Napoleon Sarony created the highly detailed lithographs and W. Roberts, Bobbett and Edmonds, and J. H. Hall produced many of the wood engravings. Owen's *Hints* is a veritable gallery of wood engravers and lithographers of the mid-19th century.

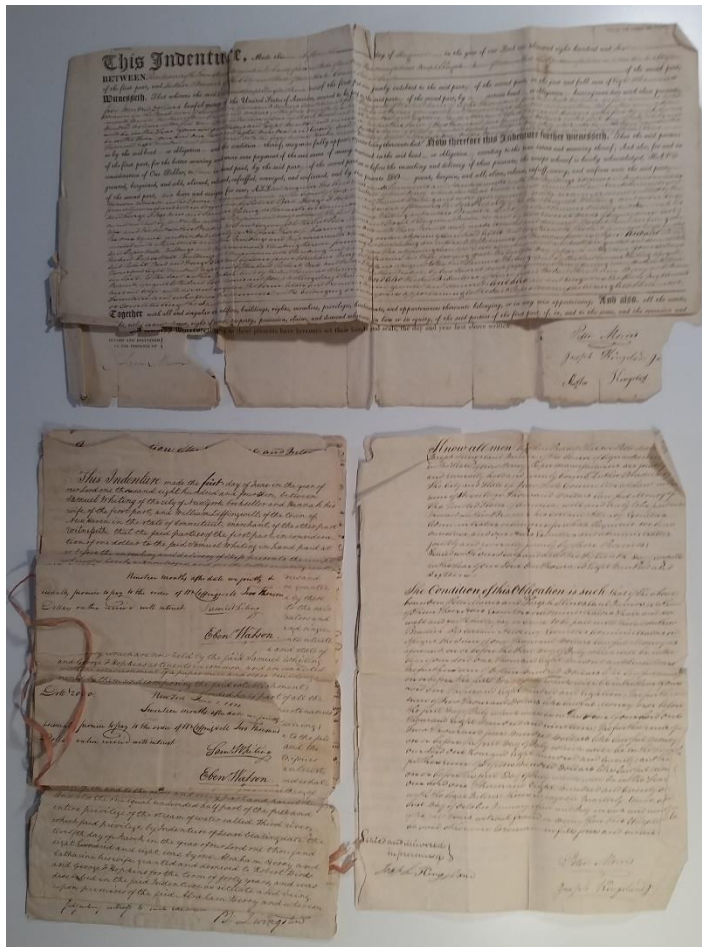
Hitchcock 885. ★ Quote from the Smithsonian Institution Website. (310)

De SIMONE COMPANY, *Booksellers*

THE THIRD RIVER PAPER AND LUMBER MILL – PASSAIC COUNTY NEW JERSEY

9. (NEW JERSEY PAPER MILL). Three (3) Land Documents of a Paper Mill in Essex County, New Jersey. 1816-1823. \$ 950.00

Informative series of financial instruments that illustrate the contractual arrangements between a bookseller from New York and a merchant from Connecticut in an enterprise that would perpetuate the Third River Paper Mill in Passaic, New Jersey. The Third River, which passed through the property where the paper mill was constructed, flowed through the towns of Little Falls, Clifton and Montclair and was the sources of industry and wealth for decades in these New Jersey towns.



According to John Bidwell in his book, *American Paper Mills 1690-1832*, a grist mill on the Third River was transformed to paper manufacture when the property was purchased by the firm Bird, Hopkins, and Whiting in or around 1808. Hopkins was a bookseller from New Jersey who also was a stationer and a proprietor of a paper warehouse, who remained in the paper business for decades. Samuel Whiting, a New York bookseller was half owner of the property and paper mill with Hopkins and was the principal in the sale of land that is documented in the small archive offered for sale here. An interesting footnote is that Whiting used the symbol “S W & Co” and his watermark in much of the paper he produced, and it appears on some of the leaves in this historical collection.

1) Indenture of Property. Samuel and Hannah Whiting to William Leffingwell land in Aquackenuck, N.J. June 1, 1814. Signatures of Samuel and Hannah

Whiting, William Leffingwell, witnesses Henry S. Dodge, John L. Tiffany, Brockholst Livingston. Seals, red ribbon. 10 x 15 in., 8 pp. Folds, edge frayed with slight loss, small tears at folds.

2) Mortgage. Peter Morris of Aquackenuck, Joseph S. Kingsland, Jr. and Martha Kingsland, to Luther Bradish. August 15, 1816. Sheet 18 x 20 in. Separated at center fold. Printed, filled form.

Signatures of parties. Witnessed on verso by Aaron Munn, docketed. Folds, browned, tears at fold, edges frayed, corner missing.

3) Bond signed by Peter Morris and Joseph Kingsland, Jr. to Luther Bradish for \$17,000. 15 x 20 in. 3 pp. Folded in half. Tears at folds, edges folded, right corner torn out.

The first document dated June 1, 1814 is a contract between Samuel Whiting, a New York bookseller and his wife Hannah, with William Leffingwell of New Haven, Ct., a prominent merchant. Leffingwell was purchasing half of a parcel of land owned by Whiting in Aquackenuck, Essex County, New Jersey. This parcel included a Paper Mill and Dam on the Third River, which is a tributary of the Passaic River, well known as one of the industrial centers of New Jersey during the flowering of the industrial revolution.

The eight-page indenture includes the requisite “red tape” or ribbon binding the pages together and two promissory notes attached with wax. In addition to the signatures of the Mr. and Mrs. Whiting and William Leffingwell, the document is signed by Luther Bradish, Lieutenant Governor of New York and later President of the New York Historical Society and the American Bible Society, and signed in three places by Henry Brockholst Livingston, Associate Justice of the United States Supreme Court.

The second document shows a mortgage initiated by Luther Bradish, who had taken over the holdings of William Leffingwell. Bradish is contracting with Peter Morris of Aquackenuck and Joseph S. and Martha Kingsland, Jr. who purchased the interest of Samuel and Hannah Whiting. Joseph Kingsland was a paper manufacturer and slave holder who employed his slaves in erecting what became known as the Third River Saw Mill as well as the paper mill run by Peter Morris. The mill cut the lumber into curbing and then shipped it on sloops from the dock at the mouth of the Yantacow or Third River. In 1821, on the death of Joseph Kingsland, Sr. Joseph Kingsland, Jr. and Peter Morris (his son-in-law) continued to operate the Madison Paper Mills.

The third document outlines the financial relationship between Bradish and the papermakers, Kingsland and Morris, and shows payments that were made between 1817 and 1823.

This is an interesting series of document that is signed by some prominent members of the business and political world the second decade of the 19th century. Although there is damage to the paper stock, the manuscript has only minor loss and the secretarial hand is very legible.

John Bidwell. *American Paper Mills 1690-1832. A Directory of the Paper Trade with Notes.* . . Dartmouth College Press at University Press of New England, 2013, pp. 147-148. Gravell, Miller & Walsh, *American Watermarks, 1690-1835.* Oak Knoll Press, 2002, p. 242.

De SIMONE COMPANY, *Booksellers*

TRADE SIGN OF A MID-19TH CENTURY PAINTER – WHO MEET A TRAGIC ENDING



10. Schoener, J(acob), B. *J. B. Schoener Portrait & Miniature Painter*. (Boston)?, ca. 1840 (?).
\$ 1,500.00

Tin Tradesman's Sign. 250 x 360 mm. (10 x 14 inches). Text in gold paint on a black painted background. Some slight bending of the metal at the corners, paint worn away at corners and a few places in the background; otherwise in excellent condition.

Jacob B. Schoener, (1805–1846) was miniature and portrait painter who was born in Pennsylvania and worked in Boston between 1825 –1846. In his book *Early American Portrait Painters in Miniature*, Theodore Bolton writes that he flourished in New England and Reading, Pennsylvania and was skilled as a portrait draughtsman in crayon, probably meaning lithography.

A search of Schoener did not turn up much information, but after digging, a newspaper report in the *Louisville Daily Courier* dated 30 July 1846 cites his death notice. It reads in part, "J. B. Schoener, a native a Pennsylvania formerly a painter of great talent in Boston, committed suicide by cutting his throat in his room at the American House in that City on Monday night while in a temporary state of insanity. Mr. Schoener was highly esteemed and respected by a large circle of acquaintances."

Bolton cites a miniature painting of Napoleon by Schoener in the Pennsylvania Academy Collection, where he may have been a student. There are two examples of his lithographic portraits in the collections of the Boston Athenaeum ca. 1830. The Library of Congress has a small archive of letters from Schoener to his father in Manuscript division: see <https://www.worldcat.org/title/jacob-b-schoener-family-papers-1800-1842/oclc/78120197>. (313)

De SIMONE COMPANY, *Booksellers*

ILLUSTRATED BY A PIONEER IN THE ART OF LITHOGRAPHY IN AMERICA

11. Stone, William Leete. *Narrative of the Festivities Observed in Honor of the Completion of the Grand Erie Canal, Uniting the Waters of the Great Western Lakes with the Atlantic Ocean. Begun at Buffalo*. New York: (Corporation of the City of New York), 1825. \$ 850.00

4to. 250 mx 200 mm. (10 x 8 inches). [2]. pp. 293-334. Illustrated with a lithographic portrait of William Stone by Anthony Imbert, engraved folding map of the canal route from the Atlantic to Lake Erie, 8 lithographic views by Imbert of the canal route and its construction, 5 engraved portraits by A. B. Durand, 7 lithographic facsimiles of original document by Imbert. Bound in contemporary red morocco spine and tips, over marbled paper boards; spine scuffed but sound and attractive; some of the usual light foxing throughout. Presentation inscription dated May 25th, 1855 from James R. Woodbridge to Roderick Lawrence.



Separate printing of the William L. Stone's *Narrative* which recounts the celebrations of the opening of the Erie Canal that first appeared in Cadwallader Colden's *Memoir* printed earlier in 1825. Stone's *Narrative* was "prepared for the Committee of the Corporation of the City of New York" and privately distributed in a limited number of copies.

This is one of the earliest books printed in New York to be illustrated with lithographs. Antony Imbert, "a pioneer lithographer" was the second lithographer to set up shop and his lithographs are highly sought after as

early examples of art in America. His portrait of Stone and the eight views of the canal route are beautifully produced and are rich and highly toned examples of his art. An article that appears in the *Proceedings* of the American Antiquarian Society, April 1922, has a profile of Imbert and cites a notice which written by William Dunlap in his *History of the Arts of Design* (1835) which says that Imbert lithographic studio is the first that he had encountered in New York. Harry Peters writes, "The place of honor undoubtedly goes to the illustrations in what is commonly called, 'Colden's Canal Book' which documents the triumphal progress of a canal boat from Buffalo to New York in 1825."

This work also contains engraved portraits by the Hudson River painter, A. B. Durand, who began his career with Peter Maverick as an engravers' assistant. Before taking up painting Durand was considered one of America's finest engravers. The folding map of the canal route is printed from three plates on three leaves and pasted together to create to kind of panorama of the Erie Canal from Buffalo to the Hudson.

Sabin 92149. Peter, *America on Stone* pp. 228-235. (309)