



*colour: theory & application*

*catalogue 362*

*ursus books ltd.*

*Fig. 44.*



*Fig. 45.*



*Fig. 46.*



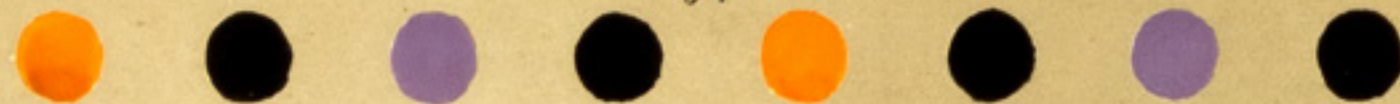
*Fig. 47.*



*Fig. 48.*



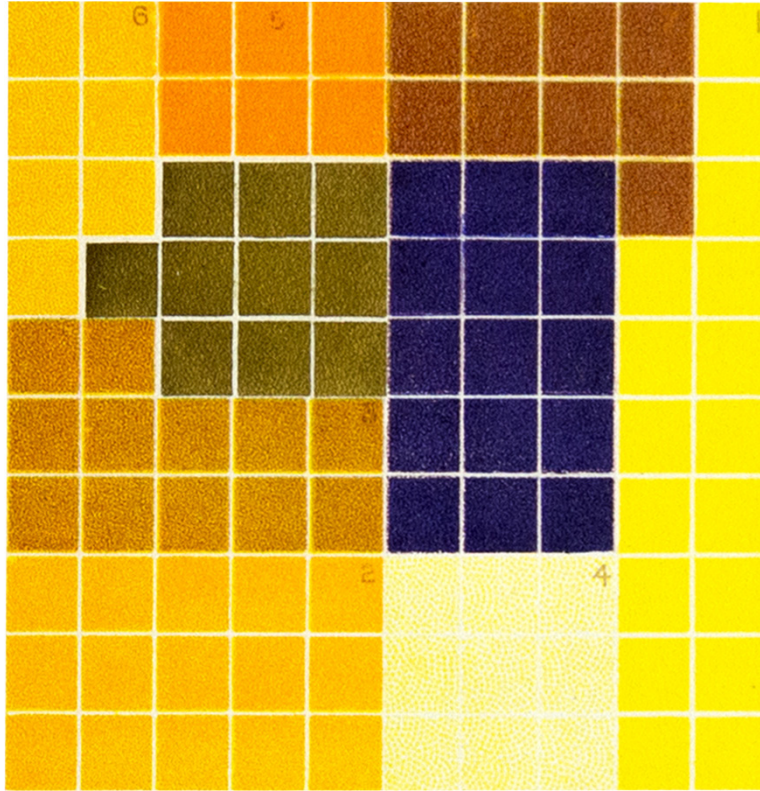
*Fig. 49.*





catalogue 362

# COLOUR



23. VANDERPOEL, Emily Noyes. *Color problems. A Practical Manual for the Lay Student of Color*. New York: Longmans, Green & Co., 1902.

## COLOUR THEORY 1-52

## COLOUR APPLIED 53-169

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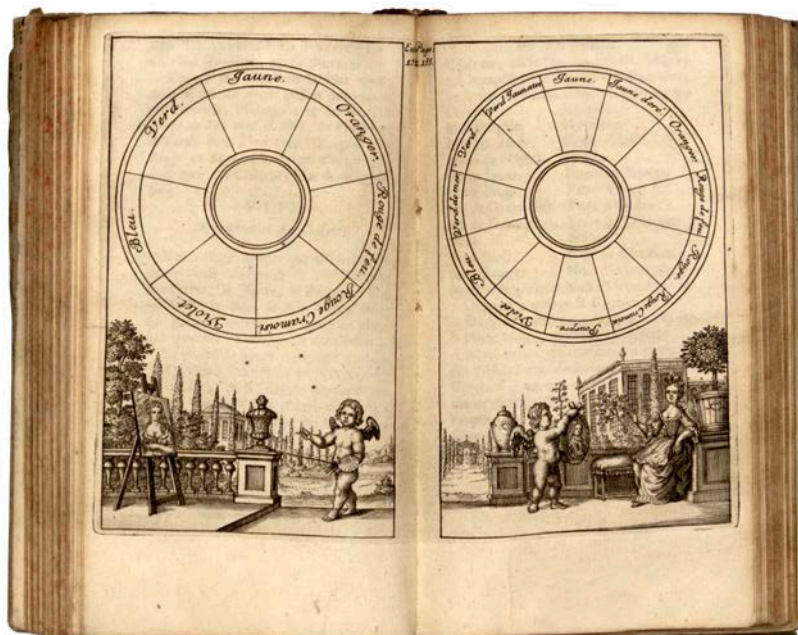
**Shop Hours:**  
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All prices are net.  
Postage, packing and insurance are extra.

Cover image: **4.** Michel-Eugène CHEVREUL  
*De la loi du contraste simultané des couleurs, et de l'Assortiment des objets colorés.*  
Paris: Pitois-Levrault, 1839.

Title page image: **23.** Emily Noyes VANDERPOEL. *Color problems. A Practical Manual for the Lay Student of Color.*  
New York: Longmans, Green & Co., 1902.





1. BOUTET, Claude. *Traite De Mignature pour apprendre aisement a peindre sans maitre. Avec le secret de faire les plus belles couleurs, l'or bruni & l'or en coquille.* Frontispiece, [14], 269, [19] pp., illustrated with 2 leaves of plates. 8vo, 158 x 90 mm, bound in contemporary boards. The Hague: Louis and Henry van Dole, 1708.

(#147182)

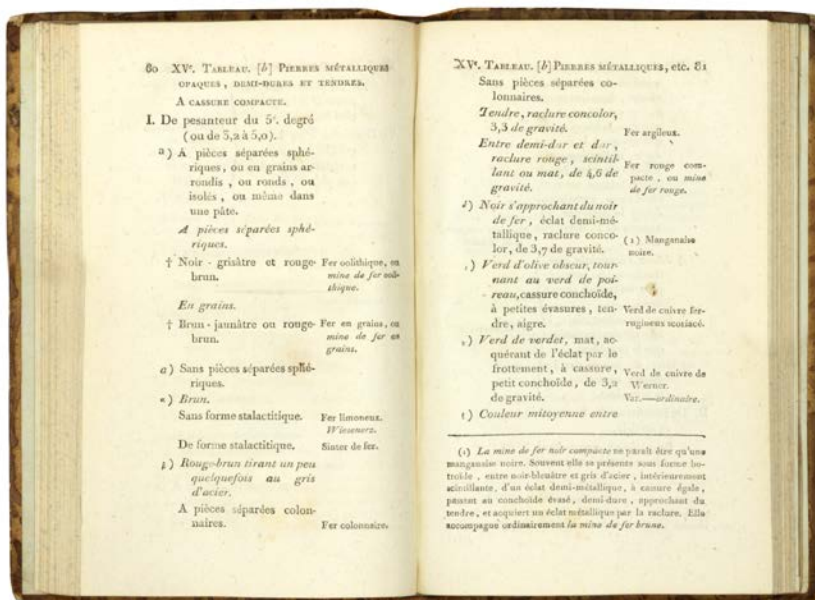
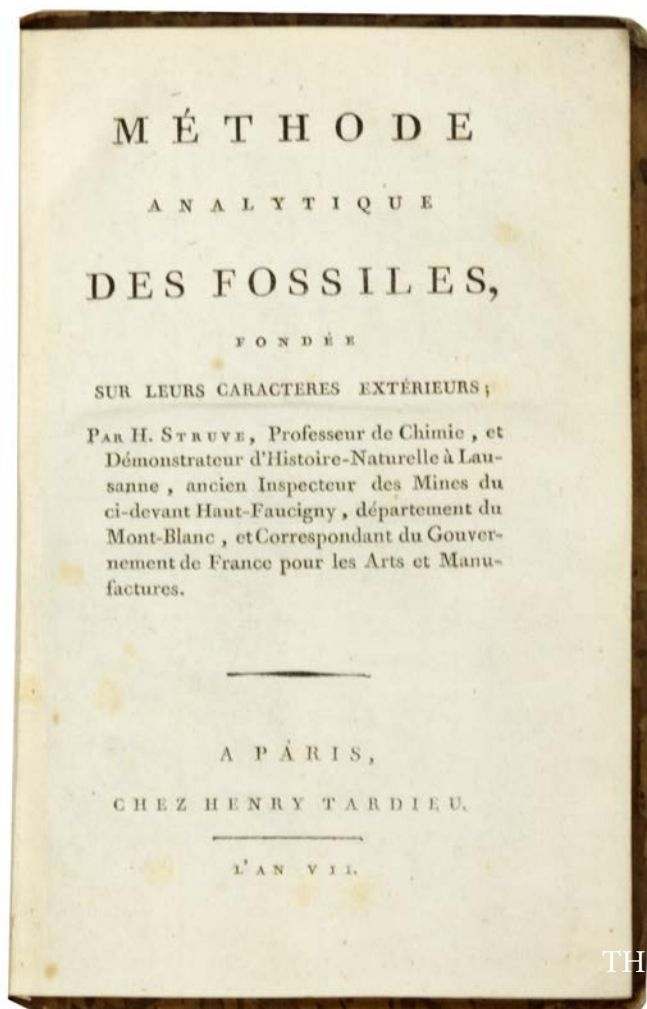
\$1500.00

Originally published in Paris 1674, this is one of many later editions, but by far the most important since it contains the first appearance of a colour wheel, as usual uncoloured in this copy. The text stresses pigment and colour recipes (most of the book is devoted to them) but there are also sections

on drawing, use of the compass, preparation of vellum, etc. Professor Herbert comments on this book, stating "It consists largely of recipes for pigment mixtures and, typically of seventeenth century manuals, these are subordinated to the images the painter creates. One finds advice on pigments for tan architecture, red drapery, blue skies, rather than on the colors themselves." This edition is rare with OCLC listing only 5 copies in America. Hinges worn, nevertheless a fine copy.

Massing 16, listing 26 editions or printings and she states that the "above list is undoubtedly incomplete."

Birren Catalogue 92. Kuehni and Schwartz pp. 56-57.

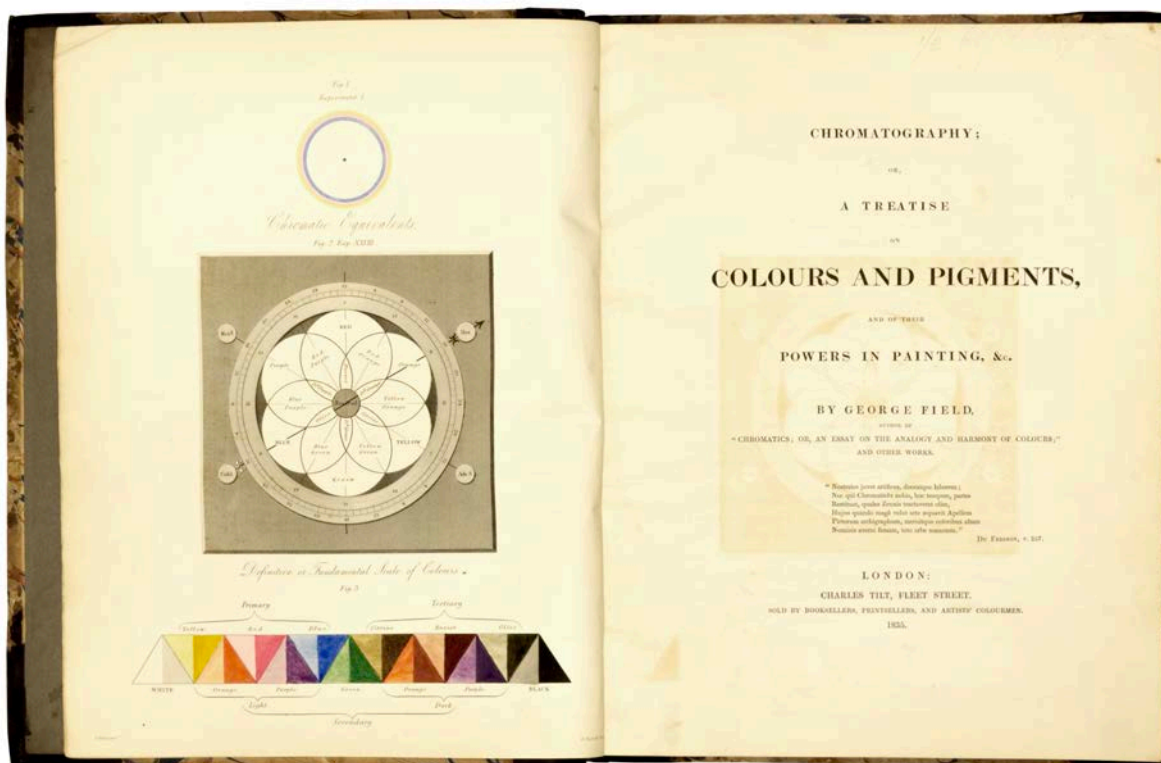
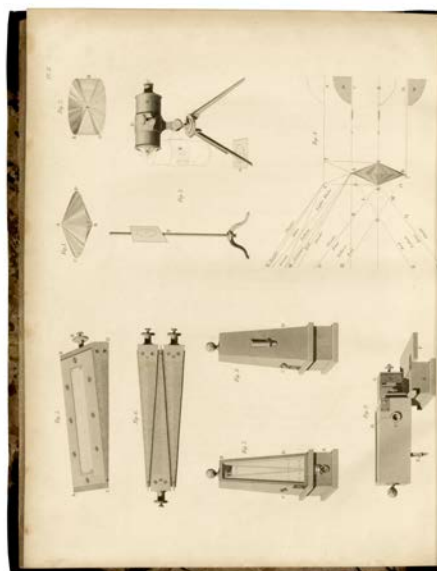
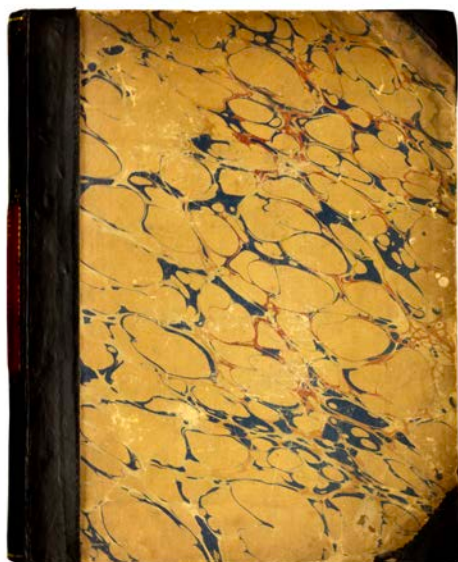


2. STRUVE, Henri. *Methode analytique des fossiles, fondee sur leurs caracteres extérieurs*. xii, 174 pages, 2 unnumbered leaves of hand-coloured plates. 4to, 120 x 191 mm, contemporary calf. Paris: Chez Henry Tardieu, 1797. (#169770)

\$2500.00

An interesting eighteenth-century study on minerals which includes an attempt to classify mineral colours. Spine rubbed, but overall an attractive copy.





3. FIELD, George. *Chromatography; or, A Treatise on Colours and Pigments, and of their Powers in Painting, etc.* xix, 276 pp., illustrated with hand-coloured engraved frontispiece and one engraved plate. Folio, 327 x 240 mm, contemporary half morocco. London: Charles Tilt, 1835. (#172724) \$3500.00

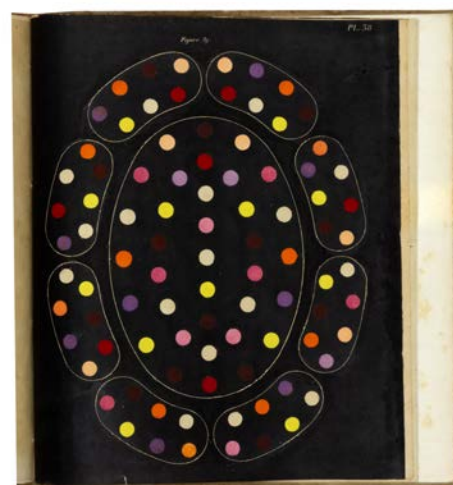
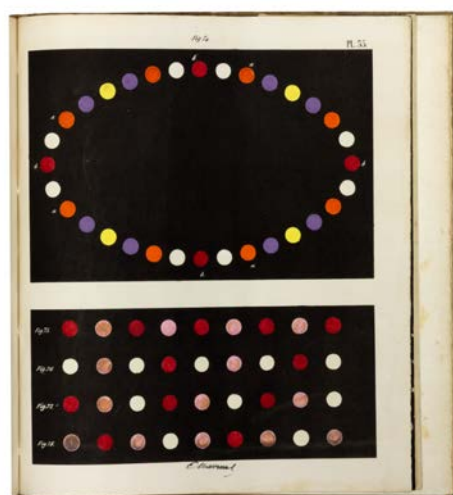
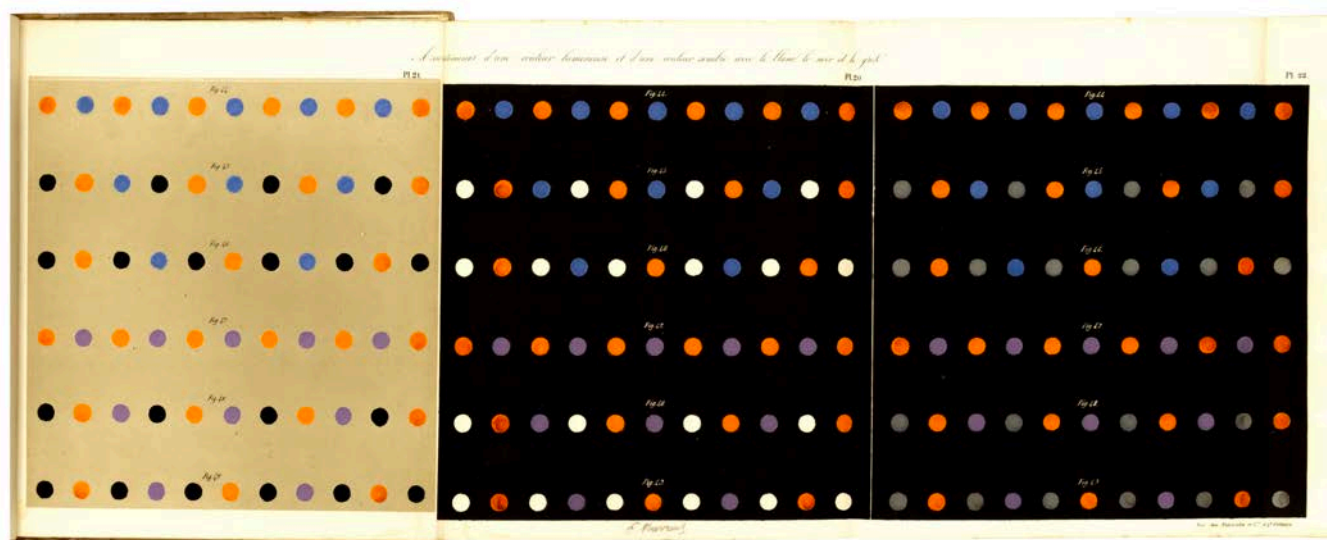
First edition of the most influential work on pigment chemistry written in England in the early 19th century. "In many ways, the most useful literary source concerning pigments rather than painting of the period is Field's *Chromatography*, published in 1835 ... The first part of *Chromatography* is concerned with

colour theory, followed by a section in which the nature and composition of individual pigments are discussed. The last part contains some comments on oils, varnishes and picture cleaning ... From an historical point of view an important feature of the first edition is the inclusion of a large number of pigments, no matter how obscure, so that the book fills the gaps left by most of the early 19th-century books on painting" (R. D. Harley, *Artists' pigments*, pp. 27-28).

Among the subscribers were both Constable and Turner. There were a number of later editions, however the first is rare.

Abbey, Life 123. *The Book of Colour Concepts* 270.

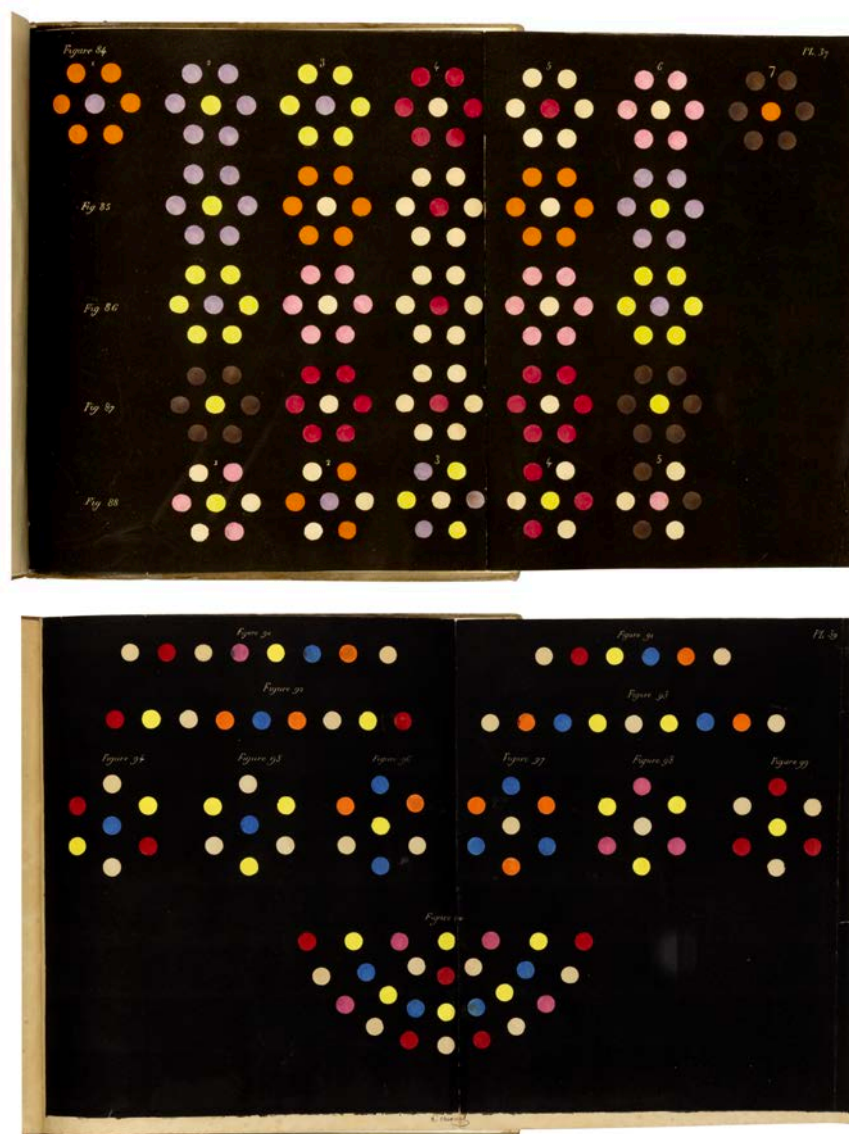




**4. CHEVREUL**, Michel-Eugène. *De la loi du contraste simultané des couleurs, et de l'Assortiment des objets colorés*. Two volumes. I: xv, [1], 735 pp., illustrated with two folding letterpress tables. II: [2], 2 pp. Illustrated with 40 engraved and lithographic plates on 22 ff., of which 13 folding; plates 2 and 3 printed in colour with fig. 12 on plate 2 hand-coloured; plate 4, the chromatic wheel, with over-slip; plates 5-31 and 34-39 stencil-coloured lithographs; plates 32-33 and 40 engraved; plate 33 hand-coloured; plus nine specimens of printing on different coloured papers; plates 5, 8, 11, 14, 17, 20, 23, 26, 29, 33-39 **signed by the author**. 8vo (text), 215 x 135 mm, bound in later nineteenth-century three-quarter morocco over marbled boards; and square 4to (atlas), 290 x 245 mm, bound in publisher's original printed boards with glassine. Paris: Pitois-Levrault, 1839. (#171748) \$22,500.00

A superb copy of the first edition of the most influential treatise on colour from the nineteenth century, with many of the colour plates signed by Chevreul.

A professional chemist, Chevreul became Director of Dyeing at the Gobelins royal tapestry manufactory in 1824, in which position he perfected a number of new dyes and was led to a close study of the properties of colour. It was this foundation of empirical observation that permitted him to discern one very simple principle, so widely known today that it is difficult to imagine a time when it was not the fundamental guideline for artists and every kind of graphic designer in their use of colour. Formulated in the present work (p. 14), Chevreul's "law of simultaneous contrast of colours" states that colours seen side by side will always appear to the eye "as dissimilar as possible, both in their optical composition and in the height of their tone." On this basis Chevreul proceeded to analyze the consequences and applications of colour contrast, i.e., the modifications of hue and tone occurring when juxtaposed colours are viewed at the same time. He established "a precise nomenclature for colour relationships: *tons* for tonal value on a scale from black to white; *gamme* for the tonal scale itself;



nuances for the modifications of one hue by the admixture of another; *couleurs franches* for pure, saturated pigments; *couleurs rabattues* (or *rompues*) for colours broken with black (or grey). These qualities were demonstrated in a colour wheel to which was attached a quadrant" (Kemp, *The Science of Art*, pp. 306-7).

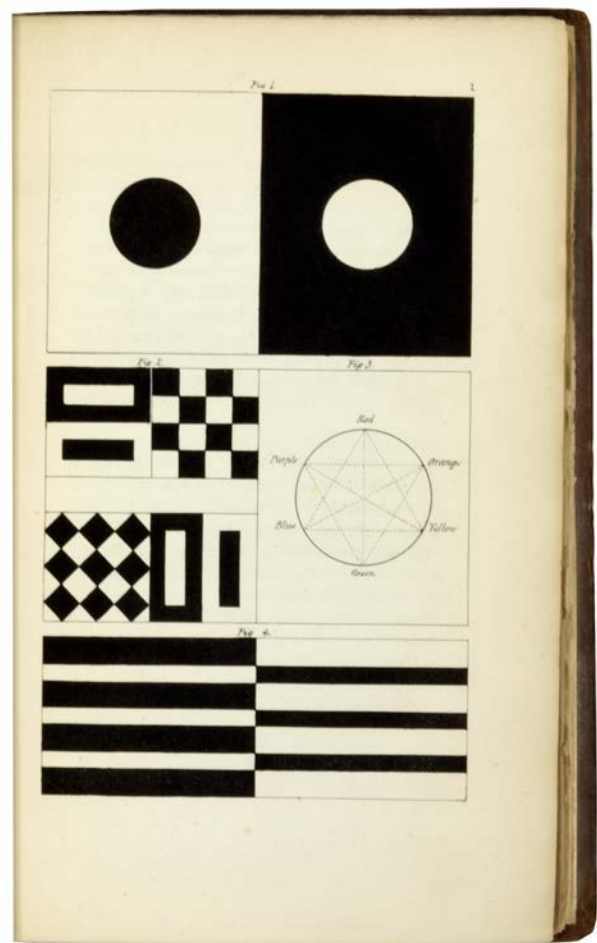
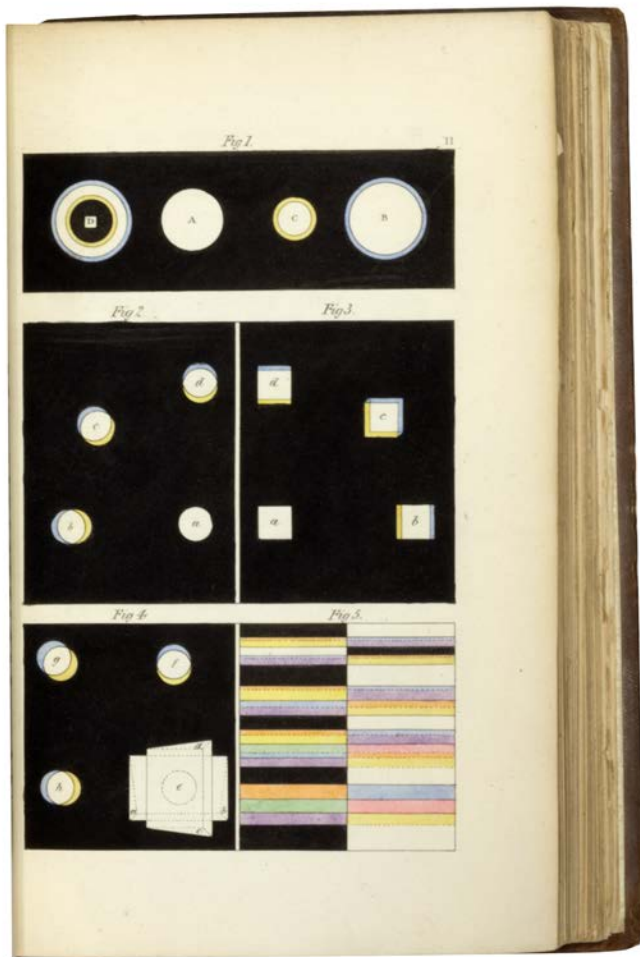
Chevreul intended his treatise for the use of painters, textile designers, gardeners and other graphic artists rather than for scientists, and the influence of his discoveries on the development of European painting was enormous. The Impressionists followed his precepts for the decomposition of colour tones and the juxtaposition of colours, building up their paintings using separate touches of pure colours on the canvas, and allowing the observer's eye to combine them; and the Neo-Impressionist school, led by Seurat and Signac, went further, seeking to provide a scientific basis for Impressionism by deliberately limiting "their palettes to Chevreul's circle of fundamental colors and intermediate tones and [applying]

colors scientifically to their canvases as opposed spots" (*Dictionary of Scientific Biography*). The influence of Chevreul's theories continued into the twentieth century: several modern colour-field painters, especially Ellsworth Kelly, are known to have experimented with Chevreul's colour theory.

In the present copy the plates are in "issue B," with the coloured disks on white or grey backgrounds. Text volume with some foxing as usual, but much better than usually found. Plate volume in exceptional condition.

Norman 469. Birren Collection 143. *En français dans le texte* 237. *The Book of Colour Concepts* 282.





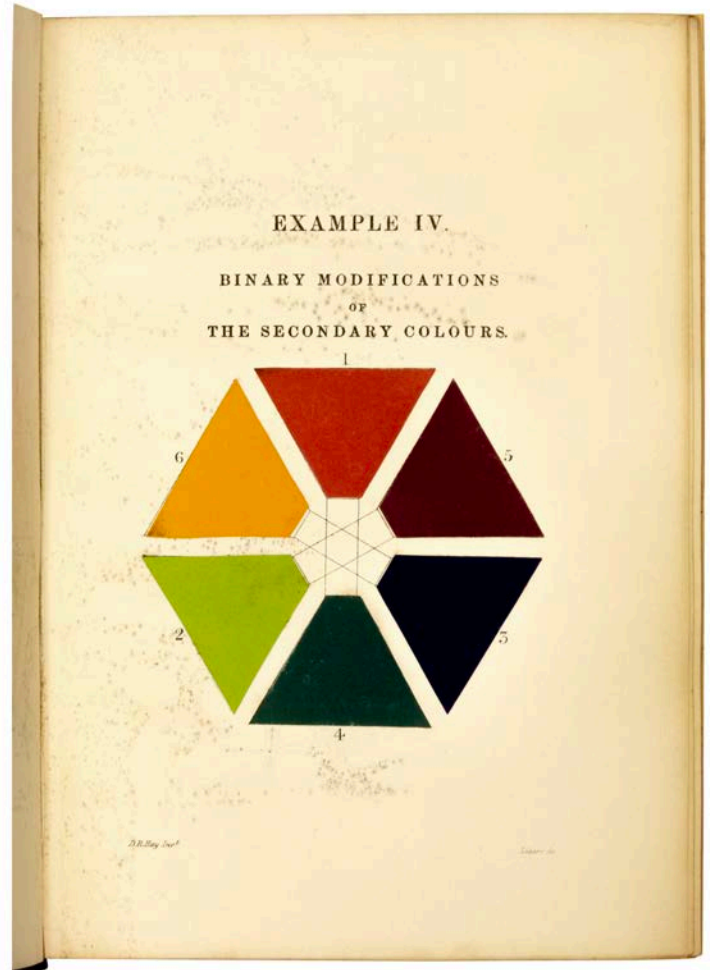
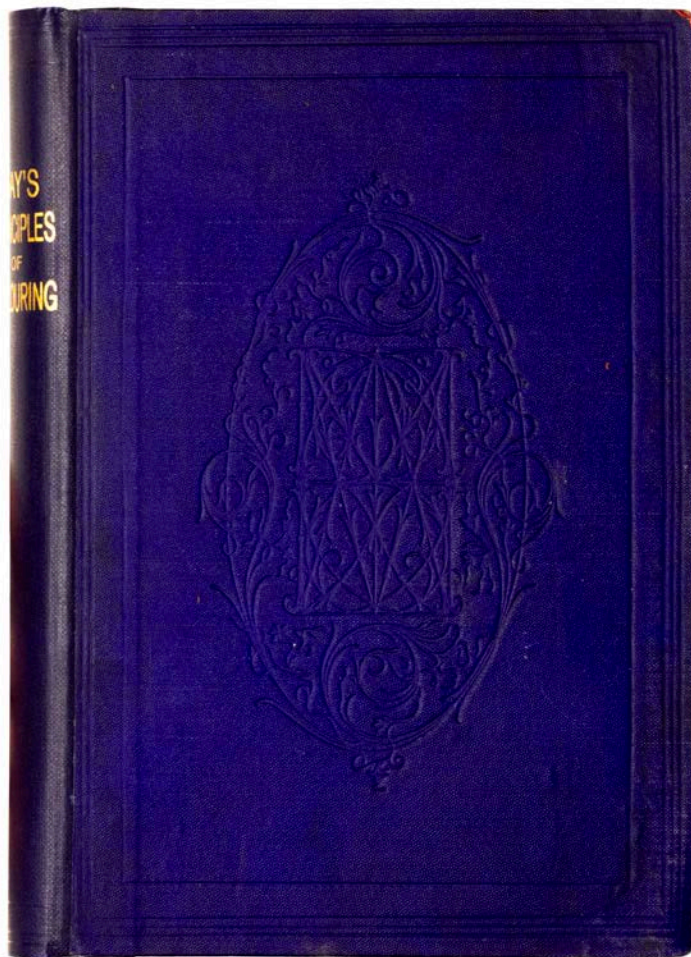
**5. GOETHE**, Johann Wolfgang von. *Goethe's Theory of Colours*; Translated from the German, with notes by Charles Lock Eastlake. xlviii, 423 pp., illustrated with four lithographic plates (3 with hand colouring). 8vo, 220 x 135 mm, bound in original cloth. London: John Murray, 1840. (#172675) \$2500.00

First Edition in English, inscribed to William Allan R.A. by the publisher. Goethe's work 'Zur Farbenlehre' was first published in 1810 and was the first to describe the psychological effects of colour. "For a profoundly creative and challenging response to Goethe's science by a painter of real genius we have to look to Britain, to the art of Turner. Turner was almost seventy by the time he made his detailed study of Goethe's *Farbenlehre* in Charles Eastlake's 1840 annotated translation, but his response was not that of an old man rigidly set in his ways. Two complex paintings of supreme quality were the remarkable result of his 'dialogue' with Goethe. His immediate reactions on reading Goethe's treatise are contained in a series of marginal notes

in his copy, ranging from approbatory references to terse exclamations of disagreement. 'Poor Dame Nature' he wrote, when he felt that Goethe was doing less than justice to the ultimate source of all visual beauty. He was attracted by much of what the German author was saying, particularly with respect to the integral relationship of colour and tone, but suspicious of the more rigid prescriptions and hesitant in the face of the anti-Newtonian polemics... (Kemp, *The Science of Art*, p. 299).

Rebacked, with part of the original spine laid down.

See also R. L. Herbert, *Yale Library Gazette*, (July 1974), pp. 6-7. Buckley, *Color theory*, p. 128. Babson 151. Birren Collection. 271. Not in Edelstein. Not in Wurmfeld, *Color documents*. Ruhemann/Plesters, p. 457 with an interesting note. Finally, see D. Robertson, *Sir Charles Eastlake and the Victorian art world*, pp. 54-55.

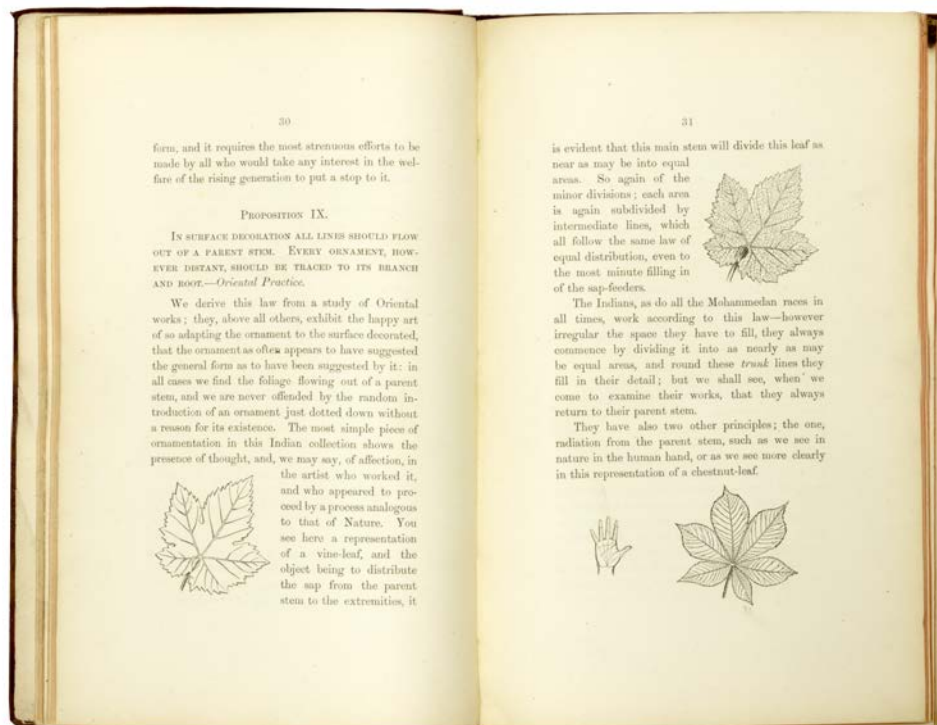
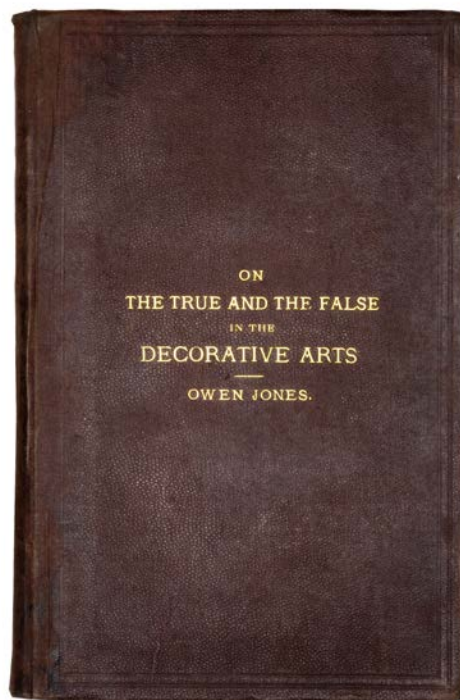


**6. HAY, D. R.** [David Ramsay]. *The Principles of Beauty in Colouring Systematized*. iv, 72, 8 pp. of advertisements, including 14 color plates of colour samples, with a total of 86 paint samples. 8vo, 201 x 140 mm, cloth, professionally rebound and rebaked into original boards, with piece of the original spine laid in. Text is bound to the front board, the plates to that back, so one can view the plates and read the text at the same time. Edinburgh, London: William Blackwood and Sons, 1845. (#172710) \$2500.00

An unusual work on the colour theory by David Ramsay Hay (1798-1866), author of numerous works on the subject and a decorator to Queen Victoria. Hay relates the harmony of colour with that of sound and proceeds with explanations on the nature of colour, contrasting colours and his own new system of chromatic harmony. The latter is demonstrated with a series of 14 examples, 13 of which consist of six different coloured samples arranged in a hexagonal pattern. The result is a strikingly modern design.

Birren Collection 305. *The Book of Colour Concepts* 320.



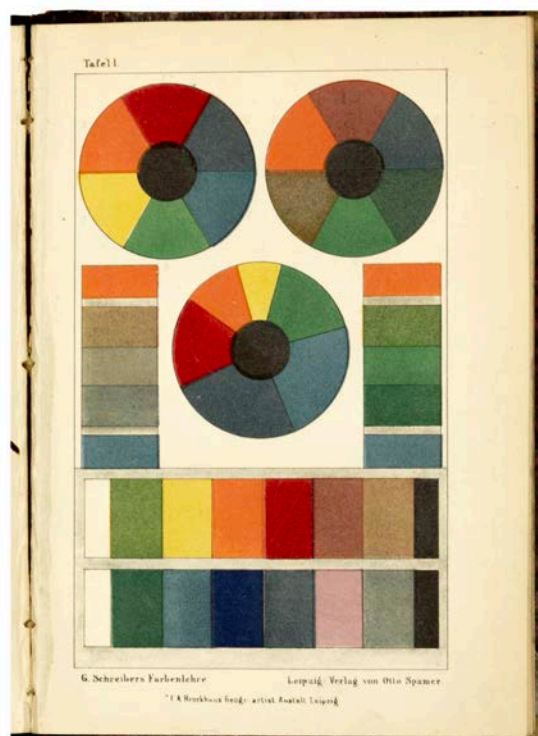
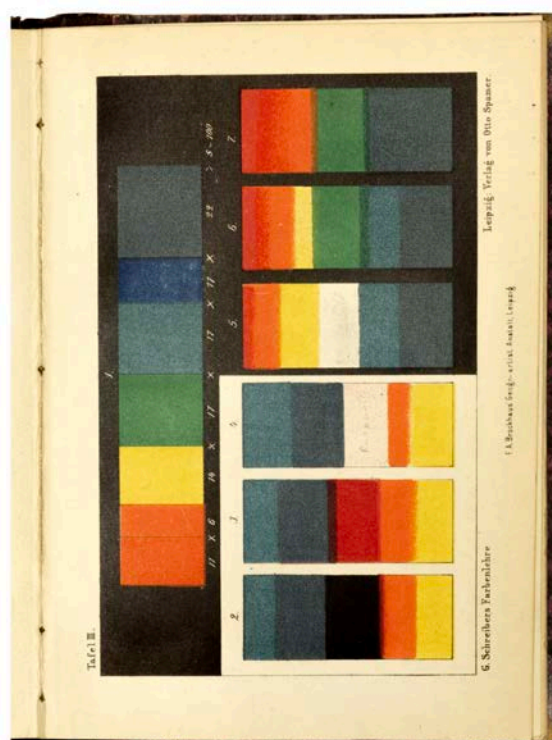
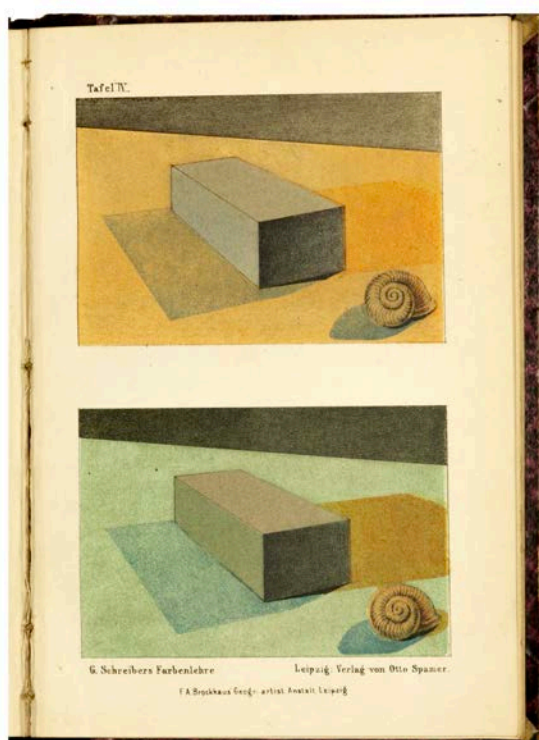


7. JONES, Owen. *On the True and the False in the Decorative Arts. Lectures delivered at Marlborough House, June 1852.* [2], 112 pp., some illustrations & diagrams through the text. Large 8vo, 245 x 157 mm, publisher's flexible cloth. London: [privately printed], 1863.

(#170490)

\$975.00

As the basis for these lectures Jones used art treasures in the Great Exhibition, purchased by the government and moved to Marlborough House, in which process he played a major part. The lectures range from pragmatic rules of colour and decoration to more abstruse principles of aesthetics and the lessons of cultural and national differences. A surprisingly scarce work.



8. SCHREIBER, Guido. *Die Farbenlehre. Für Architekten, Maler, Techniker und Bauhandwerker*. 148 pp., with 8 coloured plates. 8vo, 193 x 130 mm, contemporary half morocco. Leipzig: Spamer, 1868.

(#172671)

\$3750.00

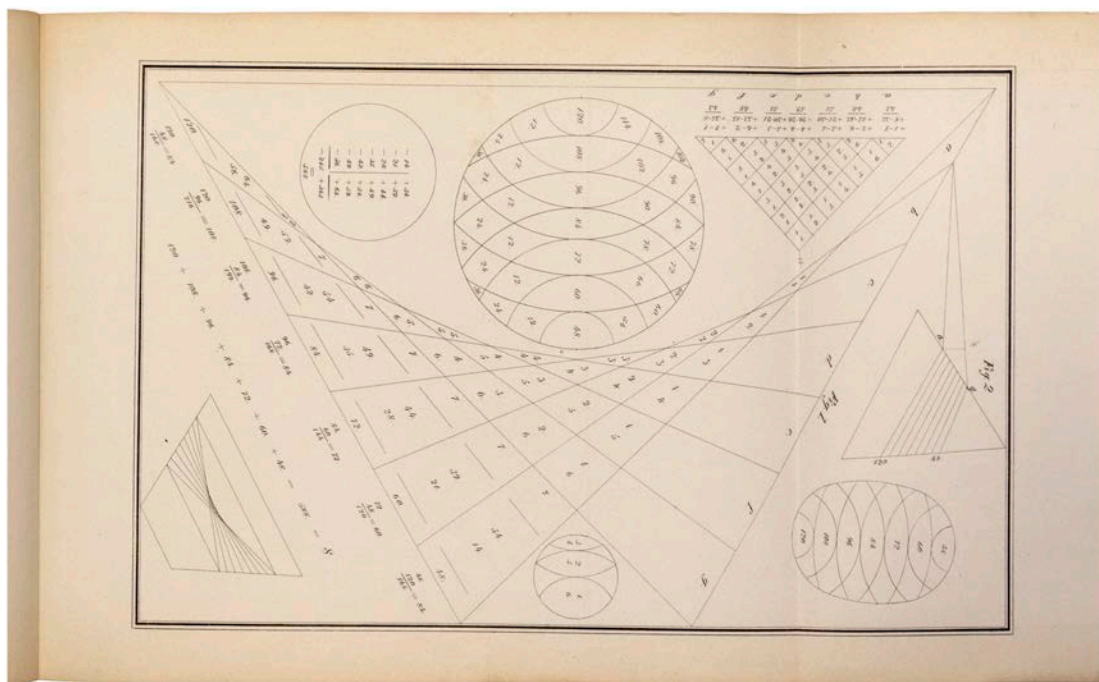
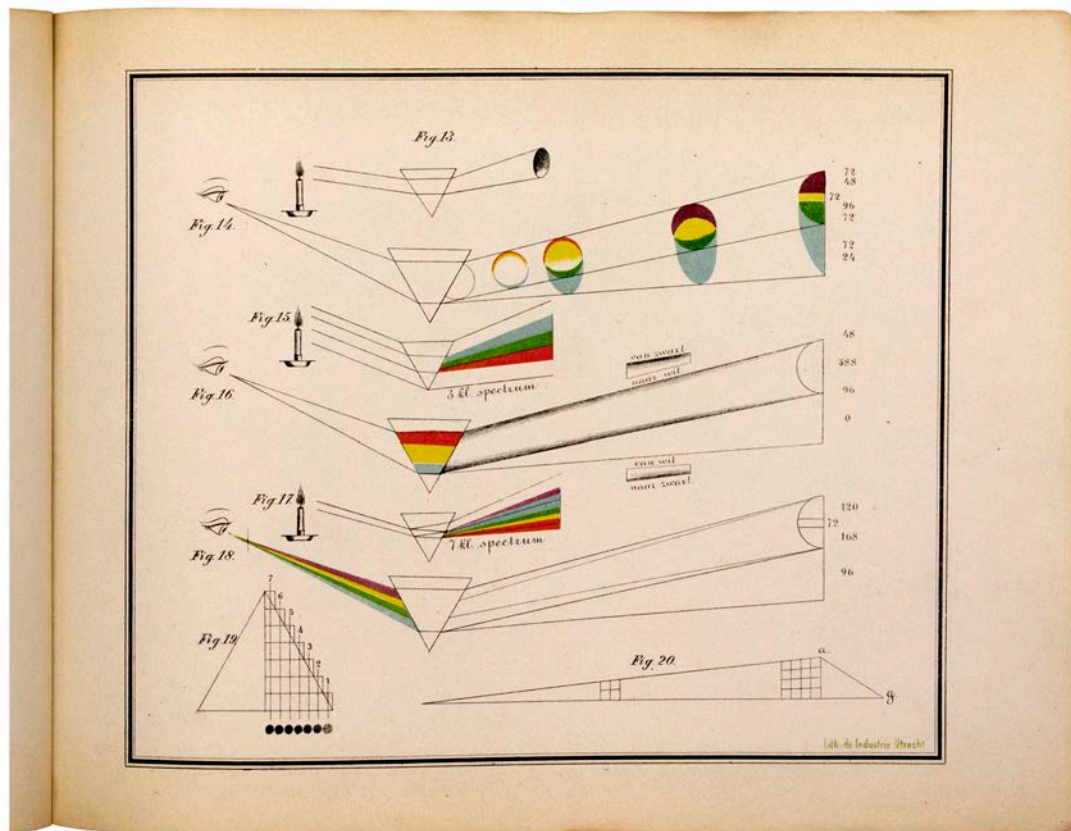
An interesting, unusual and incredibly rare work on colour theory by a geometry professor. The author was greatly

influenced by Goethe, his works have clear similarities to Goethe's *Farbenlehre*. Among the attractive colour plates is one showing colours arranged like the segments of an orange.

OCLC lists only 2 copies in the U.S. at the National Gallery and Fenimore Art Museum.

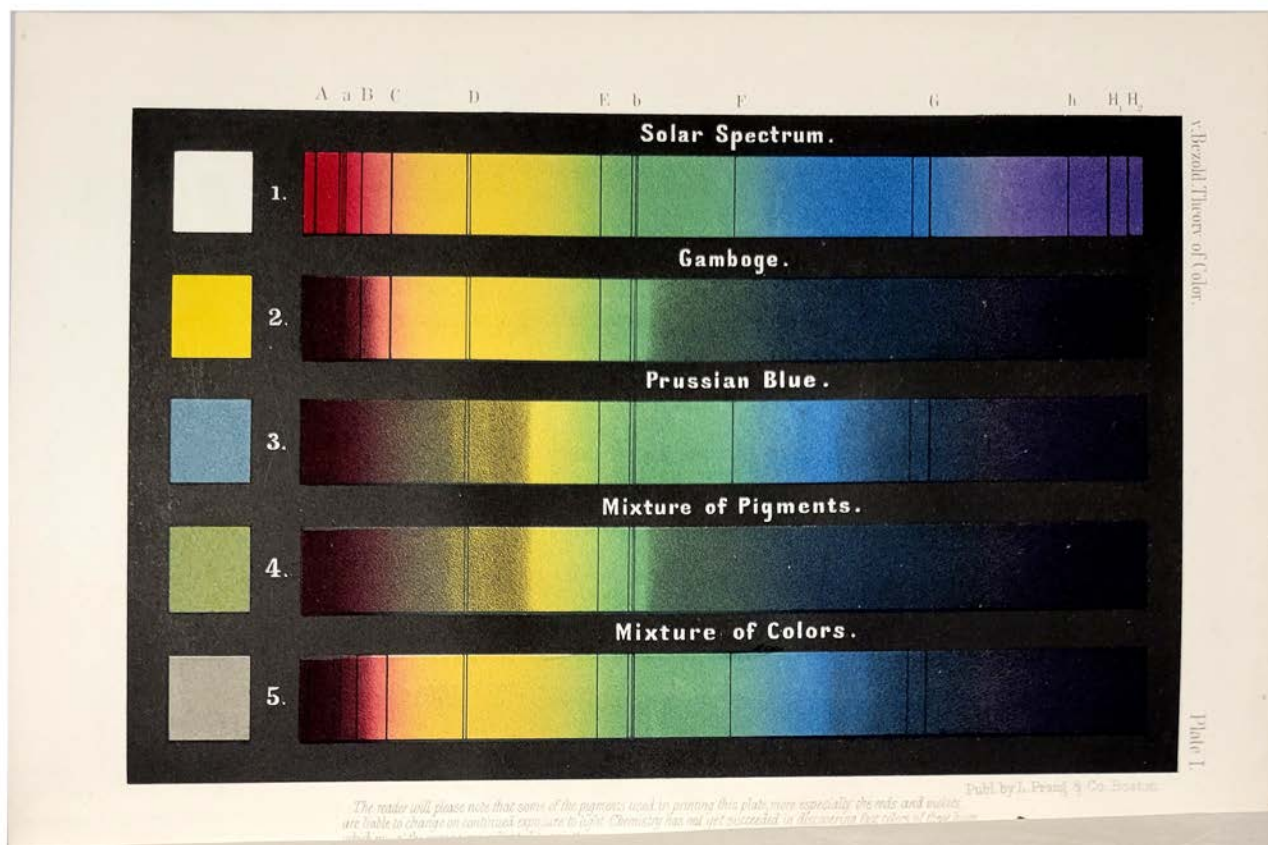
*The Book of Colour Concepts* 174.





9. FOLMER, N. *Alpha van het Alphabet der Kleuren*. 8 pp. text and 4 plates, of which 2 are in colour. Oblong 4to, 245 x 320 mm, original wrappers. Groningen: P.L Folmer, 1875. (#171732) \$2500.00

An attractive Dutch work on colour theory. Rare with OCLC listing only copies in Europe.



**10. VON BEZOLD, Wilhelm.** *The Theory of Color in its Relation to Art and Art-Industry...Translated from the German by S.R. Koehler...with an introduction and notes by Edward C. Pickering... Authorized American Edition. Revised and enlarged by the author.* xxxiii, [1], 274 pp., illustrated with chromolithographic frontispiece, 13 chromolithographic plates, plus numerous in-text illustrations. 8vo, 205 x 140 mm, bound in publisher's brick red cloth, spine gilt. Boston: L. Prang, 1876. (#169113) \$1500.00

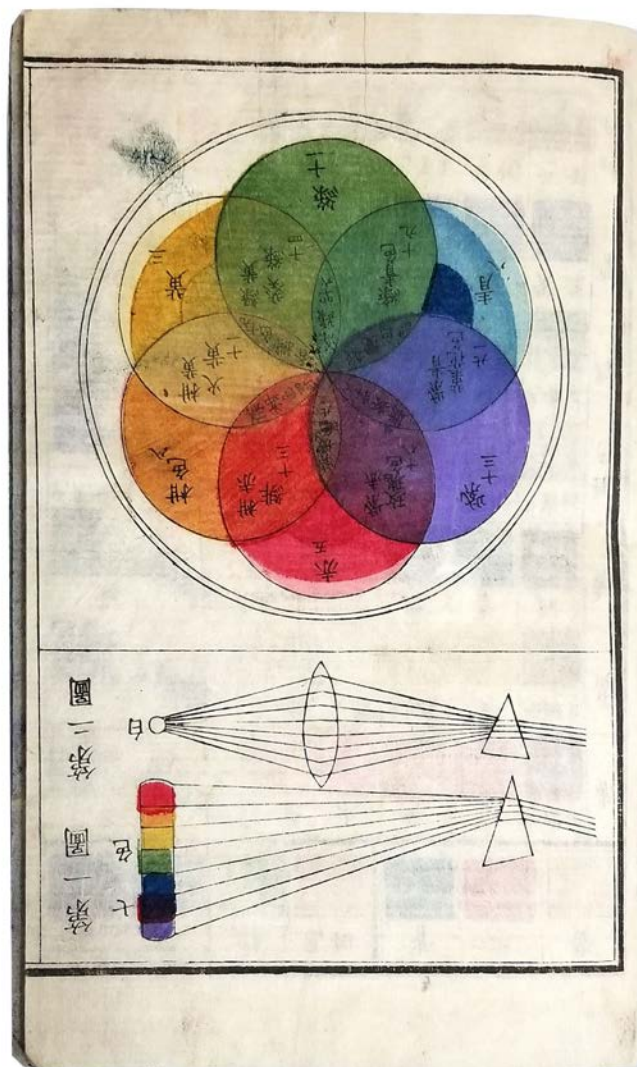
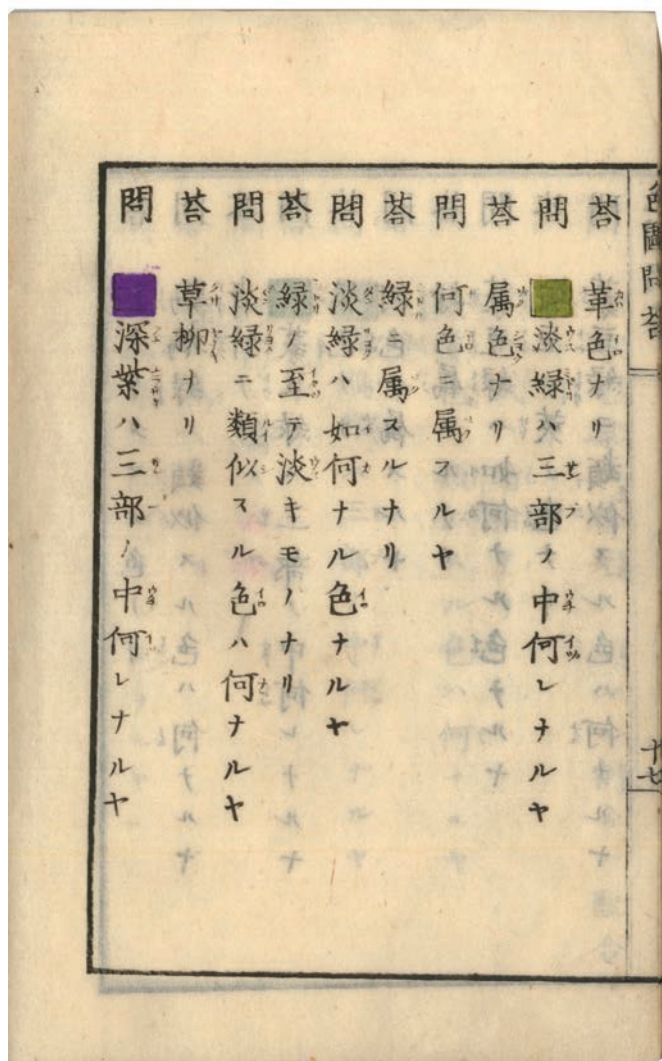
First American edition. An important work on colour theory written by the German professor of Meteorology Wilhelm von Bezold (1837-1907), originally published in German in 1874. As became exceedingly popular since the time of Michel-

Eugène Chevreul's famous *De la loi du contraste simultané des couleurs* published in 1839, von Bezold's work combines the science of colour with its practical application to the booming dyeing industry plus the decorative and ornamental arts.

The preface notes that this is essentially a new edition with updated information and more importantly the inclusion of numerous Prang chromolithographs used to illustrate and demonstrate von Bezold's theories. The expertly realized plates, which required particular attention to the subtlety of different hues, are the work of one of America's finest nineteenth-century chromolithographers, Louis Prang. A fine copy.

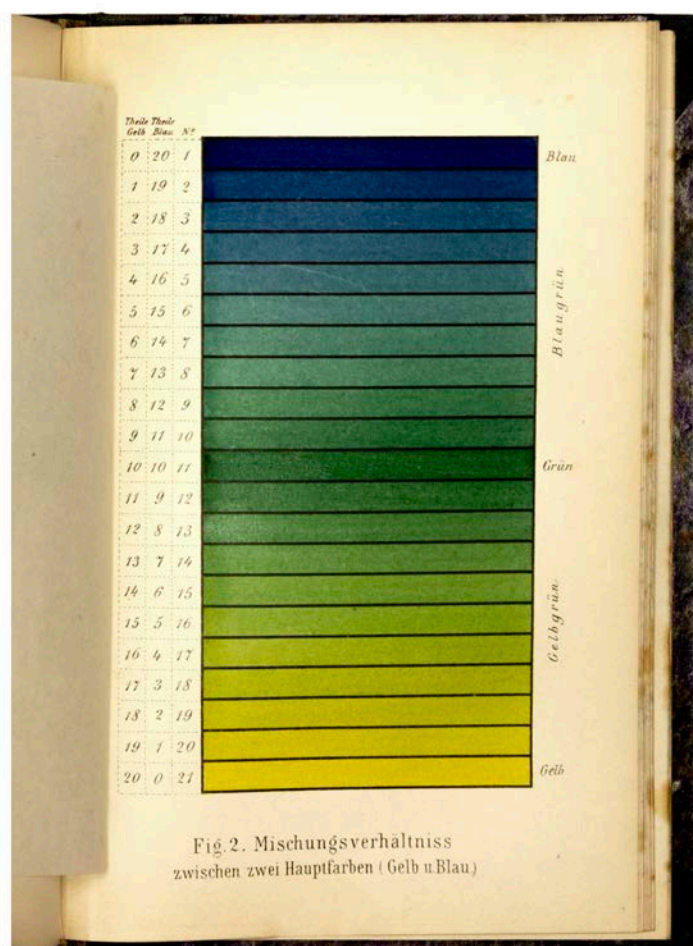
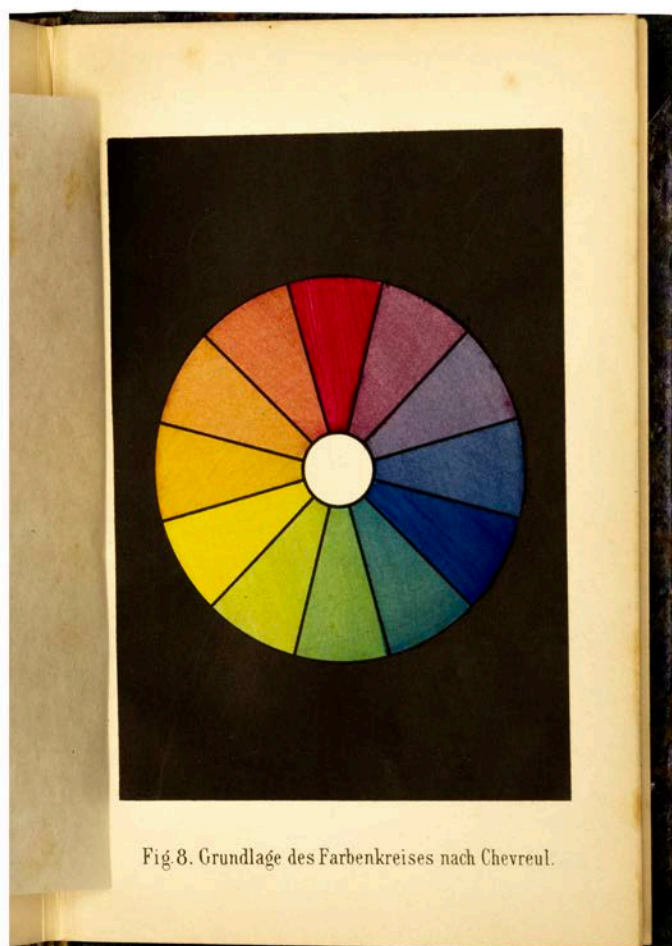
Bennett 108. Reese, *Nineteenth Century American Color Plate Books* 110. Birren 37. *The Book of Colour Concepts* 182 cites the first edition.





11. IEHARA, Masanori and Kan'ichiro SHIOZU. *Gakko hitsuyo irozu mondo*. [2], 40, [2] pp. on 22 double folded leaves, illustrated with two hand-coloured charts and small hand-coloured squares throughout the text. 8vo, 210 x 150 mm, bound in publisher's wrappers with title label preserved in a new purple cloth folding box. Kyoto: Wakabayashi Kisuke, 1876 [Meiji 9]. (#165153) \$2500.00

This is most probably the first textbook of Western colour theory printed in Japan for Japanese students. It is almost surely based on European models, but since it is a nineteenth-century Japanese book, it possesses a rather unique charm. OCLC lists only the Huntington Library in the U.S. *The Book of Colour Concepts* 740.

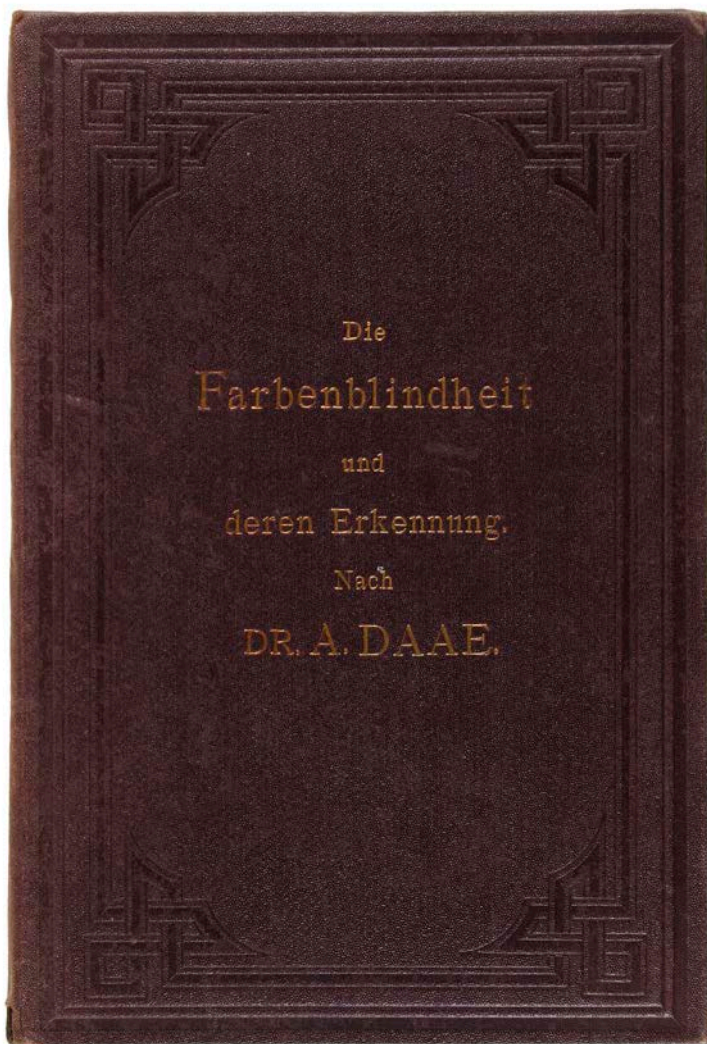


**12. CHEVREUL**, Michel-Eugène and Friedrich **JAENNICKÉ** (editor). *Die Farbenharmonie mit besonderer Ruecksicht auf den gleichzeitigen Contrast in ihrer Anwendung in der Malerei, in der dekorativen Kunst, bei der Ausschmueckung der Wohnraume, sowie in Kostuem & Toilette*. 275 pp. with 9 colour plates. 8vo, 182 x 120 mm, contemporary quarter cloth backed boards. Stuttgart: Paul Neff, 1878.  
 (#172627) \$2500.00

A rare German work on colour theory, which is a translation of Chevreul's *The Principles of Harmony and Contrast of Colours*, together with thoughts by Friedrich Jaennicke, the author of works on oil painting and watercolours. Some foxing to the tissue guards, but overall a clean copy.

Extremely rare, with OCLC listing no copies in the U.S.

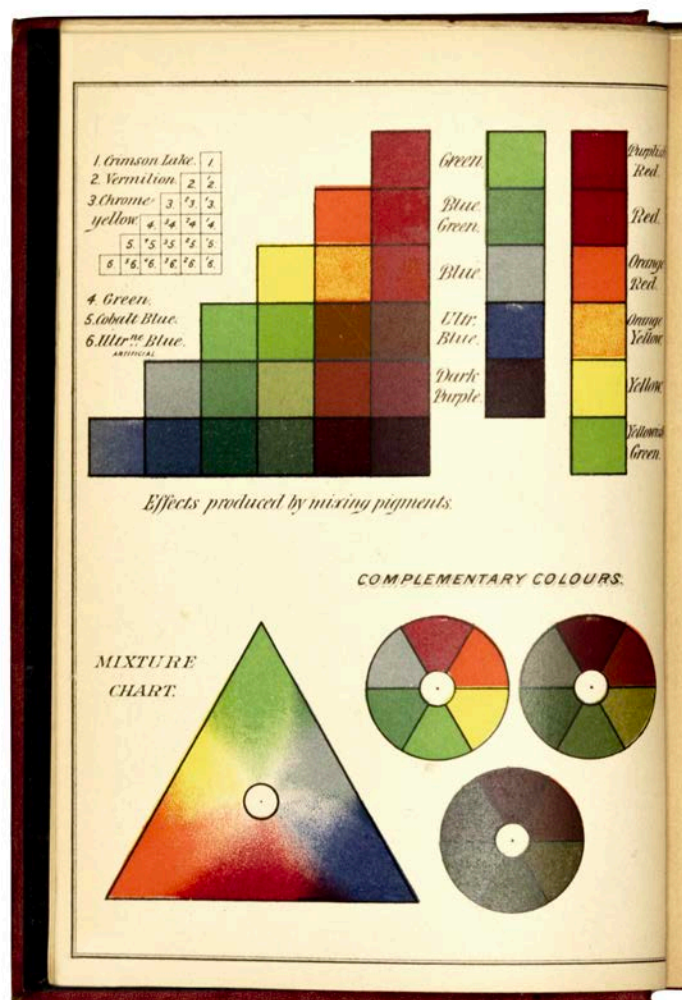
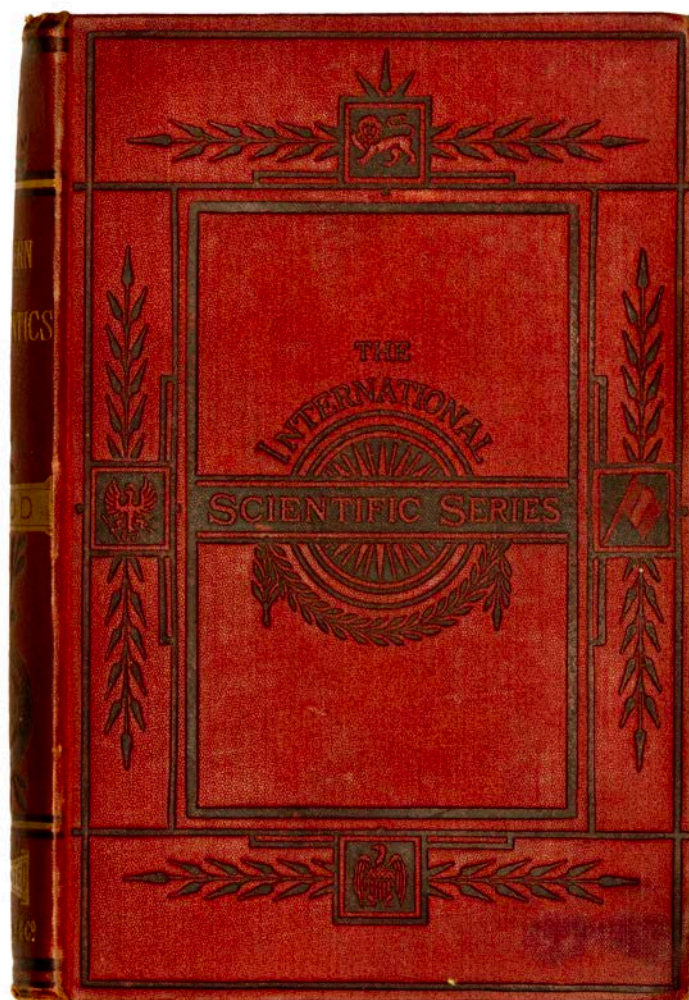




**13.** DAAE, Dr. A. *Die Farbenblindheit*. 9 pp., illustrated with a wool diagnostic test of 70 dyed wool samples. 8vo, 220 x 144 mm, bound in publisher's brown cloth folder incorporating wool sample chart into rear board. Berlin: P. Dörrfel, [1878]. (#135352) \$575.00

Third edition. The author, a Norwegian ophthalmologist, was an early campaigner for mandatory vision tests for ships' pilots and railway engineers. He published this pamphlet in the wake of Holmgren's *De la cécité des couleurs dans ses rapports avec les chemins de fer et la marine* (1877) on colour blindness, following a fatal train collision in Sweden that had prompted major concerns about vision and public safety.

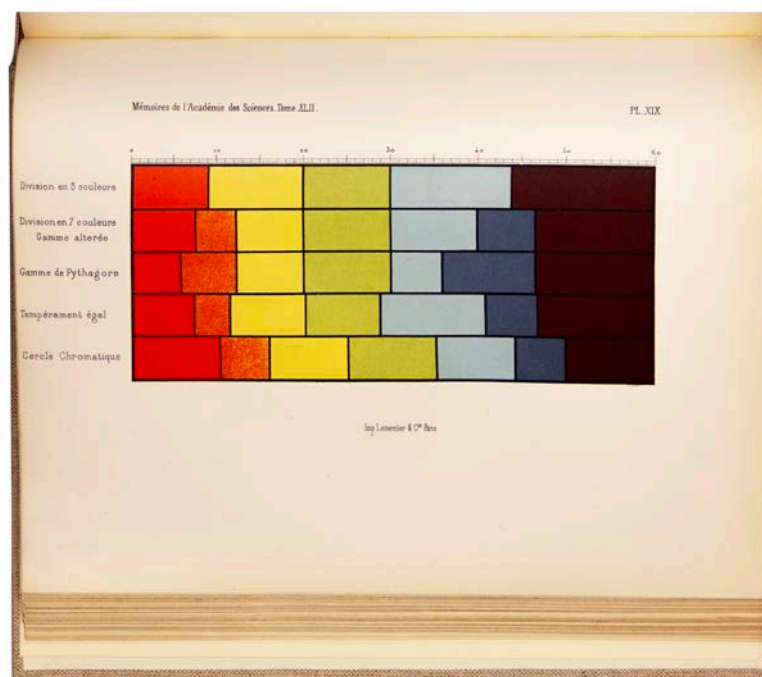
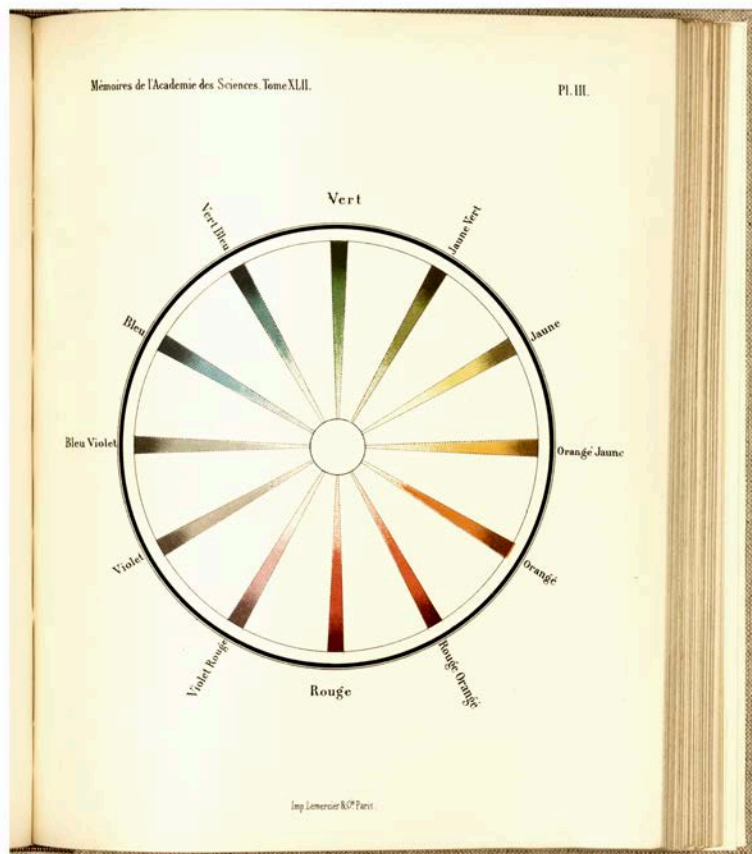




**14. ROOD**, Ogden N. *Modern Chromatics, With Applications to Art and Industry*. 329 pp., illustrated throughout text with black and white plates as well as a colour frontispiece. 8vo, 187 x 125 mm, bound in publisher's red decorated cloth. London: Kegan Paul & Co., 1879.  
(#172645) \$850.00

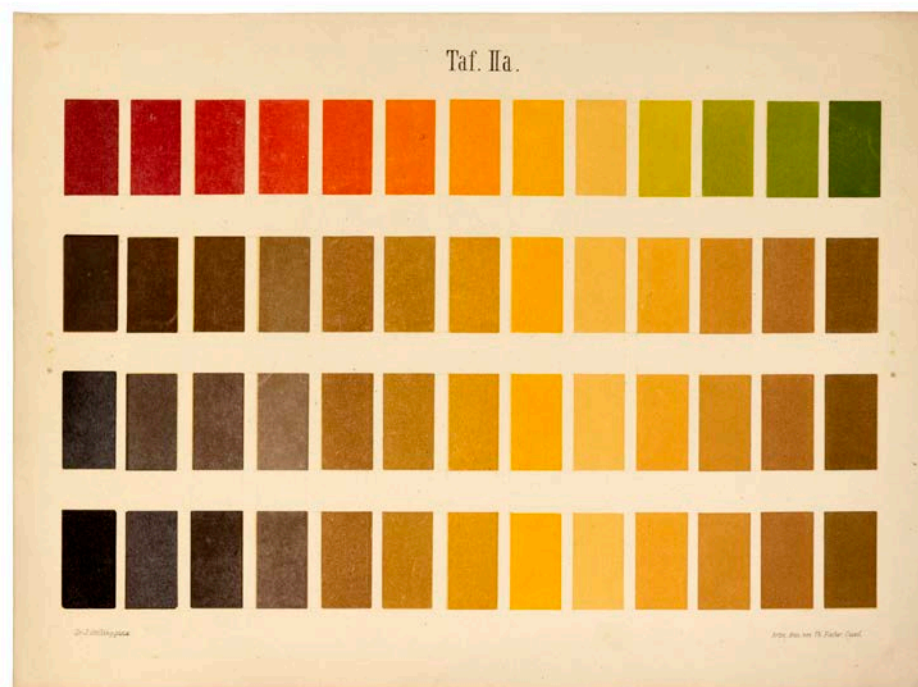
Fisrught physics at Columbia and was an amateur painter who sought "to present in a simple and comprehensive manner the underlying facts upon which the artistic use of color necessarily depends." The book was translated into French in 1881, and was adopted by Seurat and the Neo-Impressionists. The book is discussed in William Homer's *Seurat and the art of painting*. According to the *Dictionary of Scientific Biography*, the book was known as "the impressionist's bible."





**15. CHEVREUL, M.E.** *Memoire sur la vision des couleurs materielles en mouvement de rotation et des vitesses numeriques de cercles.* 75 pp., illustrated with 19 plates, including 2 folding plates and 15 colour plates. Folio, 260 x 207 mm, modern cloth. Paris: Typographie de Firmin-Didot et Cie., 1881.  
 (#172657) \$2500.00

A fine copy of this scarce book, which is one of Chevreul's last works, published when he was 95 and dealing with physiological colour and colour vision.



**16. STILLING, J.** *Ueber das Sehen der Farbenblinden*. Two volumes. Text volume: 91 pp. 8vo, 233 x 155 mm, publisher's wrappers. Atlas: 8 colour plates, oblong folio, 235 x 310 mm, loose in new folder with publisher's front and back wrappers laid on, both preserved in a new cloth box. Kassel and Berlin: Theodor Fischer, 1880-1883.

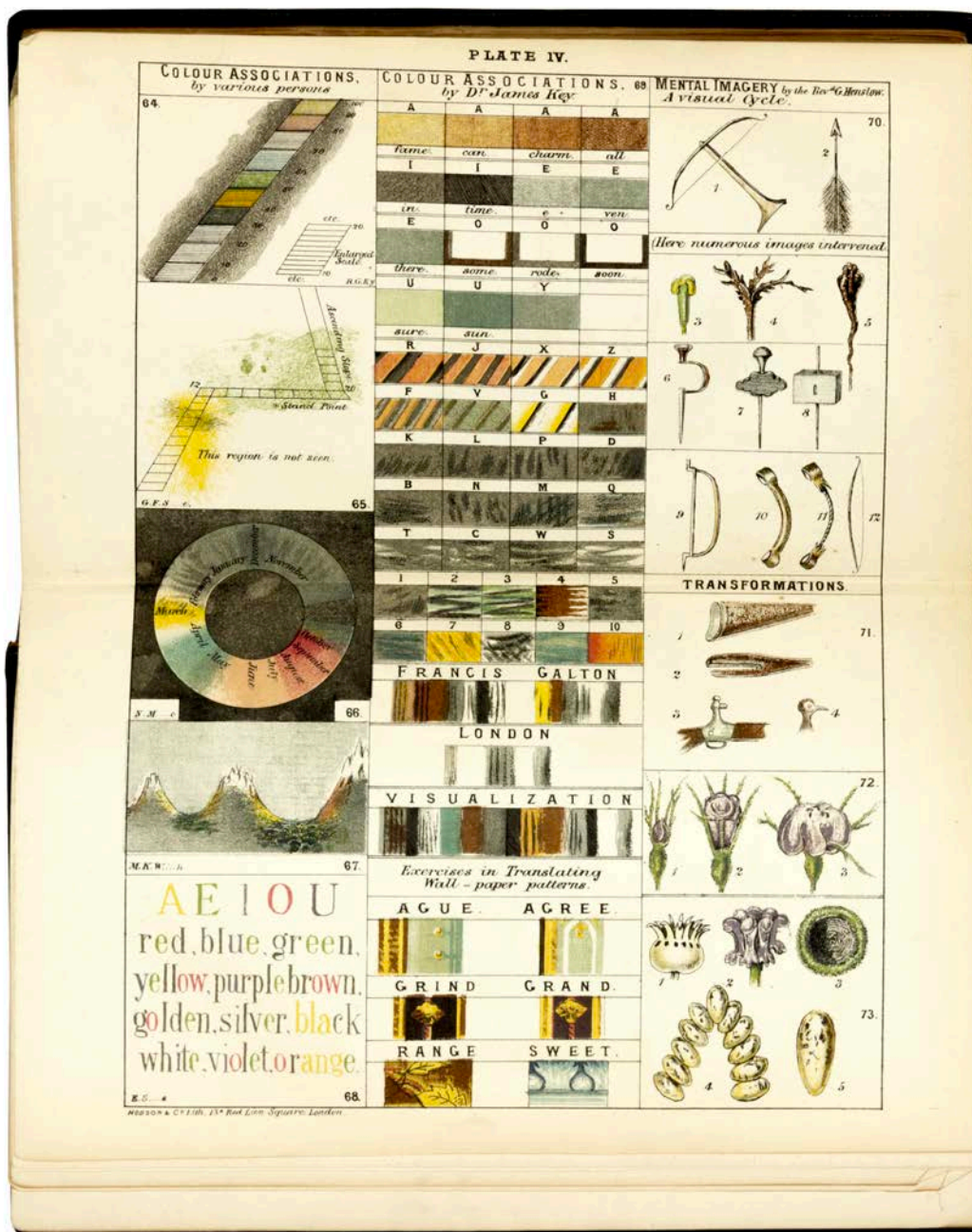
(#167383)

\$3500.00

Jakob Stilling (1842-1915) was a German ophthalmologist and professor at the University of Strassburg who invented pseudo-isochromatic charts called "Stilling's colour table," used in the diagnosis of colour blindness. This is the second edition, with 8 pages of plates, as opposed to only 2 in the first edition of 1880. The 2 plates called for in the text volume are not present.

OCLC lists only 2 copies of this edition in the U.S. National Library of Medicine and Northwestern, and 5 copies in Europe.



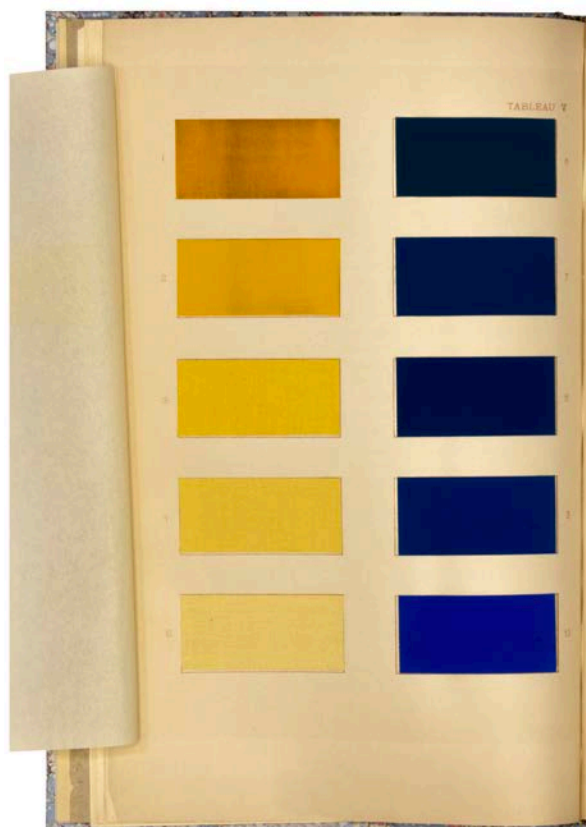
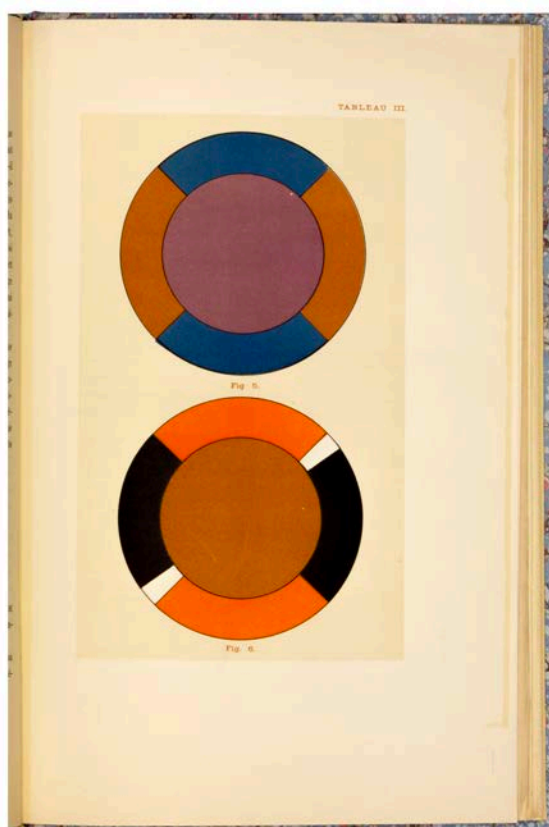
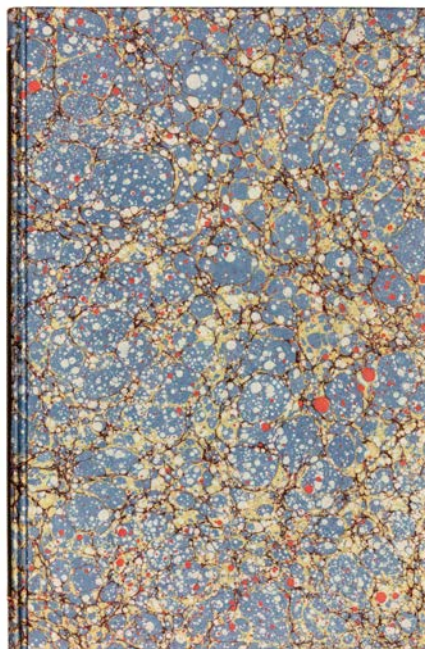


17. GALTON, Francis. *Inquiries into Human Faculty and its Development*. Mounted albumen photographic frontispiece; XIII-387 pp., IV plates (1 folding). 8vo, 218 x 135 mm, later 3/4 morocco. London: Macmillan and Co., 1883.

(#171555)

\$1250.00

While by most this book is known for its importance as being the work in which the term "eugenics" was first mentioned, it is also noteworthy for its photographic frontispiece and the attractive coloured plate at the rear. The frontispiece is an albumen print, and quite possibly the first use of this technique in a book.



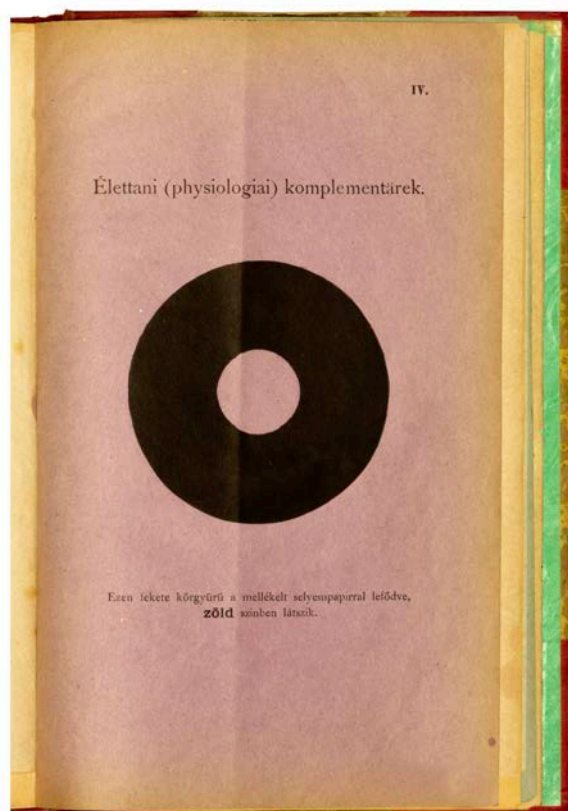
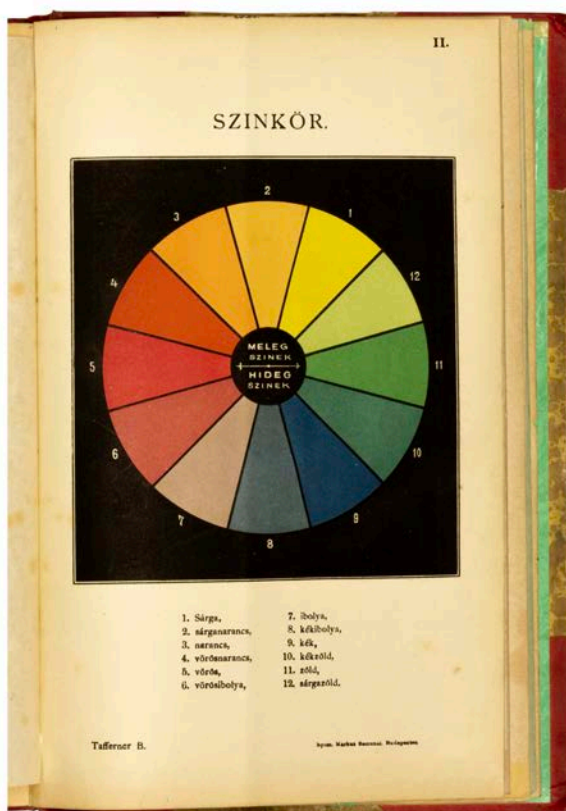
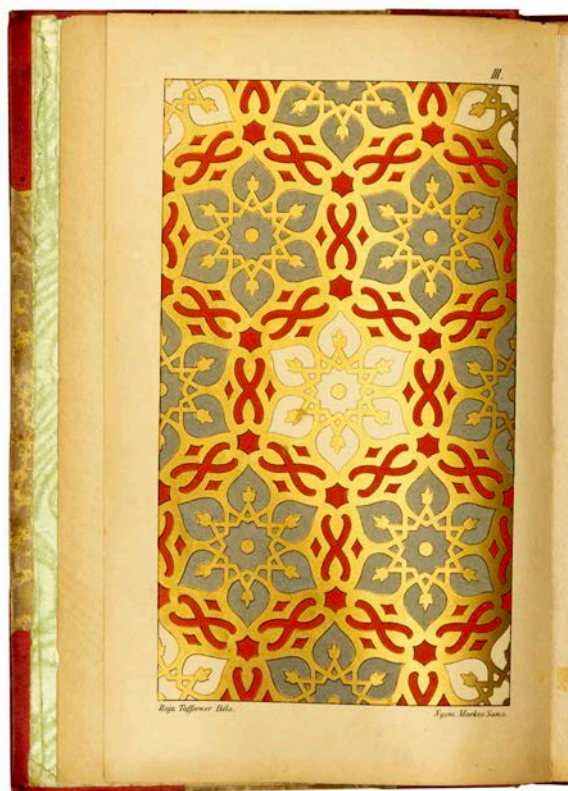
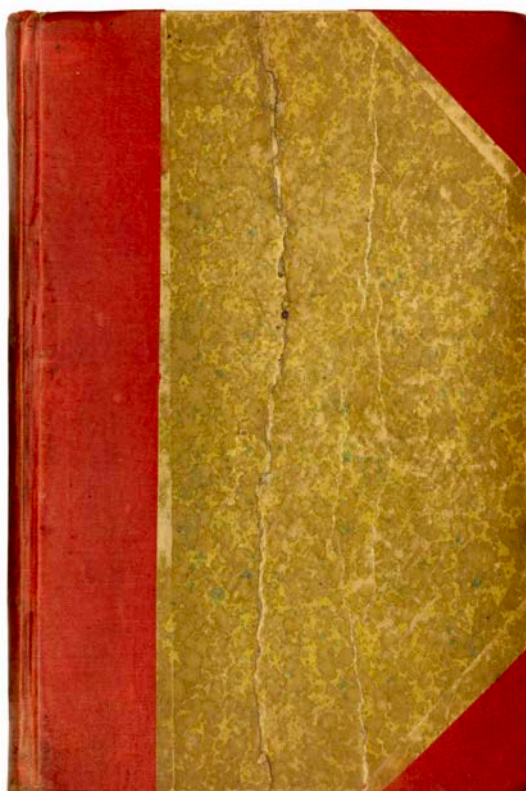
**18. ROSENSTIEHL, M.A.** *Les premiers éléments de la science de la couleur. Collection de Tableaux Coloriés faisant suite à la conférence faite par l'auteur le 28 septembre 1881.* xi, [1], 53, [3] pp., illustrated with five wood-engraved diagrams, numerous tables, and 9 plates of which 5 with colour swatches. 4to, 265 x 170 mm, bound in modern boards with the original gray printed wrappers preserved. Mulhouse: Imprimerie Veuve Bader et Cie., 1884. (#171735)

\$2500.00

First edition. Rosenstiehl's seminal pamphlet on colour theory including Maxwell colour discs, the multi-coloured wheels that give the illusion of being a single colour when spun. Published by the Société Industrielle de Mulhouse after a conference given by the author in 1881. The text is illustrated with four pairs of discs and 49 colour swatches on 5 plates. Apart from damage to the original wrappers, a fine copy.

Rare: OCLC finds no locations in the U.S., and only 7 worldwide.





**19. TAFFERNER, Bela.** *Szin és Szinharmónia.* [Colour and Harmony.] 235 pp., illustrated with 6 colour plates. 8vo, 230 x 145 mm, publisher's cloth. Budapest: Markus, 1885. (#170010) \$2500.00

A rare work on colour theory by the Hungarian artist and academic Bela Tafferner. Some browning and pencil underling to the text, but nevertheless a sound copy. OCLC lists only NYPL worldwide.



**20. RIDGWAY, Robert.** *A Nomenclature of Colors for Naturalists, and Compendium of Useful Knowledge for Ornithologists*. 129, [1] pp., illustrated with 17 plates, 10 of which are hand-coloured. 8vo, 207 x 130 mm, bound in publisher's brown cloth. Boston: Little, Brown, and Company, 1886.

(#172547)

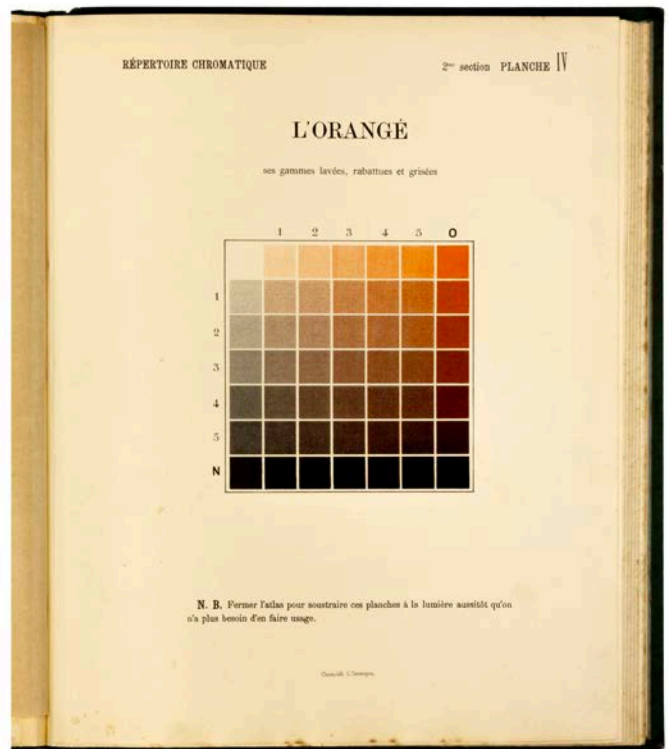
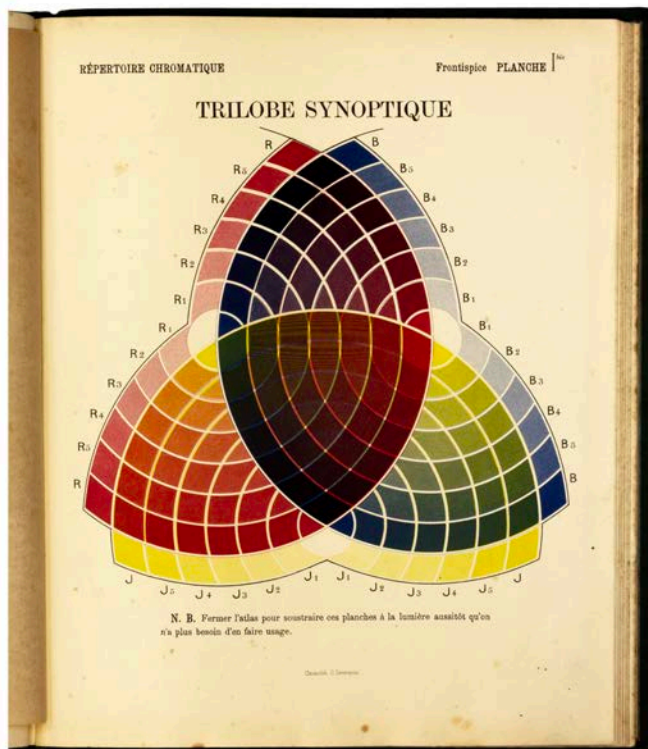
\$4750.00

Ridgway's extremely scarce first book on colour. Ridgway was the first full-time curator of birds at the United States National Museum where he developed his system, which was one of the first and most important colour systems for bird identification.

He later expanded it in his classic *Color Standards and Nomenclature*. Both books are rare, but the early version is extremely so. His works have endured, and everyone from stamp collectors to naturalists to chemists refers to 'Ridgway colors' to identify specific shades.

Neat ex-library, from the library of James Madison Stone and then gifted to the New Salem Academy in 1927, with some stamps to the endpapers and title page (with Stone's signature in pencil facing the title page), and a library label on the spine. Overall in nice condition.





**21. LACOUTURE**, Charles. *Répertoire chromatique, solution raisonnée et pratique des problèmes les plus usuels dans l'étude et l'emploi des couleurs*. xi, 144 pp., [2] ff., illustrated with 29 chromolithographic plates, including frontispiece with printed tissue guard, a few text diagrams. Includes a transparent overlay and printed card screen. Large 4to, 325 x 250 mm, bound in publisher's green cloth. Paris: Gauthier-Villars et fils, 1890. (#172723) \$4500.00

First edition of this rare treatise on colour theory by the French botanist Charles Lacouture (1832-1908), Professor of Natural History at Metz. Dedicated to the memory of the greatest colour theorist of the 19th century, Michel-Eugène Chevreul, Lacouture's *Répertoire* is an attempt to resolve the practical problems posed by the mixing of colours. In his introduction the author explains that Chevreul's important achievements in the classification of colours have not been translated into usable knowledge for artists, artisans and manufacturers, a gap he proposes to close in the present work, by simplifying and completing Chevreul's theory.

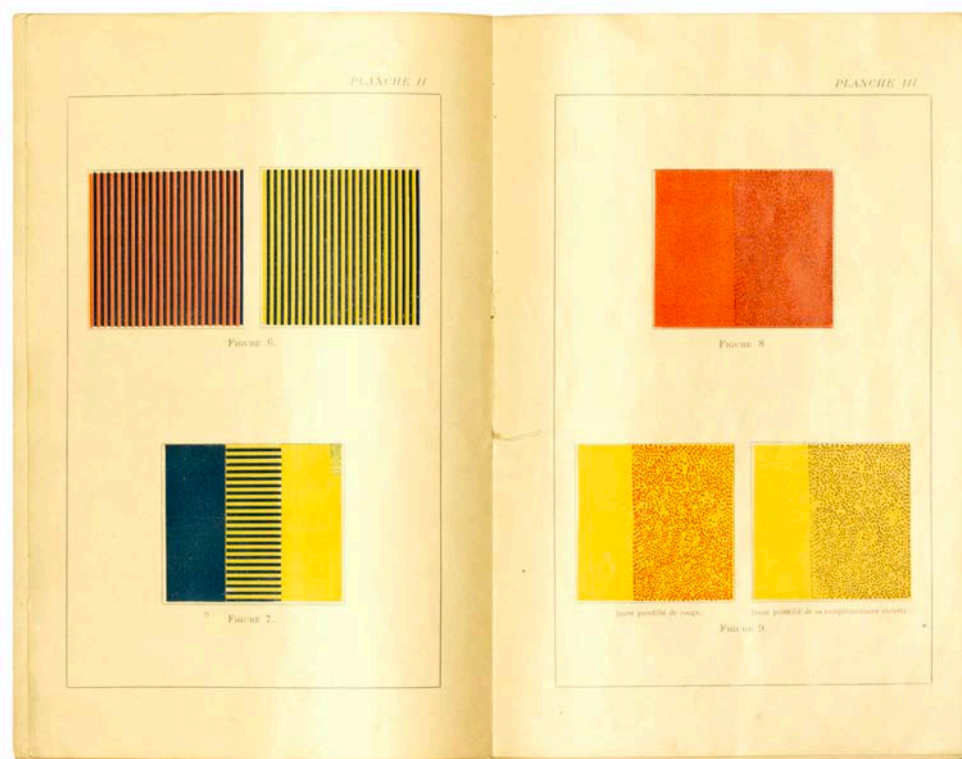
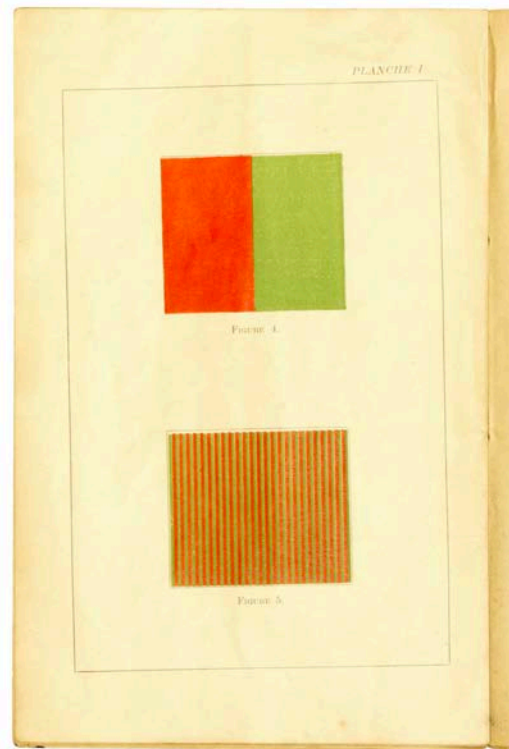
Ideally suited to chromolithographic reproduction, Lacouture's method uses the three primary colours to create all hues, not by changing the tint of the ink, but by varying

the thickness and number of parallel or intersecting lines. The *Répertoire* is illustrated, as announced in the sub-title, by 29 chromolithographs representing 952 different hues, grouped in over 600 degrees of saturation ("gammes"). The frontispiece displays a 12-petalled diagram called a "rose synoptique," in which each section is keyed to one of the colour plates by a diagram on the printed tissue guard; a second preliminary plate (numbered "1bis") displays Lacouture's "trilobe synoptique," which permits a comparative view of the colours and shows how the different colours are produced by the systematically varied mixture of red, yellow and blue. In January 1891 Lacouture's monograph was honored with a Gold Medal by the Société Industrielle du Nord de la France, as stated on a printed paper label tipped to the front flyleaf.

An unusual note on each of the plates advises the reader to close the book when finished in order to protect the plates from light. Some soiling to the tissue guards but overall a fine clean copy.

This is a scarce treatise: OCLC locates three copies in American institutions.

*The Book of Colour Concepts* 364.

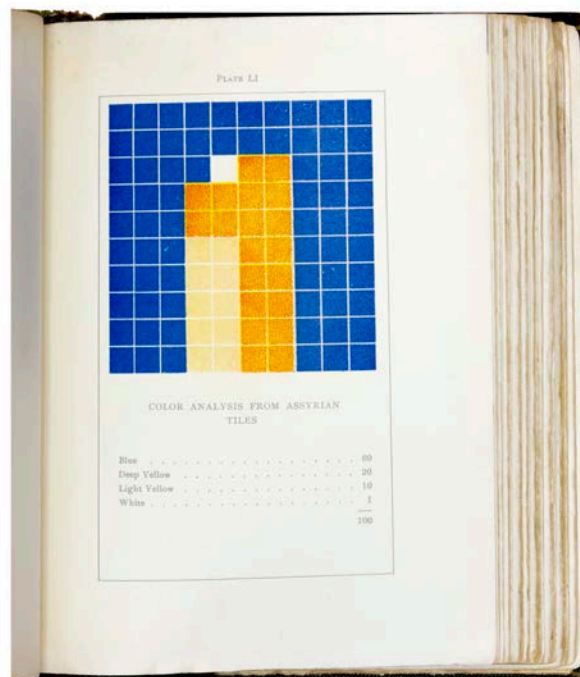
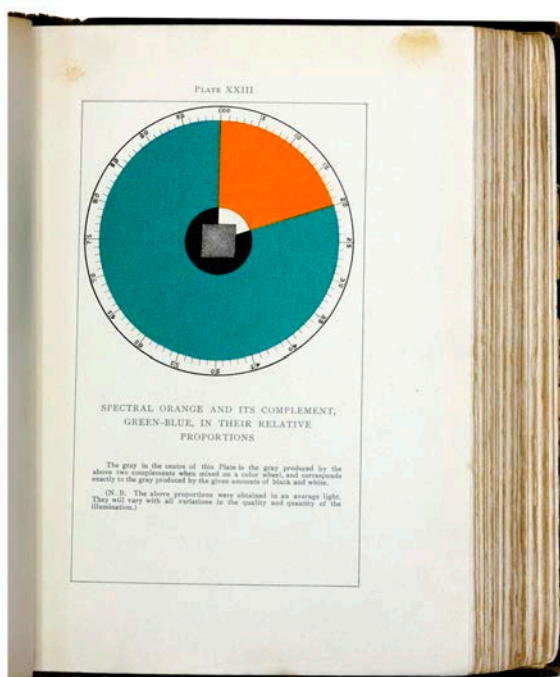
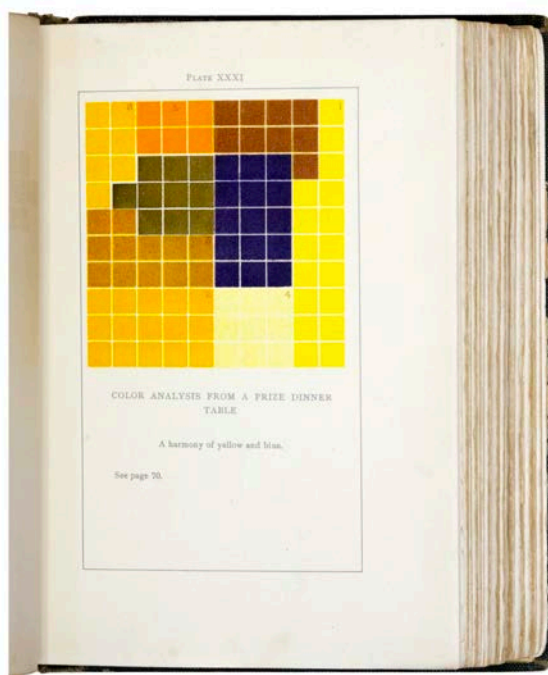


**22. CASTEX-DEGRANGE**, Adolphe Louis. *Considerations sur la Theorie des Couleurs a l'Usage des Architectes, des Peintres, des Decorateurs, et des Artistes industriels*. 23 pp., illustrated throughout, including 3 colour plates. 8vo, 238 x 155 mm, publisher's wrappers in a new cloth folding box. Lyon: Imprimerie Nouvelle Lyonnaise, 1899.  
 (#172758)

\$1750.00

A presentation copy of an apparently unrecorded work on colour theory by the French fabric designer and academic Adolphe Louis Castex-Degrangé.





**23. VANDERPOEL**, Emily Noyes. *Color problems. A Practical Manual for the Lay Student of Color.* xv, 137 pp., illustrated with 117 colour plates, each on a stub, with plastic square and mask. 8vo, 194 x 145 mm, bound in original green cloth, gilt on front cover and spine. New York: Longmans, Green & Co., 1902. (#173291) **SOLD**

First Edition of a magnificent and little-known masterpiece of American book making. Vanderpoel was a New York artist, author, and collector of oriental art objects. *Color Problems* was intended as a manual for all those (decorators, designers, lithographers, etc.) requiring a fuller understanding of colour

theory. She refers to Chevreul, Bezold, Rood, Church, and others as having written more technical treatises or artists' manuals. The text focuses on colour contrasts and harmonies, with 117 plates printed in colour, and includes an appendix of definitions and terms and an interesting bibliography of fifty titles in several languages. This copy is complete with the mask, which is usually missing, inside the pocket of the rear cover. Spine rubbed, but a good copy of a scarce and wonderful book.

Wurmfeld, *Color Documents* 41 (illustrating four of the plates in colour). Birren 629.



**24. JORGENSEN, Charles Julius.** *The Mastery of Color.* 2 volumes. Text volume: 83 pp. Plate volume: Title plate and 21 plates numbered 0-20, plus two viewing plates numbered 21-22, and contents leaf pasted into box inside cover. 4to, 225 x 177 mm, text and plates together in a new cloth folding box. Milwaukee, WI: Charles Jorgensen, 1906; and Charleston: Nabu Press, n.d.  
(#143714) \$3850.00

One of the more spectacular books on colour theory. This copy consists of the original plates with facsimile text volume. The work demonstrates the colour system of Charles Julius

Jorgensen, a Milwaukee decorator. This is “a simple and perfect color system, based upon the spectral colors, for educational purposes and practical use in the arts and crafts,” using eighteen fundamental pigment colours illustrated on plate 0. The following plates show combinations of the colours, tones and tints, with two colour masks (plates 21-22) for finding neutral gray and separating colours in the combinations. The accompanying text gives a background on colour theory and an explanation of Jorgensen’s system.

Wurmfield, Color Documents 3.





**25. BAUMANN, Paul.** *Baumanns neue Farbentonkarte: System Prase* (DRGM 460 993); 1359 systemat. abgestufte Farbentöne nebst Analyse über Mischverhältnisse und Mitteilungen über Art und Verwendbarkeit der gebräuchlichsten Farbstoffe. 16 pp. text and 47 plates (1 folding), with accompanying text. 8vo, ca. 180 x 105 mm, loose as issued in original boards and cloth slipcase. Aue: Verlag P. Baumann, 1912.

WITH:

**BAUMANN, Paul.** *Baumanns neue Farbentonkarte, System Prase, Block No. VI.* 328 numbered colour samples in 3 tiers. 165 x 145 mm each, Bound in original cloth-backed wrappers. Aue: Verlag Paul Baumann, [ca. 1930].

WITH:

**BAUMANN, Paul.** *Baumanns neue Farbentonkarte: System Prase. Block Ia.* 32 pp. text pamphlet and 476 colour samples ca. 110 x 705 mm, loose as issued in publisher's cloth box. Aue: Verlag Paul Baumann, n.d.

(#169278)

\$5850.00

Three different versions of this rare and important twentieth-century contribution to colour theory, the work of the artist and theorist Otto Prase. Attempts were made to reissue the work after the war but abandoned the effort when they were unable to reproduce the colours in the same quality. The rarity of all the editions must be ascribed to their having been heavily used. In fine condition.

The first version, which is in a completely different format from later ones, is rare, with OCLC listing only 2 copies in the U.S., at Yale and U. Wisconsin at Madison, and a copy in Basel of the second and third versions. There were several later editions, but in different formats, as here.



**26. ROSENSTIEHL, M.A.** *Traité de la Couleur au Point de Vue Physique, Physiologique et Esthétique Comprenant l'exposé de l'état de la question de l'Harmonie des Couleurs avec 56 figures et 14 planches coloriées.* xvi, 278 pp., plus 2 pp. of ads., illustrated with 14 colour plates including 4 tipped-in pochoir designs and 24 dyed fabric samples. 8vo, 245 x 160 mm, bound in publisher's cloth. Paris: H. Dunod, 1913.

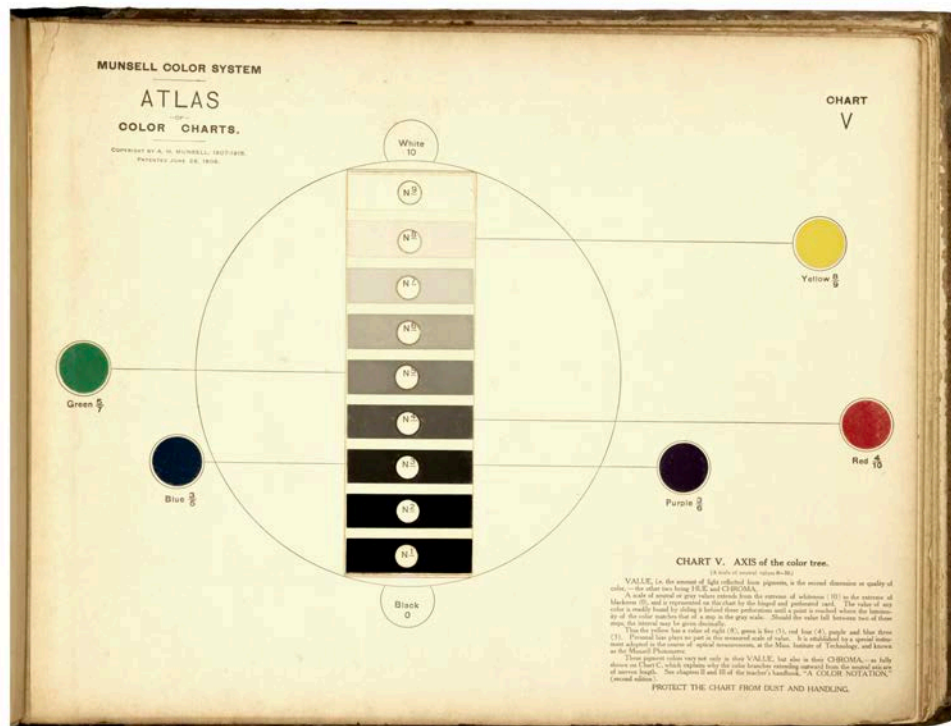
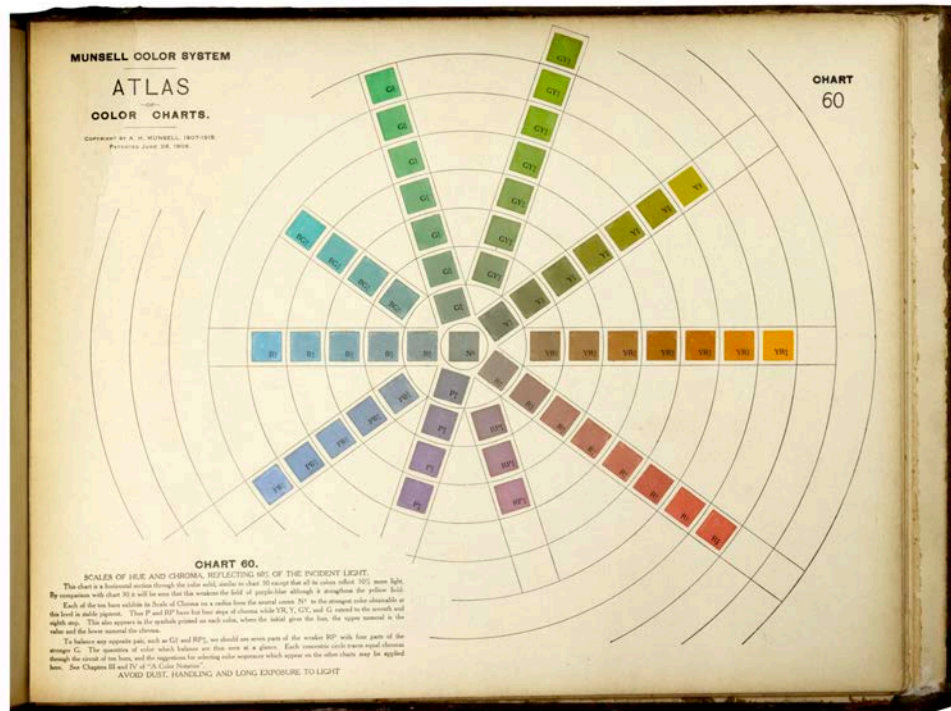
(#173083)

\$2500.00

First Edition. "This book expands upon the author's important brochure, *Les premiers elements de la science de la couleur* (Mulhouse, 1884), which had helped spread knowledge of Maxwell color disks, the adjustable colored discs, which when spun at high speed form a single color. Rosenstiehl's book, published at the height of cubism, was the acknowledged inspiration for the color system of Julie Beaudeneau which, in turn, was used by Jacques Villon" (R. Herbert, "A Color Bibliography," *Yale Lib. Gazette*, July 1974, p. 45.)

Birren Collection 560.





**27. MUNSELL.** *Atlas of the Munsell Color System.* Letterpress introduction, illustrated with 15 colour charts with colour samples tipped on to boards. Oblong folio, 275 x 355 mm, bound in publisher's boards, blue cloth spine. Boston, MA: Wadsworth, Howland & Co., 1915.

(#171023)

\$3500.00

The Atlas of the Munsell Color System consists of two sets of charts (15 in total), illustrating the Munsell system of colour measurement. An extremely attractive work, and now quite rare.

Inconsequential worming with some minor loss to preliminary blanks, professional repair to spine.



*In this Chart the Golden Circle represents Ether; the Violet space, Earth; the White space, the Head of Man; 7a, b and c corresponding respectively to his Right, his Spiritual and his left Eye; the Spiritual Eye being situated in the center of the Forehead. 1, 2 and 3 represent respectively the Physical, Mental and Spiritual Systems with their Subdivisions of Sedative, Recuperative and Stimulant Colors.*

#### THE THREE COLOR SYSTEMS WITH THEIR SUBDIVISIONS

| 1: THE PHYSICAL     | 2: THE MENTAL       | 3: THE SPIRITUAL    |
|---------------------|---------------------|---------------------|
| <i>Sedative</i>     | <i>Sedative</i>     | <i>Sedative</i>     |
| Lead Gray           | Olive Green         | Moonlight Blue      |
| Prune               | <i>Recuperative</i> | <i>Recuperative</i> |
| Terra Cotta         | Rose Madder         | Orange              |
| Moss Green          | Fawn                | Flame Rose          |
| <i>Recuperative</i> | Royal Blue          | <i>Stimulant</i>    |
| Golden Brown        | Emerald Green       | Eau de Nil          |
| Turquoise           | <i>Stimulant</i>    | Mauve               |
| <i>Stimulant</i>    | Violet              | Citron              |
| Vermillion          | Chrome              | Azure Blue          |

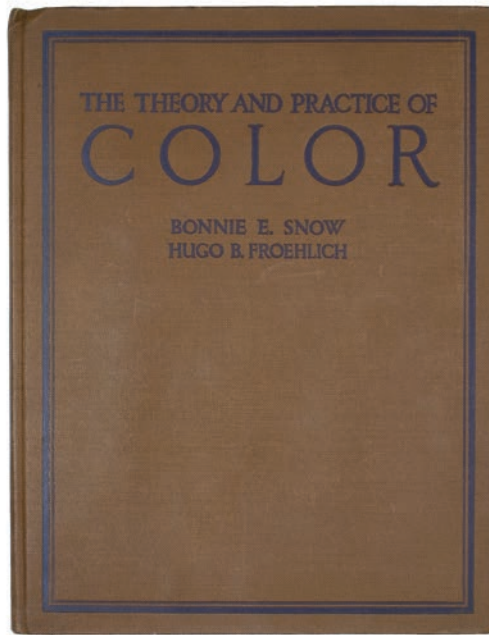
## THE NEW SCIENCE OF COLOR

BY  
BEATRICE IRWIN

**28. IRWIN, Beatrice.** *The New Science of Color.* 128 pp. text, with a colour frontispiece. 8vo, 190 x 125 mm, publisher's cloth. New York: Union Lithographic Company, 1915.  
(#172942) \$475.00

A fine copy of this scarce little book by this writer whose work was infused with a mixture of theosophy, spiritualism, and the occult. The frontispiece is an extremely attractive colour chart divided into the physical, mental and spiritual.



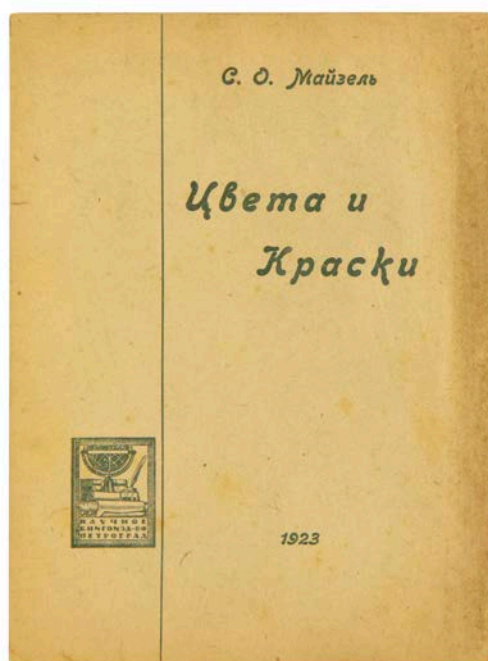


**29. SNOW, Bonnie E. and Hugo B. FROEHLICH.** *The Theory and Practice of Color*. 59 pp. Illustrated with photolithographic frontispiece and 8 colour charts consisting of several hundred tipped-in hand-painted colour samples. 4to, 255 x 195 mm, bound in publisher's light brown cloth, stamped in gray on front cover and spine. New York: The Prang Co., 1920. (#19011) \$975.00

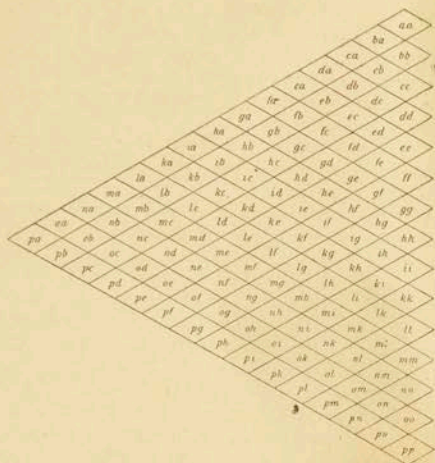
Third Edition of this treatise first published in 1918, and which is now rare. Published for the "average man," as opposed to the physicist, the chemist, or the artist, to whom many

previous colour books appealed, this study is about colour appreciation, "the enjoyment of Color," in everyday life. Topics include colour values, psychology of colour, costume, interior decoration, and commercial design, illustrated with various colour charts. Samples in very good condition, with original tissue guards. Wear to the binding, but sound and the contents immaculate.

Yale Library Gazette, July 1974, p. 46. The Book of Colour Concepts 552 cites first edition.



клетки по коротким диагоналям и дают так называемые «теневые» ряды, т.е. такие цвета, которые полу-

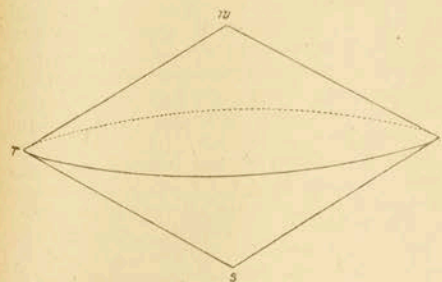


Черт. 5.

чаются при постепенном затемнении первоначального светло-прозрачного цвета. Действительно, в каждом таком ряду примесь черного цвета постепенно возра-

стает по мере удаления от стороны  $rw$ , а отношение  $r:w$  остается практически постоянным.

Когда для каждого чистого цвета построен основной логарифмический треугольник, то можно все получившиеся треугольники соединить в одну общую фигуру. Для этого достаточно слить воедино все стороны  $ws$  и расположить вершины  $r$  на окружности круга



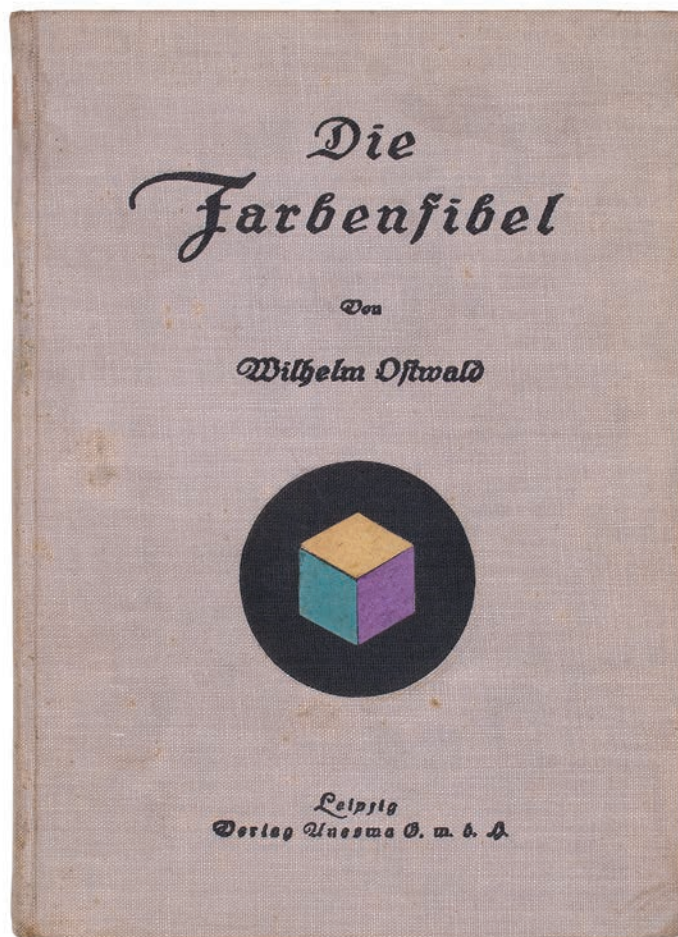
Черт. 6.

чистых цветов так, чтобы круг был разделен на 100 частей, т.е. чтобы соседние вершины  $r$  отстояли друг от друга на  $3^\circ 6'$ . В результате получится (черт. 6) двойной конус или два конуса, сложенных основаниями. Это будет «цветовое тело» (Farbkörper), т.е. геометрическое изображение совокупности всех мыслимых цветов. Ось его образована шкалой серых цветов.

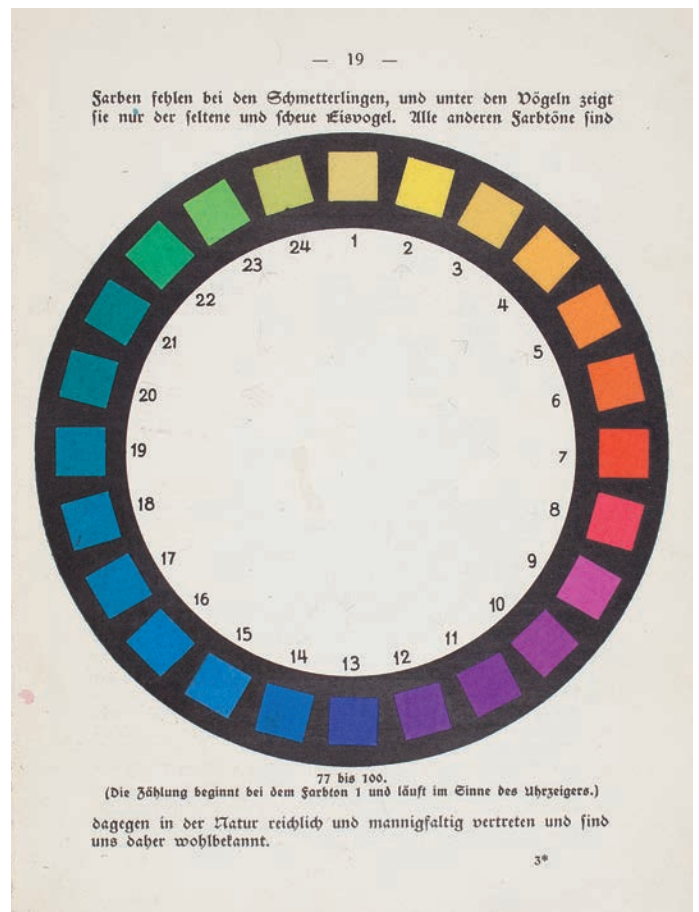
30. MAIZEL, S.O. *Tsveta i kraski*. [Colours & Paints]. 74, [1] pp., [5] advertisements., illustrated with 8 diagrams. Small 8vo, 175 x 130 mm, bound in publisher's wrappers, in a new linen cloth folding box. Petrograd: Nauchnoe knigoizd-vo, 1923. (#166621) \$1250.00

A fine copy of this apparently unrecorded Russian work on colour theory, which undertook to explain the theories of Wilhelm Ostwald to a Russian audience and also to give a brief evaluation of the existing state of colour theory.





**31. OSTWALD, Wilhelm.** *Die Farbenfibel*. 47 pp., illustrated with 238 tipped-in colour samples. 8vo, 220 x 155 mm, bound in publisher's cloth. Leipzig: Verlag Unesma, 1925. (#143563) \$575.00



An important work by one of the leading twentieth-century colour theorists. Ostwald was a passionate amateur painter who made his own pigments, and it is presumably this which inspired his interest in colour theory on which he published numerous works.

Yale University Library Gazette, July 1974, p. 43. The Book of Colour Concepts 600.



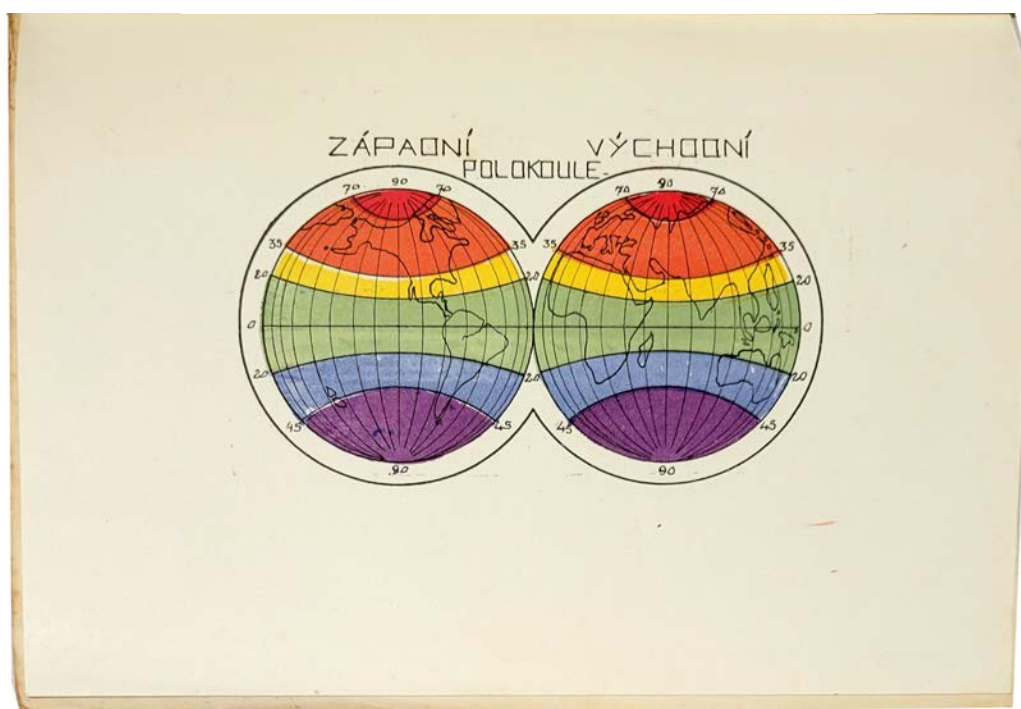
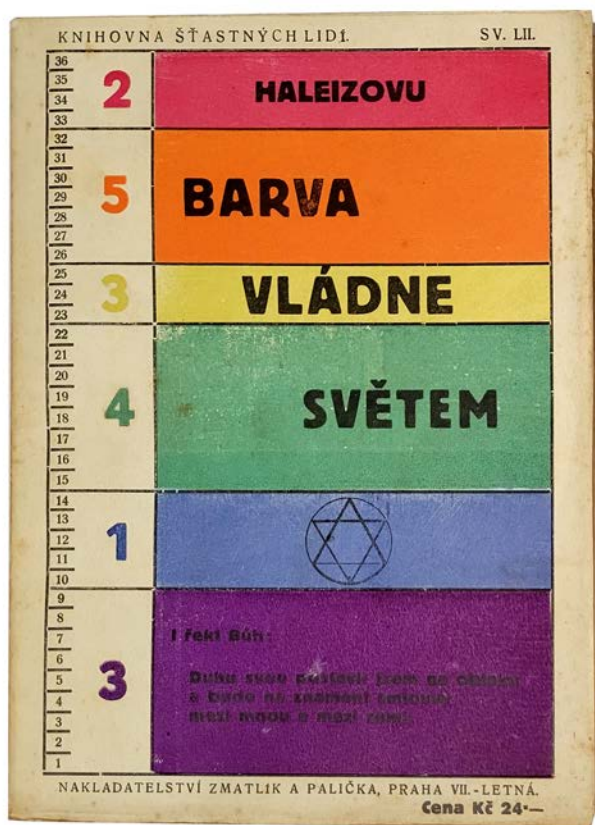
**32. SHESTAKOV, F.K.** *Soglasovanie tsvetov dlia koloristov, khudozhnikov, khudozhnikov-prikladistov i dlia studentov i uchashchikhsya spetsial'nykhuchebnykh zavedenii.* [Colour matching for Colourists, Artists, Applied Artists and for Students of Special Educational Institutions]. 79 pp., illustrated throughout with diagrams. Tall 8vo, 236 x 152 mm, bound in publisher's green and blue printed wrappers in new folding box. Ivano vo-Voznesensk: Osnova, 1928.

(#166628)

\$1500.00

First and only edition of this rare Soviet work on colour theory, light and the human eye. A provincial publication, initially intended to be part of a larger textbook that was never published. Not listed in OCLC. One of 1500 copies.



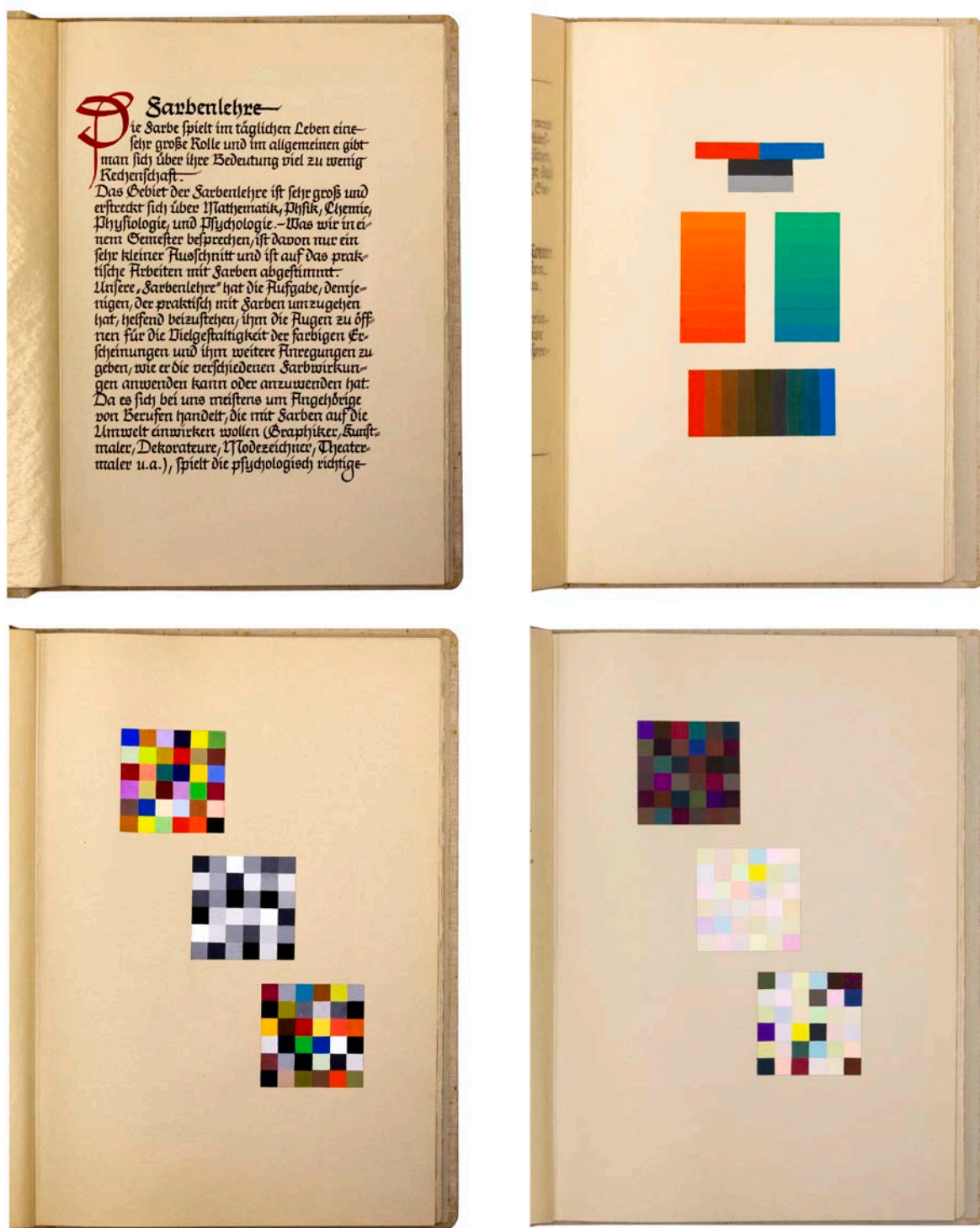


33. **HALEIZOVU.** *Barva vladne svetem.* 216 pp. Illustrated with 6 full page plates, 5 of which are in colour. 8vo, 192 x 140 mm, bound in publisher's colourfully designed wrappers. Prague: Zmatlik a Palicka, 1928. (#169049)

\$875.00

A scarce little book on the basics of spectrology and the effects of colour on human life. A rare book, with OCLC listing only one copy worldwide, in the Czech National Library.

The Book of Colour Concepts 470.



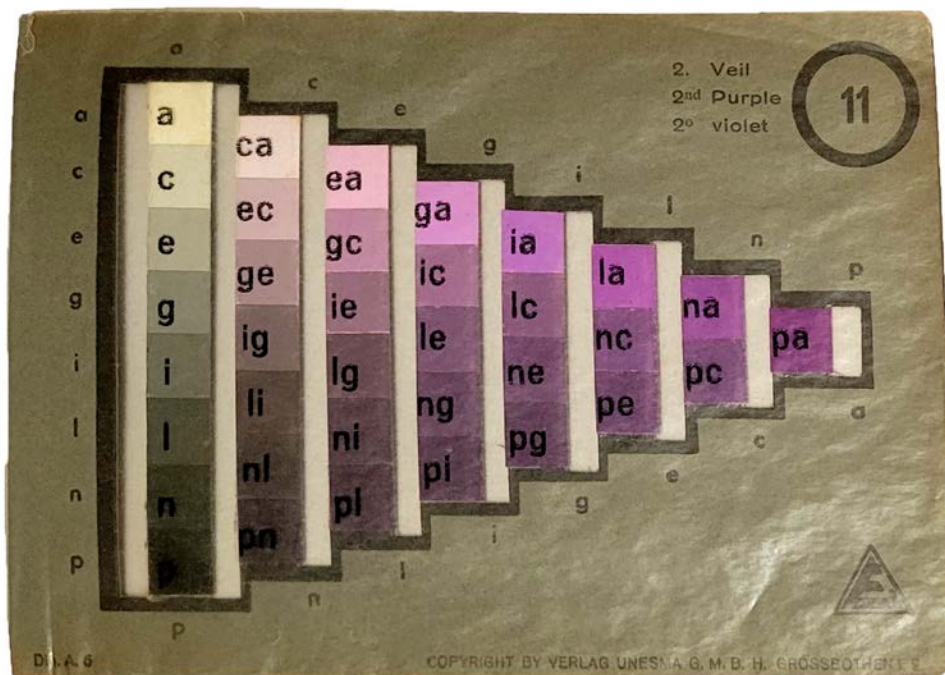
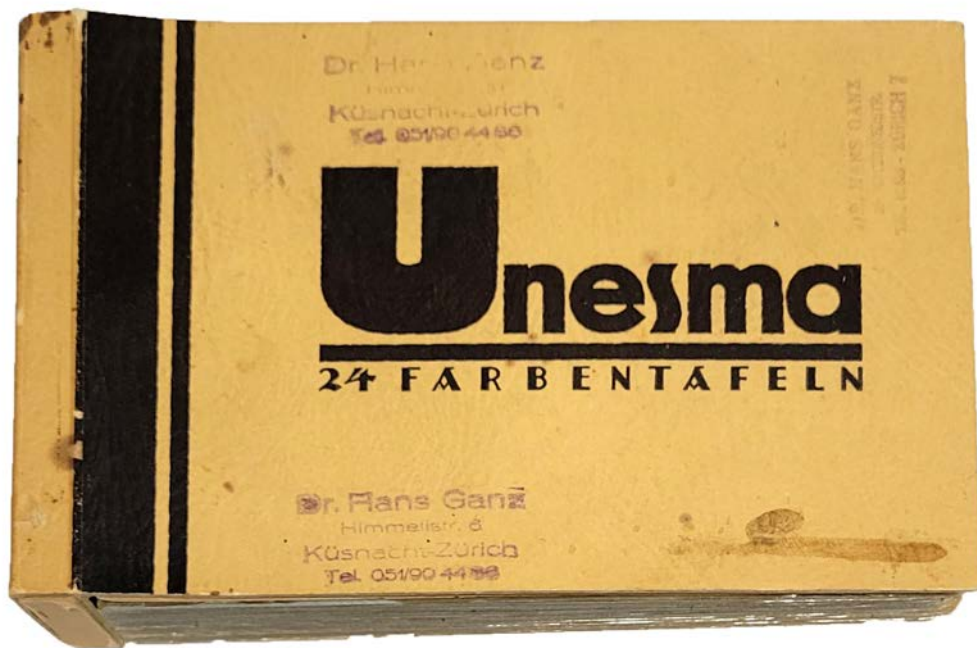
34. HAENZI, Erich. *Farbenlehre*. 23 Original watercolour plates, some with multiple images. Folio, 340 x 240 mm, original cloth. N.p.: n.d., ca. 1930.

(#171534)

\$4750.00

A wonderfully executed manuscript on colour theory by a Swiss commercial artist whose objective was to enhance the work of decorators, fashion designers, graphic artists and set designers. Divided into ten sections comprising colour and achromatic antagonism, colour values, light-dark antagonism, cold-warm antagonism, quality contrast, intensity contrast, quantity contrast, complementary contrast, simultaneous contrast and successive contrast. According to the seller, the work is by a Swiss commercial artist named Erich Haenzi.

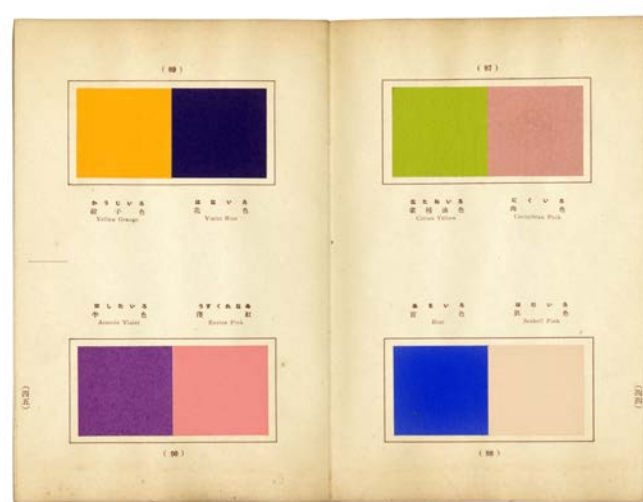
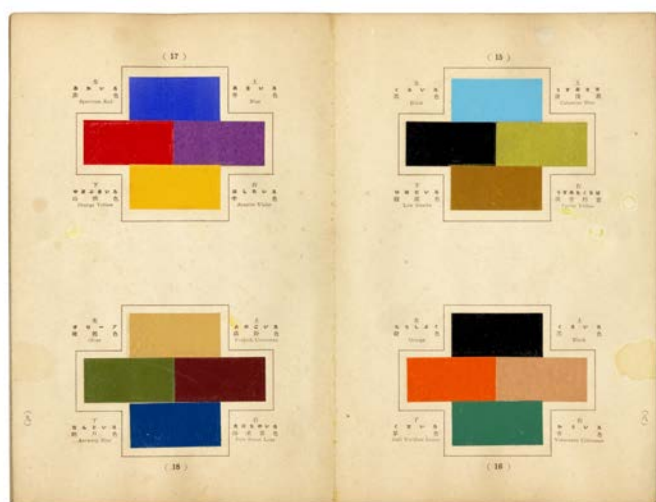
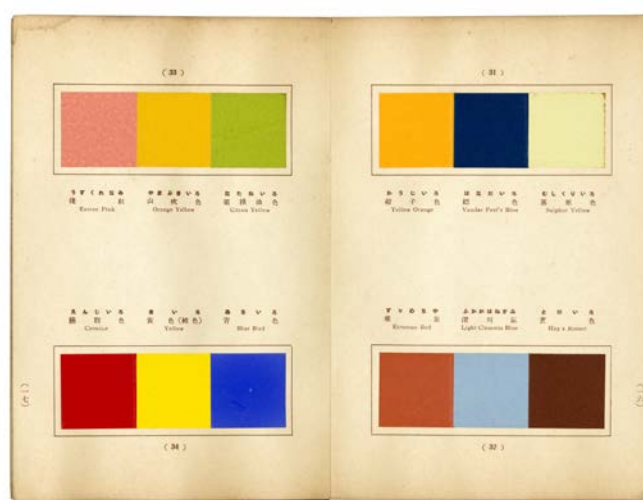
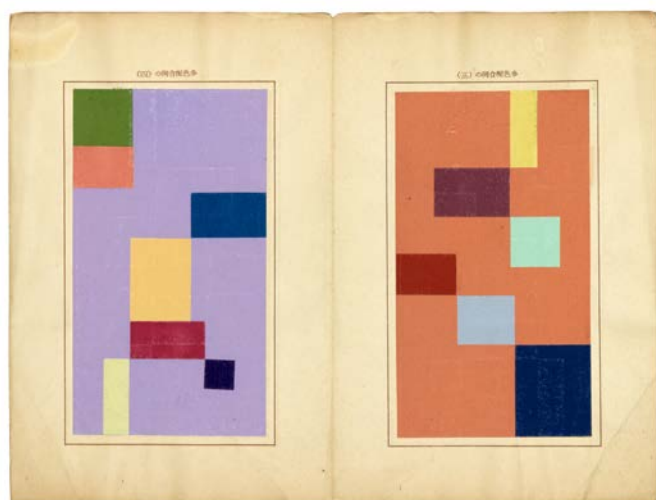




35. UNESMA. *24 Farbentafeln*. 28 pp. text, illustrated with 24 loose colour diagrams. Small oblong 8vo, 105 x 145 mm, text bound in publisher's wrappers, all together loose within publisher's tan card chemise, in a new cloth folding box. [Leipzig: Verlag Unesma, 1933]. (#168966)

\$1500.00

A charming and quite rare work on colour theory based on the work of Wilhelm Ostwald. OCLC lists only the Yale copy in the U.S. and 2 copies in Europe.



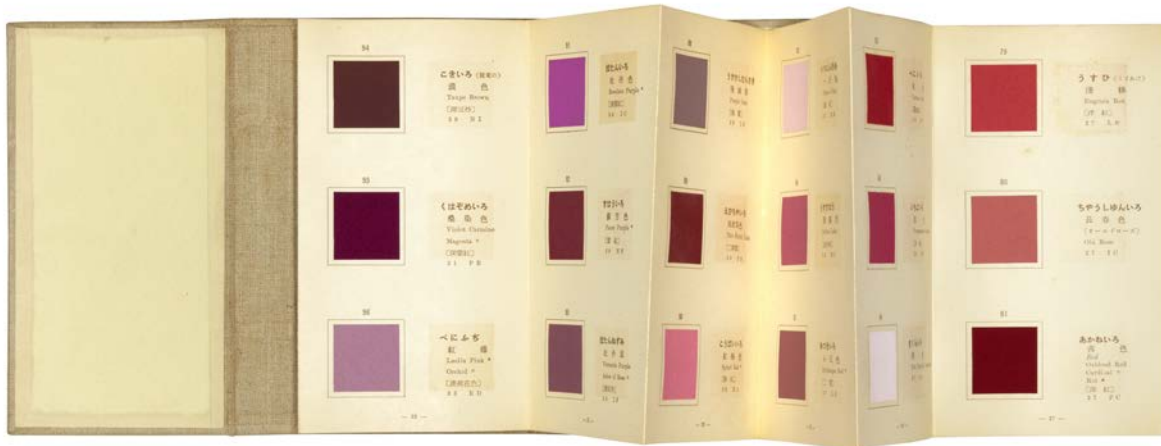
**36. WADA, Sanzo.** *Haishoku sokan*. Six volumes of plates and two loose folded card leaves. The plate volumes constitute a total of 348 accordion folding card leaves with mounted colour samples arranged in twos in the first two volumes, threes in the next two, and fours in the last two. The colour samples are all mounted and captioned in Japanese and English. 8vo, 195 x 130 mm bound in publisher's cloth preserved in the publisher's cloth slipcase. Tokyo: Hakubisha, 1933-34. (#173356) \$12,500.00

A truly spectacular work on colour theory, which as an aesthetic object can take its place alongside the works of Chevreul, Albers and Matisse. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the

costume design in the film *Gates of Hell*. However, it is really for his pioneering studies in color theory that Wada is perhaps best remembered.

In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. This is his magnum opus on colour theory, and such is its importance, that it has recently been reprinted. This is a book of great beauty and rarity, with OCLC listing only 6 copies in the US, at the Metropolitan Museum, Huntington Library, Getty, National Gallery, Princeton and the Faber Birren Collection at Yale. Slight soiling to the slipcase and wear to the paper label, but overall a fine copy of a real treasure.





**37. WADA, Sanzo. *Shikimei sokan*. 2 volumes. 182, 8 pp., illustrated with 57 accordion folded plates with 171 mounted colour samples. 8vo, 190 x 105 mm, bound in original wrappers in publisher's shitzu case and cardboard folder. Tokyo: Shunjusha, 1935.**

(#167070)

\$2750.00

This is the second revised and enlarged edition is Wada's first serious attempt at colour classification, first published in 1931.

This new edition contains 12 additional pages of text and 11 extra plates. An unusually fine copy.

While not as rare as his fabulous Colour Dictionary, it is still uncommon, with OCLC listing for the first edition being 2 copies in Japan and Copies at Yale, Princeton, University of Washington, and for this edition only NYU, Harvard, Stanford, plus one copy in Japan and one in Taiwan.



**38. SEGUY**, Eugene Alain. *Code Universel des Couleurs*. *Encyclopedie Pratique du Naturaliste* XXX. lxxviii pp., illustrated with 55 plates showing 720 colours. 8vo, 154 x 110 mm, bound loose as issued in the original cloth portfolio. Paris: Paul Lechevalier, 1936.

(#173293)

\$495.00

First edition. A system of precise designation of colours for the exact and natural sciences. The format is interesting; it consists of 48 loose plates on stiff glossy paper stock each with 15 colours printed in “quadrichromie” (4 colour process) together with 7 masks of various colours for isolating individual colour samples against different colored backgrounds.

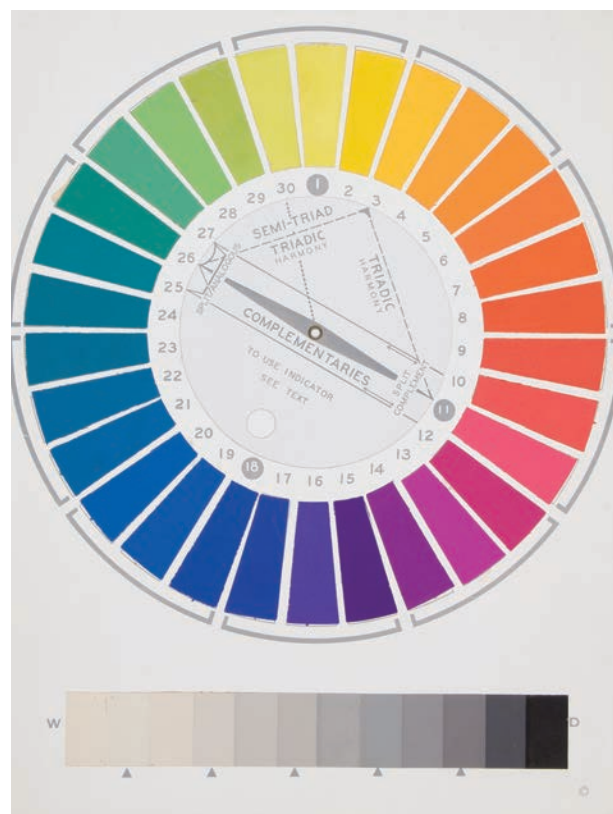
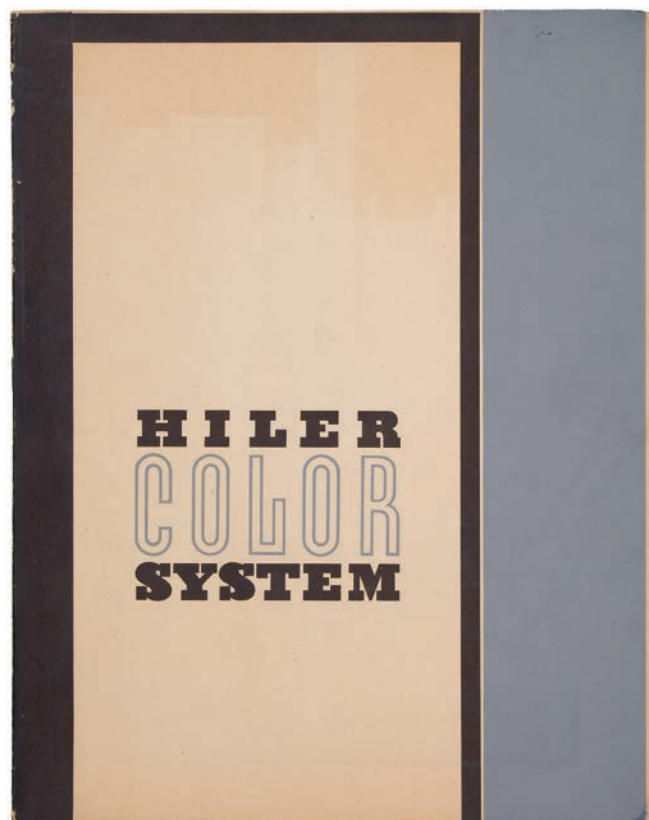
The author was an official of the Museum National d'Histoire Naturelle and had previously been a miniature painter. This work is comparable to those of Dauthenay (q.v.) and Wilson (q.v.); all of them were attempts to establish standardization of colour nomenclature for naturalists. It would also appear to have been influenced by the Code des Couleurs of Klincksieck & Valette of 1908; it has exactly the same number of colours and more or less the same format. The present work is scarce; it is not in the Birren Collection nor any of the other references at hand.





**39. OSTWALD, Wilhelm.** *Die kleine Farbmesstafel. Edition A.* 12 pp. text pamphlet and 4 perforated coloured plates. Oblong folio, 295 x 205 mm, publisher's cloth. Goettingen: Muster-Schmidt, 1939.  
 (#172660) \$2500.00

A rare example of Ostwald's celebrated device for measuring colour. This is a colour table, which displays a spectrum of brilliant hues based on his harmonious colour theory. Wilhelm Ostwald's Farbmesstafel was a well thought out and planned process. The device captures the true sense of the magic of colour. Ostwald, was a Nobel prize winning chemist who wrote several important works on colour theory, including *Die Farbenfibel*, *Die Farbenlehre*, and *Die Harmonie der Farben*. OCLC lists copies only at Syracuse, Yale and U of Delaware, in the U.S.



**40. HILER, Hilaire.** *Color Harmonies and Pigments*. [x], 61, [1] pp., illustrated with one colour plate and an inserted colour wheel. Folio, 350 x 270 mm, bound in publisher's white linen printed in maroon on front cover and spine, in the worn original cardboard slipcase. Los Angeles: Research Publishing Company, 1942.

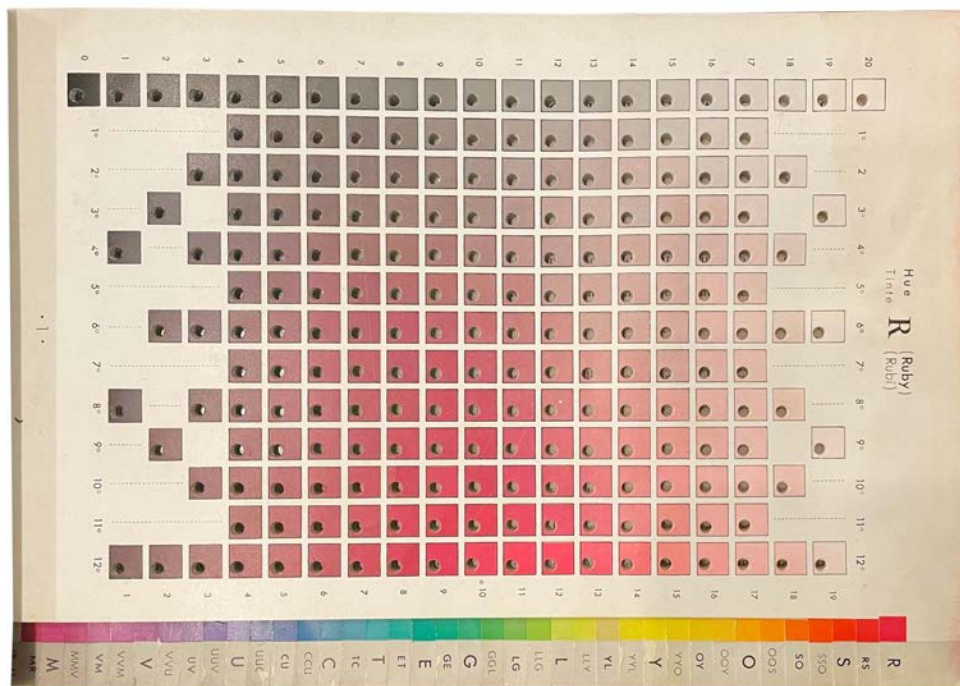
(#147151)

\$495.00

First edition of this artist's manual on colour by well-known American painter and scholar Hilaire Hiler (1898-1966). In his introduction, Hiler discusses the current trends in colour theory and asserts his own aesthetic perspective: "Over-scientific approach has too often put color into a straight jacket," whereas the author's point of view is psychological, not physical. Accompanied by a colour wheel and an excellent bibliography.

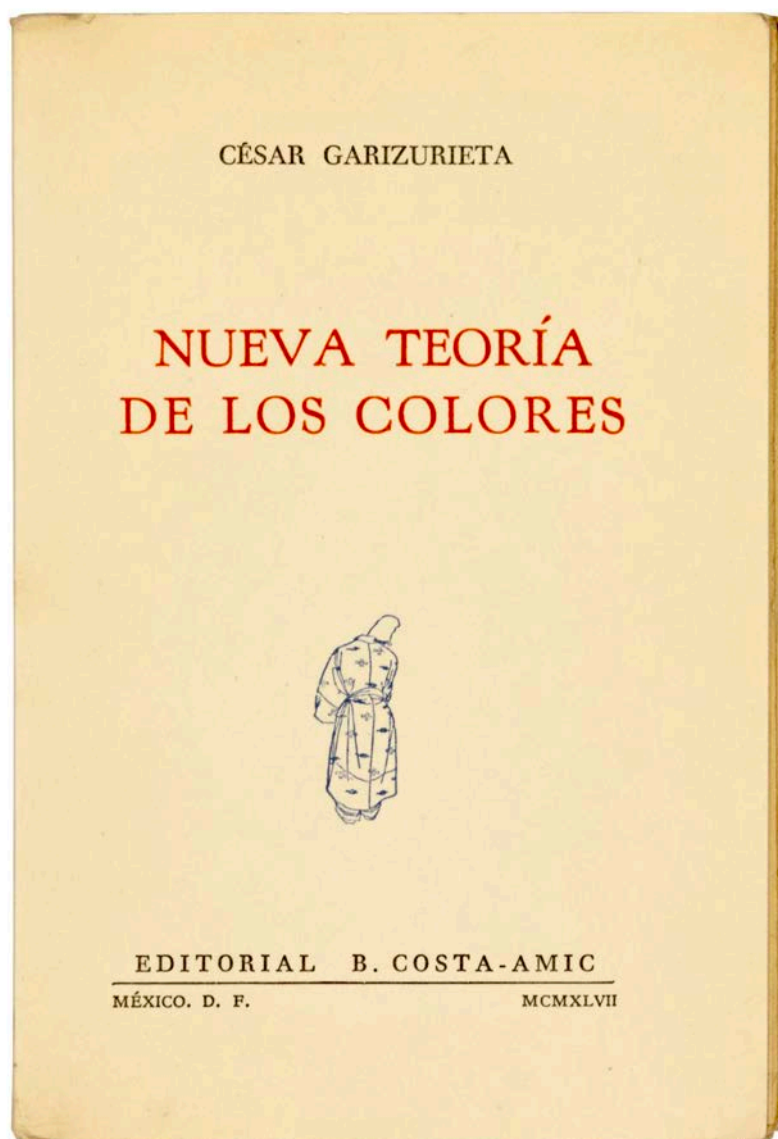
Birren 325. *Yale Library Gazette*, July 1974, p. 38. Kuehni and Schwarz, p. 262.





41. VILLALOBOS-DOMINGUEZ, C. and Julio VILLALOBOS. *Atlas de los Colores*. [Colour Atlas]. With 7,279 illustrations on 38 colour plates. Oblong 4to, 205 x 290 mm, bound in publisher's cloth. Buenos Aires: El Ateneo, 1947. (#169129) \$2500.00

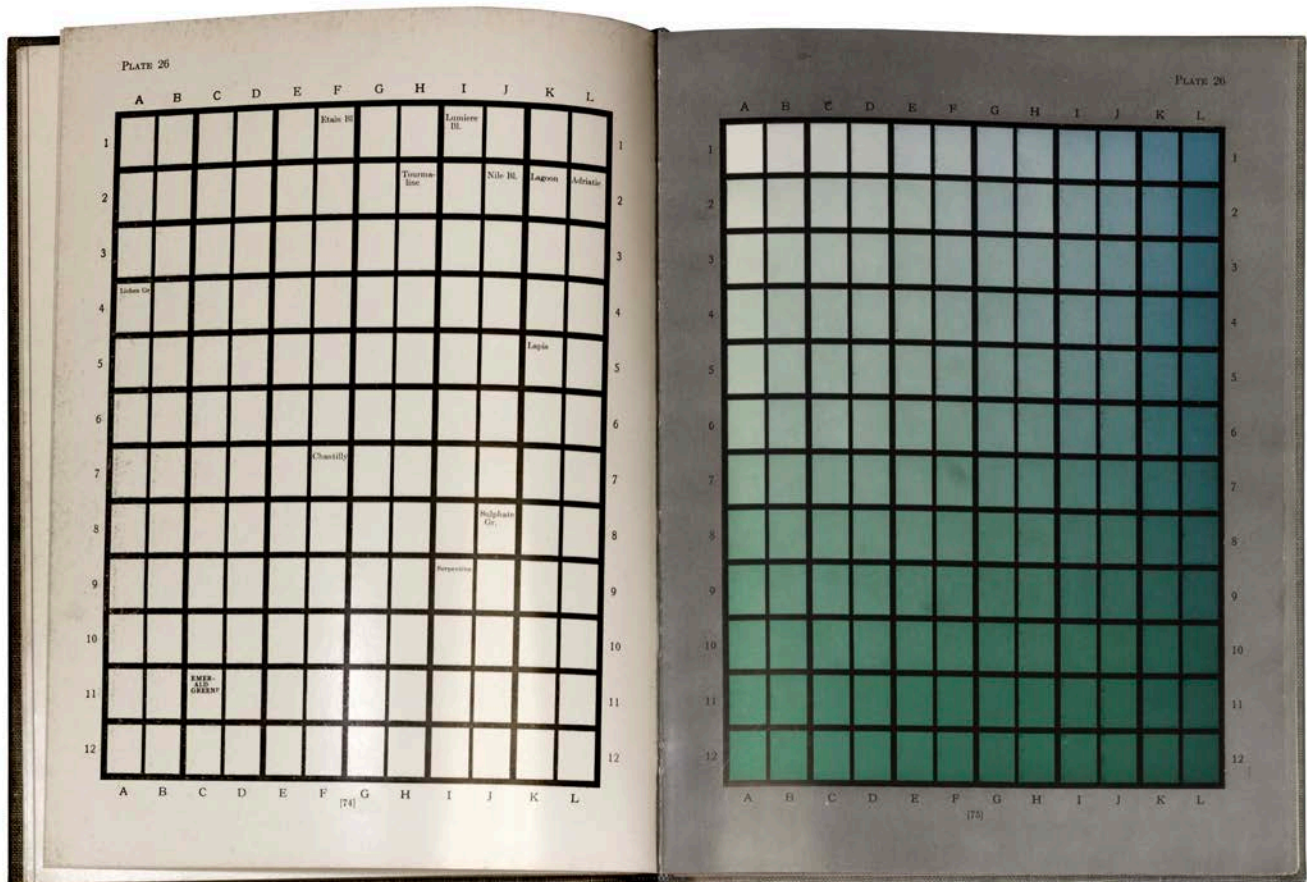
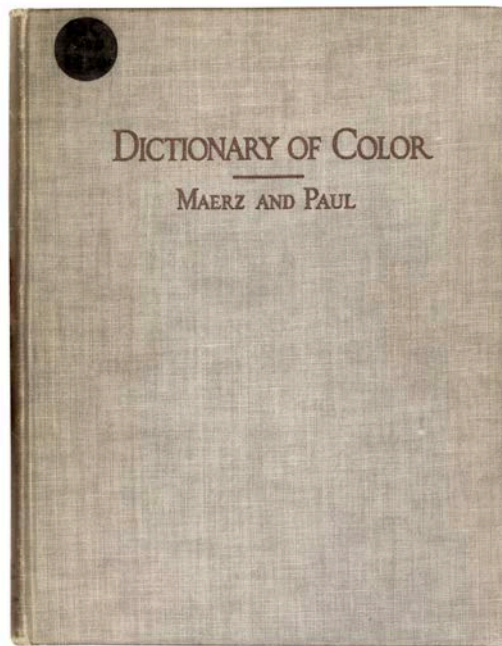
This is one of the most extensive colour atlases. This massive and elaborate work was an attempt to create a complete colour order system to satisfy most or all practical needs. The 7,279 colour samples each have an off-center hole of 4 mm in diameter to aid in visually comparing them to other colour materials. A scarce book, published in a numbered and stamped-signed edition. A light water stain to the right-hand margin of the preliminary text plates affecting the margin of the first colour plate, otherwise very good.



**42. GARIZURIETA, Cesar.** *Nueva Teoria de los Colores.* "Ensayo leído en la Sala de Conferencias del Palacio de Bellas Artes, el día 26 de octubre de 1946." XV, 45 pp. 8vo, 180 x 115 mm, original wrappers. Mexico City: B. Costa-Amic, 1947. (#171758) \$425.00

An interesting little work on colour theory in the form of a lecture by the Mexican writer Cesar Garizurieta. Unopened.

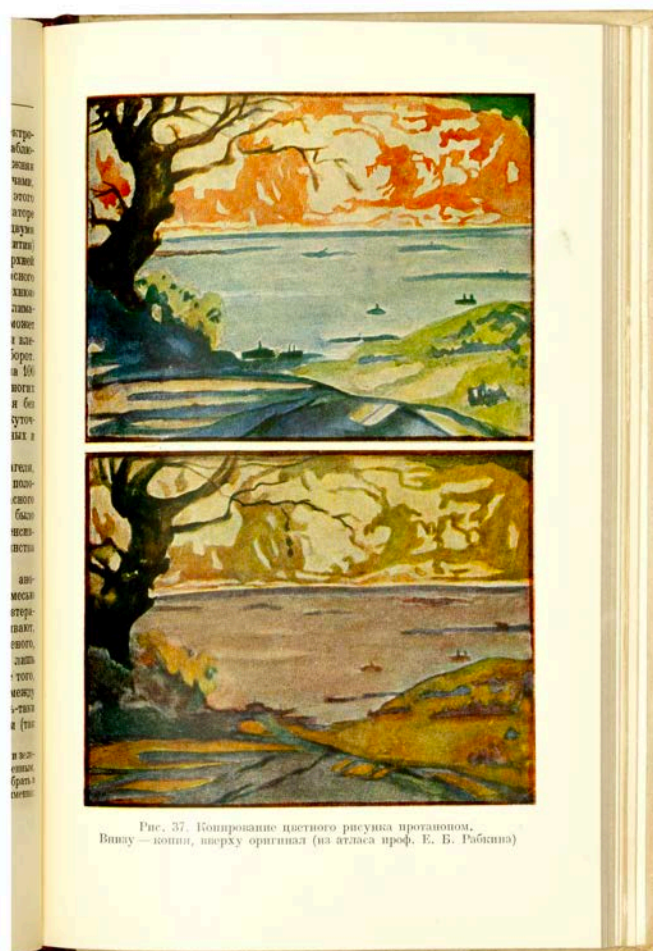
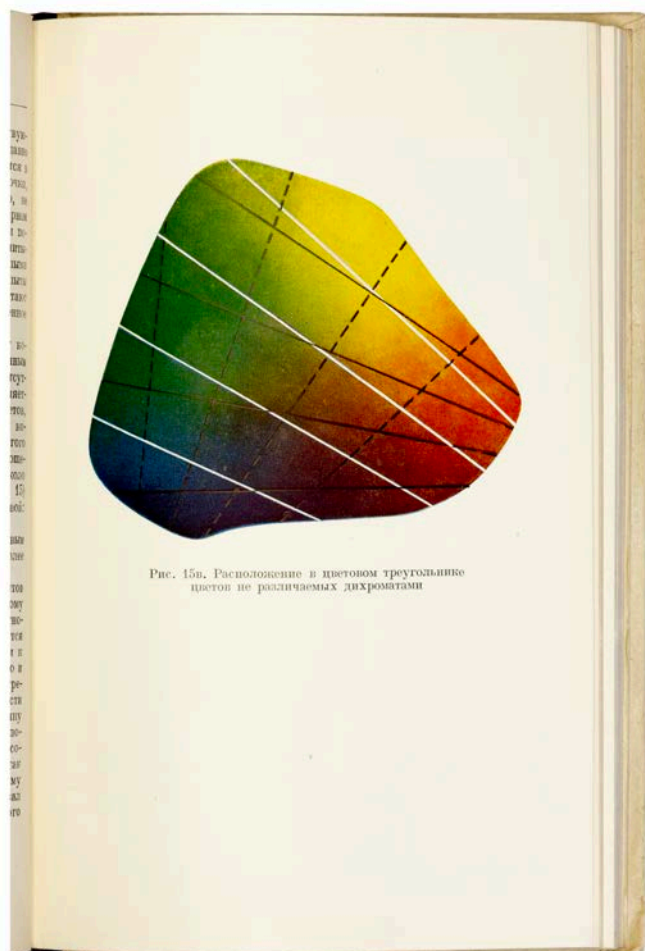




**43. MAERZ**, John Aloys and Morris Paul **REA**. *A Dictionary of Color*. 208 pp. with 56 colour plates. 4to, 290 x 217 mm, cloth. New York: McGraw Hill, 1950.  
(#172621) \$875.00

The second edition of this classic American colour dictionary, which was originally published in 1928. Following its original publication, it became one of the most popular colour dictionaries in the United States.

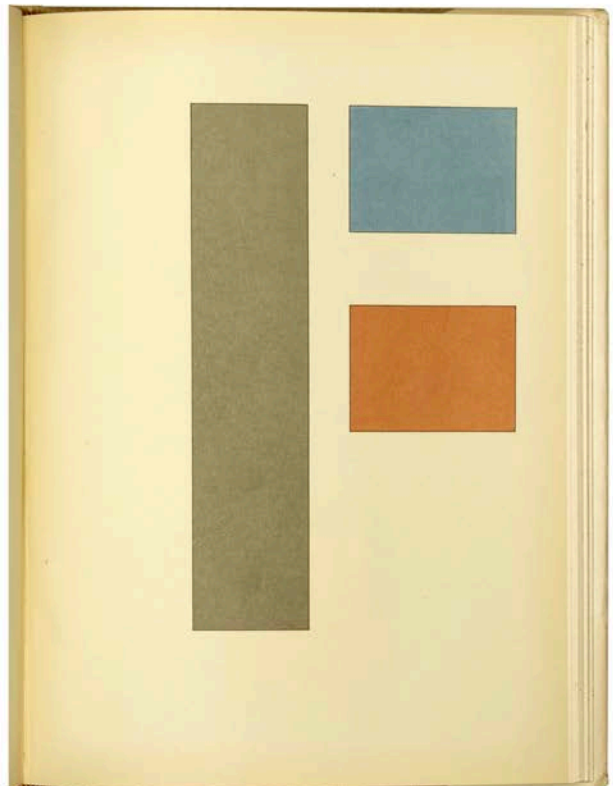
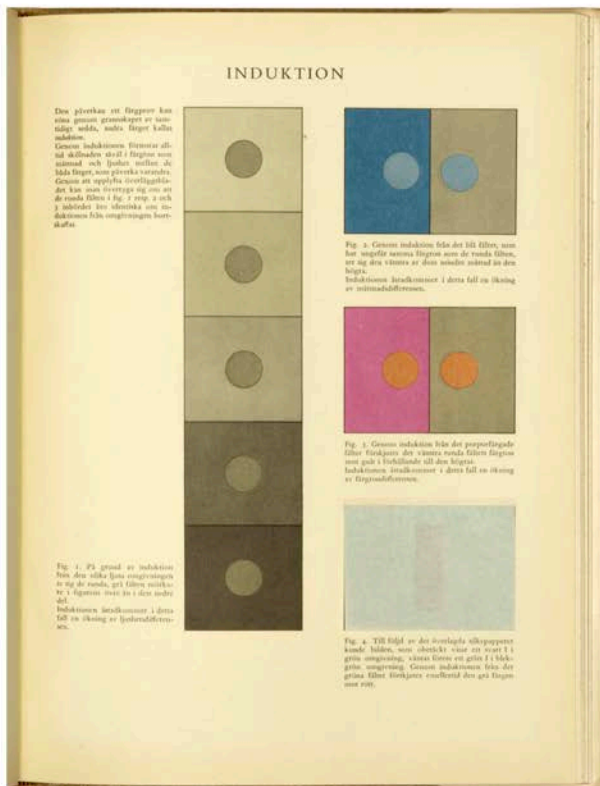
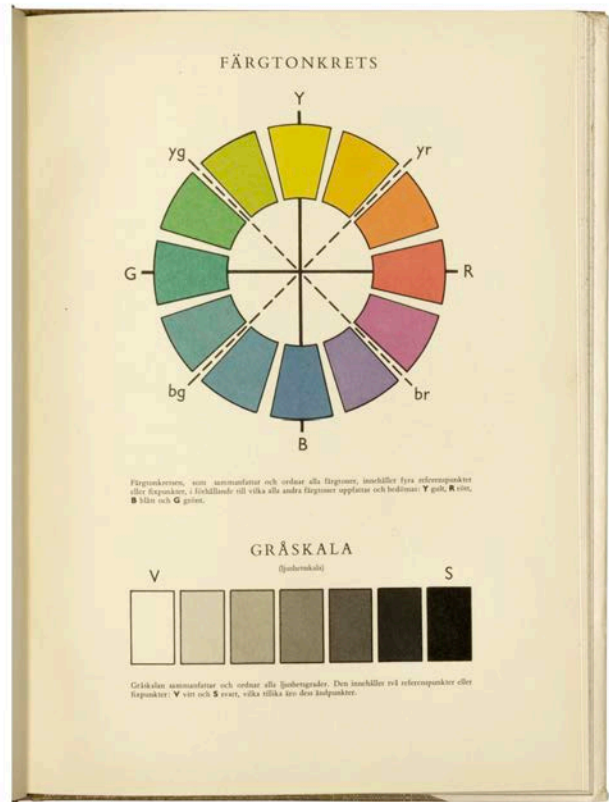
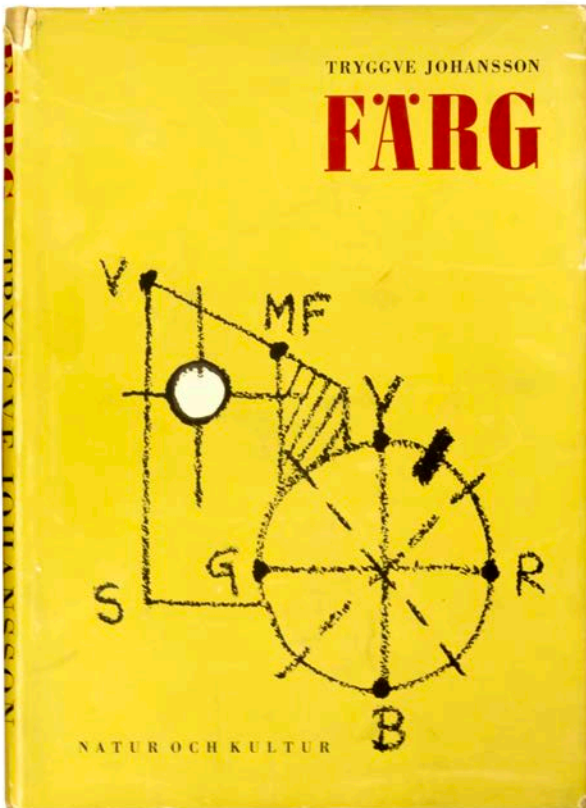
The Book of Colour Concepts 410 includes first edition.



**44. KRAVKOV, S.V.** *Svetovoe zrenie [Color Vision]*. 176 p. ill., including 4 colour plates on separate leaves. 4to, 237 x 157 mm, original illustrated publisher's boards. Moscow: Publishing House of the USSR Academy of Sciences, 1951.  
(#173341) \$1750.00

An important work by one of the founders of physiological optics—a scientific discipline that represents a synthesis of knowledge about the physiological, physical, and psychological principles that characterize the function of the eye. In this book he explains his theory of colour vision.

Very rare, with OCLC locating copies only at the National Library of Medicine, LC and Harvard.

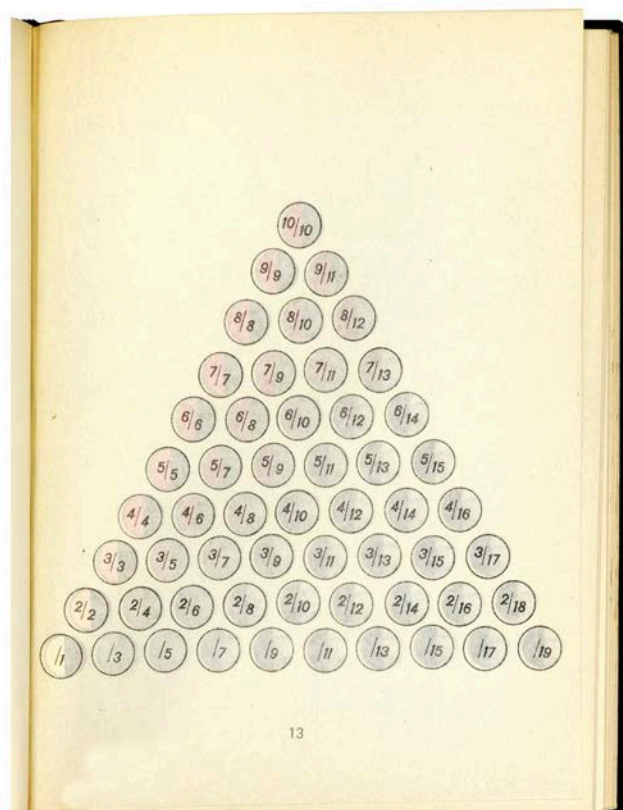
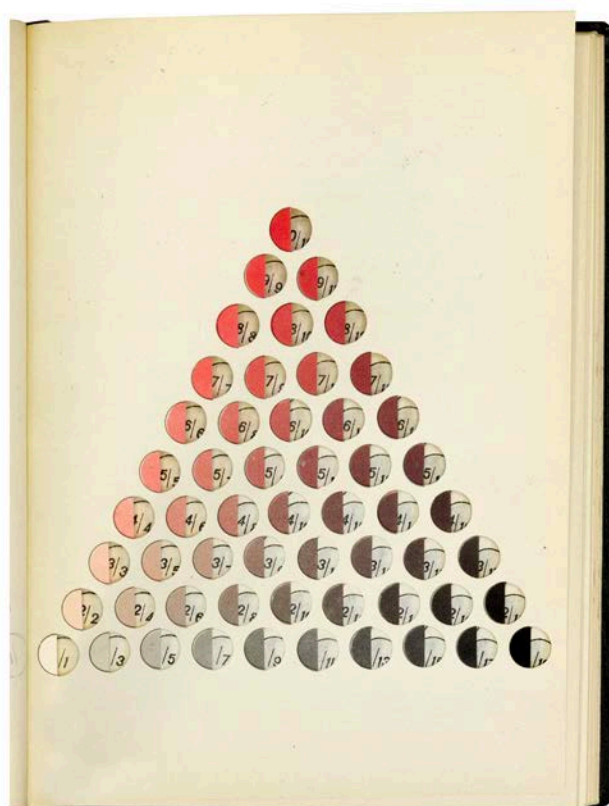
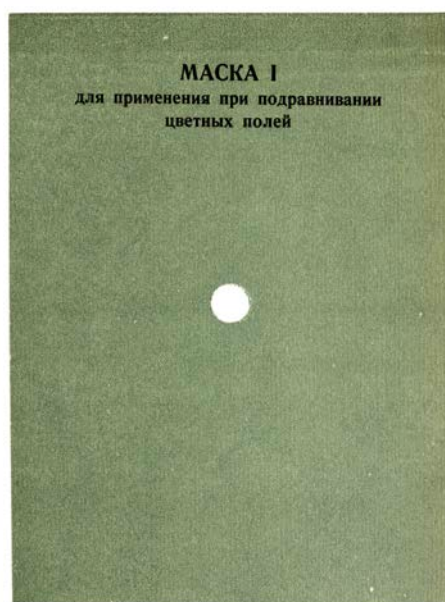


45. JOHANSSON, Tryggve. *Färg. Den allmänna färglärans grunder*. 94 pp. and 7 elaborate colour plates. 4to, 268 x 195 mm, publisher's cloth. [Stockholm] [Esselte aktiebolag], 1952. (#172623) \$375.00

A handsome and scarce Swedish work on colour theory, which was first published in 1937.

OCLC lists only U of Rochester, NGA, Smithsonian and U. of Oklahoma in the U.S.





**46. RABKIN, E.B.** *Atlas Tsvetov [Atlas of Colors]*. 54 p. [text], 40 leaves of illustrations [atlas], additional leaf - the mask for use in aligning color fields in a pocket at the end of the book. 4to, 230 x 170 mm, publisher's cloth. Moscow: 1956. (#173130) \$3750.00

The author was a Soviet ophthalmologist, who researched colour perception in the human eye. He is known as the creator of Rabkin's polychromatic tables used to study color

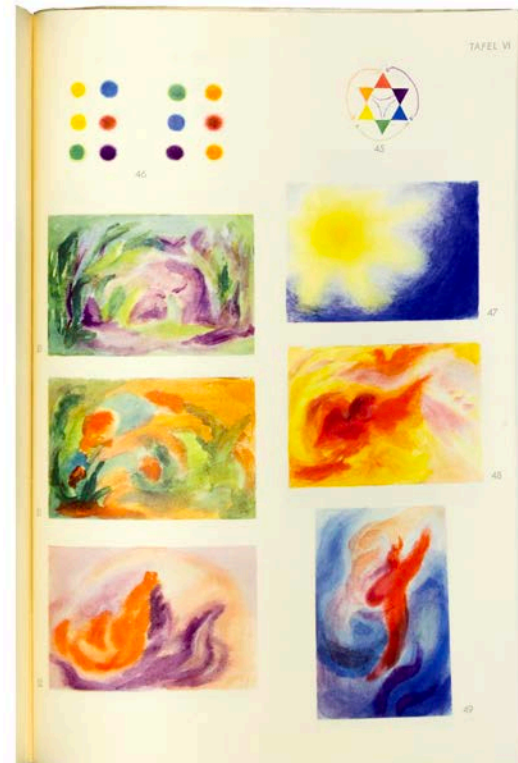
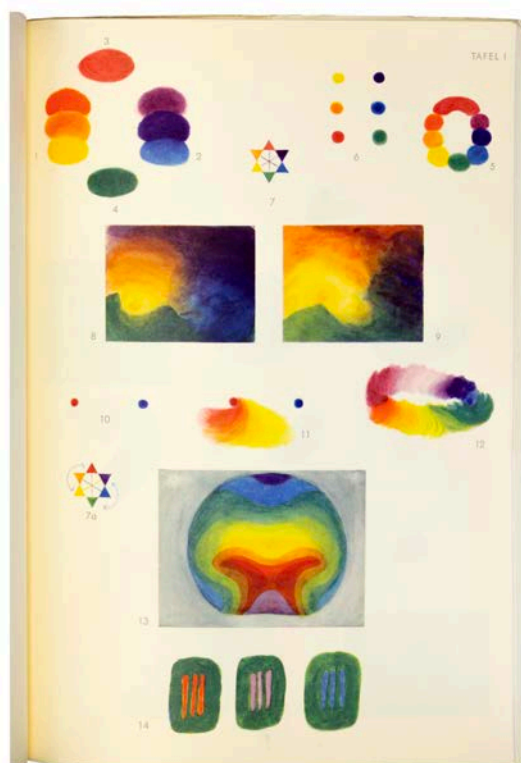
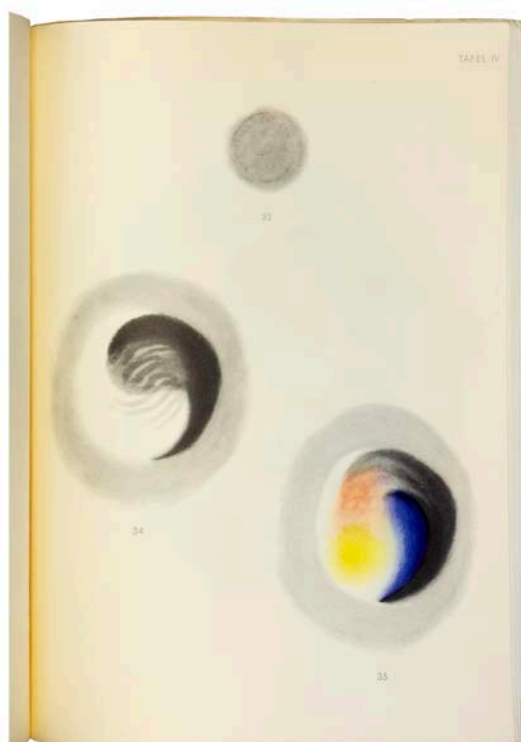
perception. This book is Professor Rabkin's attempt to present his own theory of colour, as well as color tables to accompany it. The selection of colours was carried out on the principles of research into colour discrimination in healthy and sick patients. The atlas contains 12 colour tones that form a complete colour circle, as well as their shades. The principles of using the atlas are described in detail, including instructions for storing the tables away from light and dampness.



**47. FARNSWORTH-MUNSELL.** *100 Hue Test Kit.* 85 colour caps numbered and contained in 4 wooden books, themselves housed in a larger box. 552 x 157 x 67 mm. Baltimore, MD: Farnsworth-Munsell, n.d. (#172756) \$1500.00

A handsome early set of this celebrated system, first developed in 1943, for testing an individual's colour vision. The 85 cap version was created in 1957 and this set most probably dates from about that time. The system was developed by Dean Farnsworth in the 1940s and it tests the ability to isolate and arrange minute differences in various color targets with constant value and chroma that cover all the visual hues described by the Munsell color system.





**48. BOOS-HAMBURGER, Hilde.** *Die Schöpferische Kraft. Ein Studiengang zum Impuls Rudolf Steiners zu einer neuen Kunst der Farbgestaltung.* 63 pp. text and 8 colour plates. Folio, 296 x 205 mm, publisher's wrappers. Basel: R.G. Zbinden & Co., 1959.

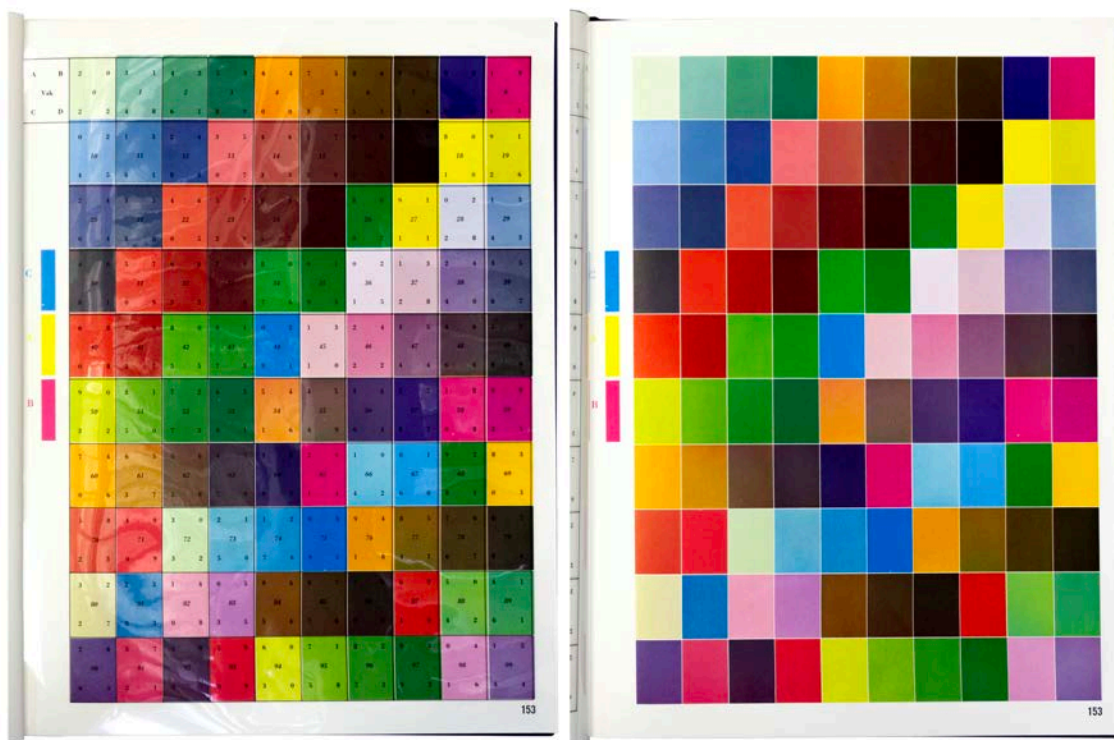
(#172953)

\$495.00

In this book, the author, who contributed a plate to Rudolf Steiner's 1921 lectures on colour, discusses the practical value of Steiner's colour concepts.

This is a reissue of a book first published in 1942, for which OCLC lists copies at Columbia, UCLA, LC and University of Rhode Island. The 1959 edition is listed as being only at the Cleveland Museum of Art in the U.S.



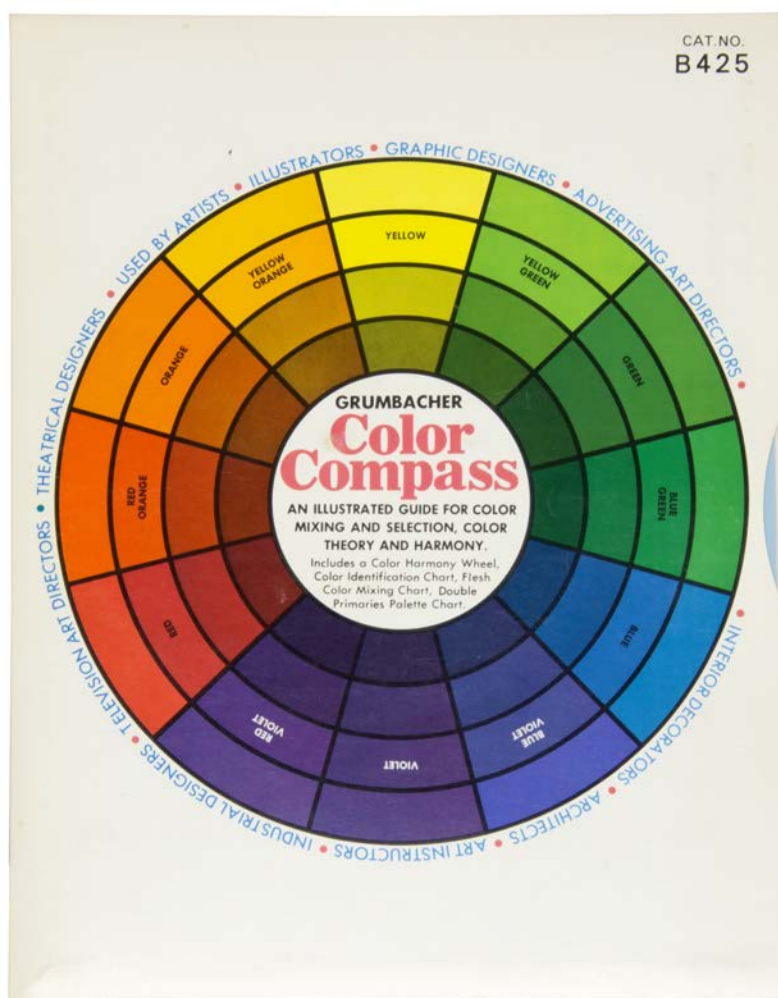


**49. SCHUIITEMA, Paul.** *Syst-o-color. Vier Kleurensysteem.* Two volumes. [9], 152 plates with one transparency preceding plate 1; [3], 144 plates, with one transparency preceding plate 153. Folio, 420 x 315 mm, bound in cloth loose-leaf binders, in the publisher's cardboard boxes. The Hague: Mouton, 1965.

(#173059)

\$4750.00

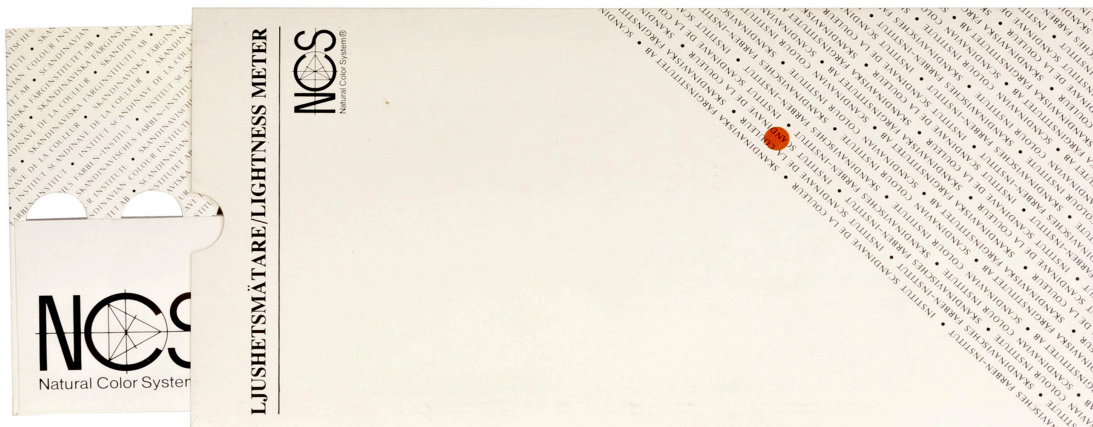
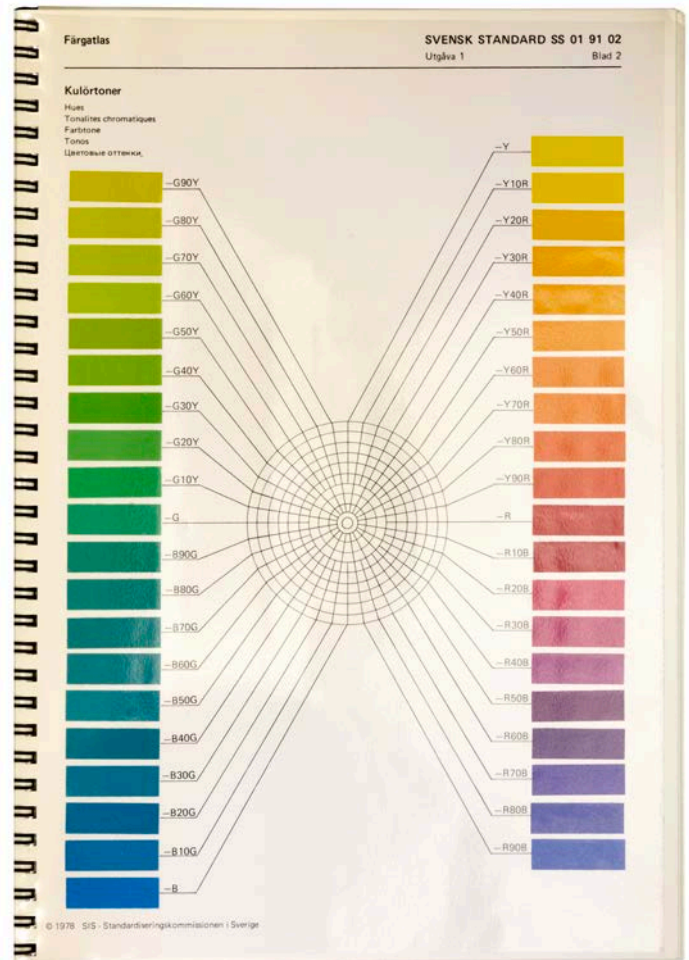
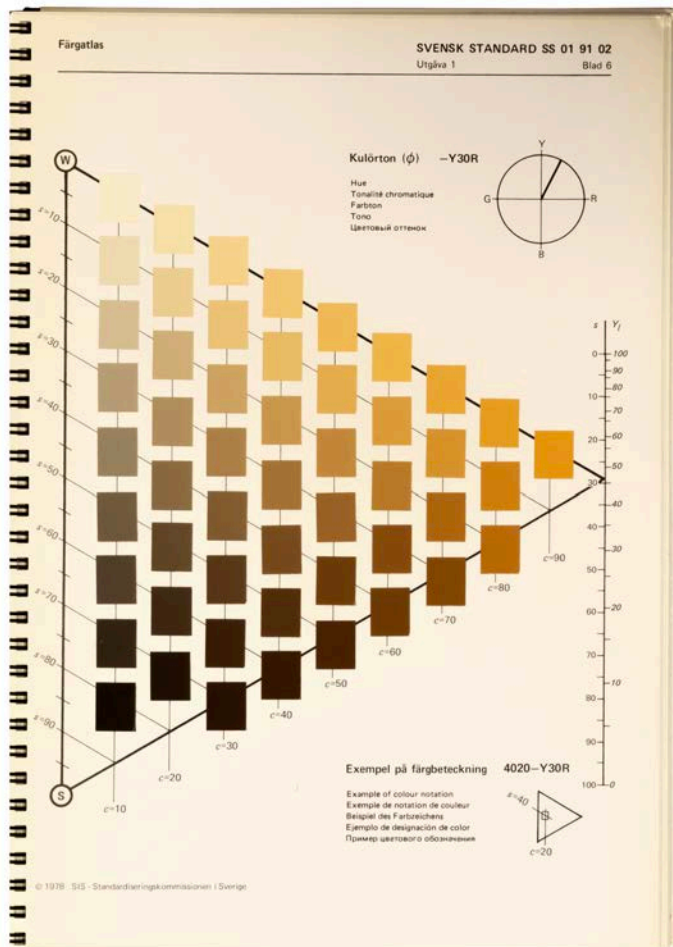
A fine copy of one of the great twentieth century colour compilations, containing 10,000 different colours on 28,000 fields in many combinations. Paul Schuitema (1897-1973) was a Dutch graphic designer proficient in typography, furniture-making, architecture, photography, painting, lithography, and film. Schuitema started out as a painter, studying at the Academie voor Beeldende Kunsten in Rotterdam. After WWI, he left painting and embraced early modernism. His interest in mass production and technology led him to apply the principles of De Stijl, Constructivism, and Bauhaus to advertising and print media. A fine copy of this rare work, with some pages edge stained and the cardboard boxes worn, but not detracting from the work in the least.



50. GRUMBACHER, M. *Color compass: an illustrated guide for color mixing selection, color theory and harmony*. 20 pp., illustrated. 4to, 290 x 227 mm, publisher's wrappers in slipcase. New York: Grumbacher, 1977. (#172981) \$495.00

A fine copy of this scarce modern work.



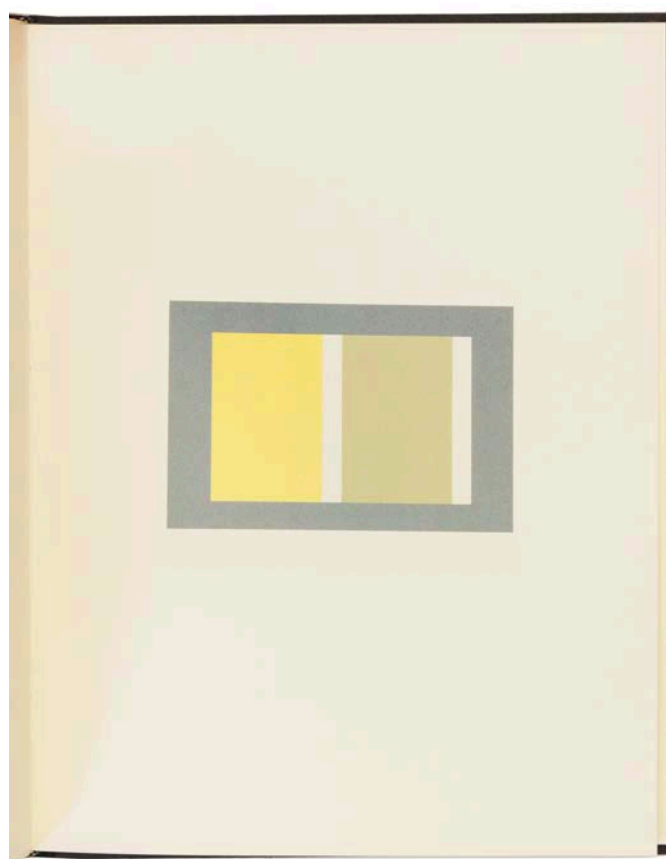
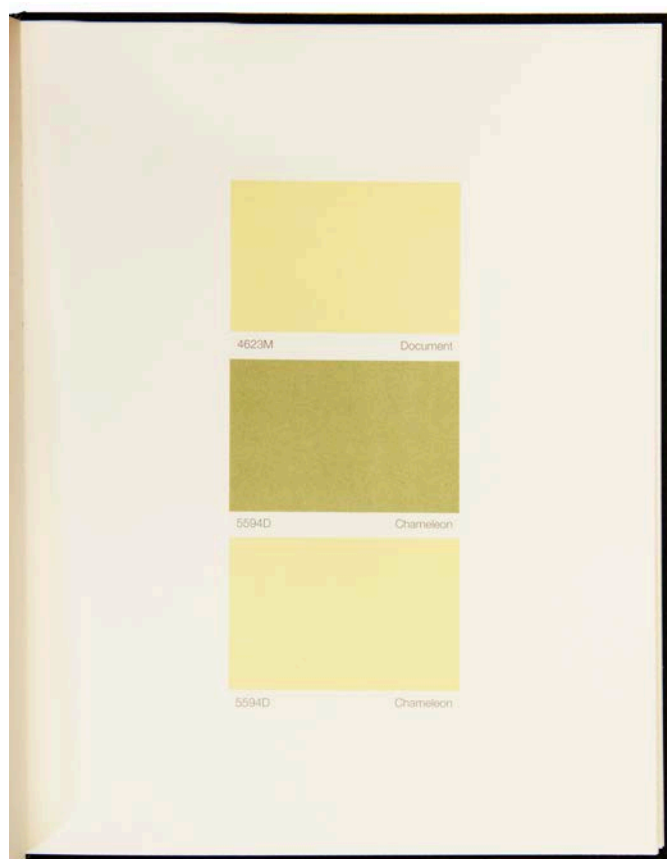
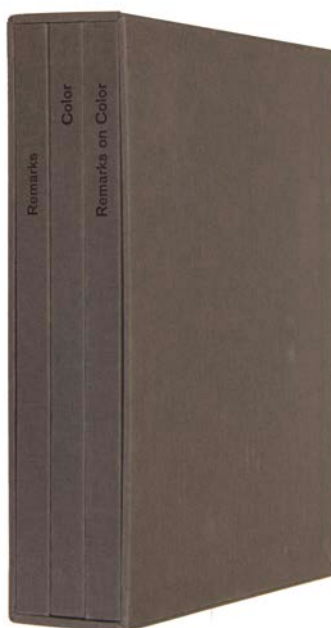


**51. STANDARDISERINGSKOMMISSIONEN i SVERIGE.**  
NCS Colour Atlas/Färgatlas/Farbatlas/Atlas de couleur/Atlas de color. 16 pp and 42 colour plates with tipped on colour chips. Folio, 297 x 205 mm, leather-backed boards. Stockholm: SIS, 1978. (#172628) \$1500.00

A fine copy of the original version of this colour atlas which has become a standard European reference work on colour.

OCLC lists U of Rochester and U of North Carolina and 3 in Europe.





**52. WEGNER, Peter.** *Remarks; Color; Remarks on Color.* 3 volumes, illustrated with waterless lithography showing paint color samples as they would be displayed in hardware stores across the U.S.; interspersed with blind-stamped leaves. 4to, 285 x 225 mm, uniformly bound in original publisher's grey cloth; in matching slipcase. Santa Fe: 21 Steps, 1998. (#169445) \$1500.00

An immaculate copy of this artist's book which explores a system of standard paint colours used by hundreds of paint and hardware stores across the USA. It was inspired by Wittgenstein's posthumously published treatise of the same name, the books are Wegner's attempt to "explore the philosophical armature of his own project." Number 44 of 100 copies signed by Wegner.



**53. LE BLON**, Jacques-Christophe and Antoine **GAUTIER DE MONTDORGE**. *L'Art d'Imprimer les Tableaux. Traité d'après les Ecrits, les Opérations & les Instructions verbales, de J.C. Le Blon*. xi, vi, [2], [xiii]-xxv, [26]-180, [4] pp., illustrated with 1 hand coloured sepia mezzotint and 2 black and white folding plates. 8vo, 195 x 125 mm, bound in contemporary mottled calf. Paris: Chez P.G. Le Mercier, Jean-Luc Nyon, Michel Lambert, 1756.  
(#166681) \$15,000.00

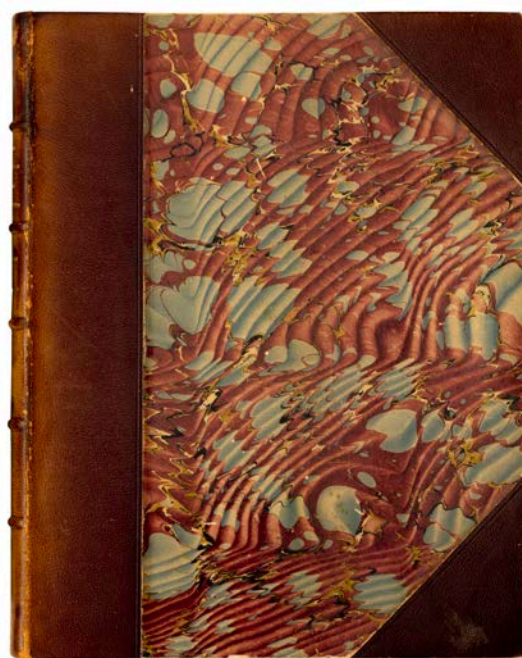
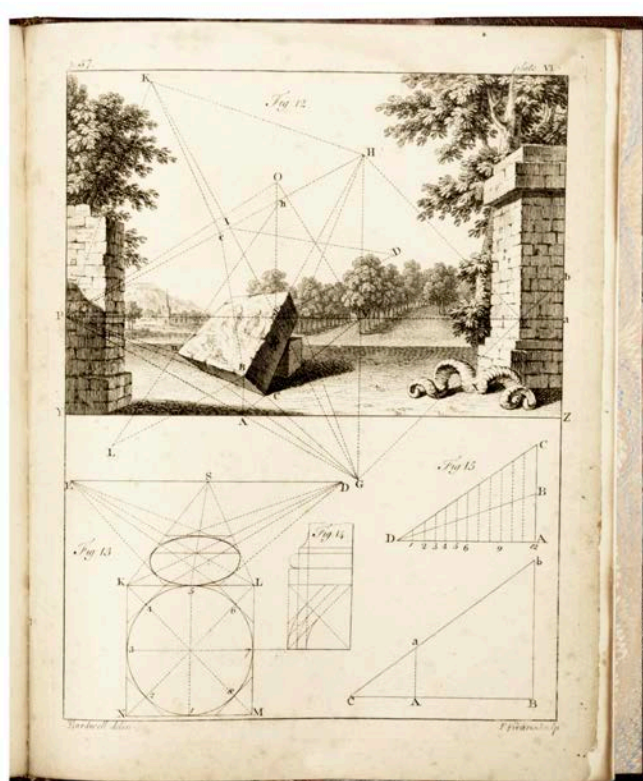
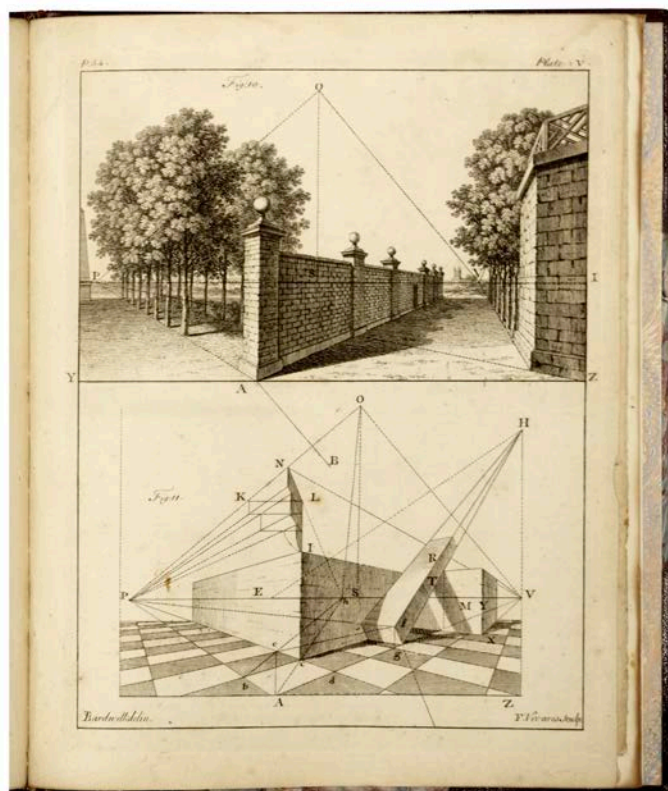
Le Blon was the inventor of the three colour method of printing in mezzotint and this little book is considered a key work in the history of colour printing. Le Blon's colour theory formed the foundation for modern colour printing. The bilingual text of *Coloritto* is in French and English; followed by the French essay of explanation and justification. Includes the

renowned folding plate of an artist's palette in sepia mezzotint hand coloured to show the range and relationship of different 'tinctures.' This is the second edition of Le Blon's landmark book *Coloritto*, but an extremely important book in its own right. Copies of the first edition of 1723 are so rare they are essentially unobtainable.

While not as rare as the 1723 edition, this edition is also a quite rare book, Spine with some professional restoration, overall a nice, fresh copy.

Franklin, *Early Colour Printing* 40. Bridson/Wakeman B80 (*Coloritto* and reprint) - Florian Rodari (editor), *Anatomie de la couleur*. Catalogue BNF: *Jacob Christoph Le Blon, l'œil trichrome* par Florian Rodari pp. 52-78. - Goldsmiths'-Kress no. 09110.1. Otto M. Lilien, *Jacob Christoph Le Blon 1667-1741. Inventor of three and four Colour Printing*.



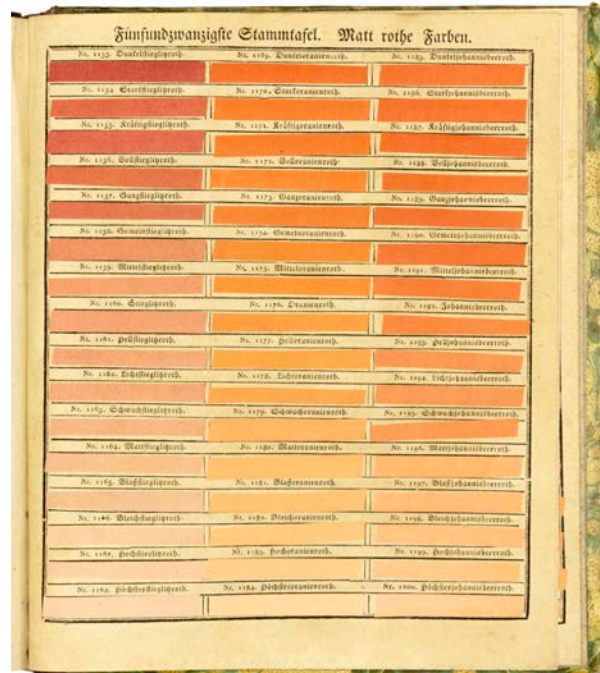
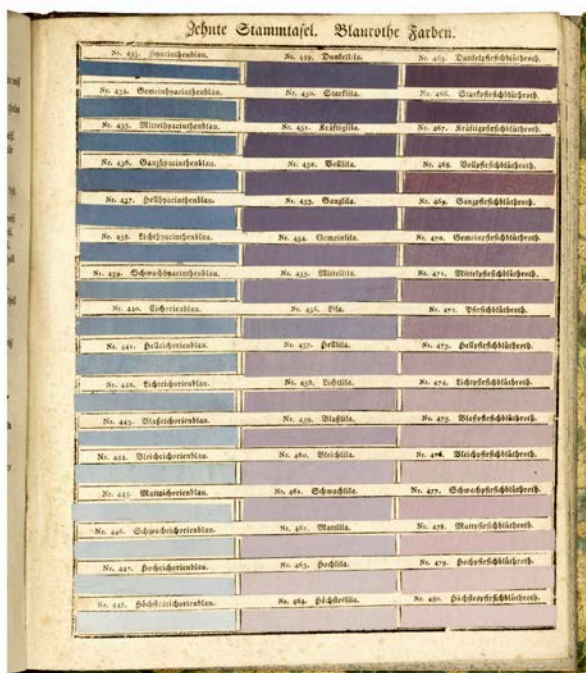
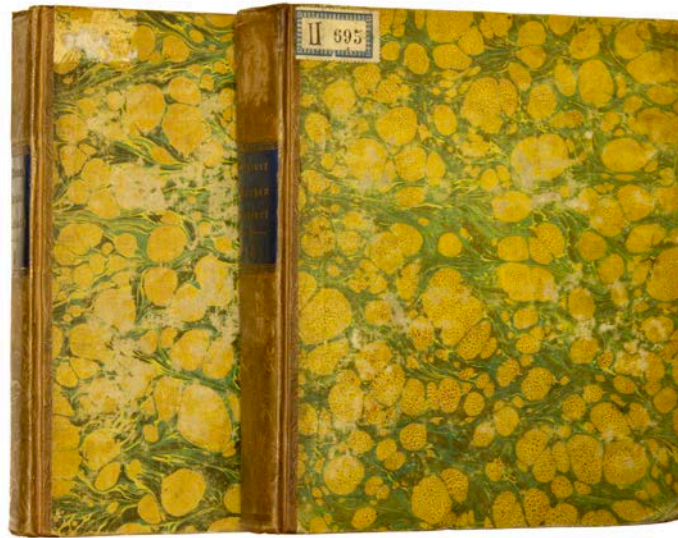


**54. BARDWELL, Thomas.** *The practice of painting and perspective made easy in which is contained, the art of painting in oil, with the method of colouring and a new account of the art of perspective.* [iii]-v, 64 pp. and 6 plates. 4to, 270 x 218 mm, nineteenth century three-quarter morocco. London: Printed by S. Richardson for the author, 1756.  
(#172722)

\$1500.00

An interesting and scarce work by the eighteenth-century English portrait painter Thomas Bardwell. The section on painting deals exclusively with the oil technique and may be considered one of the most original productions of its kind written in England. Signed by the author on the verso of the title-page. A marginal stain to the first eight leaves, and to two of the plates, but otherwise sound.





**55. SCHOENFELD, Johann Ferdinand von.** *Wiener Farbenkabinet oder vollstaendiges Musterbuch aller Natur-Grund- und Zusammensetzungsfarben.* 2 volumes. Vol 1: 272 pp., followed by 34 plates and accompanying captions on subsequent leaf; vol 2. 158, [30] pp., followed by 62 plates and accompanying caption on subsequent leaf. 4tos, ca. 247 x 198 mm, bound in contemporary cloth-backed boards, blue labels. Vienna/Prague: Verlag der Schoenfeldschen Handlung, 1794. (#172614) \$35,000.00

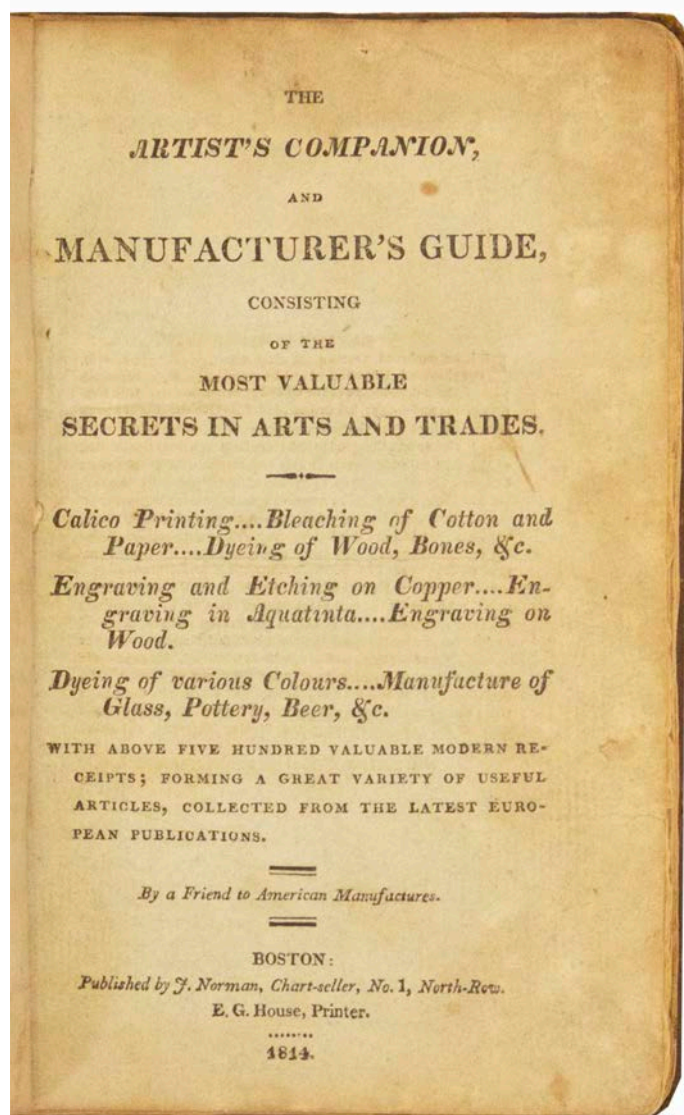
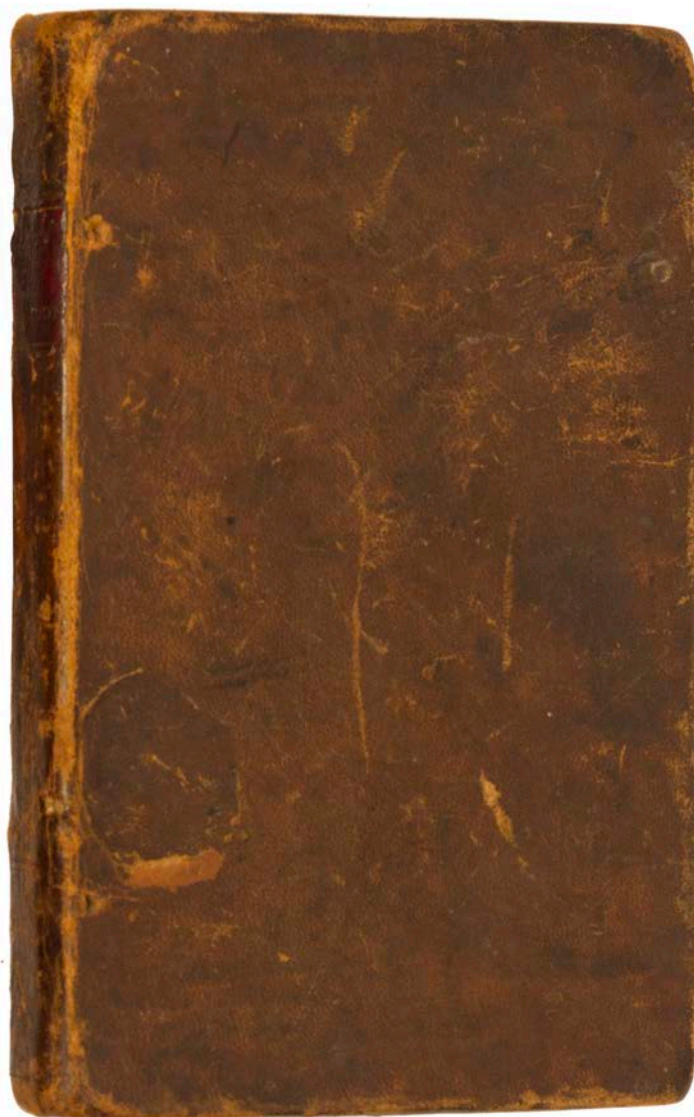
First edition of this vast, and extremely rare, illustrated survey on colouring and dying - with 4,608 different colour samples shown, each named and numbered: the work was intended for artists, portrait-painters, miniature-painters, craftsmen, and printers; it was an invaluable and practical guide for dyeing and colouring silk, wool, leather, fur, paper, wood, and more.

The *Wiener Farbenkabinet* is a tremendous achievement in the graphic arts: each plate bears colour-specimens on 48 tipped on colour samples (55 x 7 mm) for which the exact formula (or ratio) for the creation of each colour specimen is given on the opposing page; these ratios are invaluable to any art historian or conservator. The presentation of the *Wiener Farbenkabinet* is alarmingly modern: the gradations and hues flow perfectly from upper left to lower right. We know of no early work on colour which is as useful and extensive as the *Wiener Farbenkabinet*.

Of great rarity, with OCLC listing just 4 copies in America, at the Smithsonian, the National Gallery, Princeton and Yale, 6 other copies worldwide. At least three of these have fewer plates than our copy. Some neat ex-library markings, otherwise in very good condition.

*The Book of Colour Concepts* 116.





**56. ARTIST'S MANUAL.** *The Artist's Companion, and Manufacturer's Guide, Consisting of the Most Valuable Secrets in the Arts and Trades.* xiv, 179 [1] pp. 12mo, 170 x 105 mm, original sheep, in a modern green quarter morocco box. Boston: J. Norman, 1814.

(#170499)

\$2500.00

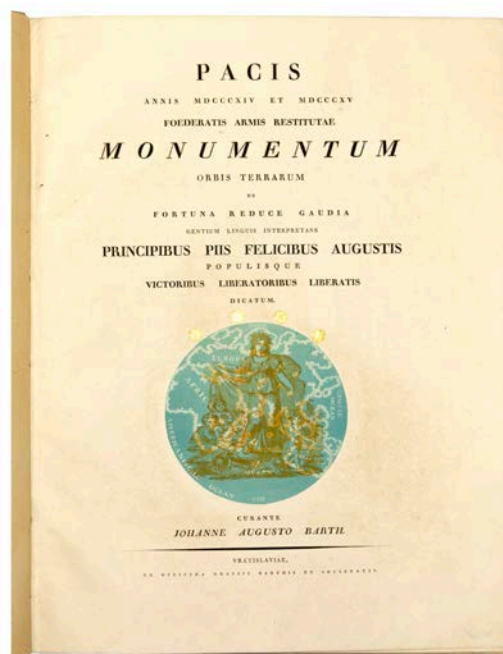
An early American artist's manual, which among other things, discusses textile printing, engraving, dyeing, glass manufacture, cookery, and much more, with recipes and instructions for 478 different processes. Among the wide variety of subjects dealt

with in the 478 sections are "The method of etching copper plates"; "To counterfeit diamonds"; "To dye bones and mould them in all manner of shapes"; "To marble wood"; "To make an imitation of coffee"; and "Brewing." Only this copy appears in the auction records, in 2011.

Wear to the binding and some soiling throughout, tear from outer edge of last leaf with some loss of text. Nevertheless, a nice unsophisticated copy.

Shaw & Shoemaker 33523.





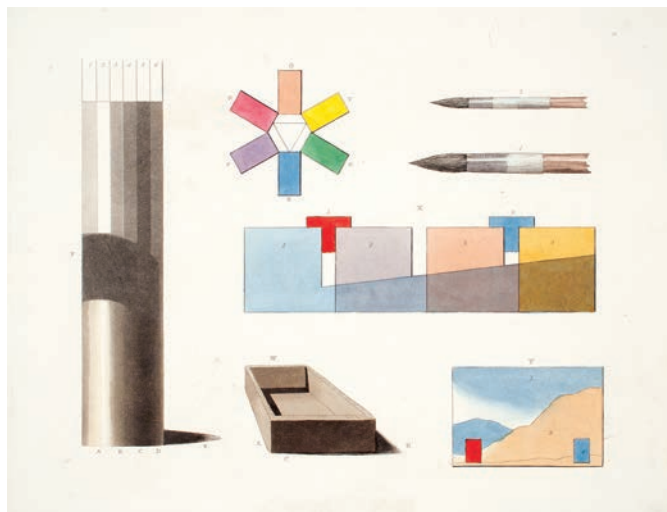
**57. BARTH, Johann August.** *Pacis annis MDCCCXIV et MDCCCXV foederatis armis restitutae monumentum orbis terrarum de fortuna reduce gaudia gentium linguis interpretans.* 75 leaves mostly with lithograph borders printed in as many as five colours, one lithographed colophon leaf picturing a printing press and 5 leaves letterpress translation. Folio, 455 x 355 mm, contemporary boards. Breslau: J. Barth, [1818] (#173554) \$35,000.00

Rare first edition, possibly the earliest book using multiple colour lithography, published to celebrate the peace of 1814-15. It contains poems in about 100 different languages printed on the rectos only in a great variety of printing types. Barth was a well-known printer and publisher at Breslau and introduced

lithography into Silesia. The present work first appeared in 1816 in a smaller edition containing only 43 poems and was printed in letterpress with colors added by hand, thus lacking the lavish lithographed decorations. This new edition is printed in colors using the new technique of "Steindruck." The decorations range from small headpieces to full-page designs. Some light darkening, offsetting and spotting, but an appealing copy

Red ink stamp from Tetschner Bibliothek on title verso; Cornelius J. Hauck, bookplate.

Berlin 5356; Brunet I:673; Burch pp.175-77; Friedman 117; Graesse I:300; McLean p.74; Aloys Senefelder 38; Twyman (1990) p.129; PMM (1963) II:140.



**58. CLARK, John.** *Painting in water colours: containing directions for sketching from nature, and the application of perspective, progressive lessons in drawing from the tinted sketch to the finished subject, and examples of the introduction of figures, architectural subjects, particular effects, &c. as connected with landscape scenery.* In 4 parts. [6], 24; [4], 35; [4], 26; [4], 25, [1] with [2] pp. of advertisements, illustrated with 56 aquatints including the additional aquatint view of Kensington Palace mounted inside front cover (as called for by Abbey), 41 of the aquatints are hand-coloured. Folio, ca. 290 x 235 mm, bound in original wrappers with aquatint labels mounted on the covers, housed in the original portfolio of three-quarter red morocco, with label mounted on front. London: Printed for Samuel Leigh, 1827. (#172615) \$17,500.00

An elaborate Victorian artist's manual by the artist who was best known for the paintings he made after the Battle of Waterloo. The aquatints are of views from nature, descriptive objects, etc. and are mounted in imitation of drawings. Of significant interest is the second part, which deals with colour, and which is illustrated with 106 hand-coloured examples of different colours.

The four parts are comprised as follows:

Part 1: Sketching from Nature. Pencil Drawing. Simple Rules of Perspective

Part 2: Staining of Sketches. Tinting of Sketches. Light and Shade. Drawing in Colours

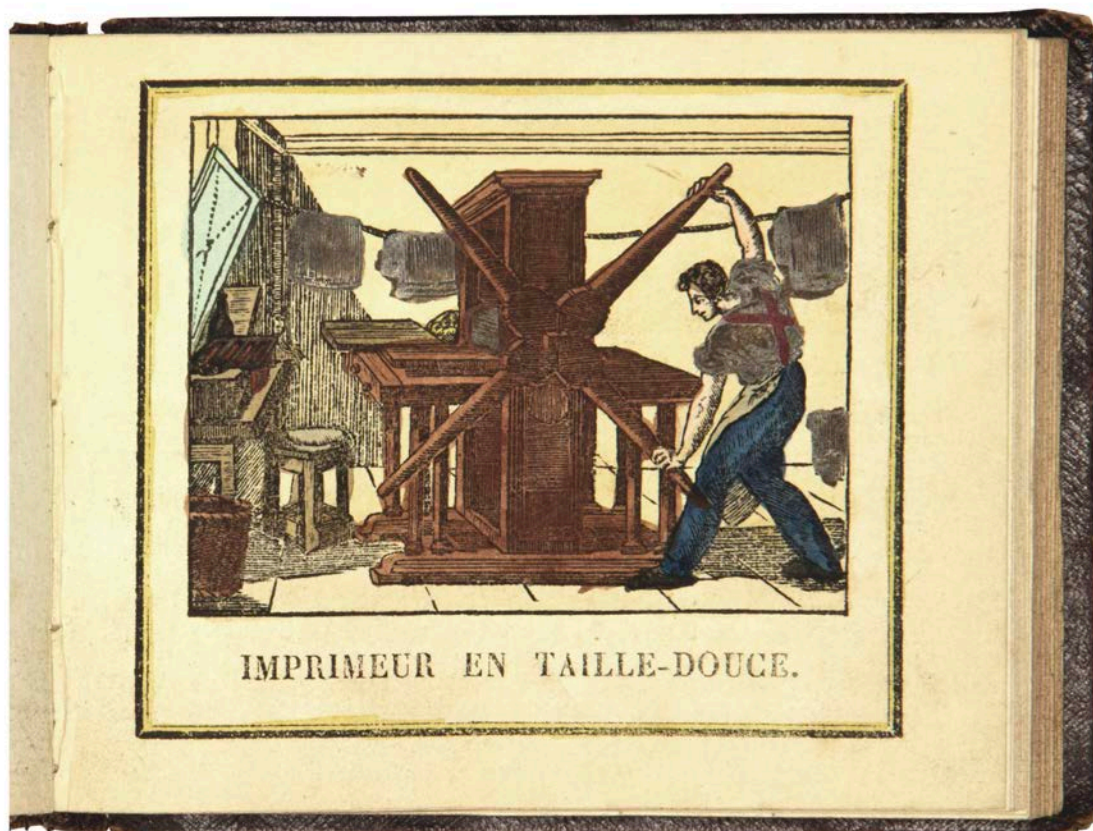
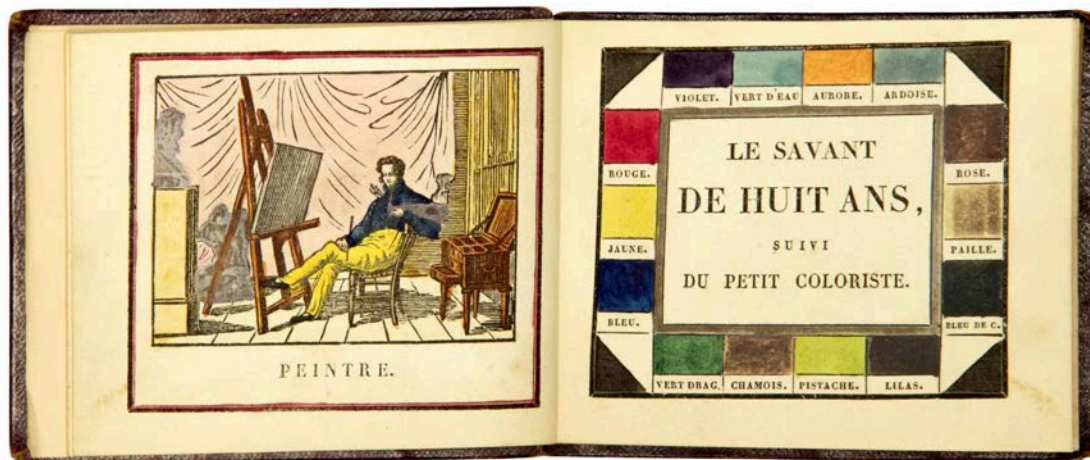
Part 3: Painting in Water Colours. Effects at Different Periods of the Day. Herbage. Plants &c., for Foregrounds. Architecture Subjects, and Groups of Figures as Applicable to Landscape Scenery

Part 4: Peculiar Scenery, Breadth of Light and Shade, Various Situated Lights, Animals. Characteristic Scenery. Effect Touch and Finish.

A fine copy of this extremely rare manual. OCLC records only three copies, Harvard, Yale and Cambridge, and only one incomplete copy is listed on ABPC.

Abbey *Life* 112.





**59. ANONYMOUS.** *Le Savant de huit ans, suivi du Petit Coloriste.* [iv], 96 pp., illustrated with 10 woodcuts, of which 6 are hand-coloured. Oblong 8vo, 92 x 114 mm, bound in contemporary sheep. Lille: Blocquel, [1830]. (#172743) \$2750.00

A charming little children's book on the practical aspects of arts and sciences. There are text illustrations of charts for drawing in proportion, printed music, and many definitions of arts and trades. The second half is taken up by an introduction to colour, information on simple and composite colours,

some of which are illustrated on the title. The coloured plates, including the title, surrounded by fourteen colour samples, illustrate painter, sculptor, engraver, copperplate printer, letterpress printer, and finally bookbinder.

Some rubbing and light wear the binding, otherwise in fine condition with bright interior.

Very rare, with OCLC listing only Princeton, Newberry, Morgan Library.

Not in Gumuchian.



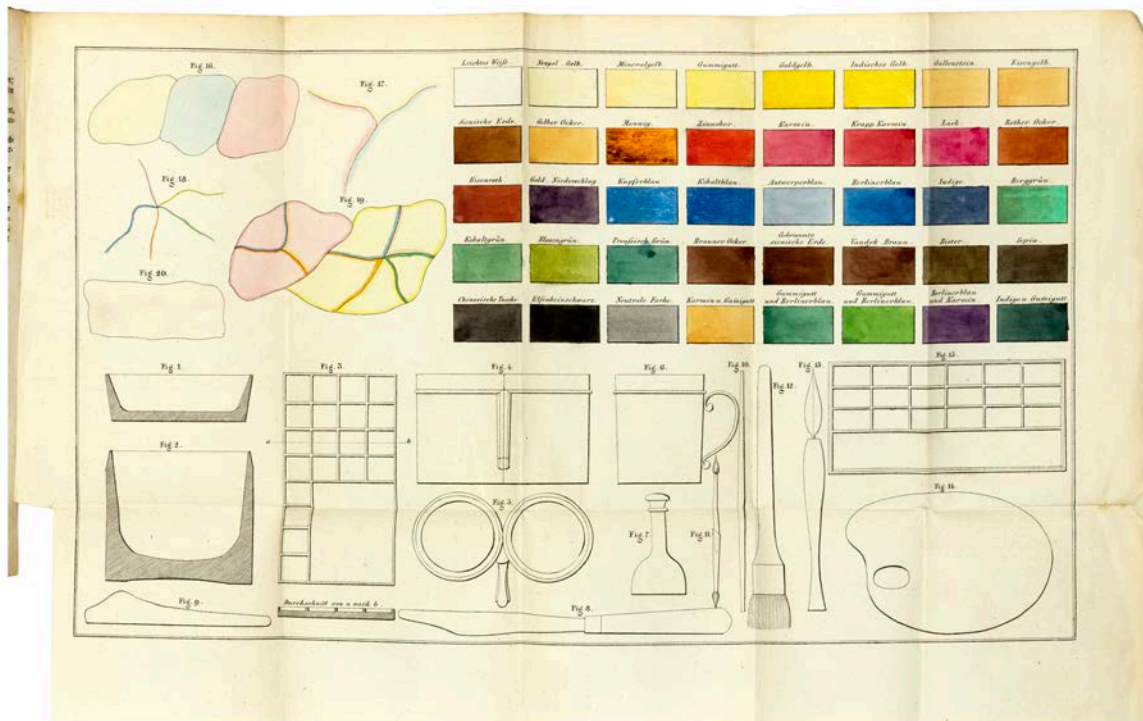
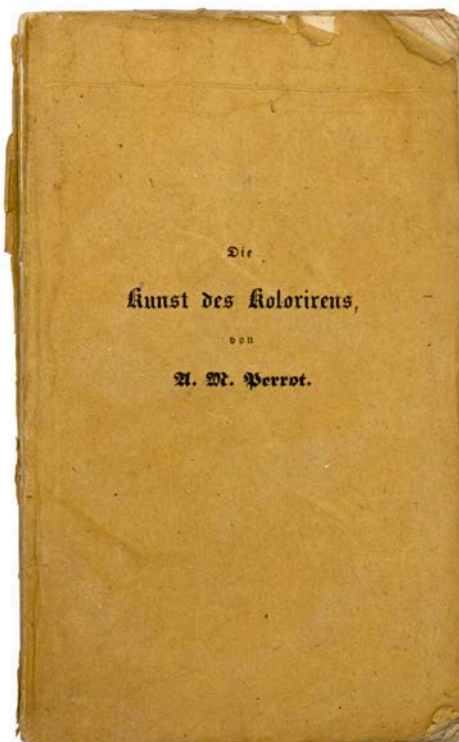
**60. PACKER, Thomas.** *The dyer's guide: being a compendium of the art of dyeing linen, cotton, silk, wool, muslin, dresses, furniture, &c. &c. with the method of scouring wool, bleaching cotton, &c. and directions for ungumming silk, and for whitening and sulphuring silk and wool: and also an introductory epitome of the leading facts in chemistry, as connected with the art of dyeing.* viii, 156 pp., with hand-coloured frontispiece. 8vo, 190 x 110 mm, publishers, cloth-backed boards. London: Printed for Sherwood, Gilbert, and Piper, 1830.

(#173032)

\$775.00

A fine copy of this attractive and rare work on dyeing. This is the second revised edition, with the first having been published in 1816.



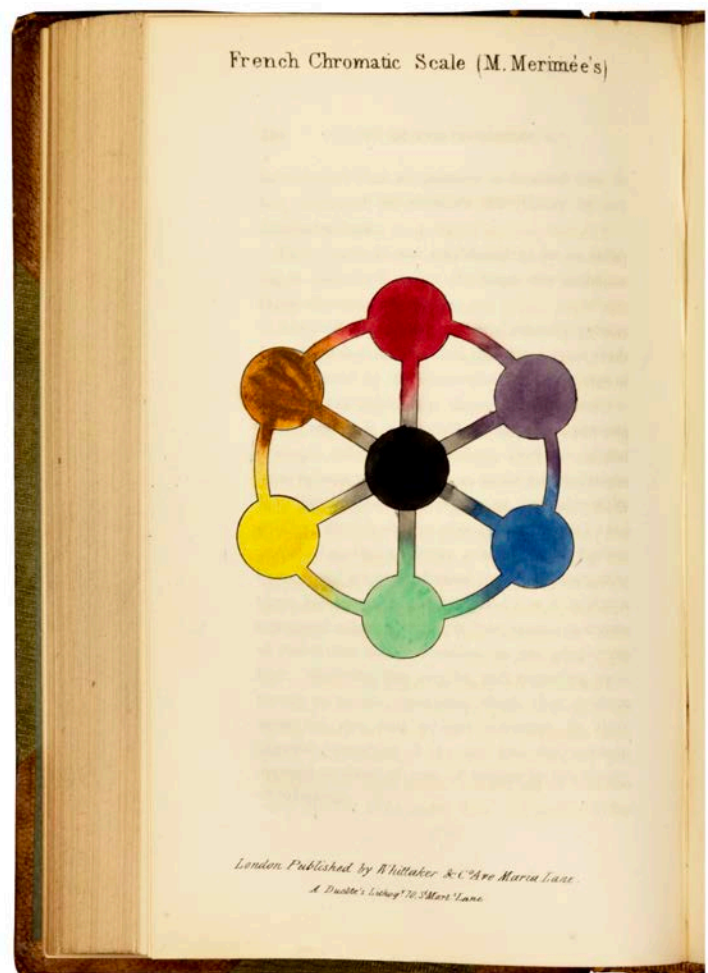
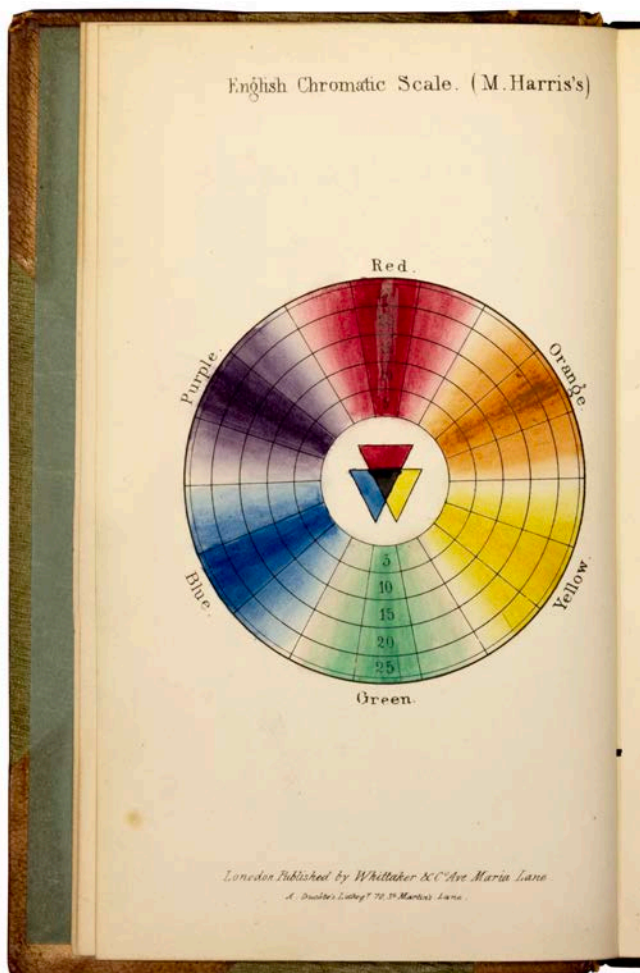


**61. PERROT, A.M and E. BLANCHARD.** *Die Kunst des Kolorirens, oder vollstaendige und fassliche Belehrung ueber das Illuminiren, Tuschen und Retouchiren der Kupferstiche, Bilder, Lithographieen, naturhistorischen Kupfertafeln, Landkarten und topographischen Plane...* 148 pp. text with a folding hand-coloured plate. 8vo, 205 x 213 mm, publisher's wrappers. Missing the rear wrapper and with the spine broken. In a new cloth folding box. Stuttgart: Karl Erhard, 1836.

(#172959)

\$2250.00

A fine copy of this apparently unrecorded work on colour.



**62. MERIMEE, M.J.F.L.** *The Art of Painting in Oil, and in Fresco. With Original Observations.* By W.B. Sarsfield Taylor. xlv, 371 pp., illustrated with 2 hand-coloured plates - the English chromatic scale of M. Harris and the French chromatic scale of Merimee. 8vo, 190 x 115 mm, bound contemporary half morocco London: Whittaker & Co., 1839. (#172641) \$975.00

First Edition in English; originally published Paris, 1830; translated into English by W. B. Sarsfield Taylor. It was called by Faber Birren "perhaps the most important book on painting of the early 19th century..." (*History of color in painting*, p. 55). The subtitle states the work is "a history of the various processes and materials employed, from its discovery, by Hubert and Jan

Van Eyck, to the present time...with original observations on the rise and progress of British Art, the French and English chromatic scales, and theories of colouring by W.B.S.T."

Chapter six deals with conservation and restoration and is given a good analysis in Ruhemann/Plesters, pp. 384-5. Noted also by Mayer in *The Artist's handbook*: "one of the first of the carefully written books on methods and materials; an authentic account of the knowledge of the present day." (p. 352). Also contains information on pigments; multiple references in R. D. Harley, *Artist's pigments*.

Birren Collection 455. *The Book of Colour Concepts* 170.





**63. BYRNE, Oliver.** *The First Six Books of the Elements of Euclid, in which Coloured Diagrams and Symbols are used instead of Letters for the Greater Ease of Learners.* By Oliver Byrne. xxix, [1], 268 pp. Profusely illustrated throughout with colour-printed diagrams. Small 4to, 237 x 188 mm, bound in original publisher's red cloth, embossed in blind and gilt, rebacked and recased with the original spine preserved, but a small piece of the foot missing and with new endpapers. London: [Charles Whittingham for] William Pickering, 1847. (#172652) \$15,000.00

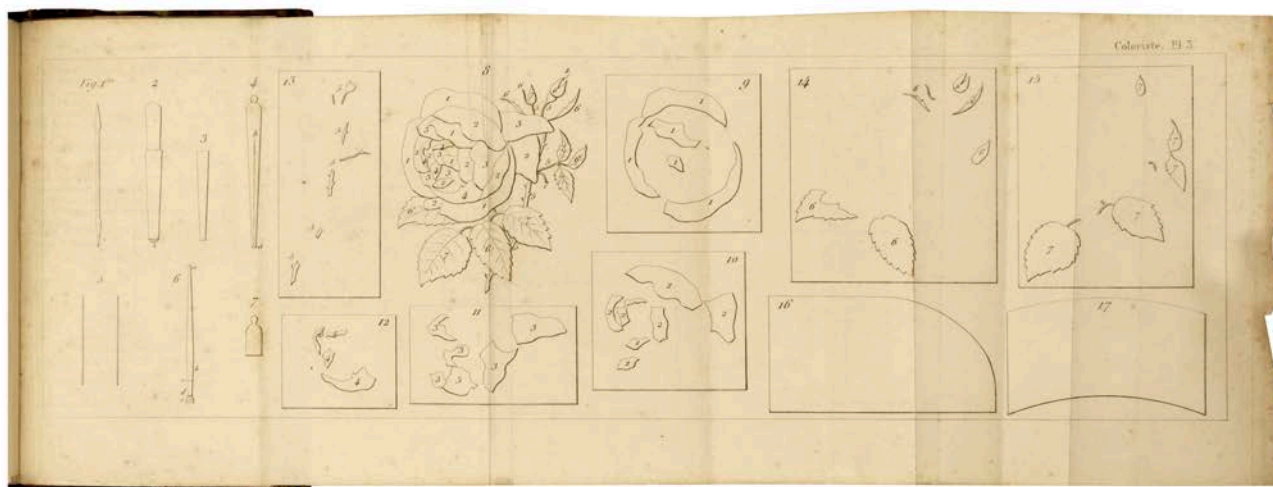
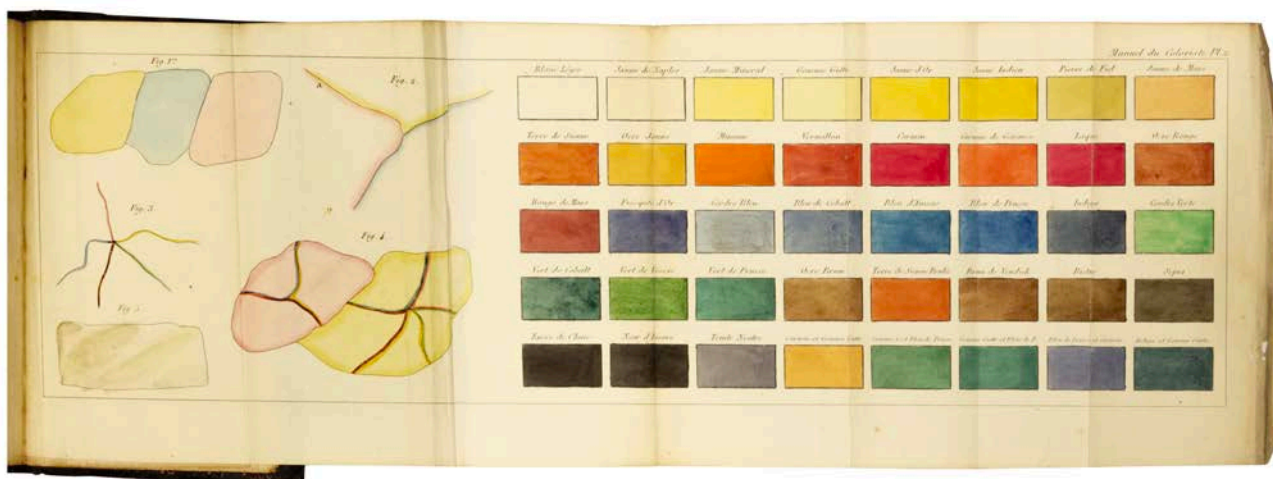
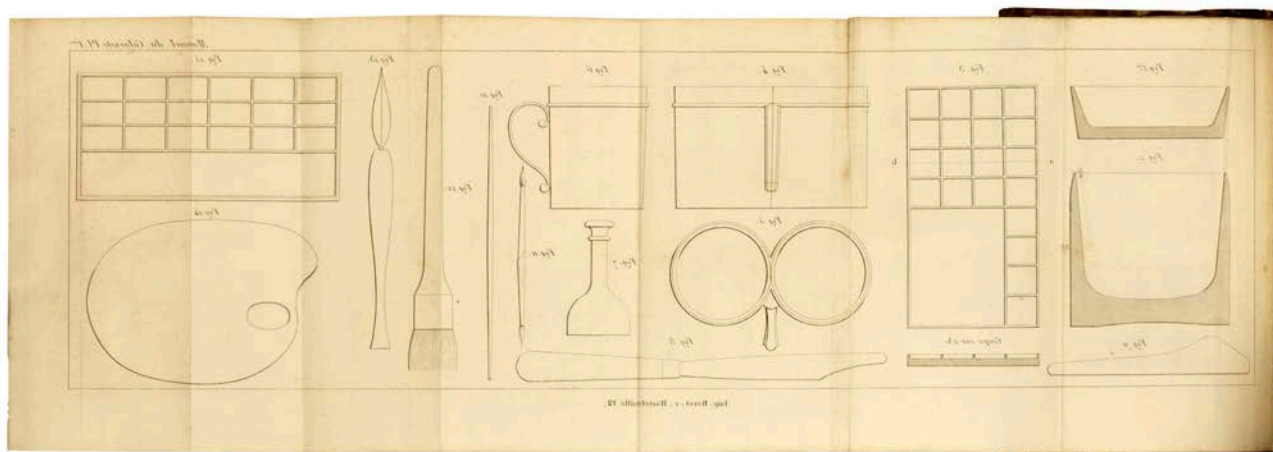
First and Only Edition of Byrne's Euclid, one of the most remarkable Victorian books. These Mondrian-like designs of bold, primary colours are printed in faultless register, and the striking composition on the page is unique in bookmaking. Ruari McLean describes it as "one of the oddest and most beautiful books of the whole century." Both McLean and Joan Friedman agree that it is Whittingham's "triumph."

In describing the complicated printing processes, Friedman writes: "Although the areas of colour were all flat tones without any subtleties, it was absolutely necessary that register -- the proper positioning of the blocks for successive printings -- be perfect, so that the angles and lines meet each other at the proper places. Whittingham achieved this and at the same time designed a page of great elegance and balance."

Oliver Byrne devised this edition of Euclid as a completely new system for learning geometry. He determined that by using colours (instead of letters) to indicate angles and lines for the various geometric figures, a student could comprehend Euclid's theories in less than a third of the time.

This copy is bound in the original red cloth, expertly rebacked with original spine laid down. As is true in all copies there is some foxing throughout, but far less than normal, overall in excellent condition.

Friedman 43. McLean 70. Keynes, Pickering 53.

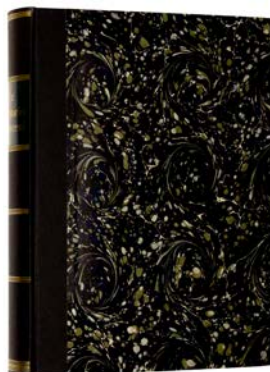


**64. BLANCHARD, E. T., PERROT, A.M. and L.J.S. THILLAYE.** *Nouveau Manuel complet du Coloriste. ou Instruction simplifiée et élémentaire pour l'Enluminure, le Lavis et la retouche des Gravures, Images, Lithographies, Planches d'Histoire Naturelle, Cartes Géographiques, Peinture orientale, Plans Topographiques.* [4], 246 pp., illustrated with 3 folding plates of which 1 is hand-coloured. 8vo, 143 x 85 mm, bound in contemporary half morocco. Paris: Librairie Encyclopédique de Roret, 1856. (#148015) \$850.00

A manual for colourists, published as part of the *Encyclopedie Roret*, which was a series of approximately 300 manuals on all aspects of the arts and sciences published throughout the nineteenth century. This one was first published in 1840, and this is its final enlarged form.

A rare little book, because most copies were presumably used to pieces. OCLC lists only 9 copies of which only 3 of which are in the U.S. Some staining and browning, and damage to the blank margin of the folding plate, but still an acceptable copy.





**65. CHEVREUL, Michel-Eugène and M. JACOB (editors). *Le teinturier universel: echo des applications des Matières colorantes*. 96 fascicules in four volumes. 192; 192; 192; 192 pp., together with 192 specimens of various dyes on paper, cotton, silk, rope and leather. Folio, 310 x 228 mm, bound in original printed wrappers, together in a new red cloth box. Paris: Teinturier Universel, 1860-1864. (#172640) \$8500.00**

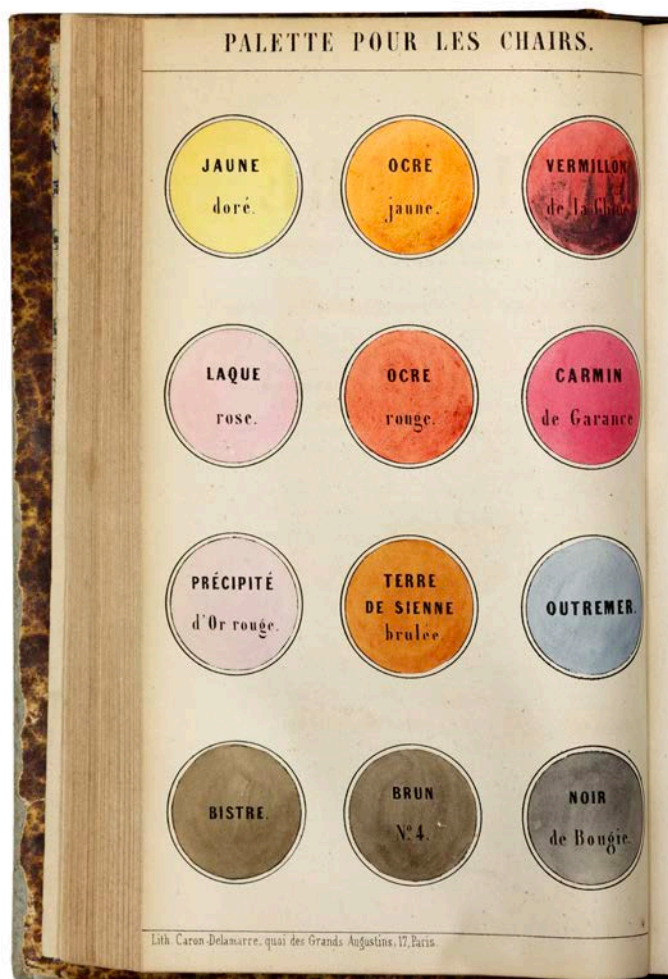
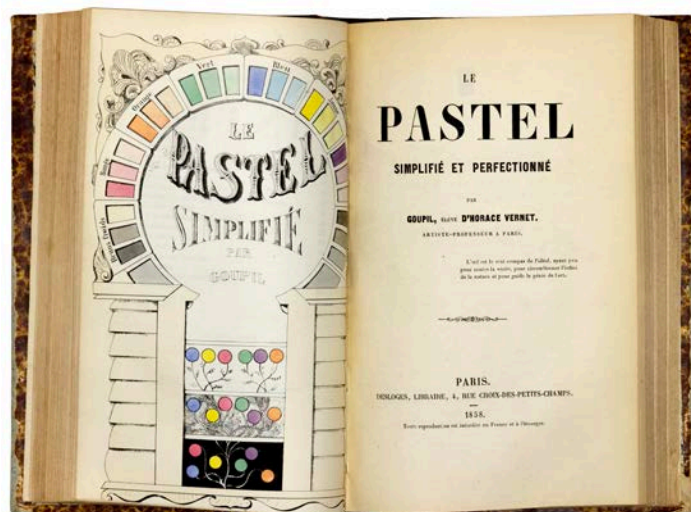
Complete set, containing every issue from [1 année], no. 1 (1 avril 1860) through 4 année, no. 24 (15 mars 1864). The periodical was issued semi-monthly; each issue includes lecture notes from M.E. Chevreul's "Cours de teintures des Gobelins," here in its first printing. Chevreul's colour studies made him one of the most influential scientists in France during the nineteenth century.

From 1824 he was director of dyeing at the Manufactures Royales des Gobelins where he taught chemistry for nearly

sixty years. "Chevreul's immediate task at Gobelins was to work on the improvement of colour intensity and fastness in wools. He had been selected for this position because he was an outstanding chemist; and his initial studies were on the chemical aspects of dyes and dyeing, attempting to place the art of dyeing on a more rational basis than the complicated and empirical procedures then employed...Chevreul rendered an important service to the dye industry during the years prior to the advent of synthetic dyestuff" (DSB).

With nearly two hundred specimens of various colour dyes on paper, cotton, silk, rope and a few illustrating the tanning and colouring of leather. The final volume investigates a large number of contrasting colours on the same type of sample (Échantillon de Papier). Fragile spines somewhat worn but an excellent copy in original condition, with many gatherings unopened. A desirable copy of a rare and important work.

*Bibliotheca Tinctoria* 1218.



**66. GOUPIL, F. et al.** *Manuel Complet et simplifié de la peinture à l'huile suivi de la restauration des tableaux.* 62, [2] pp. Paris: Desages, 1860.

**WITH:** *L'Aquarelle et le lavis: appliqués à l'étude de la figure en general du portrait d'après nature du paysage, de la marine, des animaux et des fleurs.* 64 pp. Illustrated with a hand-coloured lithographic frontispiece. Paris: Desloges, 1864.

**WITH:** *La Miniature mise à la portée de toutes les intelligences.* 48 pp, illustrated with a handcoloured frontispiece. Paris: Desloges, 1856

**WITH:** *Le Pastel simplifié et perfectionné.* 64 pp, illustrated with a hand coloured lithographic frontispiece. Paris: Desloges, 1856.

**WITH:** *Traite de paysage mis à la portée de tous.* 64 pp, illustrated with lithographic frontispiece, 5 full-page lithographs, one fold-out lithograph plus two in-text illustrations. Paris: Desloges, 1863

**WITH:** *Guide du Peintre-Coloriste.comprenant l'enluminage*

*des gravures et lithographies, le coloris du daguerréotype, des vues sur verre pour stéréoscope et la retouche de la photographie à l'aquarelle et à l'huile.* By Casimir-Lefebure. 46 pp. Paris: Desloges, 1864

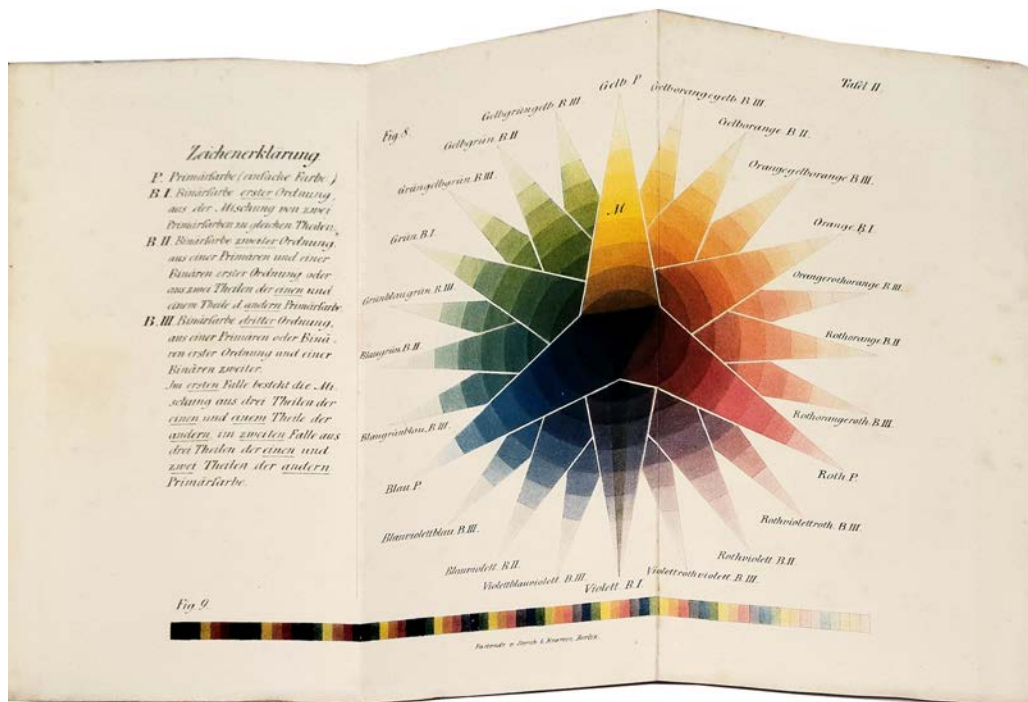
**WITH:** *Peinture sur porcelaine Décoration et impression de toutes les couleurs d'un seul coup: Suivie de la peinture sur verre, émail, stores, écrans, marbres et de l'art d'exécuter la vitraumanotypie ou manière de faire soi-même les vitraux factices.* By Casimir-Lefebure. 64 pp. Paris: Desloges, [ca. 1860].

8vo, 209 x 130 mm, bound in contemporary brown quarter morocco.  
(#173091) \$2250.00

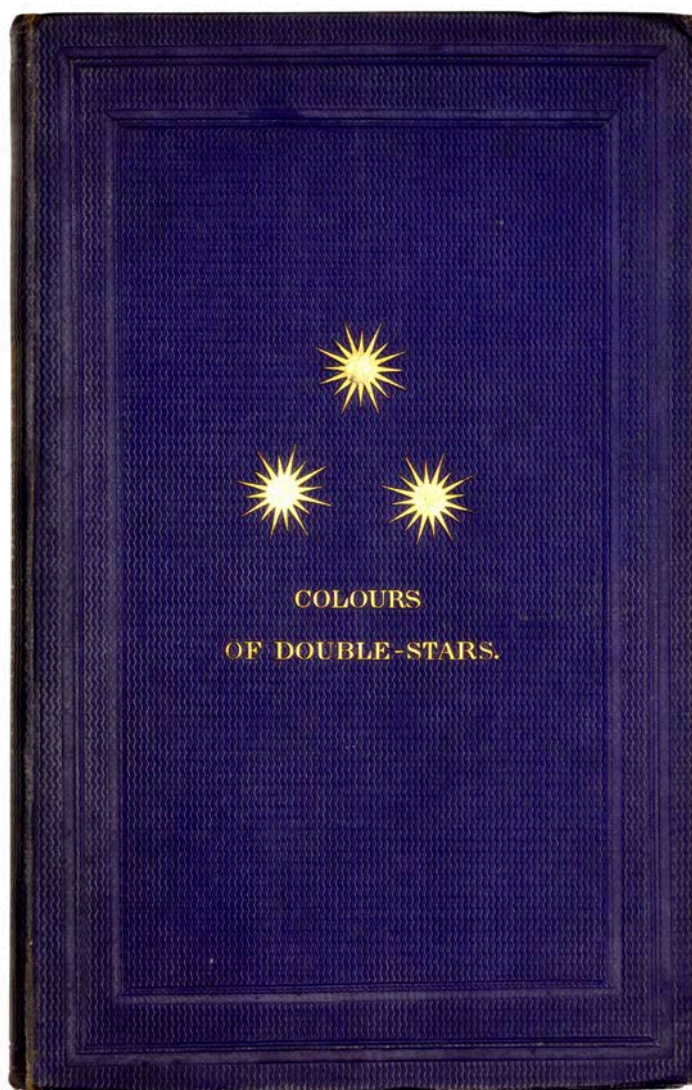
An extremely rare volume of manuals, with the OCLC listings as follows: Frick, Winterthur, Harvard in the U.S. Just 2 copies, both in Europe. No copies in the U.S. Only the National Gallery in the U.S. Only Getty, National Gallery and Texas in the U.S. Only Harvard and NYPL in the U.S. 4 copies in the U.S.

Boards worn but sound.





First edition of this German work on colour discussing application specifically relating to the *Damentoilette*, or powder room. An introduction to colour theory is followed by sections on types of colour suitable to different complexions. A rare book with OCLC listing copies in the U.S., at Yale and the Los Angeles County Museum of Art, BPL and U. Wisconsin, and eight copies in Europe. Wrappers slightly worn, still a good copy.



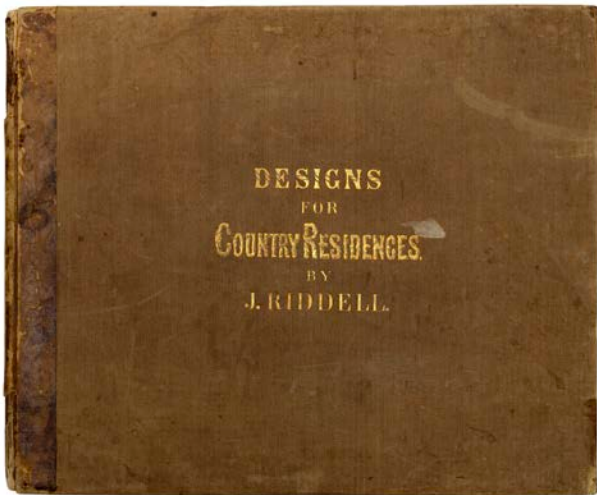
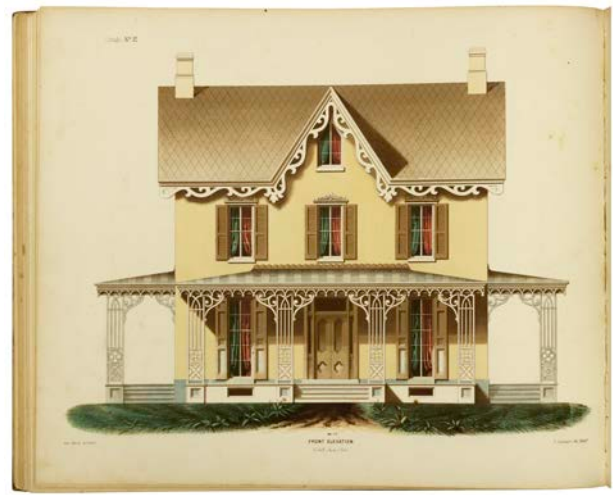
**68. SMYTH, W.H.** *Sidereal chromatics; being a re-print, with additions from the "Bedford cycle of celestial objects," and its "Hartwell continuation," on the colours of multiple stars.* ix, [11]-96 pp., with 1 colour plate. 8vo, 255 x 160 mm, publisher's cloth. London: Printed for private circulation by J.B. Nichols and Sons, 1864.

(#171761)

\$2500.00

Admiral William Henry Smyth's *Sidereal Chromatics* (1864) represents a landmark achievement in nineteenth-century astronomy, offering the most precise observations of the colours of double stars yet recorded. An expansion upon his well-known *Bedford Cycle of Celestial Objects*, which garnered a gold medal from the Royal Astronomical Society, *Sidereal Chromatics* provides both a theory concerning the source of double-star colours and a method for determining their most exact description.





**69. RIDDELL, John.** *Architectural Designs for Model Country Residences. Accompanied by general descriptions and estimates. Prepared expressly for persons who contemplate building, and artisans throughout the United States.* [14] ff., illustrated with 20 full-page colour lithograph plates (illustrating 22 country houses) each accompanied by a full-page plan. Oblong folio, 370 x 445 mm, bound in original brown cloth. Philadelphia: J.B. Lippincott, 1864. (#141465) \$8500.00

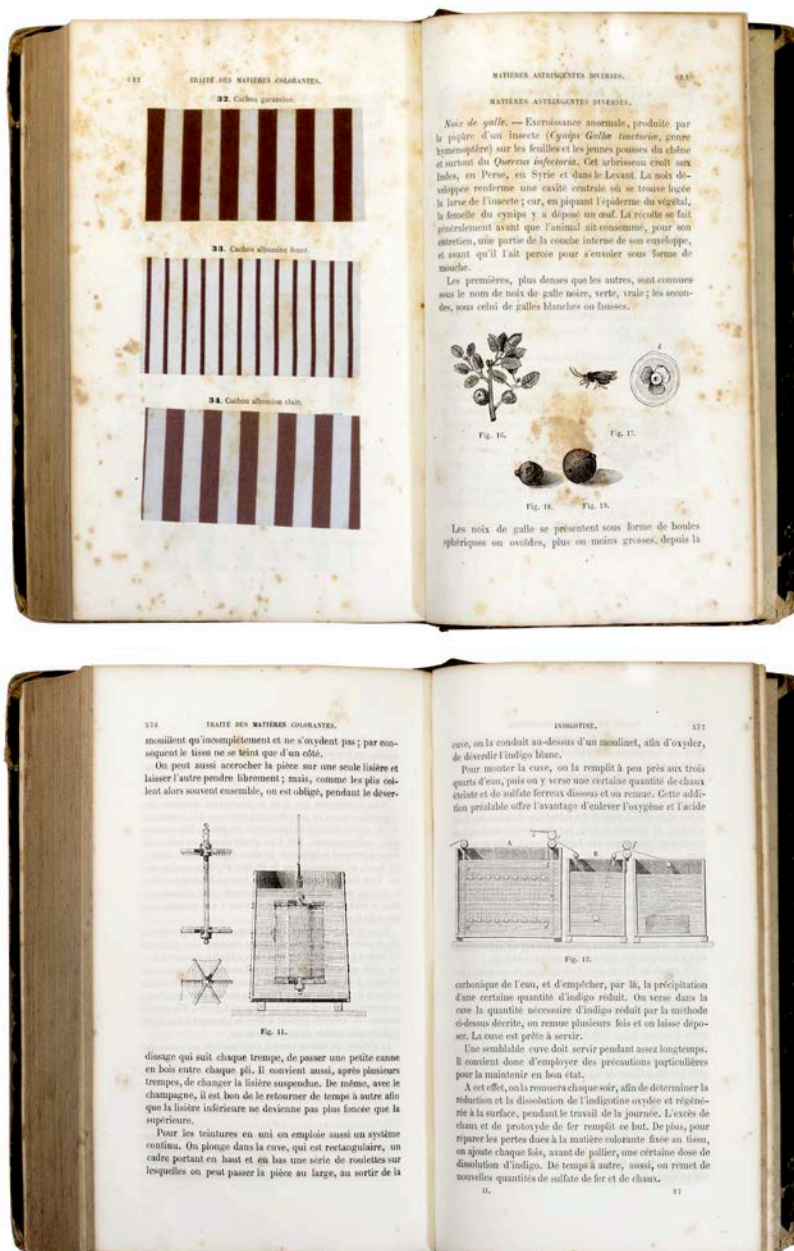
Rare American architectural work, illustrated with chromolithographs which must be seen to be fully appreciated. "The successful architect John Riddell is best remembered for his *Architectural Designs for Model Country Residences*, a book written to encourage prospective clients that -- ironically -- remains his chief monument. Illustrated with twenty lithographs in full colour, *Architectural Designs* is one of the handsomest American books of architecture published in the nineteenth century. Most of the designs are in the Italianate style, all are drawn to a large scale of one quarter of an inch to a foot, and colored in suitable tints, which adds much to the appearance of the rural residence" (Roger Moss, *Philadelphia Architects and Buildings*).

The twenty chromolithographs depict front elevations for villas, cottages, and mansions, each with a black and white floor plan, along with letterpress descriptions and building instructions (including price estimates for the completed building). Riddell's designs reflect primarily Italian and Gothic styles, with hints of Greek Revival. The homes depicted by Riddell advocated the use of cast ironwork on porches (for columns) and other decoration, and frequently employed towers and belvederes in his Italian Villa and Italianate plans.

Included in the volume is a list of his clients and locations of many of the buildings he had designed in Pennsylvania and New Jersey. A curious feature of the lithographs may be seen in the curtains: in each window there are two different colours of curtains. The lithography was executed in Philadelphia by T. Sinclair.

The work first appeared in 1861; the sheets were reissued in 1864 (as here) and 1867. Fine copies such as this one are scarce: the only two copies that have sold at auction since 1978 were in poor condition. Spine worn but sound, some foxing on a few pages, but not detracting from the overall aesthetic of the book.

Hitchcock 1004. Not in Bennett or McGrath.



**70. SCHUTZENBERGER, Paul.** *Traité des matières colorantes.* Two volumes. xi, 544, [1], 647, [1] pp. With 74 tipped-in colored fabricsamples, textfigures. 8vo, 208x130mm, Volume 1 bound in contemporary cloth-backed boards. Volume 2 in contemporary calf-backed boards. Paris: Victor Masson et fils, 1867. (#172968) \$575.00

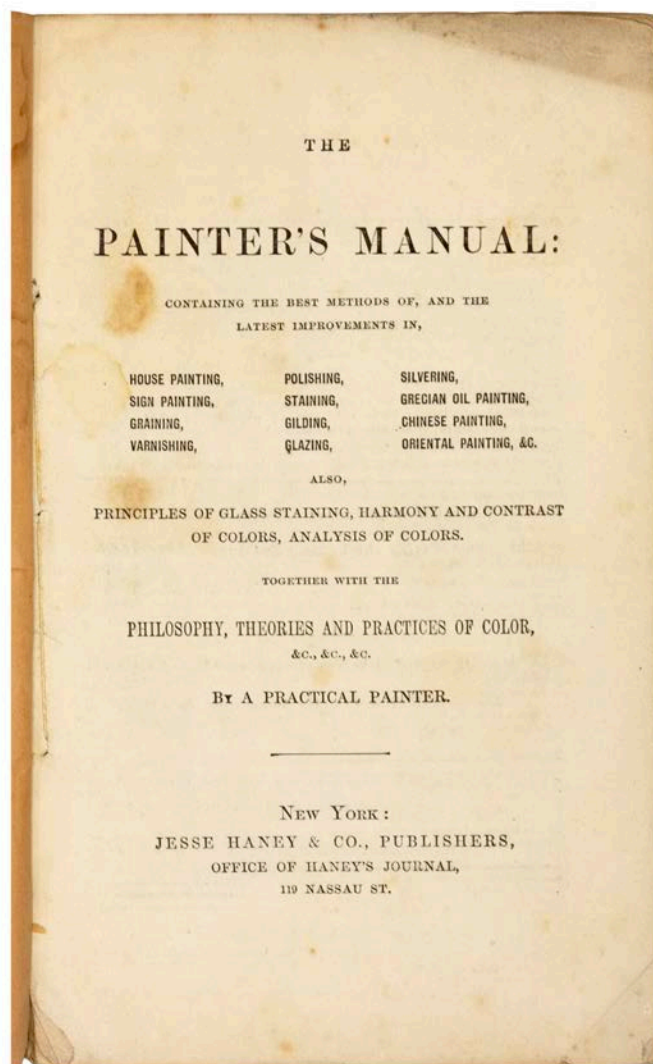
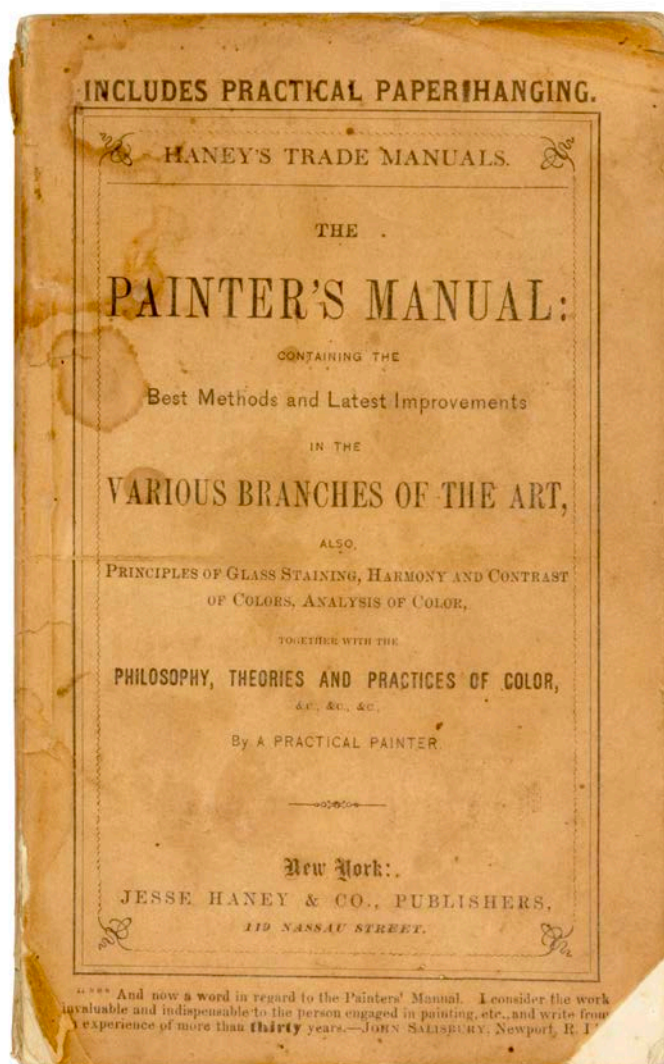
First and only edition. This early treatise by an important 19th-century chemist deals extensively with colouring matters and their application to dyeing, as well as with textile fibers and their treatment. Perhaps the most remarkable aspect of the book is the presence of 74 actual coloured fabric samples, employed by the author to illustrate his points.

The importance of this publication is borne out in a testimonial delivered on the occasion of the centenary of Schützenberger's birth, celebrated in 1929: "This remarkable work, still a classic even today, has rendered inappreciable service to colorists of the entire world. It was the most complete collection of information then available on dyes and their application to textiles" (*Centenaire Paul Schutzenberger*, p. 74).

Schützenberger (1829-1897) taught chemistry at Mulhouse before moving to Paris in 1865, where he became Director of the Ecole Municipale de Physique et Chemie in 1882. He was elected to the French Academy of Sciences in 1888. Perhaps his greatest achievement was the discovery of hydrosulphurous acid. Occasional foxing in Volume 2, otherwise fine.

Poggendorff III, 1217. *Centenaire Paul Schutzenberger* (Paris, 1931).



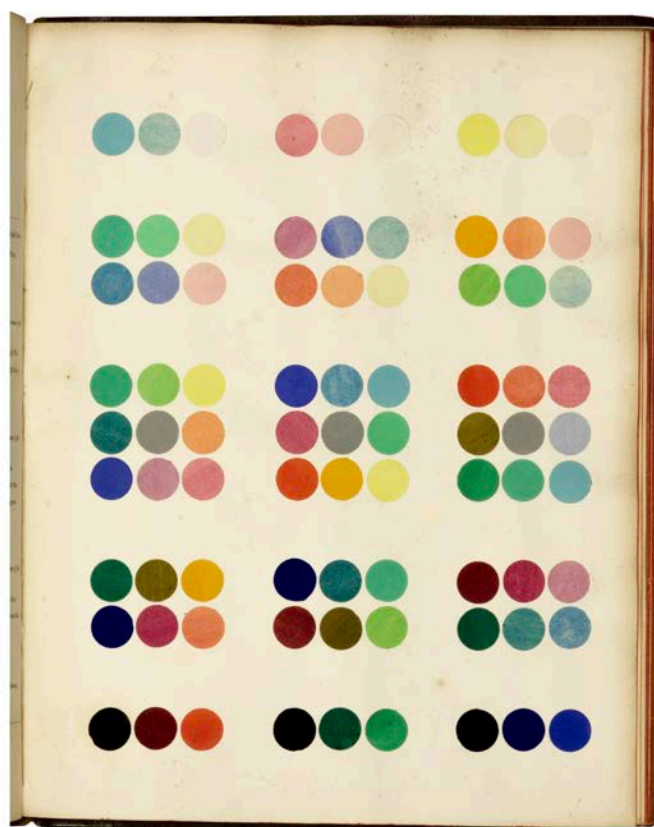
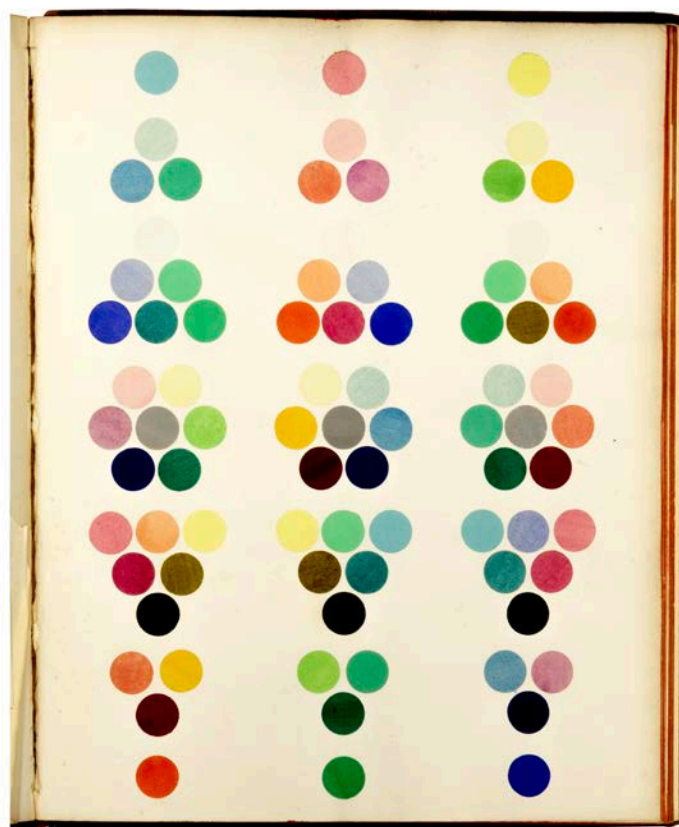


71. HANEY, J. & Co., *The painter's manual: containing the best methods of, and the latest improvements in, house painting, sign painting, graining, varnishing, polishing, staining, gilding, glazing, silvering, Grecian oil painting, Chinese painting, oriental painting, &c.* 93 pp. 4to, 195 x 120 mm, publisher's wrappers. New York: Jesse Haney, 1868.

(#172629)

\$495.00

A fine copy of this rare nineteenth-century American painter's manual, with just a little wear to the wrappers. OCLC lists Columbia, Getty, Yale, Michigan.



**72. BENSON, William.** *Principles of the Science of Colour concisely stated to aid and promote their useful Application in the Decorative Arts.* x, 48 pp., illustrated with 6 uncoloured lithographs, 4 text illustrations of which 2 are hand-coloured and 5 plates with mounted coloured circle patterns. 4to, 275 x 210 mm, bound in contemporary morocco-backed cloth, spine rubbed. London: Chapman & Hall, 1868-[1876].

(#172584)

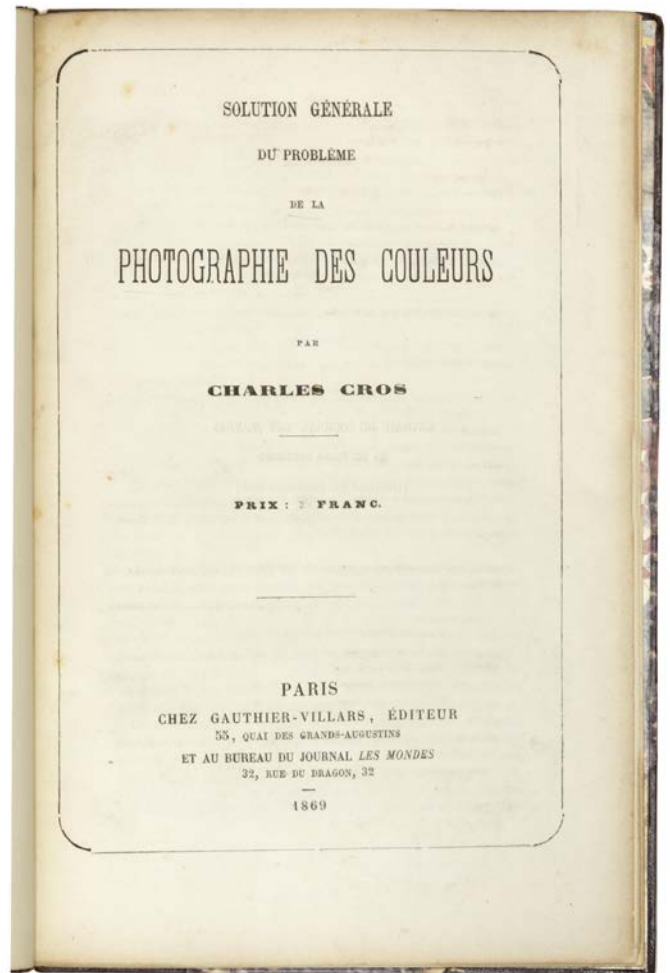
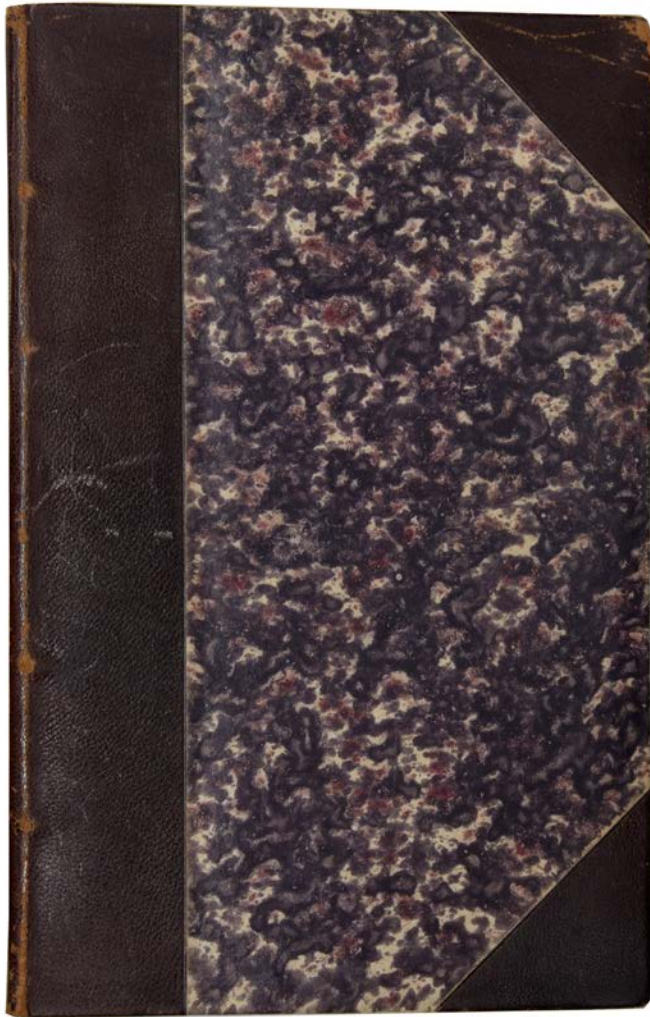
\$3500.00

First edition, second issue, of this elegant and unusual book. The colour plates in this issue are the same as in the first except that instead of being hand-coloured they are made of circular coloured paper samples mounted by hand.

"Benson, an architect, published his unique cube-shaped color solid in 1868. Benson's cube model stands on end with a black to white vertical axis ... Benson's elegant diagrams, along with hand-colored plates, show how the cube may be sliced to reveal the colors that form the interior. He cites Mayer, Runge, and Chevreul as sources for his theories, but criticizes Field as being "too hasty." - *Color Documents* No. 27. Herbert also comments on the book: "Author's color standard based on a cube tipped on a point, and incorporating the then recent theories of Maxwell and Helmholtz" (*A Color Bibliography, II* in *Yale Library Gazette*, 1977, p. 143). An unusually clean copy of this work which is usually found with substantial foxing, tear in the gutter of one text page not affecting the text. With a prize bookplate and gilt stamp on the front cover.

Birren Catalogue No. 34.





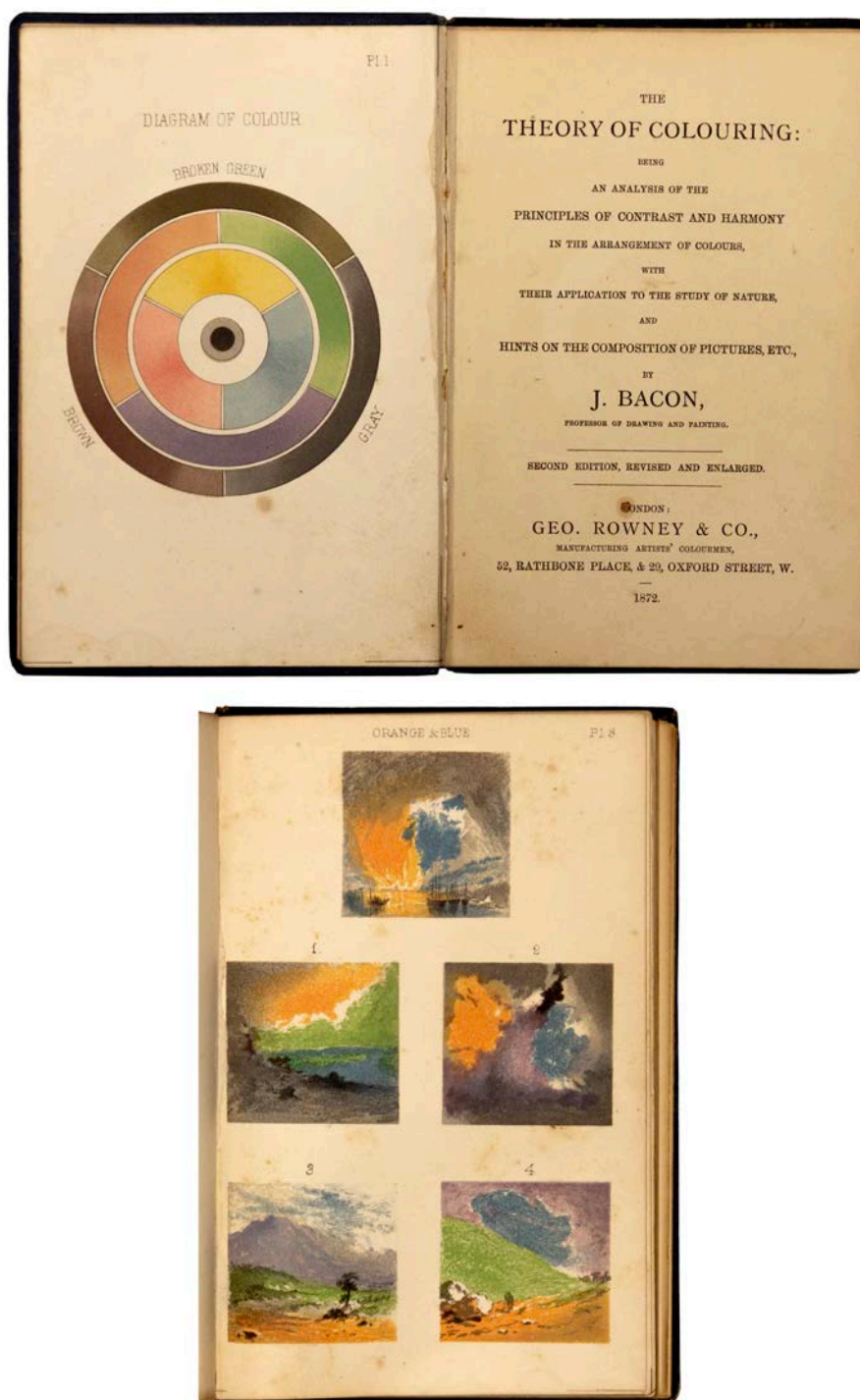
**73. CROS, Charles.** *Solution générale du Problème de la Photographie des Couleurs.* 12 pp. Tall 8vo, 235 x 150 mm, bound in later three-quarter brown morocco over marble boards, the wrappers bound in. Paris: Gauthier-Villars, 1869. (#165692) \$4950.00

First edition. A fine copy of this landmark in the history of colour photography.

"It is curious that he, working at the same time as Du Haaron, and absolutely independently, worked on three color photography. On December 2, 1867, he presented to the French Academy of Sciences a sealed package, containing a report of his experiments, which had as their object the production of the three separation negatives and their synthesis for three-

color photography. He kept his process secret, however, until it became known that Du Haaron had patented his three-color process on November 23, 1868. It was only after Du Haaron published the first of a series of articles in the journal *Le Gers* (March 1869) on this same subject of three-color photography that Cros was induced to make his findings public. On February 25, 1869, Cros published in the French journal *Les Mondes* an article on the solution of the problem of photography in colors (entitled "Solution du probleme de la photographie des couleurs") which also appeared as a pamphlet." - Eder, *History of photography*, pp. 648--9.

From the library of Arnold Crane. Purchased from Lucien Goldschmidt, with his handwritten note that it was bound by Huser. Some rubbing with loss to extremities.



**74. BACON, J.** *The Theory of Colouring. Being an Analysis of the Principles of Contrast and Harmony in the Arrangement of Colours with Their Application to the Study of Nature and Hints on the Composition of Pictures.* viii, 58 pp., illustrated with 6 colour plates, plus 48 pp. of advertisements for artists' materials. 8vo, 183 x 120 mm, bound in publisher's blue pebbled cloth stamped in blind, title gilt on front cover, a.e.g. London: George Rowney, 1872.

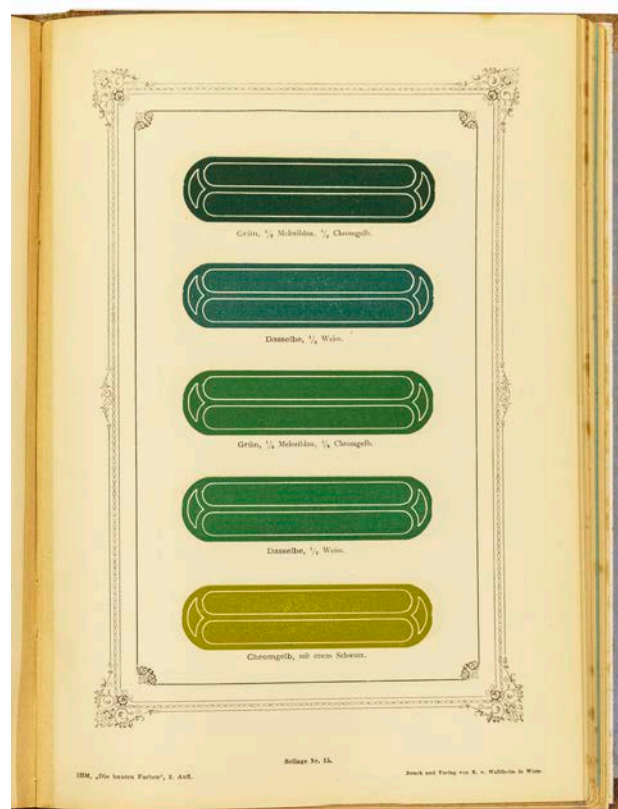
(#142394)

\$495.00

Second revised edition. A standard work of which Herbert says: "In the next generation of British writers, one continues to feel a modern sense of color that is usually regarded as a prerogative of French Impressionists. The manual by Bacon stresses binary and triadic color harmonies unencumbered by the long disquisitions on aesthetics that mark most French treatises, and its plates, although in rather conservative figurative imagery, show color opposites directly opposed, and three-colour harmonies, that look forward to Neo-Impressionism and Fauvism."

*Yale Library Gazette*, July 1974, p. 14. Birren Collection 23.

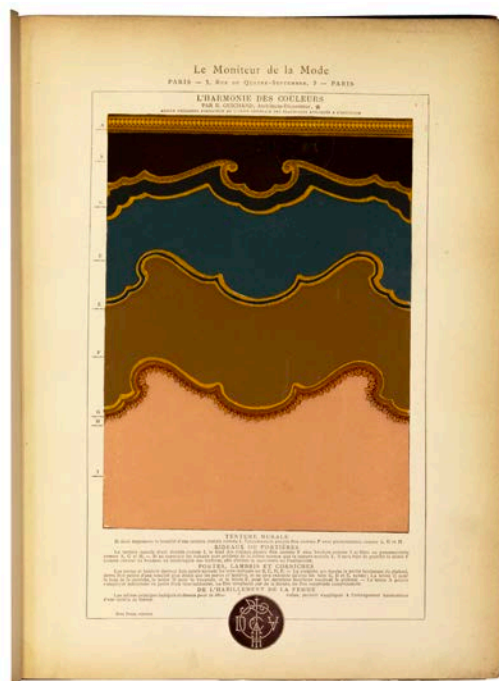




**75. IHM, Bernhard A.** *Die Buntten Farben in der Buckdruckerei und Insbesondere Deren Druck auf der Schnellpress. Ein Handbuch zur Practischen Erler un Forthilfe.* vi, 118, [2] pp., illustrated with 48 colour plates. 4to, 277 x 192 mm, printed paper-covered boards backed and cornered in cloth. Vienna and Leipzig: Verlag Von R.V. Waldheim, 1874.  
 (#171065) \$4750.00

Second edition, expanded and greatly enlarged. An interesting piece of nineteenth-century colour printing, dealing with colour printing by the steam press. The author maintains that colour work produced on the steam press need not be in the least inferior to that printed on the hand-press, and by way of illustration, he appends forty-eight plates of examples which have been entirely executed on the machine.

A rare book with OCLC listing only the copy at Columbia in the U.S.



**76. GUICHARD, Edouard and Georg KREBS.** *L'Harmonie des Couleurs*. [12] pp. of text, illustrated with 165 colour plates, 8 of which are double-page. Folio, 352 x 262 mm, contemporary half morocco. Paris: Ad. Goubaud et fils 1880.

(#172665)

\$9750.00

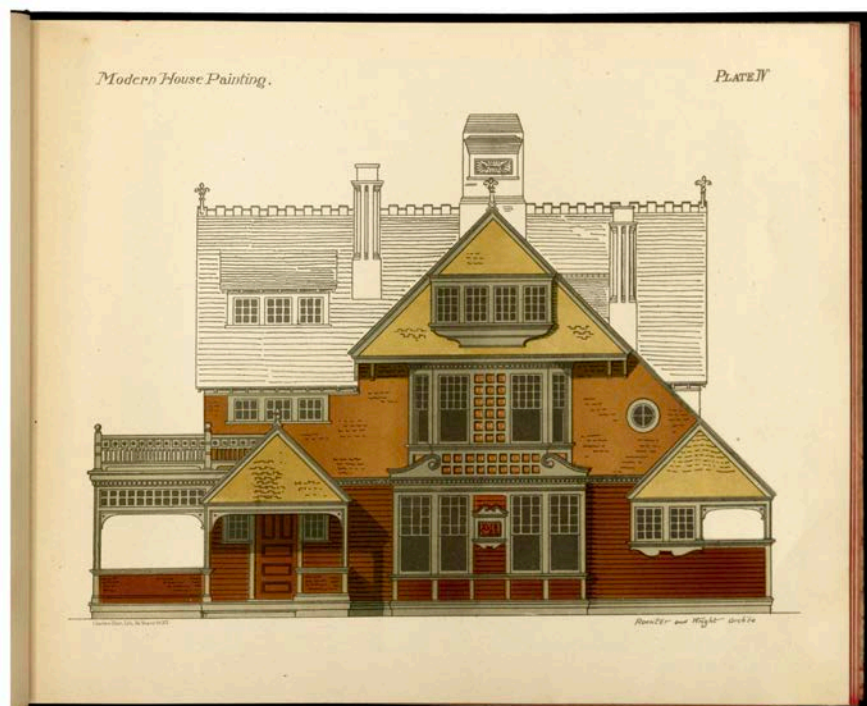
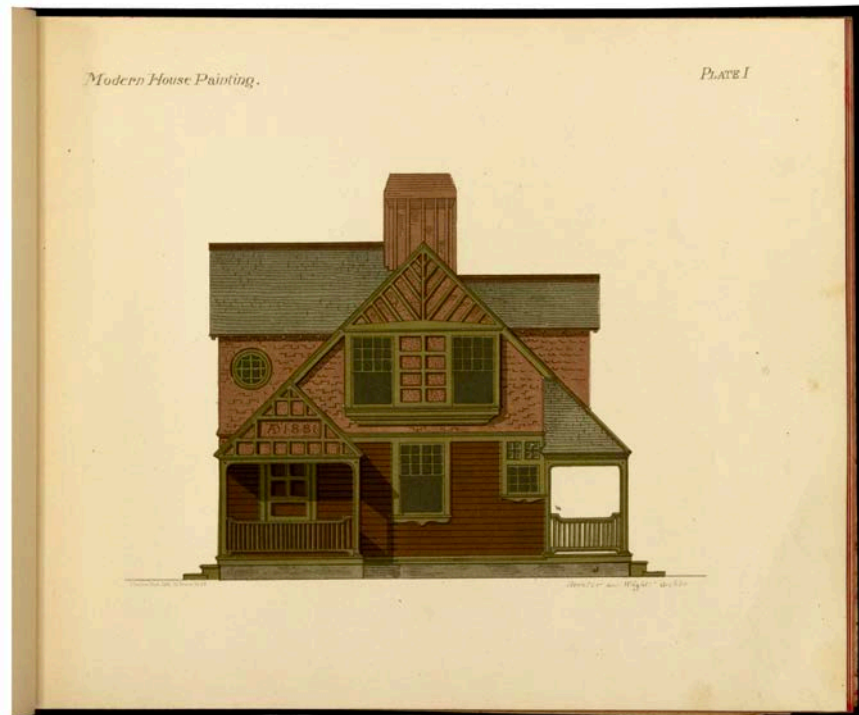
A spectacular book, profusely illustrated with exquisite designs in stunning colours which were used in the decorative arts such as wallpaper, panels, doors, shelves, molding, curtains, and textiles and costumes. There is a total of 1,300 combinations on 165 (8 double-page) descriptive plates of which 135 (71 mounted) are in pochoir, including screen-printed text posters, as well as 29 multicoloured lithographs.

A fine copy of this extremely rare work, heavily influenced by the 1839 work *De la loi du contraste simultané des Couleurs* by M.E. Chevreul, with OCLC listing copies at RIT, Getty, Yale, LC, U. of Illinois, Harvard Cincinnati Art Museum and U. of Texas.

Interior hinge professionally reinforced. A handful of plates have minor foxing or discoloration, but overall a fine copy.

*The Book of Colour Concepts* 342.



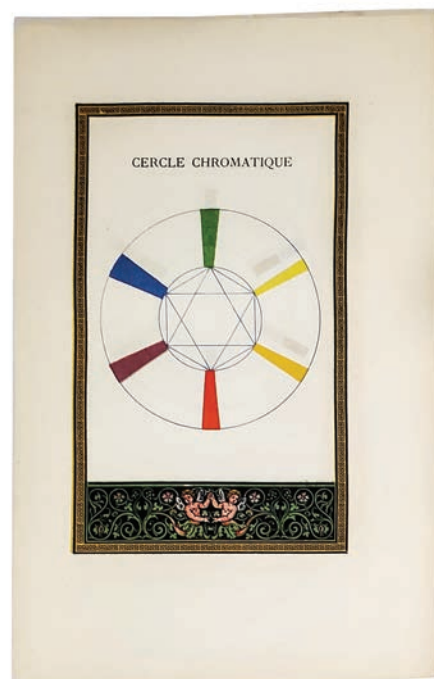
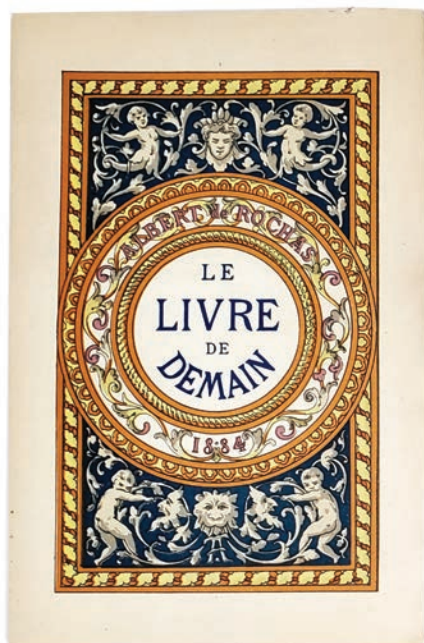


**77. ROSSITER, E.K. and F.A. WRIGHT.** *Modern House Painting, containing Twenty Coloured Lithographic Plates, Exhibiting the Use of Color in Exterior and Interior House Painting, and Embracing Examples of Simple and Elaborate Work in Plain, Graded and Parti-Colors.* 16, [40] pp., and 12 pp. advertisements. With 20 lithographic plates, most with original tissue guards. Oblong, 4to, 230 x 295 mm, in a contemporary Victorian publisher's binding of green pebbled-grained cloth, blocked and gilt, floral patterned endpapers, red edges. New York: William T. Comstock, 1883.

(#34128)

\$3750.00

Second Revised Edition of this extremely scarce and valuable document for the study of colours for late Victorian homes. Also included is the treatment of "old styles of houses," with special directions applicable to each example. The work contains separate chapters on colour, and on the preparation, use and application of colours. Each plate is described in letterpress on the verso of the preceding page. Slight damage to front and rear free endpapers, otherwise a fine copy.



**78. ROCHAS, Albert de.** *Le Livre de Demain*. 44 separate fascicles comprising 424 pp., illustrated with 11 original samples of rare old paper, 4 chromatic circles, 6 silhouettes by P. Konewka and 5 plates of which 3 are etchings and 2 are reproductions. 8vo, 225 x 140 mm, loose as issued in the original cardboard folder, in a new half morocco folding box. Blois: Imprimerie Raoul Marchand, 1884.  
(#168538) \$7500.00

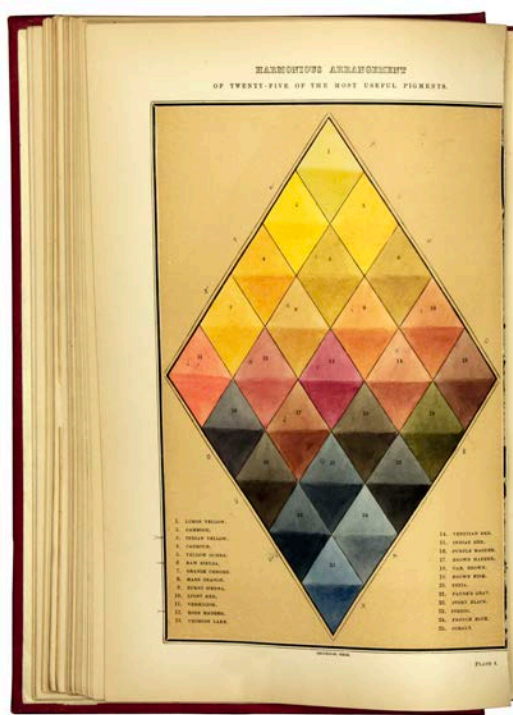
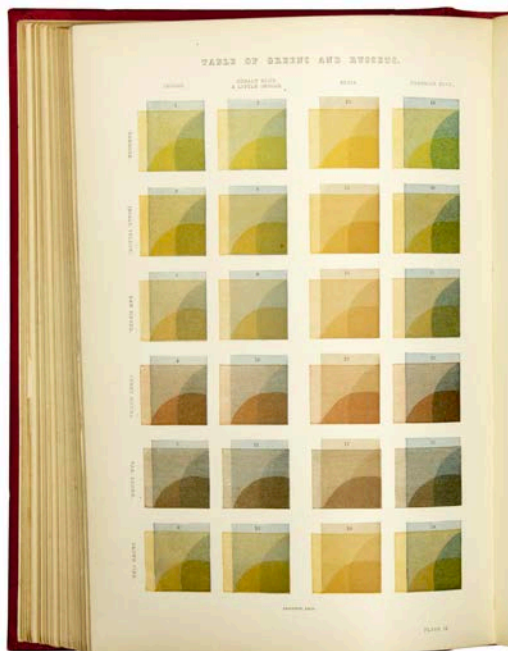
A tour de force of fin de siècle bookmaking printed on 44 different kinds of paper. The first three sections deal with the history of paper, ink, and colour, with the rest of the book being a selection of texts printed on various kinds of tinted paper, all decorated in a variety of colours. The paper samples illustrate the history of paper from papyrus to modern Japanese.

Among the authors of the texts are Alphonse Daudet, Paul Verlaine and Robert de Montesquiou. Our copy has the rare four-page promotional "Avis" printed on red paper within a gilt rule frame separately published bound-in at the end, and the equally scarce version *Dissertation étymologique, historique et critique sur les diverses origines du mot Cocu*, replacing the original text, printed on yellow paper 'jaune de Voiron'. The text of the *Dissertation étymologique, historique et critique sur les diverses origines du mot Cocu* in our copy covers 16 pages whereas Vicaire describes it as having 14 pages.

One of an edition of 250 copies signed by both the author and the publisher, and marked "Author's copy". A rare and stunning book, especially in the fascicles as issued.

The folder is worn, but the book itself is immaculate.





**79. BARNARD, George.** *The Theory and Practice of Landscape Painting in Water-Colours. Illustrated by a Series of Twenty-Six Drawings and Diagrams in Colour and Numerous Woodcuts.* [8], 286, [2] pp. Illustrated with 26 chromolithographic plates and 69 text illustrations mainly from engravings, but including several from one-colour lithographs. Large 8vo, 262 x 175 mm, bound in the original red cloth. London & New York: George Routledge and Sons, 1885.

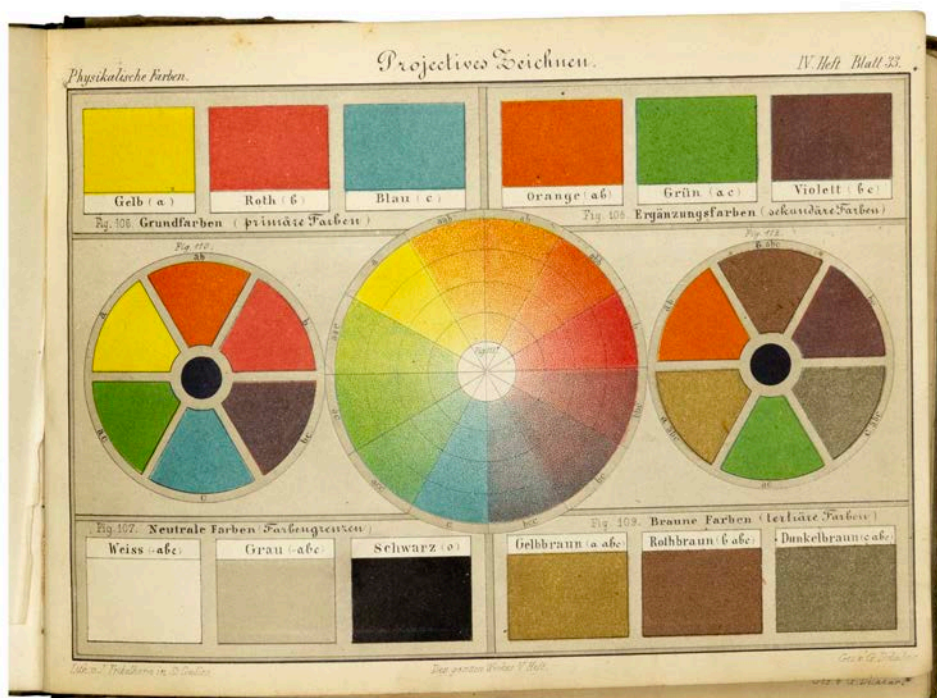
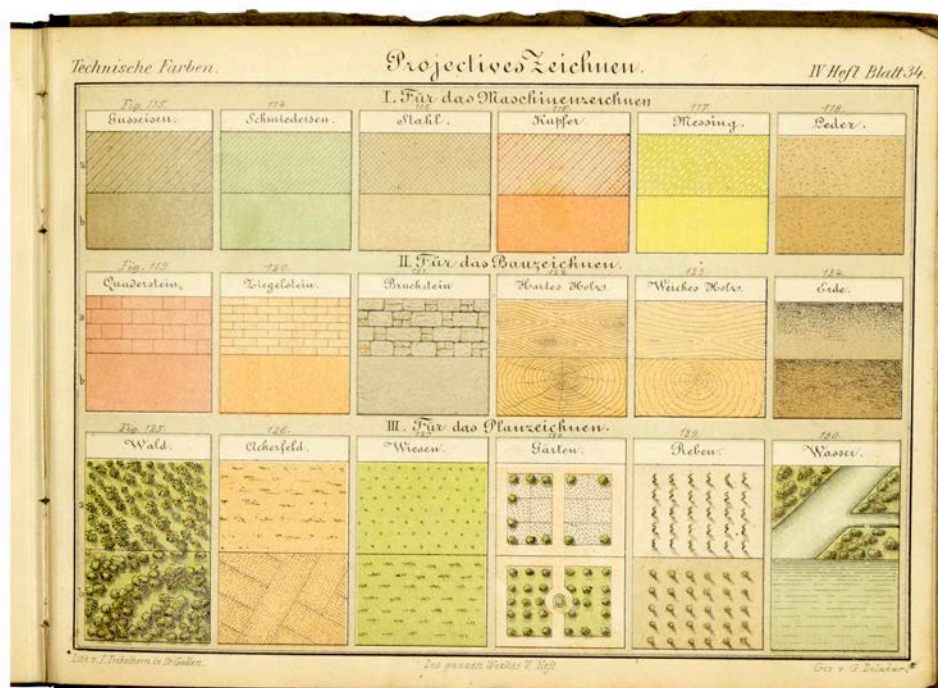
(#172945)

\$1500.00

New edition. The first edition was published in 1855. An important book for its full coverage of colour theory and painting materials, but also because of the high quality plates.

Ruari McLean says, "On only one plate, no. 4, with twenty-five panels showing harmonious arrangements of colour, does there appear to be any hand-colouring. Plates 22 and 23 might be sketches, or notes, by a French Impressionist, and are, in their way, among the most improbable examples of colour printing of the whole century." An unusually fine copy with the binding in fresh condition, and the interior bright, and without any of the foxing that mars most copies.

Abbey Life 94 (the second edition). McLean, *Victorian Book Design & Colour Printing*, p. 192. *The Book of Colour Concepts* 516 cites first edition.



**80. DELABAR, Gangolf.** *Die Lehre von der Beleuchtung und Schattirung: als Lehrmittel für Lehrer und Schüler an Oberrealschulen, Industrie- und Gewerbeschulen und andern mittlern und höhern gewerblichen und technischen Lehranstalten, sowie zum Selbststudium; mit einem Anhang: Das Wichtigste aus der Farbenlehre.* 132 pp. text with 32 illustrations and 34 lithographic plates, of which 2 are hand-coloured and one is folding. Oblong 8vo, 188 x 141 mm, publisher's paper boards. Freiburg: Herder, 1887.

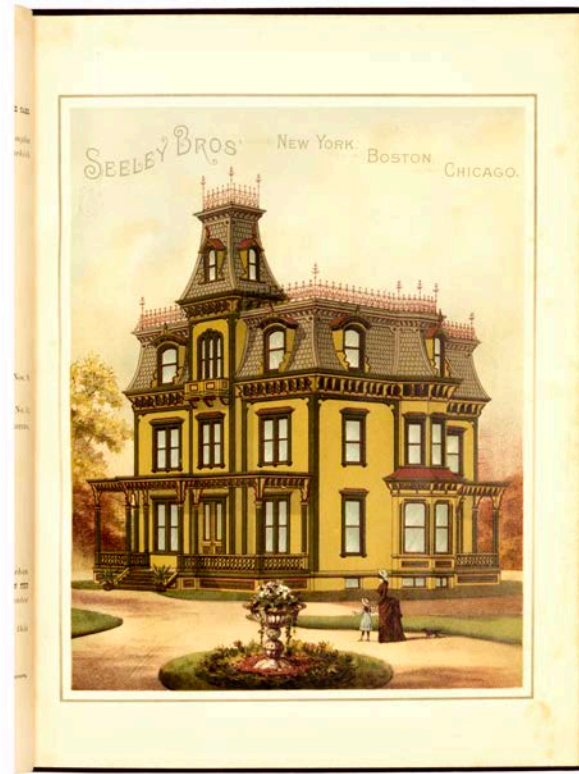
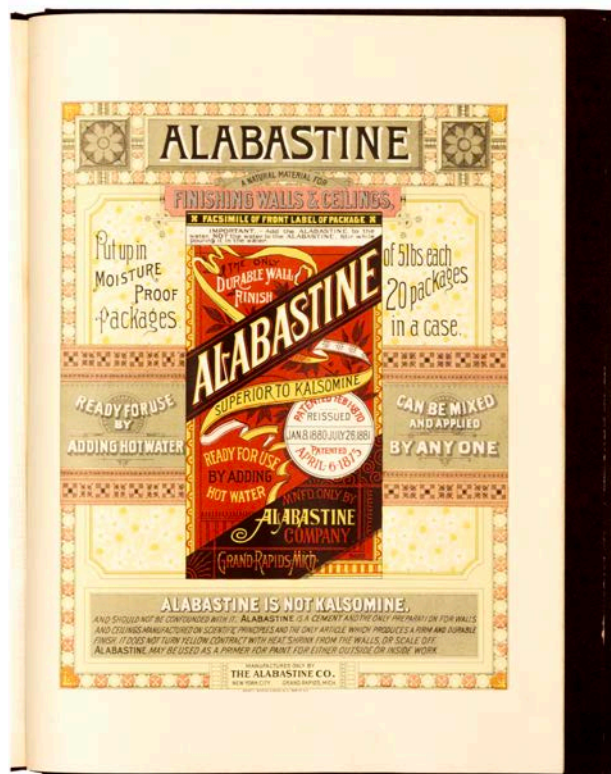
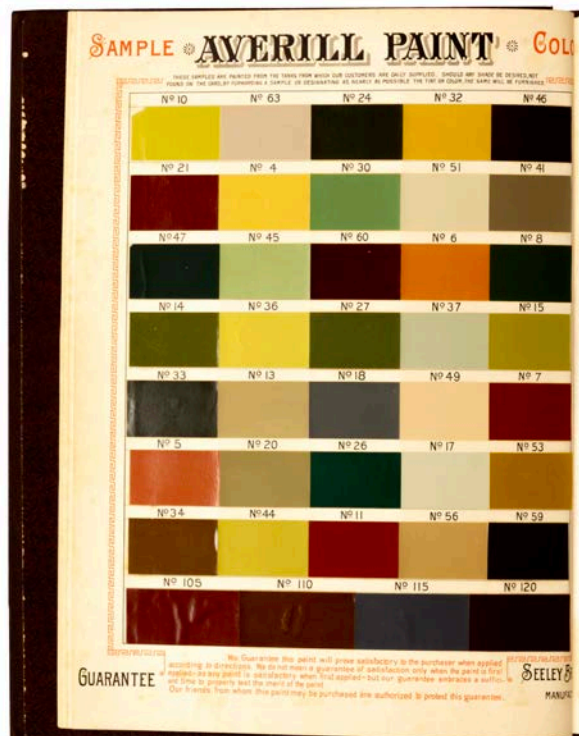
(#172908)

\$3750.00

A fine copy of this delightful and rare book, an instructional aid for technical learning and trade schools.

First published in 1875. OCLC lists 2 copies of the first edition in the U.S. and none of the second.





**81. SEELEY BROTHERS.** *Seeley Brothers: Manufacturers of Averill Paint, ready for Use.* 20 Plates, with 1 page with 39 tipped on paint chips and 2 full-page coloured advertisements, one with 12 tipped-on colour chips. Folio, 335 x 250 mm, publisher's cloth. New York: The Company, 188- [hand annotated as 1889 on pasted-on bookplate]. (#172800) \$5500.00

A fine copy of a splendid and extremely rare nineteenth century American paint catalogue, which has increased importance owing to the plates depicting the use of colour on houses. This copy for use by Seeley clients, with the Seeley bookplate. A triumph of American nineteenth century bookmaking. Its rarity is attested to by OCLC, which lists only U. Maryland, U. Delaware and Winterthur.



**82. HOFFMANN, Hermann.** *Systematische Farbenlehre Teil 1 und 2.* Volume 1 with 115 pp. text and volume 2 with 41 plates. Folios, ca. 265 x 185 mm, cloth binding, plates loose as issued in cloth portfolio. Zwickau: Förster & Borries, 1892. (#172649) \$3500.00

An interesting and scarce work by the German printer Hermann Hoffmann, whose work was primarily concerned colour as it could be used by printing ink manufacturers.

Tafel 1-2. 30 theiliges technisches Farben-System [Plates 1-2. 30-part technical Color System]

Tafel 3-12. Farben-Akkord (Triade) [Plates 3-12. Color Chord (Triad)]

Tafel 13-14. Schein-Farben [Plates 13-14. Illusion Colors]

Tafel 15-16. Harmonie der Farben [Plates 15-16. Harmony of Colors]

Tafel 17-21. Helligkeits-Kontraste [Plates 17-21. Brightness Contrasts]

Tafel 22-30. Chromotypographischer Andruck [Plates 22-30. Chromo Typographic Proof]

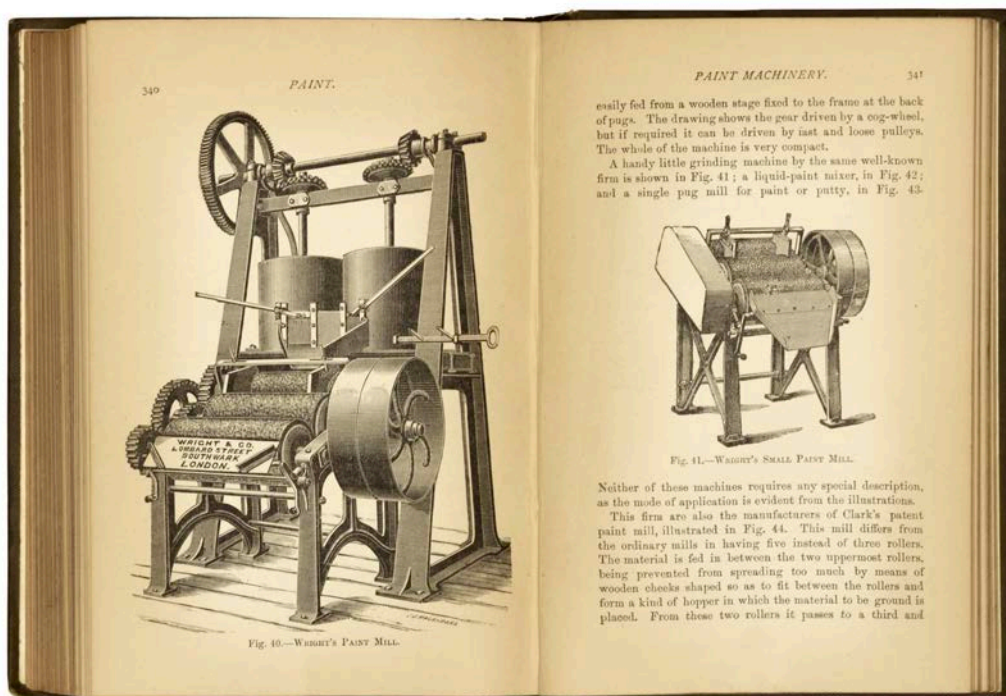
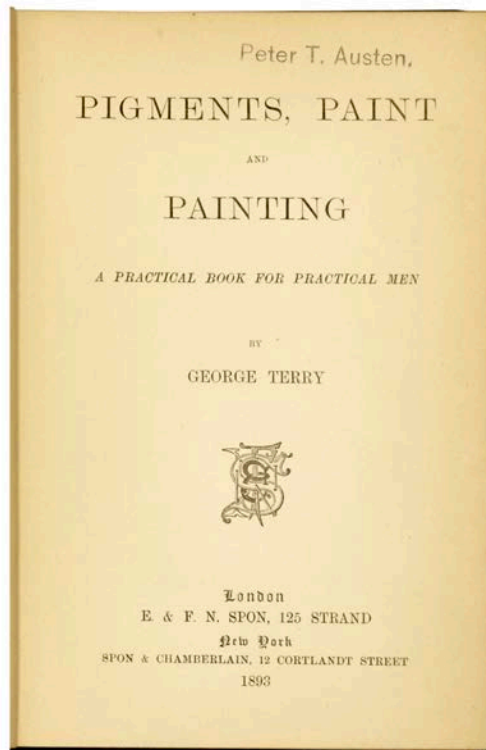
Tafel 31-39. [Color printing commercial samples]

Tafel 40. Die gebräuchlichsten Tonfarben [Plate 40. The most common clay colors]

Tafel 41. Schwarzdruck auf farbigem Grunde und umgekehrt [Plate 41. Black print on a colored background and vice versa]

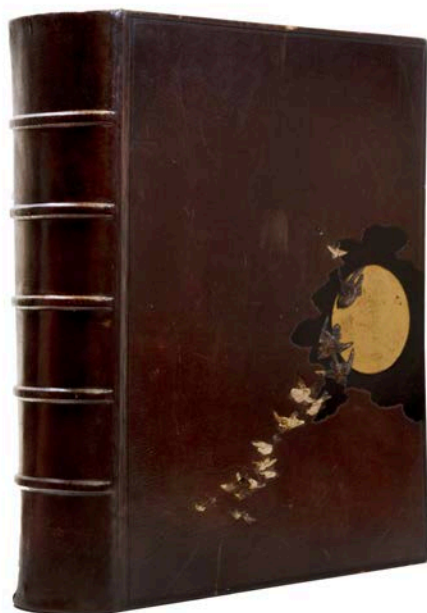
Neat ex-library copy with labels, inoffensive library stamps throughout, generally in the margins.





**83. TERRY, George.** *Pigments, Paint and Painting. A Practical Book for Practical Men.* 392 pp. 8vo, 180 x 120 mm, publisher's cloth binding. London: E. & F.N. Spon, 1893. (#172749) \$275.00

This book is a comprehensive practical guide which focuses on the manufacturing of pigments and paints, intended to serve as a reference for journeymen and master painters. Each chapter gives detailed instructions on the making of different colors or the machinery used. 49 plates illustrate different apparatuses, processes, furnaces, mills and kegs. Later chapters deal with the manufacture of lake pigments and phosphorescent luminous paints.



**84. FIRMIN-DIDOT.** *Planches de la Ceramique Japonaise.* [A collection of 41 chromolithographic plates on Japanese art]. Elephant folio, 515 x 415 mm, 110 mm thick, full morocco boards with lacquered decoration and ornamented turn-ins, yellow silk doublures. Paris: Firmin-Didot et. Cie, [1895]. (#171727) \$22,500.00

A unique, spectacular and massive example of French chromolithography at the end of the nineteenth century. These 41 plates were printed by Firmin-Didot as their entry in a competition arranged to celebrate the centenary of lithography. The plates were based on those in the 1880 edition of *La Ceramique Japonaise* by Audsley and Bowes, which was a modest 4to volume.

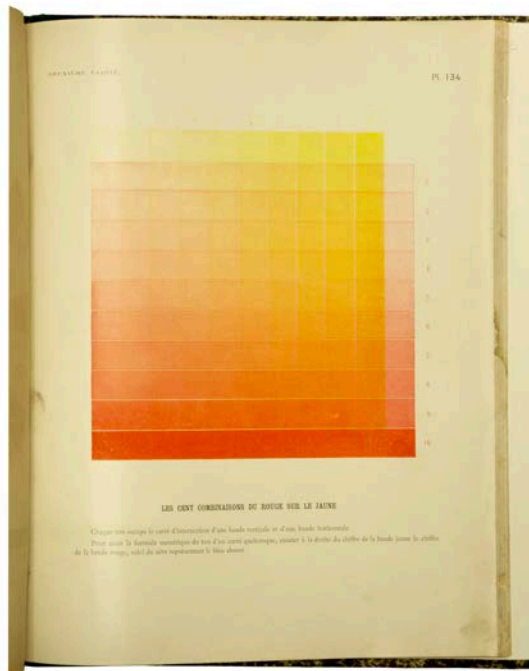
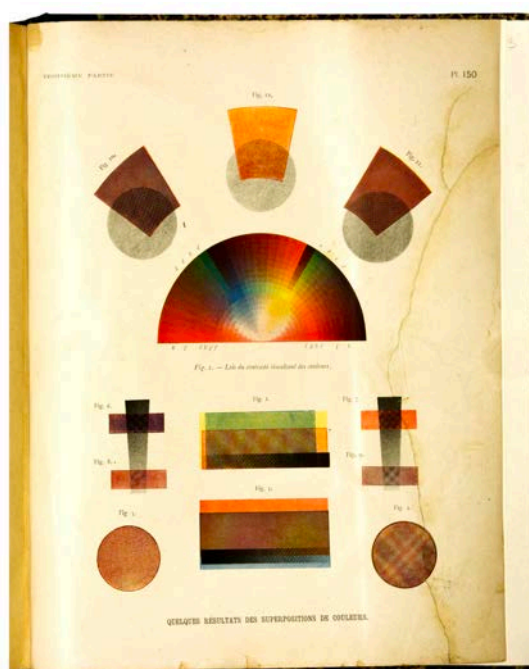
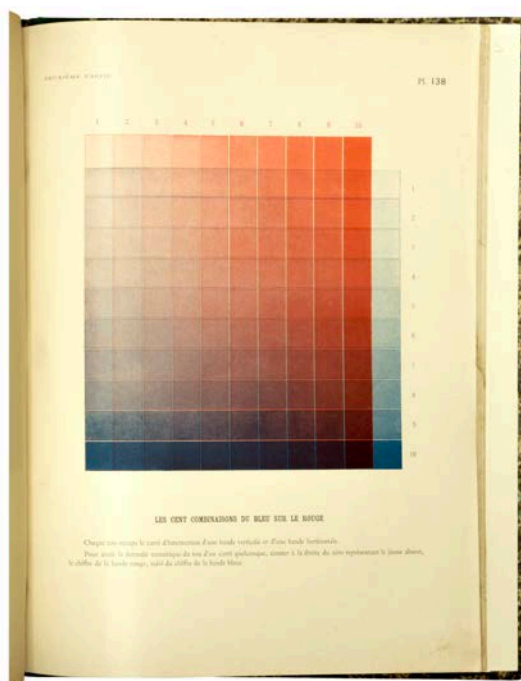
Firmin-Didot was rewarded with a diploma of honour in recognition of the quality of the work. In addition to being an example of the incredible level of perfection achieved by French chromolithography, the collection is a monument of Japonisme, not only due to the subject matter, but also to the superb Japoniste binding, created by Rene Pougetoux.

The volume contains a hand-written presentation to Andre Lebon, the Minister of Commerce and Industry.

Scattered foxing to the plates, a few preliminary pages have been repaired with adhesive tape.

Exposition internationale du centenaire de la lithographie. Liste officielle des recompenses. Catalogue officiel de l'exposition. p.133



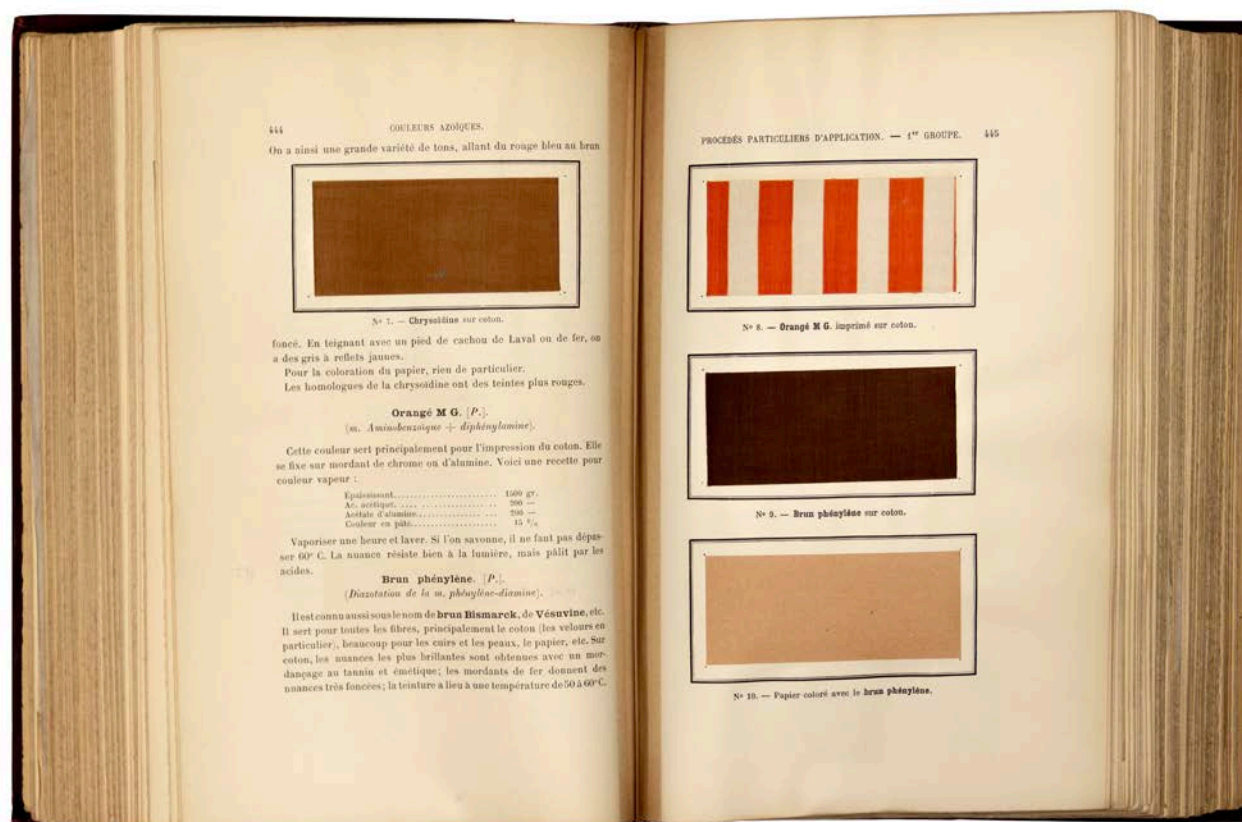


**85. STEINHEIL, Robert.** *La Reproduction des Couleurs par la superposition des trois Couleurs*. [4], 44, [2] pp. Illustrated with 150 chromolithographic plates. Folio, 347 x 270 mm, bound in contemporary cloth-backed boards. Paris: Berger-Levrault, 1896.  
(#172813) \$12,500.00

A fine copy of this magnificent and rare work, which is one of the most stunning books on colour theory. The 150 plates show a vast range of tints and are among the finest we have seen in all of the many books of this genre. The plates are referred to as "en chromotypographie," and according to the title-page display almost 15,000 variations.

Despite some insignificant marginal staining and a little foxing to the text, and minor repairs to one plate, this copy is in an excellent state of preservation, with the plates extremely fresh and the cloth binding in fresh condition. A very rare book with OCLC listing only four copies in the U.S., at Yale, The Getty, University of Wisconsin and the National Gallery.

*The Book of Colour Concepts* 194.

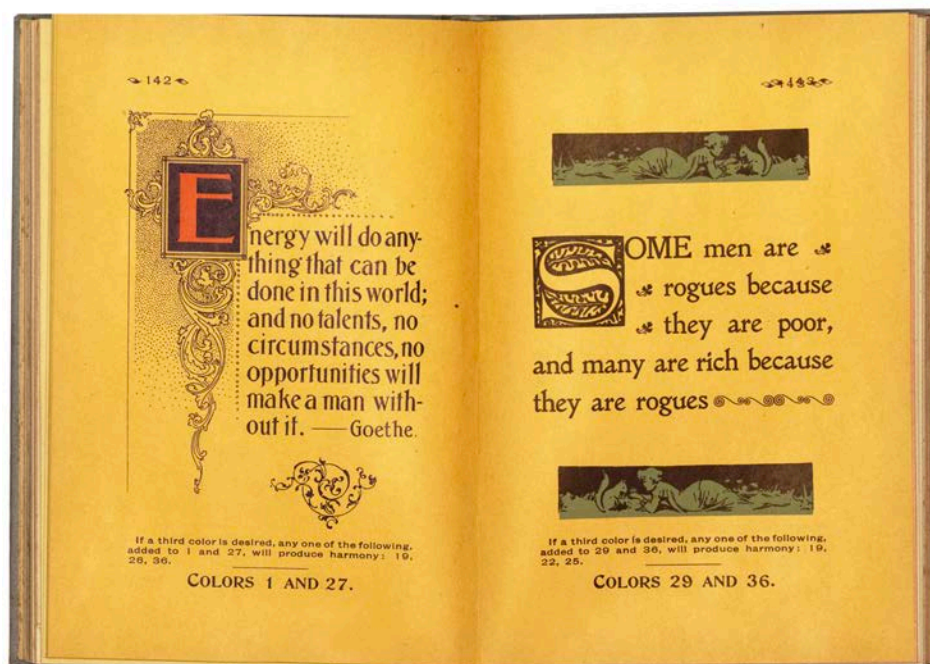
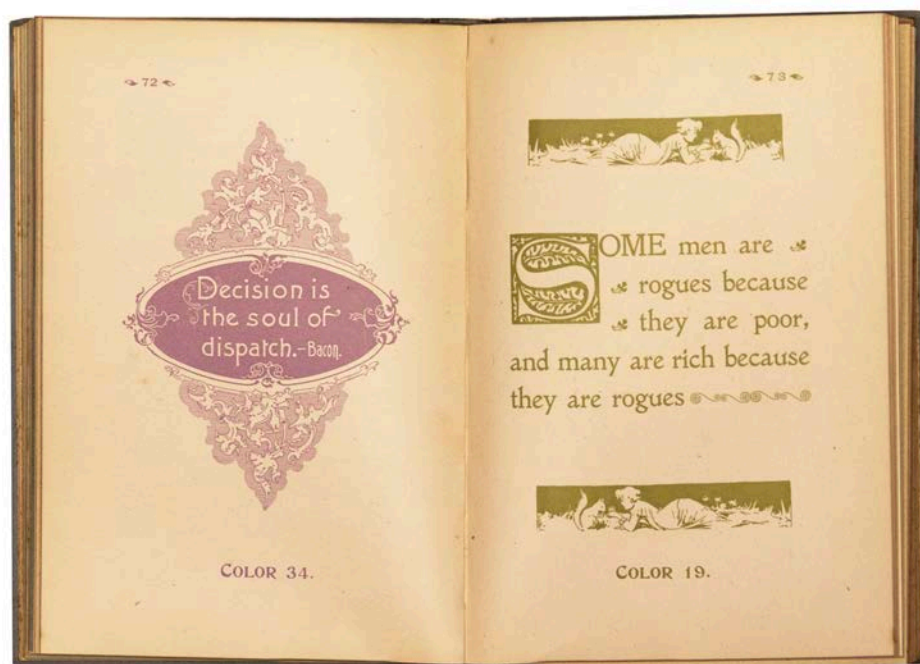


**86. LEFEVRE, Leon.** *Traité des matières colorantes organiques artificielles de leur préparation industrielle et de leurs applications.* 2 volumes. xx, 832 pp. and 833 pp. with 261 mounted textile samples. 8vo, x ## mm, publisher's cloth. Paris: G. Masson, 1896.  
(#172999)

\$2500.00

A superb copy of a work which is practically an encyclopedia of dyeing. The work discusses the history and properties of the various dyes and how they work.



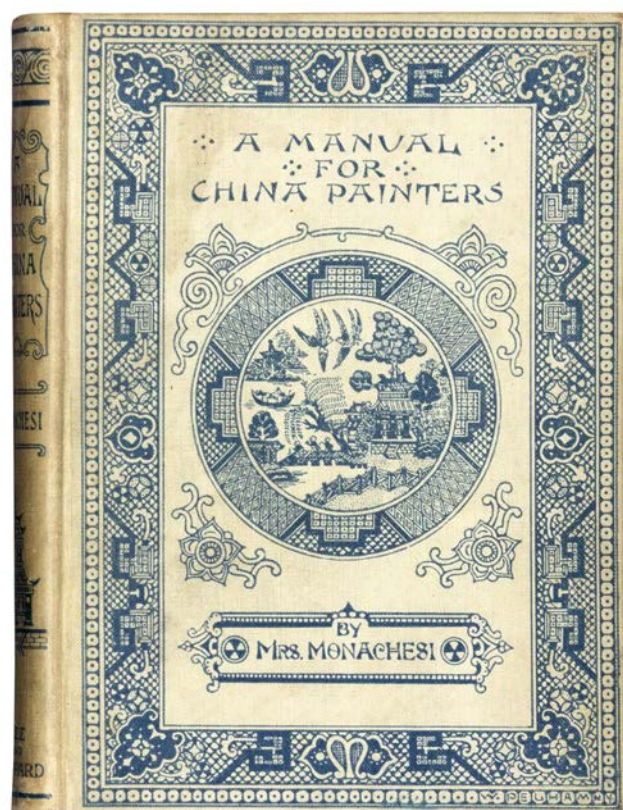


**87. EARHART, John F.** *The Harmonizer*. 7, [1], 240, [4] pp., illustrated with 2 plates of ink colours and 240 "colour-plates." With a final leaf of letterpress colophon. 8vo, 182 x 120 mm, bound in original publisher's gray cloth with red, yellow, blue decorations and black-stamped lettering. Cincinnati: Earhart & Richardson, 1897.  
(#168666) \$2750.00

First and only edition of this very scarce colour manual. A very good copy of this exciting tour-de-force of American nineteenth-century bookmaking. The book demonstrates a highly imaginative use of colour and was intended to show the different effects of the colour on varying paper stocks.

Robert Herbert said "Among books which are themselves exemplars of unusually beautiful printing, Earhart stands out. *The Harmonizer* (1897) has extraordinary platen-press work of varied design, based upon twelve pure inks, and twenty-four more derived from mixtures of the initial group." Neat former owner's name and address on front free endpaper. A fine copy.

*A Color Bibliography II*, *Yale Library Gazette*, 1978, p. 134. Birren Collection 215. Not in the Burke Printing Collection. Not in Romaine. Not in McKinstry.



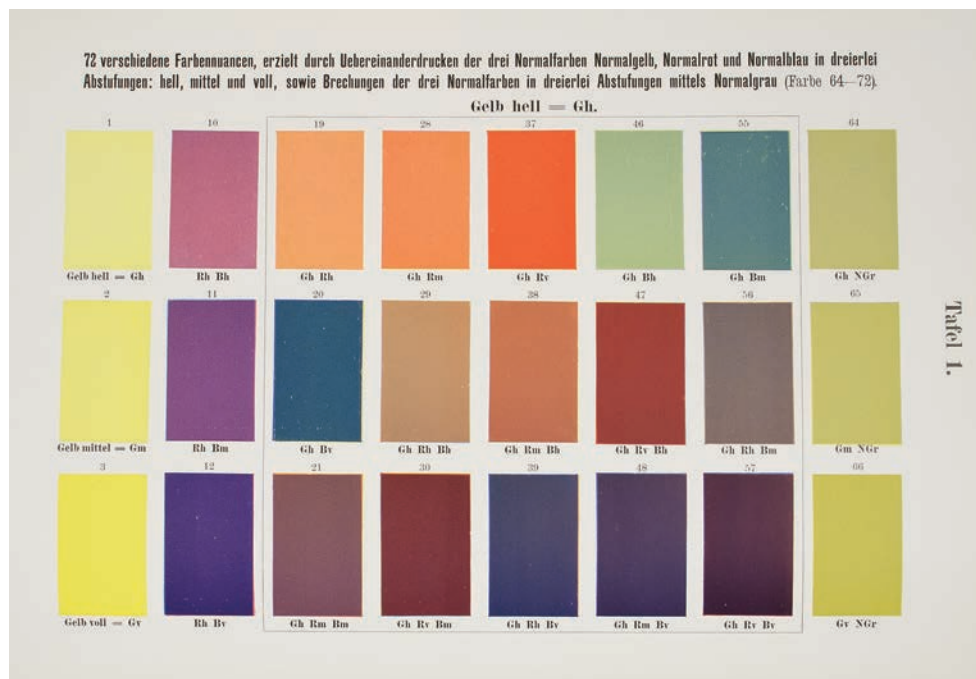
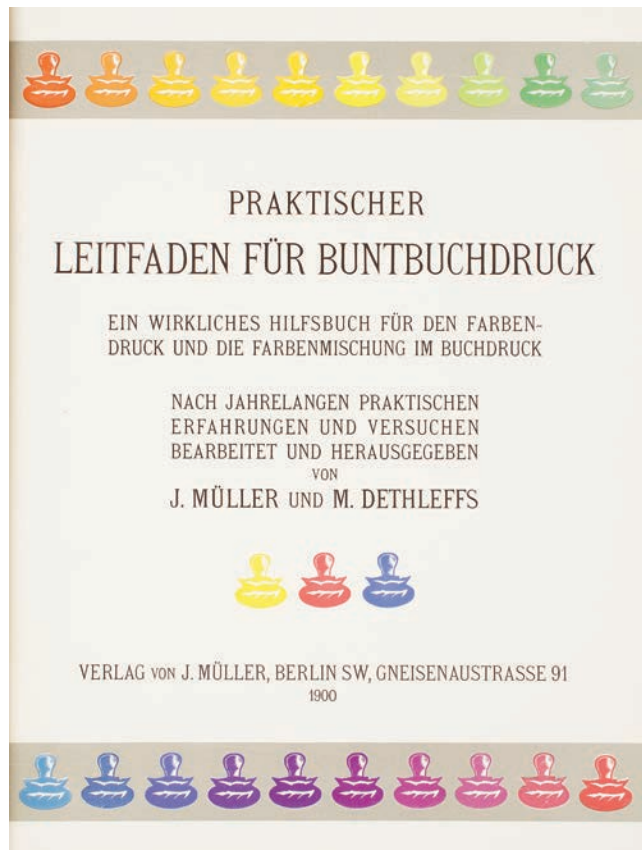
**88. MONACHESI, Mrs. Nicola Di Rienzi.** *A Manual for China Painters: Being a Practical and Comprehensive Treatise on the Art of Painting China and Glass With Mineral Colors.* 286 pp. text and 5 plates containing 133 mounted colour samples. 8vo, 178 x 122 mm, publisher's decorated boards. Boston: Lee and Shepard Publishers, 1897.

(#173326)

\$150.00

In this copy the two final white sample are absent, which seems to be the case in other copies.

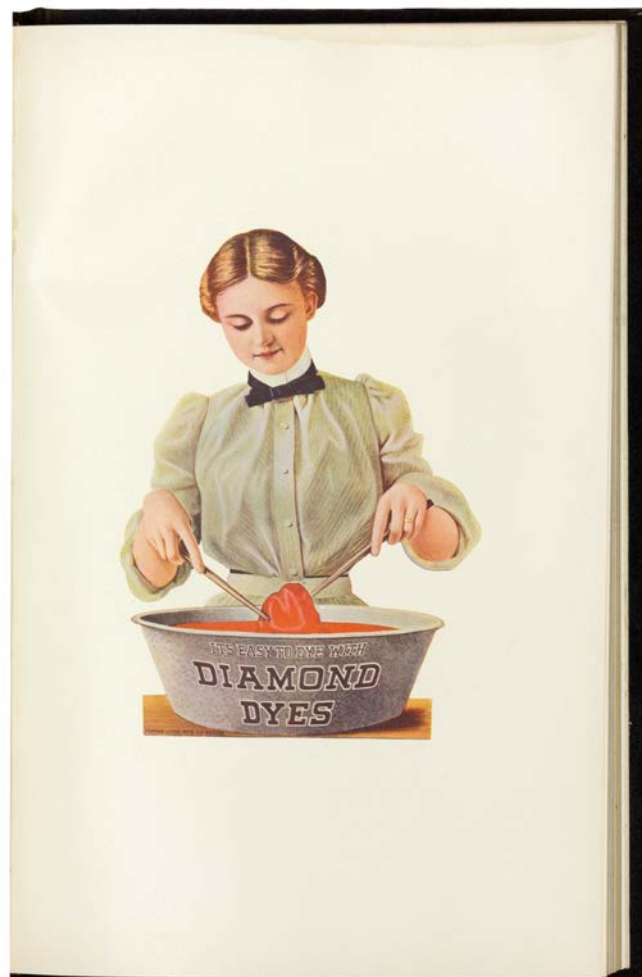




**89. MUELLER, J. and M. DETHLEFFS.** *Praktischer Leitfaden fuer Buntbuchdruck: ein wirkliches Hilfsbuch für den Farbendruck und die Farbenmischung im Buchdruck. Nach Jahrelangen praktischen erfahrungen und versuchen.* 48 pp., illustrated with 36 collotype colour plates and 2 black and white plates. Folio, 305 x 225 mm, bound in publisher's cloth. Berlin: J. Mueller, 1900.  
 (#144119)

\$1250.00

An early twentieth-century standard work on colour printing. The book starts with three plates which show 72 colours obtained from superimposition of red, yellow and blue. A superbly printed book, which is extremely rare, with OCLC listing only two copies, both in German libraries. A fine copy. Kuehni and Schwarz, pp. 182-183.

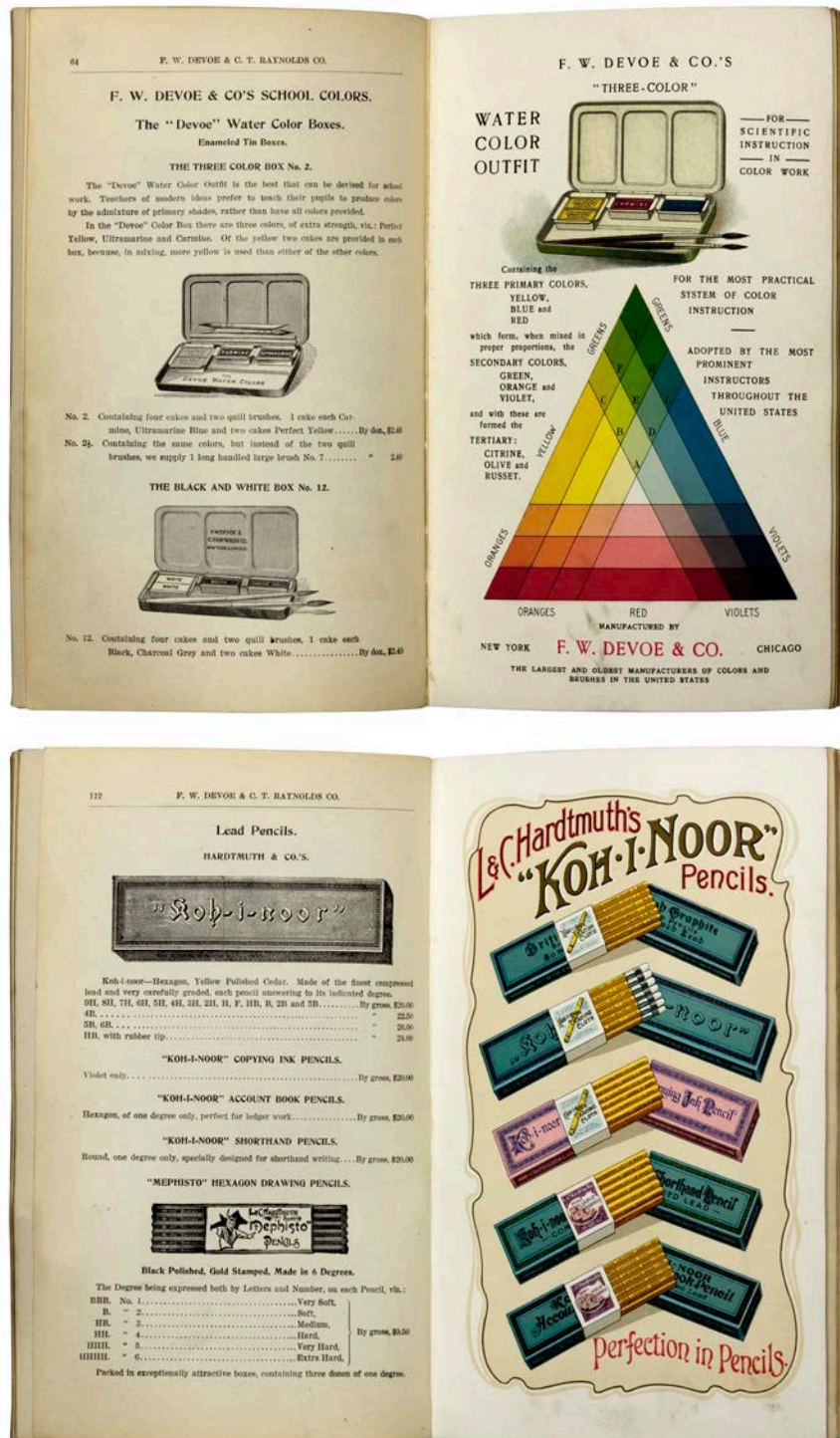


**90. SHELDON, Frederick M.** *The Practical Colorist. A Pathfinder for the Artist Printer.* 238 pp. Profusely illustrated with photographic reproductions, coloured advertisements, charts, diagrams, and typographical specimens on papers of different colours and stocks. Tall 8vo, 268 x 174 mm, bound in publisher's dark gray cloth, title gilt on spine and front cover. Burlington, Vermont: Owl Press, 1900. (#147017)

\$1250.00

First edition. A turn-of-the-century manual much in the manner of Earhart, with chapters on Color, Harmony, Color Modified, Printing, Inks, Rollers, Makeready, Job Work, and Three-Color Process Work. There is almost more image than text in this guide for colour printers, in which the author gives multiple examples and "the laws governing the technique of color printing have been simply and plainly stated" (Preface).





91. DEVOE, F. W. and RAYNOLDS, C. T., Co. *Priced Catalogue of Artists' Materials*. 344 pp. and 4 colour plates. 8vo, 225 x 150 mm, wrappers but missing front wrapper, in a new cloth folding box. New York: F.W. Devoe & C.T. Raynolds Co., 1900. (#172799) \$1250.00

An important catalogue of artist's materials from the renowned company of Devoe and Raynolds. The full title being: *Priced Catalogue of Artists' Materials: supplies for oil painting,*

pastel painting, sketching crayon drawing, gilding, interior decorations, tapestry painting, water color painting, fresco painting, draughting, designing, etching, china painting, pen and ink drawing, scene painting, miniature painting, modeling, illustrating, and drawing materials for architects and engineers, manual training schools and colleges.

All editions are extremely rare, with OCLC listing only the Huntington Library and Amon Carter Museum for this edition.



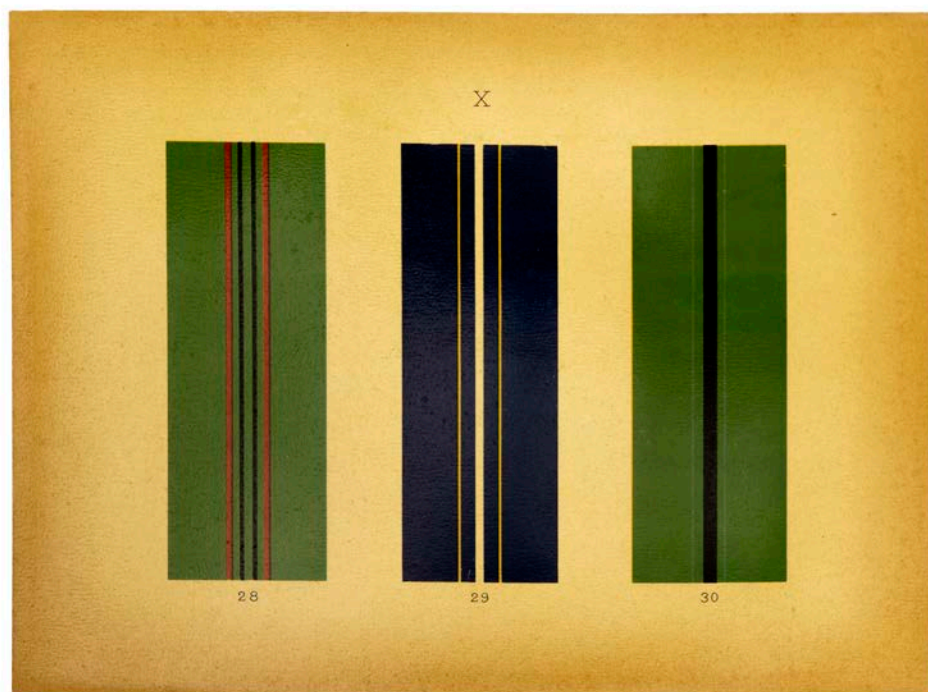
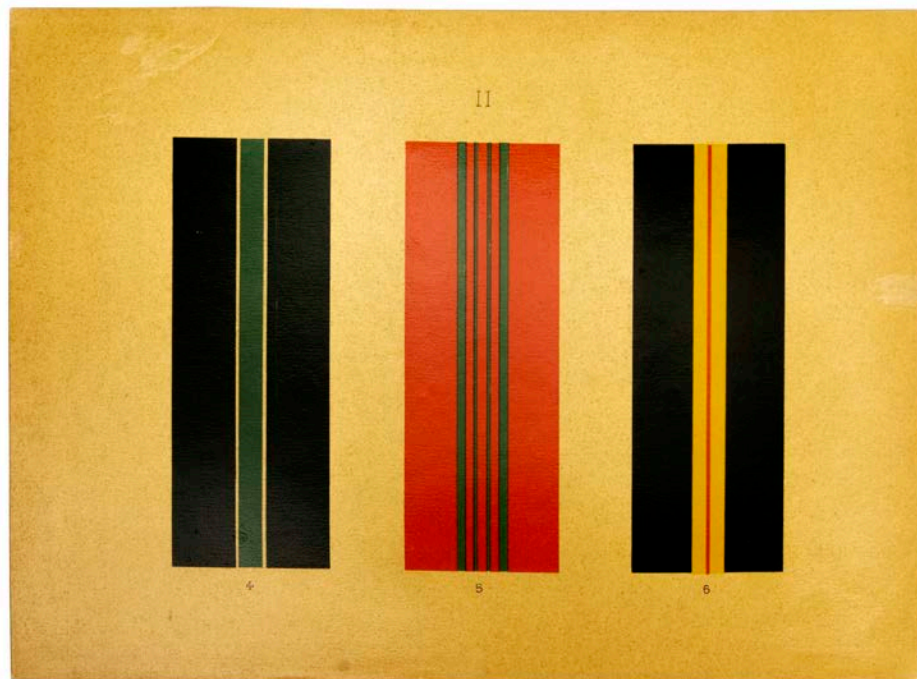
**92. [FABRIC DYES].** *Les Couleurs d'Aniline de la Badische Anilin- & Soda -Fabrik.* ix, 544, xi pp. 2 plates with 3 views of the company's factories, and 20 leaves with 621(of 624) dyed fabric samples. 8vo, 260 x 180 mm, bound in recent cloth. Ludwigshafen on the Rhine, 1901. (#173205) \$1500.00

A fantastic trade catalogue from the Badische Anilin & Soda Fabrik, a major German chemical company still in operation today. Both technical and beautiful, the catalogue lays out in great detail the compositions of the dyes plus instructions and methods for affixing them to various materials. Sections

on wool, cotton, silk and various mixtures are followed by pages containing dozens of labeled dye samples, some simple colorful swatches, others beautiful fanned-out silk or wool threads. A valuable and exhaustive resource on process and product of dying that has wonderfully preserved the century old colors. With a presentation inscription from the company. Apart from very occasional soiling, a fine copy.

A rare book with OCLC listing copies only at the Metropolitan Museum, Yale, MFA Boston, Vanderbilt and Amon Carter Museum in the U.S.



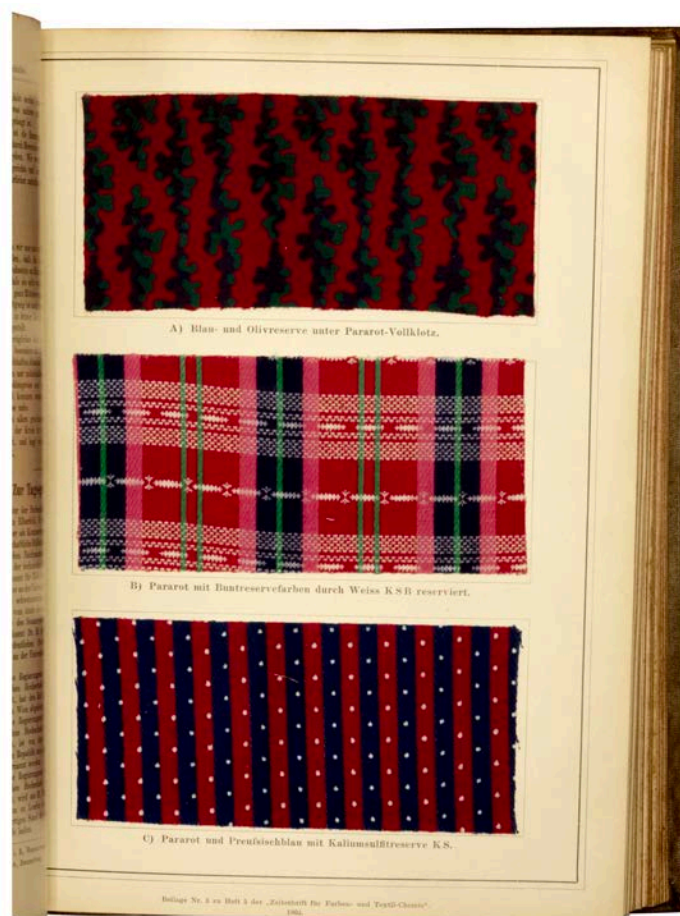
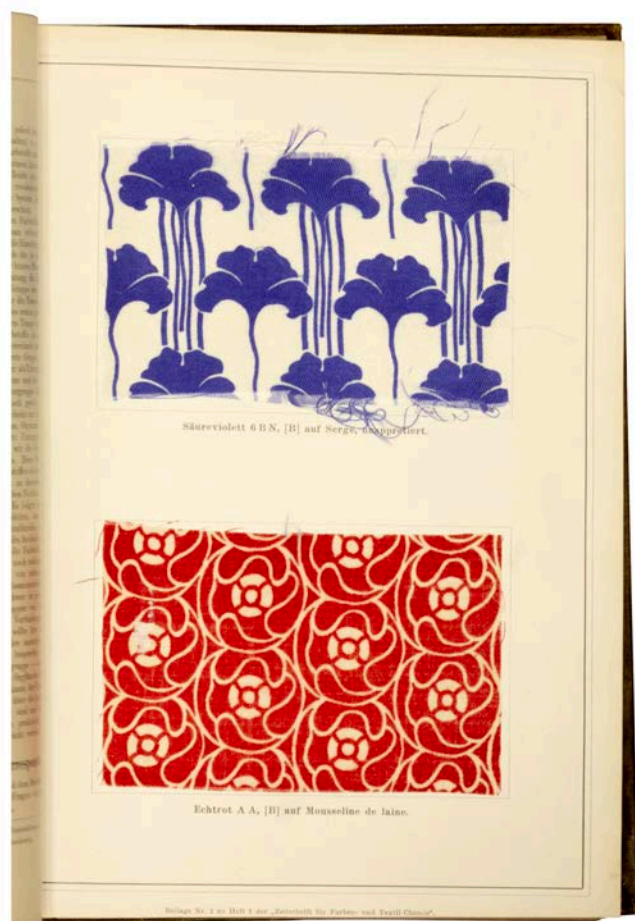


**93. COGNARD, Paul.** *Traité théorique et pratique de peinture en voitures, à l'usage des Peintres de voitures et des Carrossiers.* 96 pp. text in wrappers, with 24 plates, loose as issued. Folio, 315 x 220 mm, in the original cloth-backed boards, in a new cloth folding box. Paris: Mathiere, 1902.  
(#172292)

\$8500.00

A manual for car painters, including advice for workshop arrangement, and safety practices for using certain materials. This is accompanied by 24 plates of colour samples. Although the cover and title-page are Art Nouveau in style, the splendid plates themselves are very much twentieth century in feel.

Of the greatest rarity, with OCLC listing just two copies in France, at the BN and Bibliotheque Sainte-Genevieve.



**94. BUNTROCK, Arthur (editor).** *Zeitschrift für Farben- und Textil-Chemie.* [Journal for Color and textile Chemistry.] 12 volumes. 682 pp., 496 pp., 476 pp., 580 pp., 468 pp., 416 pp., 435 pp., 396 pp., 398 pp., 389 pp., 392 pp., 368 pp., all illustrated throughout, including hundreds of fabric and dyed fiber samples. 4tos, ca. 265 x 195 mm, bound in 20th-century green buckram (slightly rubbed but sound and attractive), spines lettered in gilt. Berlin: Braunschweig, 1902-1913. (#172667) \$8500.00

A splendid run of this extremely important early twentieth-century publication from German dyeing industry, with each volume containing an astonishing number of tipped-in fabric samples. Such a substantial run is of great rarity and a priceless resource for the study of early twentieth-century German dyeing.



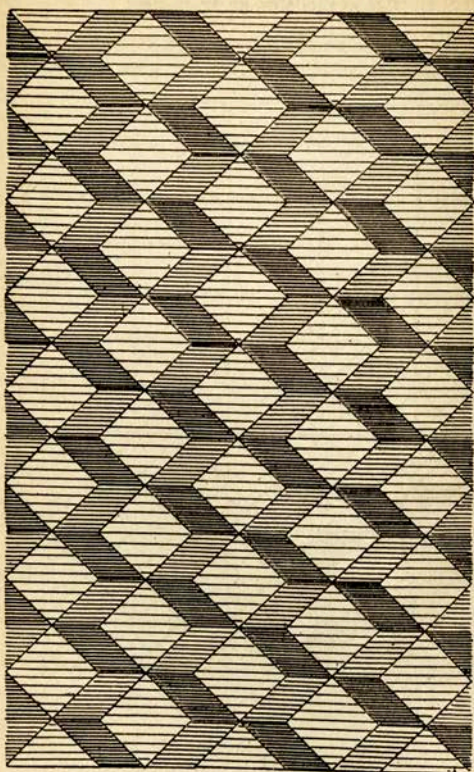


Fig. 35. — Cubes modelés en trois tons (dessin terminé).

Ce dessin peut se faire en bleu, mais l'ensemble est un peu sombre. En rouge on a un aspect extrêmement brillant qui tire vivement l'œil et qui convient par suite très bien pour les voitures de livraison.

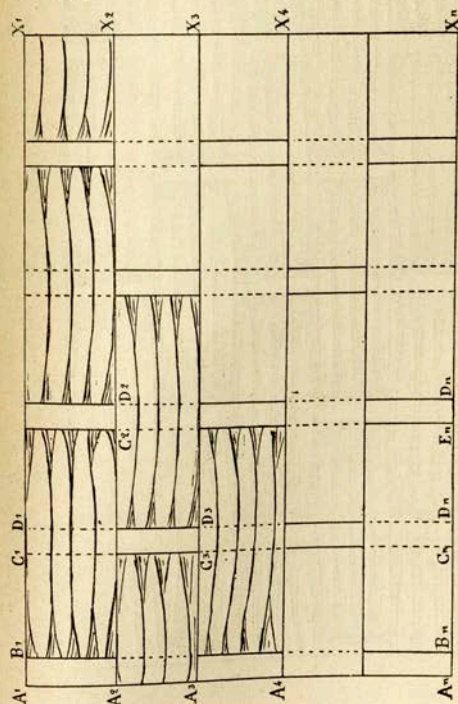


Fig. 36. — Panier (avec lignes de construction).

95. THOMAS, V. *Nouveau Manuel du Peintre en Voitures, Vagons, Omnibus, Tramways*. 367 pp. 12mo, 158 x 95 mm, publisher's wrappers. Paris: Encyclopedie Roret, 1902. (#173002) \$495.00

A fine copy of an interesting and scarce volume from the Encyclopedie Roret series. This one deals with the painting of all sorts of vehicles.

OCLC lists only one copy, at the Ingenium Library in Canada.



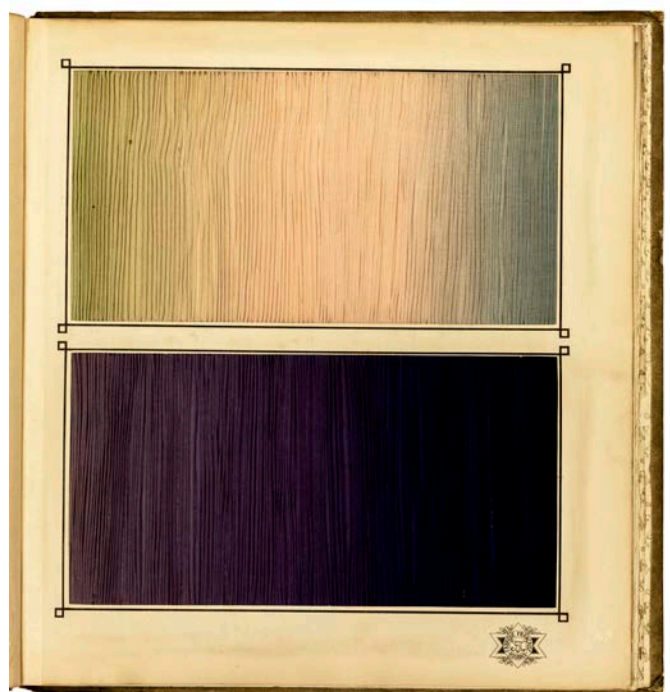
**96. MANUFACTURE LYONNAISE de MATIERES COLORANTES.** *La Teinture du coton et des fibres similaires avec les colorants de la Manufacture Lyonnaise de Matieres Colorantes Lyon, Concessionnaire des brevets de Leopold Cassella & Cie, Francfort s.-l.-M.* ix-446 pp. profusely illustrated with 697 mounted fabric samples. 8vo, 246 x 160 mm, publishers boards. Lyon: Manufacture Lyonnaise de Matieres Colorantes, 1902.

WITH:

**CASSELLA, Leopold.** *1er Supplement à la Teinture du Coton et des fibres similaires avec les colorants de la Manufacture Lyonnaise de Matieres Colorantes.* [vii] 191 pp. text and 98 tipped on fabric samples. 8vo, 249 x 160 mm, publisher's boards. Lyon: Manufacture Lyonnaise de Matieres Colorantes, 1904. (#173005) \$1250.00

A rare complete set of these important early twentieth century works on dyeing, with both volumes illustrated with original fabric samples. For the first title OCLC lists only Yale and Georgia Institute of Technology in the U.S., and for the second lists only a copy in Lyon.





**97. HABERT-DYS, J.** *Hannart Freres, Dyers and Finishers of all Fabrics, Exhibition Saint-Louis 1904.* Unpaginated, illustrated throughout. Folio, 365 x 340 mm, publisher's decorated cloth. Paris: O. Beauchamp, 1904.  
(#170448) \$2750.00

An extraordinary catalogue issued in conjunction with the 1904 World's Fair. The catalogue contains 4 leaves each with 4 large, mounted samples and 2 leaves each with 2 large, mounted samples. Everything from the design of the binding to the splendid typography, borders, and layout were the work of Jules-Auguste Habert-Dys.

One of an edition of 125 copies in English, none of which are listed on OCLC, which lists a copy of the French edition at Madison.



98. DEPIERRE, Joseph. *Traite des apprêts et spécialement des tissu de coton blancs, teints et imprimés*. iv, 642 pp, with 127 mounted fabric samples. 8vo, 225 x 150 mm, publisher's cloth. Paris: Librairie Polytechnique Ch. Beranger, 1904.

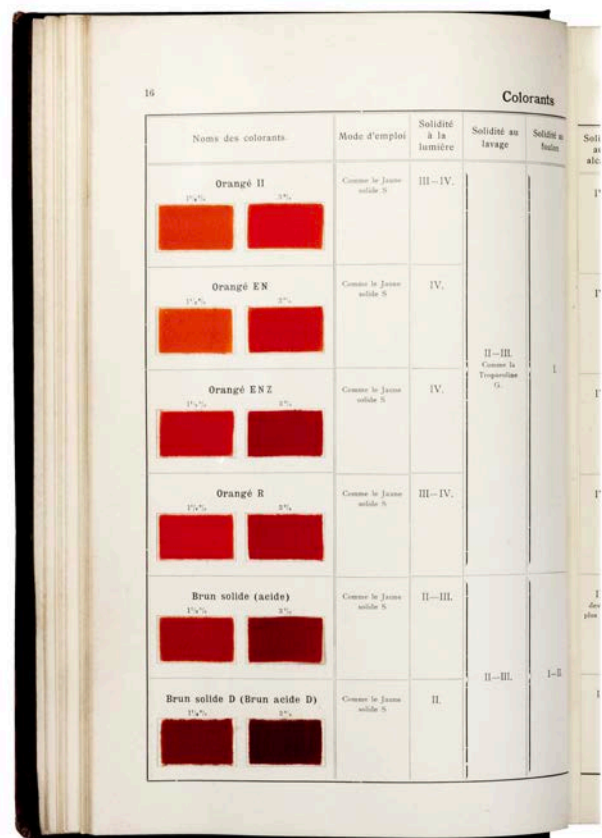
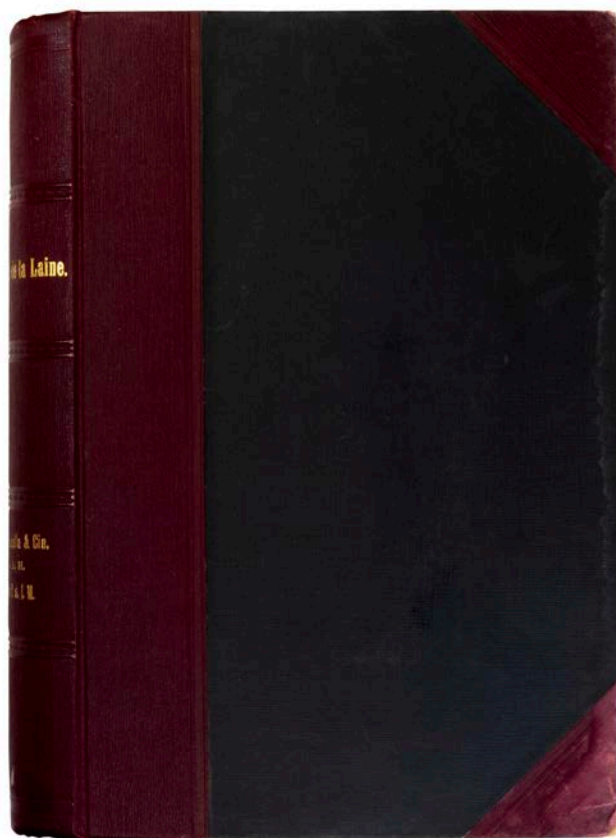
(#172974)

\$1250.00

A solid copy of the third edition of one of the many dyeing manuals issued in the early part of the twentieth century. This one is noteworthy for how many of the 127 fabric samples are really attractive.

Extremely rare with no listings of the first edition on OCLC, 4 copies in the U.S. of the second edition and only U. Delaware, U. of Chicago and Wayne State in the U.S. Some insignificant foxing and bumping, but to no overall effect.





**99. LYON. MANUFACTURE LYONNAISE de MATIERES COLORANTES.** *La Teinture de la Laine et l'Impression sur Laine avec les Colorants.* x, 397 pp. with 408 tipped-in fabric samples. 8vo, 246 x 156 mm, publisher's boards. Lyon: Manufacture Lyonnaise de Matieres Colorantes, 1905.  
 (#173006) \$875.00

A splendid and rare early twentieth-century work on dyeing, which is made extremely attractive by the presence of 408 tipped-in fabric samples. OCLC lists only Art Institute of Chicago and Virginia Tech in the U.S.

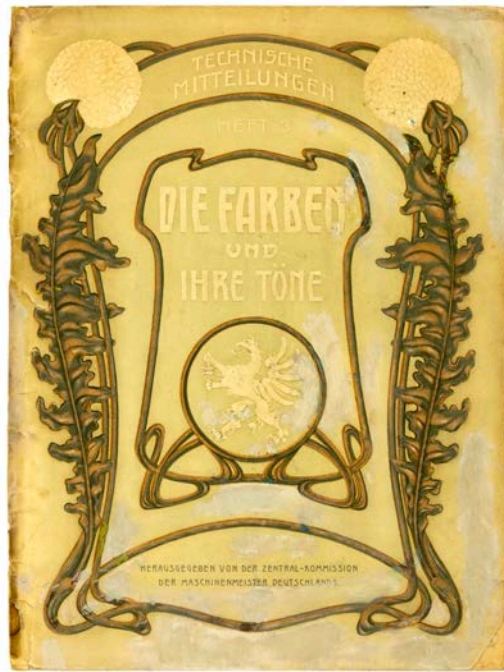


**100. BAYER, Fred. et Cie.** *Les Colorants Benzidine et autres colorants substantifs. Leur emploi sur coton et diverses fibres vegetales.* 2 volumes. 307 pp. text and 603 of 605 fabric samples on 113 pp. 8vo, 260 x 175 mm, publisher's decorated boards. Flers par Croix: Société Anonyme des Produits Fred. Bayer & Cie, 1906.  
(#172991)

\$2500.00

A splendid and unusual attractive collection of fabric samples but lacking two of the samples on the last page. Extremely rare with OCLC listing one copy worldwide, in Switzerland, but only mentions 91 pages and no plates.

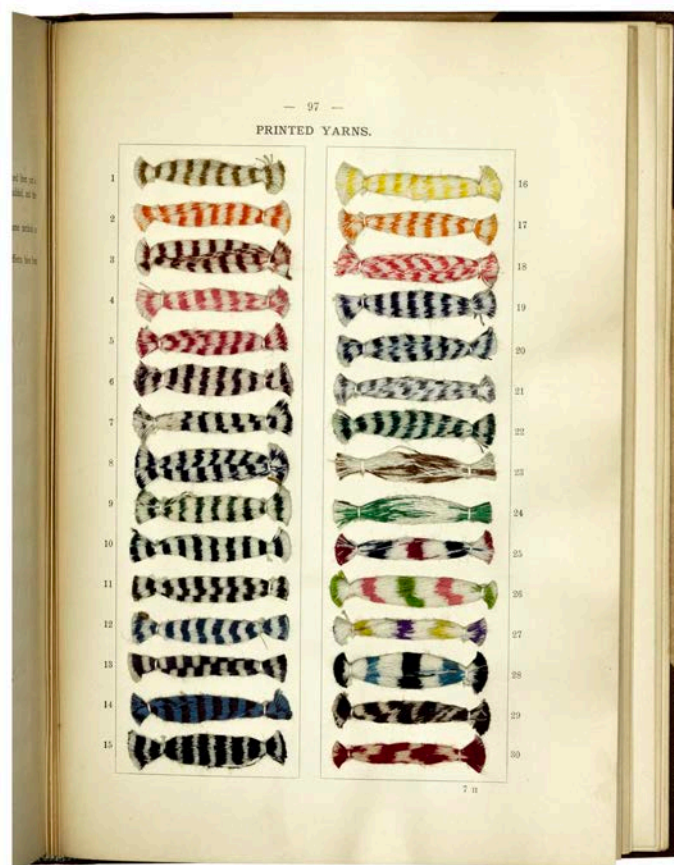




**101. EHLERT, Wilhelm.** *Die Farben und ihre Töne. Technische Anleitung zum Anlegen, Mischen und Drucken von Tonfarben.* [2], title, 27 pages with one full-page diagram, text printed within ornamental typographical borders in varying colours, followed by 7 plates with 245 colour specimens. Folio, 320 x 235 mm, folder containing text pamphlet and loose plates as issued, in a new cloth folding box. Berlin: Im Verlag der Zentral-Kommission der Maschinenmeister Deutschlands, 1905.  
 (#172683)

\$2500.00

An extremely rare and attractive manual for chromolithographic printing which would seem to be unrecorded, not listed on OCLC. Some insignificant foxing to the text, folder worn.



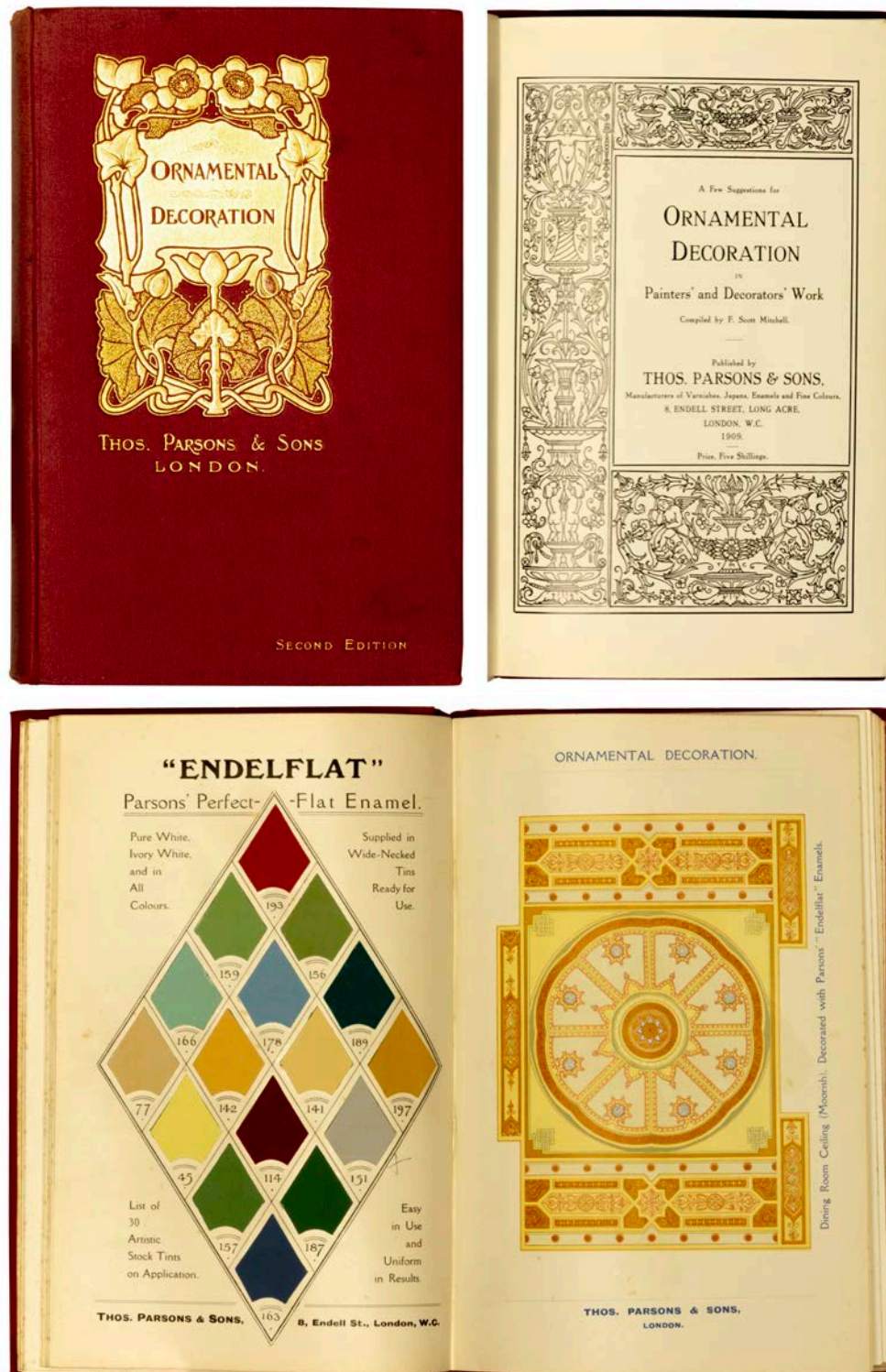
**102. TRADE CATALOGUE.** *The Coal Tar Colours of the Farbwerke vorm Meister Lucius & Brüning.* 3 Volumes. 236, 136, 196 pp. Illustrated with lithographic frontispiece, title-page, and 1280 tipped-in coloured textile samples. 4to, 267 x 193 mm, bound in original publisher's cloth-backed boards. Hoechst on the Maine, Germany: Farbwerke vorm. Meister, Lucius & Brüning, 1907.

(#173333)

\$850.00

A colourful turn-of-the-century trade catalogue, the first produced by this well-known German chemical company. The catalogue contains bright samples of the dyes applied to different textiles including cotton, silk, wool, and leather. Beside each sample group is a chart that provides the dye's commercial name, year of introduction, mode of solution and methods of dyeing. The samples are followed by sections with technical explanations of fixing them on the various fibers and materials as well as means of printing. A valuable and exhaustive resource on the processes and products of dyeing in a very good state of preservation.



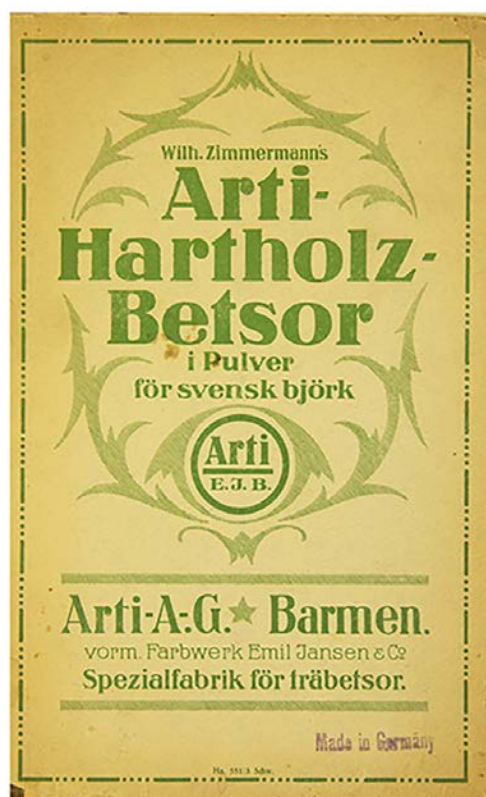


**103. PARSONS, Thos. & Sons.** *A Few Suggestions for Ornamental Decoration.* Compiled by F. Scott Mitchell. 130 pp., illustrated throughout with decoration examples and 4 plates with colour samples. 8vo, 216 x 140 mm, bound in publisher's red cloth with gilt title and floral design on front cover. London: Thos. Parsons & Sons, 1909.

(#153753)

\$375.00

Second edition of this promotional publication for the firm of Thos. Parsons & Sons, Manufacturers of Varnishes, Japans, Enamels and Fine Colours, a mine of ornamental designs up to the Art Nouveau and Arts and Craft periods, all utilizing Parsons' paints and varnishes.



104. ZIMMERMANN, Wilhelm and Emil JANSEN. *Arti-hartholz Betsor i Pulver för Svensk björk* [Hardwood pickling with powder for Swedish Birch.] With 42 original mounted wood samples. Folio, 340 x 213 mm, publisher's cloth backed boards. [Germany]: Art-A.G./Barmen, 1910. (#170447)

\$1250.00

An interesting compilation of actual mounted wood samples showing the effects of various dyes. Scarce. Not listed on OCLC.





**105. JENNINGS, Arthur Seymour.** *Paint & Colour Mixing: a Practical Handbook for Painters, Decorators, Paint Manufacturers, Artists, and all who have to mix Colours.* [4], ix, 190 pp., including 15 pages of advertisements, one advertisement printed in colour, and advertisements on paste-down endpapers, illustrated with 17 plates with 347 tipped-in colour samples and a loose colour chart. 8vo, 212 x 130 mm, bound in original blue cloth with gilt lettering on spine and front cover. London: E. & F.N. Spon, 1910. (#172670)

\$1500.00

Fourth edition, revised and much enlarged, of a work first published in 1902 and reprinted until 1926. The text gives recipes of mixtures, lists of manufacturers, and types of pigments, illustrated with hundreds of coloured samples. Jennings was the author of myriad books on colour and a fellow of various decorating societies. Some wear to binding else very good, with the samples intact.

Yale Library Gazette, Vol. 49, No. 1, p.39.

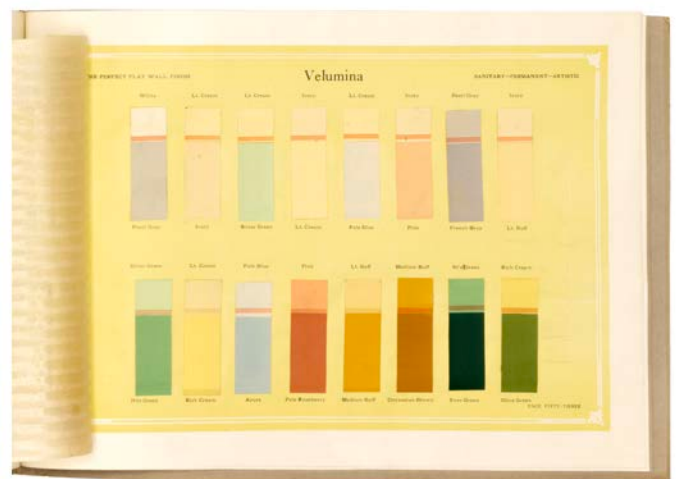
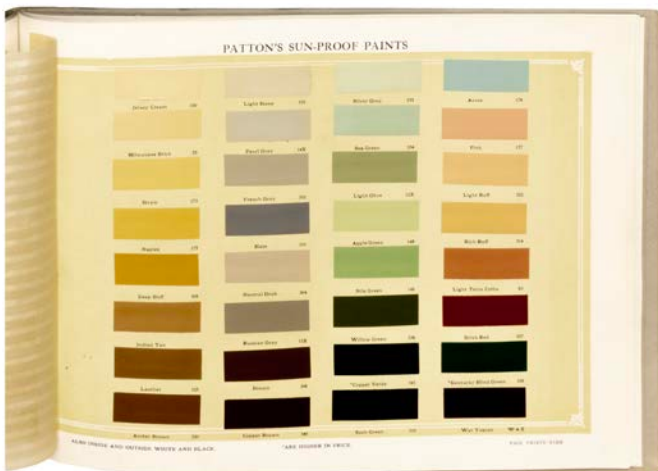
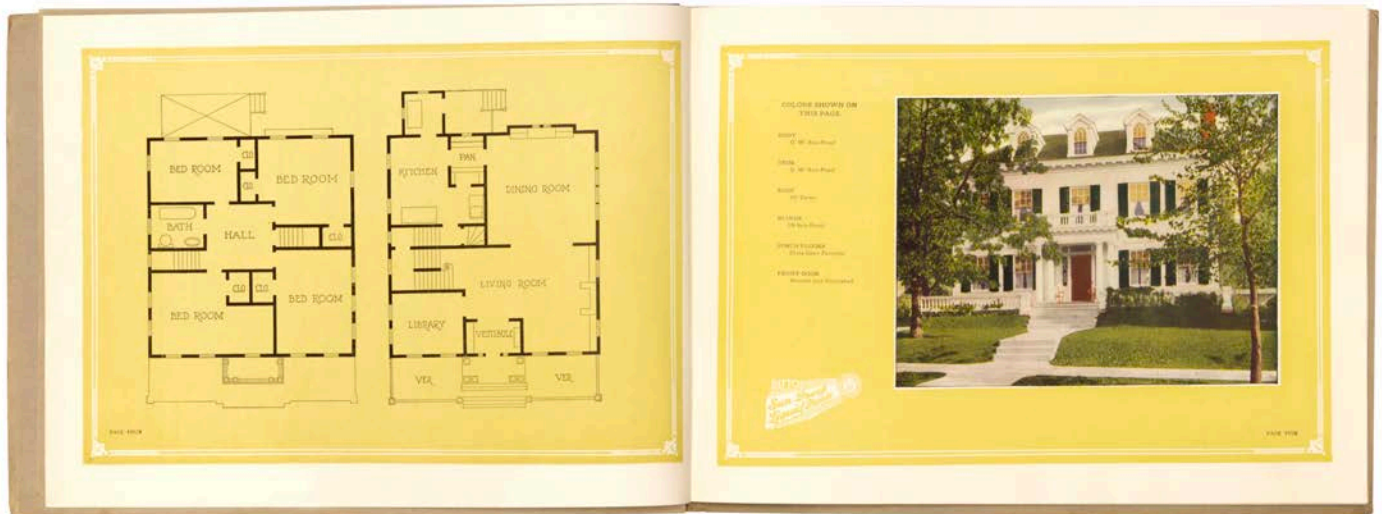


**106. OHIO VARNISH COMPANY.** *Chi-Namel Gems of Color.* 40 pp., illustrated throughout. Oblong 4to, 420x360mm, publisher's ring-bound cloth. Cleveland: Ohio Varnish Company, 1910. (#172798) \$2500.00

Descriptive Catalog of Chi-Namel and O-Var Products: Paints, Varnishes, Enamels, Lacquers. A fine copy of a classic example of the type of trade catalogue which American paint companies began to issue at the end of the nineteenth century. They were presumably not published in large quantities and were heavily used, because they all now tend to be extremely rare.

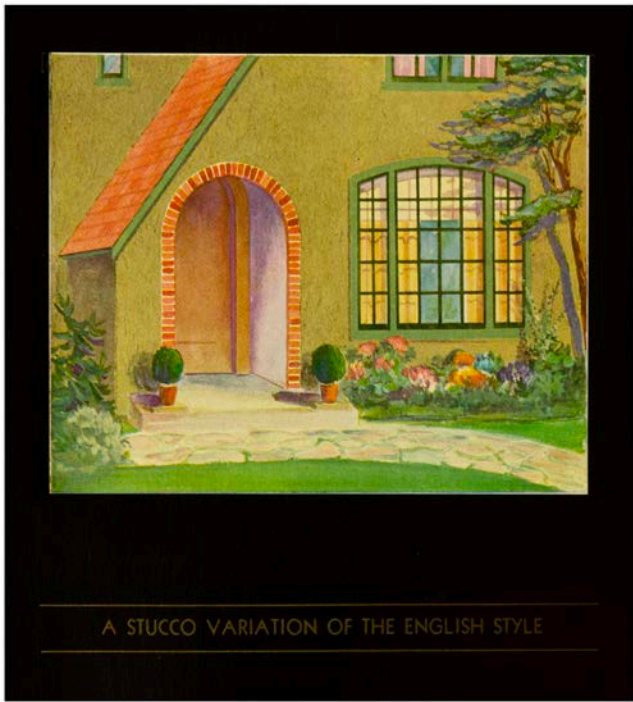
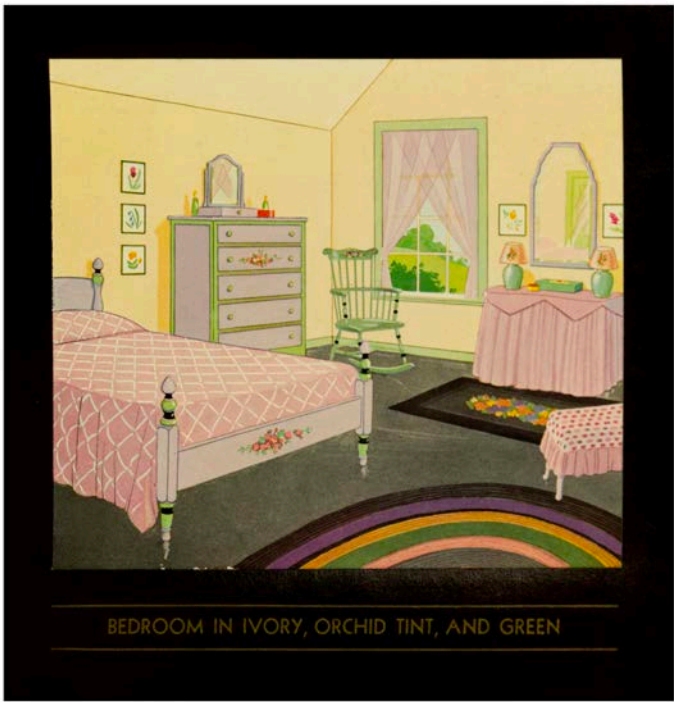
OCLC lists only one copy at UT San Antonio.





**107. PATTON PAINT Co.** *Patton's Sun-proof Paint.* 56 pp. Profusely illustrated and with 6 pages containing a total of 116 tipped-in colour samples. Oblong 4to, 205 x 275 mm, publisher's illustrated wrappers. Pittsburgh: Patton Paint Co., n.d. (#172797) \$3500.00

A fine copy of a classic example of the type of trade catalogue which American paint companies began to issue at the end of the nineteenth century. The catalogues would usually contain paint samples accompanied by plates showing what houses would look like if their paints were used. They were presumably not published in large quantities and were heavily used, because they all now tend to be extremely rare. This catalogue is not listed on OCLC, nor is any similar one from the Patton company.

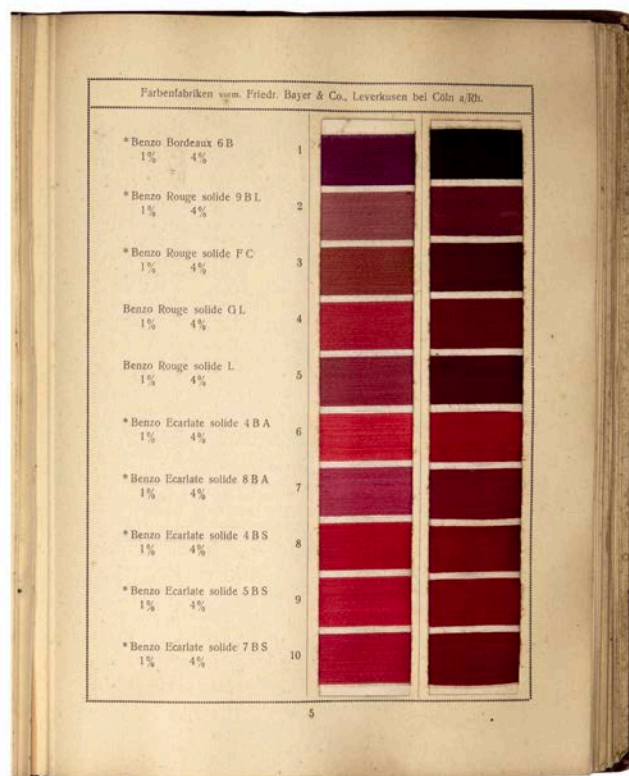
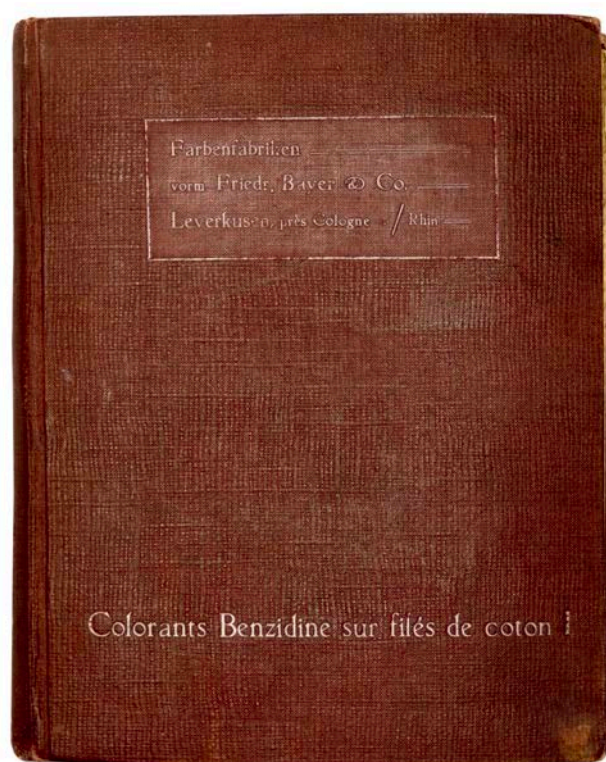


**108. FULLER, W.P. & Co.** *Color in the Home. Suggestions for Interior and Exterior Decorating.* 74 pp. text, 58 tipped-in colour plates, with 100 tipped-in colour samples. Oblong folio 240 x 310 mm, publisher's cloth. N.p.: W.P. Fuller & Co., n.d. (#172637) \$3500.00

A magnificent and extremely rare and elaborate trade catalogue for Fuller paints. It is distinguished by the fact that it is printed on heavy paper with gold text pages, and black for the pages with the plates.

OCLC records copies at LA Public Library and U. of Illinois.

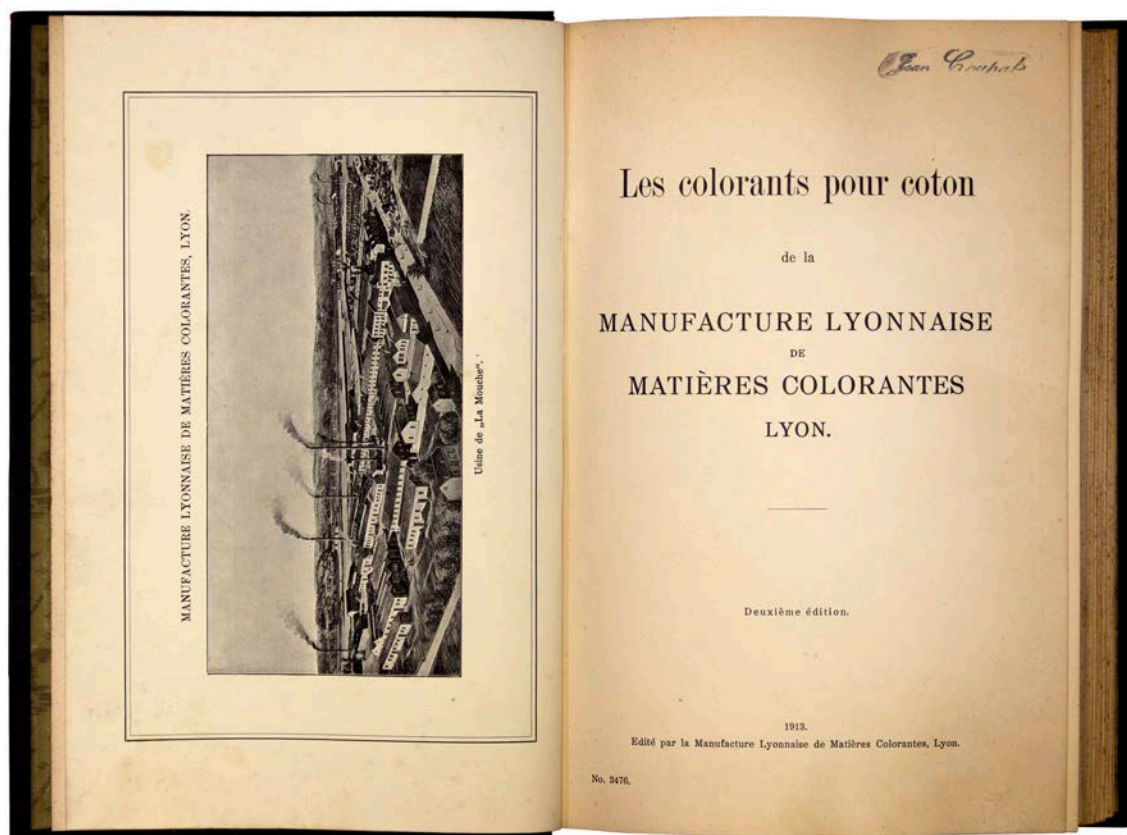




**109. BAYER, Friedrich & Co.** *Colorants benzidine sur filés de coton*. Volume 1 (of 2). 43 pp., with 206 mounted fabric samples. 8vo, 206 x 158 mm, publisher's cloth. Leverkusen: Societe anonyme des produits Fred. Bayer et Cie, 1913.  
(#173007) \$750.00

A wonderful copy of this early twentieth-century work on dyeing, which is enlivened by the presence of 206 tipped-in fabric samples.

It's rarity is attested to by the fact that OCLC lists only a copy of both volumes in the BN and of Volume 2 in Denmark.

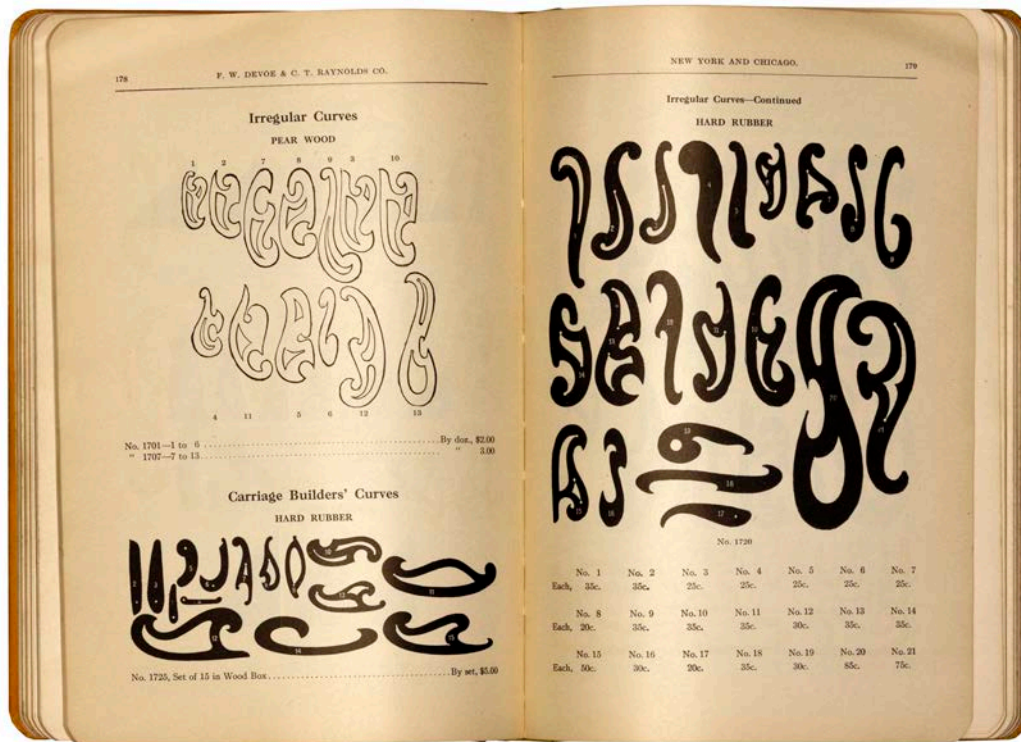
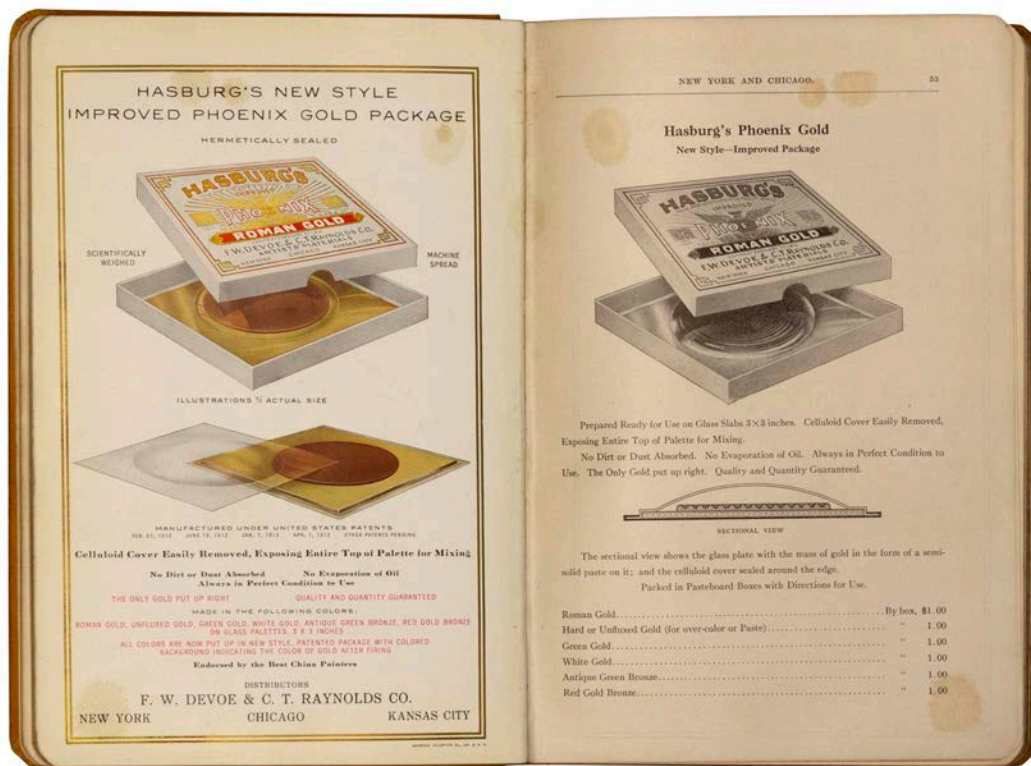


| Couleurs Diamine                         |                                                                                                      |                               |                                      |                                                                     | en teinture directe.                 |                            |                          |                               |                                                                                                                                                                                                                                  |
|------------------------------------------|------------------------------------------------------------------------------------------------------|-------------------------------|--------------------------------------|---------------------------------------------------------------------|--------------------------------------|----------------------------|--------------------------|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Nom du colorant                          | Solubilité<br>au lavage                                                                              | Solubilité<br>à la lumière    | Solubilité<br>aux acides             | Solubilité<br>aux alcalis                                           | Solubilité<br>au sucre               | Solubilité<br>au feu chaud | Solubilité<br>aux acides | Recommandation<br>à l'hygiène | Observations                                                                                                                                                                                                                     |
| 25<br>Rose Diamine B extra<br>0.1% 0.25% | Très peu ou<br>pas soluble.                                                                          | II.<br>En nuances<br>claires. | III.                                 | La nuance est à<br>peine modifiée<br>par l'acide<br>nitrique à 10%. | Supporte bien<br>le sucre.           | IV.                        | —                        | Très facilement<br>reposable. |                                                                                                                                                                                                                                  |
| 26<br>Rose Diamine BD<br>0.1% 0.25%      | Comme le<br>Rose Diamine B<br>extra.                                                                 | II.<br>En nuances<br>claires. | III.                                 | Comme le<br>Rose Diamine B<br>extra.                                | Comme le<br>Rose Diamine B<br>extra. | IV.                        | —                        | Très facilement<br>reposable. |                                                                                                                                                                                                                                  |
| 27<br>Rose Diamine BG<br>0.1% 0.25%      | Comme le<br>Rose Diamine B<br>extra.                                                                 | II.<br>En nuances<br>claires. | III.                                 | Comme le<br>Rose Diamine B<br>extra.                                | Comme le<br>Rose Diamine B<br>extra. | IV.                        | —                        | Facilement<br>reposable.      | Les différents Rose Diamine sont<br>très employés pour la teinture du coton<br>en nuance, en nuance et en nuance, surtout<br>pour l'industrie des dérivés. Il est<br>conseillé d'employer comme base que le<br>Rose Diamine 60%. |
| 28<br>Rose Diamine FFB<br>0.1% 0.25%     | Comme le<br>Rose Diamine B<br>extra.                                                                 | II.<br>En nuances<br>claires. | III.                                 | La nuance est à<br>peine modifiée<br>par l'acide<br>nitrique à 10%. | Comme le<br>Rose Diamine B<br>extra. | IV.                        | —                        | Très facilement<br>reposable. | Se comporte comme le Rose Diamine<br>extra, mais est un peu moins bon comme matière<br>à la lumière; par contre il est bien plus<br>solide au lavage.                                                                            |
| 29<br>Rose Diamine GD<br>0.1% 0.25%      | Comme le<br>Rose Diamine B<br>extra.                                                                 | II.<br>En nuances<br>claires. | III.                                 | Comme le<br>Rose Diamine B<br>extra.                                | Comme le<br>Rose Diamine B<br>extra. | IV.                        | —                        | Facilement<br>reposable.      |                                                                                                                                                                                                                                  |
| 30<br>Rose Direct T<br>0.1% 0.25%        | En nuances<br>claires et<br>surtout, plus<br>soluble au lavage<br>que le<br>Rose Diamine B<br>extra. | I.                            | Comme le<br>Rose Diamine B<br>extra. | —                                                                   | Supporte un peu<br>le sucre.         | IV.                        | —                        | Très facilement<br>reposable. |                                                                                                                                                                                                                                  |

**110. MANUFACTURE LYONNAISE de MATIÈRES COLORANTES.** *Les Colorants pour Coton de la Manufacture Lyonnaise de Matières Colorantes.* 179 pp, illustrated with 927 mounted fabric samples. 8vo, 250 x 156 mm, publisher's cloth. Lyon: Manufacture Lyonnaise de Matières Colorantes, 1913. (#173022) \$1500.00

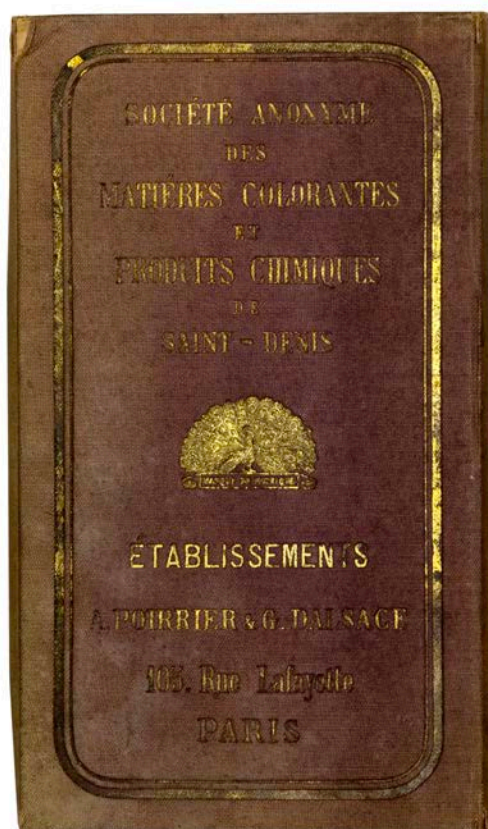
One of the more elaborate dyeing manuals with an unusually large number of samples. As always it is rare with no listing on OCLC.





**111. DEVOE & REYNOLDS Co. *Catalogue of Artists' Materials and Architects' Supplies*.** 358 pp., illustrated throughout and with 5 colour plates. 4to, 230 x 150 mm, publisher's decorated cloth. New York: Devoe Reynolds & Co., 1914.  
 (#171578) \$1250.00

A handsomely produced catalogue from what must be one of the earliest companies of its type in America, being able to trace its origins to 1754. The company was acquired by Celanese Corporation in 1964, and would appear to be no longer in business. This would appear to be the last of their substantial catalogues. They subsequently issued a handful of advertising booklets. All their catalogues are scarce.

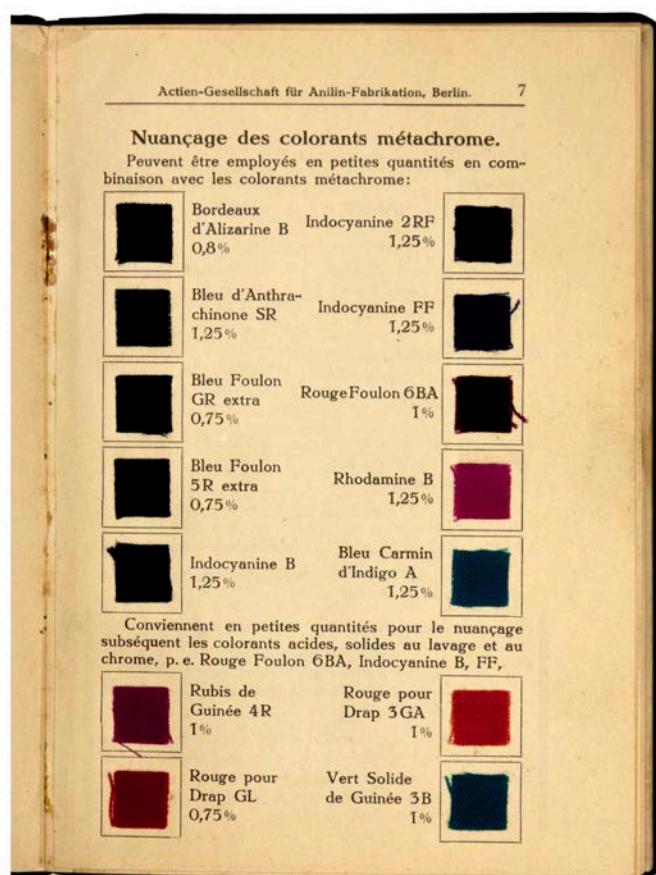
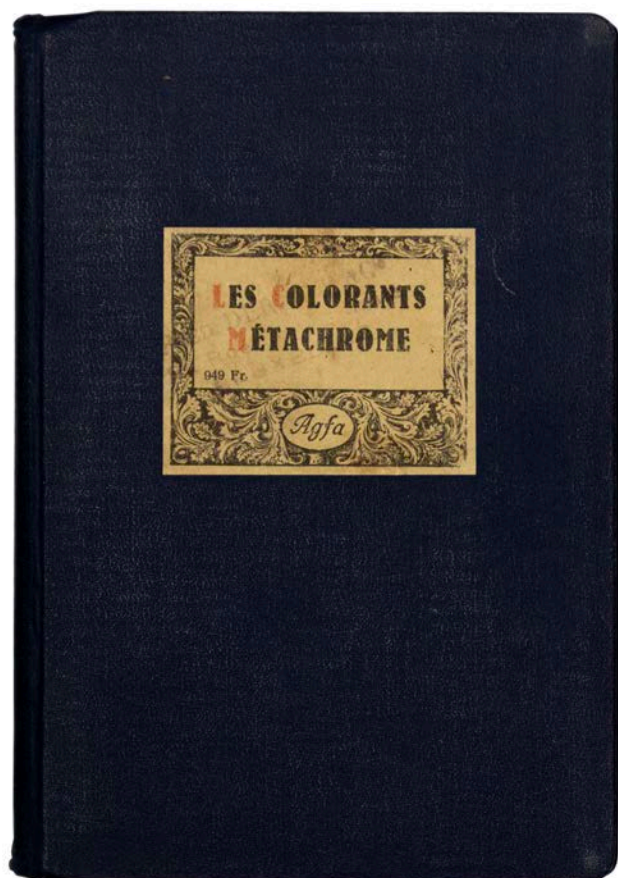


**112. TRADE CATALOGUE.** *Société Anonyme des Matières Colorantes et Produits Chimiques de Saint-Denis.* Accordion of 6 leaves containing a total of 108 mounted thread samples. 8vo, 185 x 105 mm (folded), 185 x 656 mm (unfolded), publisher's boards. Paris, Société Anonyme des Matières Colorantes et Produits Chimiques de Saint-Denis, n.d (#173028)

\$375.00

An attractive work on dyeing in accordion style, which adds to its appeal. It is rare with no listing on OCLC.





**113. AGFA.** *Les Colorants métachrome de l'Actien Gesellschaft für Anilin-Fabrikation Berlin* SO 36. 48 pp., with 88 mounted fabric samples. 8vo, 165 x 115 mm, publisher's cloth. Berlin: Agfa, 1923.  
(#173029)

\$375.00

A charming and attractive little work on dyeing of considerable rarity with no listing on OCLC.

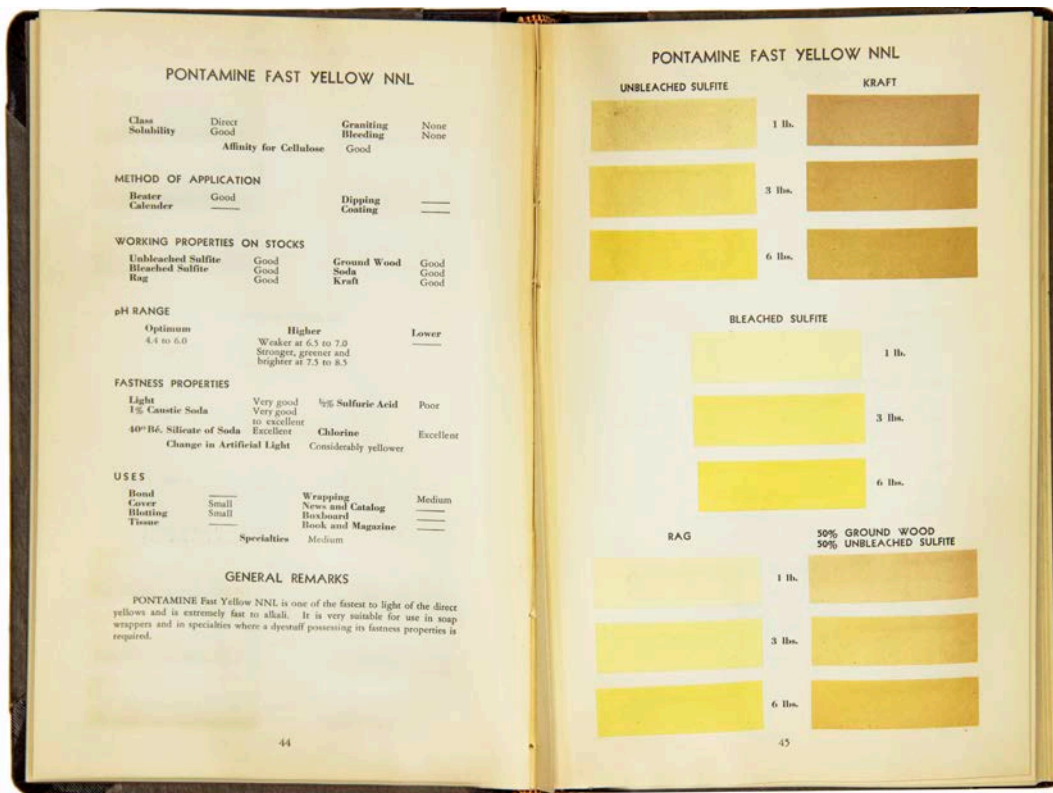
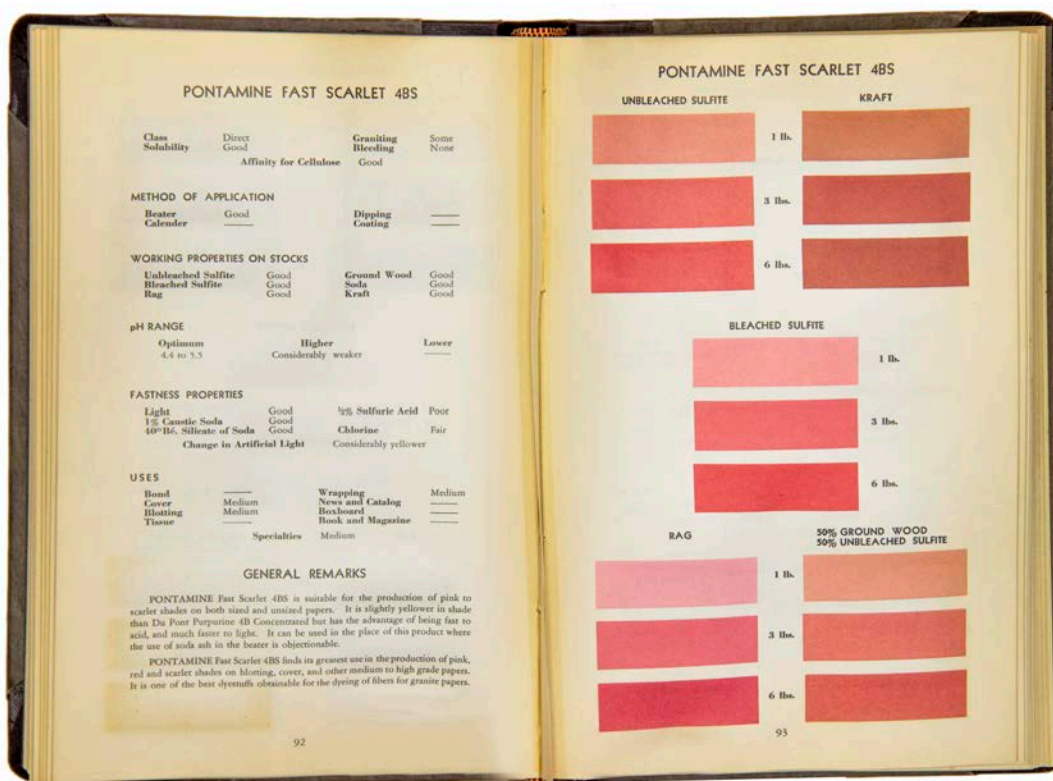


**114. SHERWIN-WILLIAMS COMPANY.** *Products*. 47 pp., illustrated throughout. Folio, 290 x 240 mm, publisher's cloth. Cleveland, Ohio: Sherwin-Williams Company, 1923. (#172759) \$3500.00

An absolute gem of a trade catalogue consisting of 11 text pages followed by 18 cardboard sheets on which are mounted product brochures and booklets, some of which include tipped-in colour samples. It would be hard to imagine a better guide to American taste in the twenties. Binding a little soiled, and some pamphlets worn, but overall a sound copy.

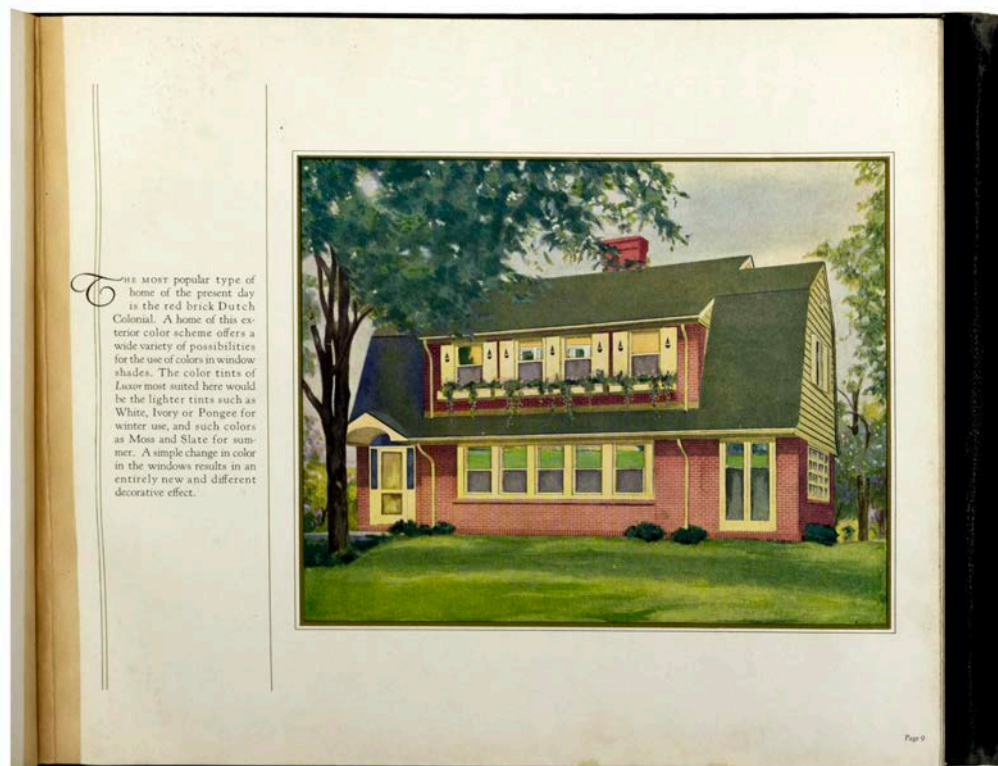
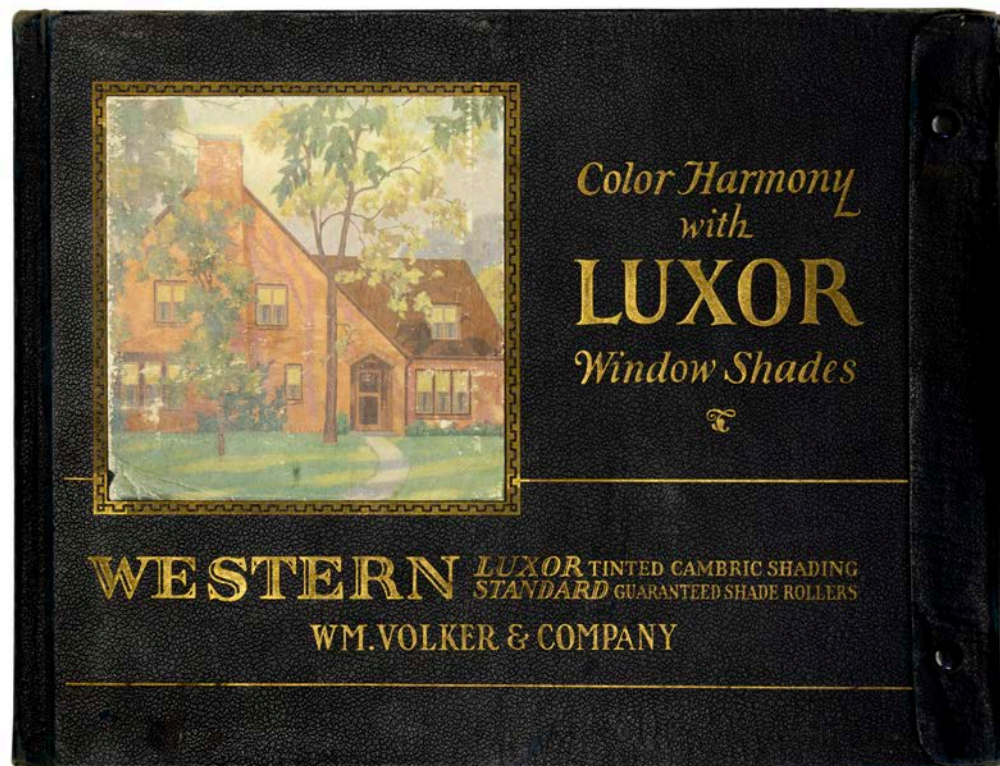
Extremely rare, with OCLC recording just one copy.





**115. DU PONT DE NEMOURS & CO. E.I. *The Dyeing of Paper.*** 200 pp. with 1128 mounted paper samples. 8vo, 224 x 145 mm, original cloth-backed boards. Wilmington, DE: E.I. du Pont de Nemours, [1924].  
(#169430) \$1250.00

A handsome work on the dyeing of paper made invaluable by the vast quantity of tipped-in coloured paper samples. An immaculate copy.

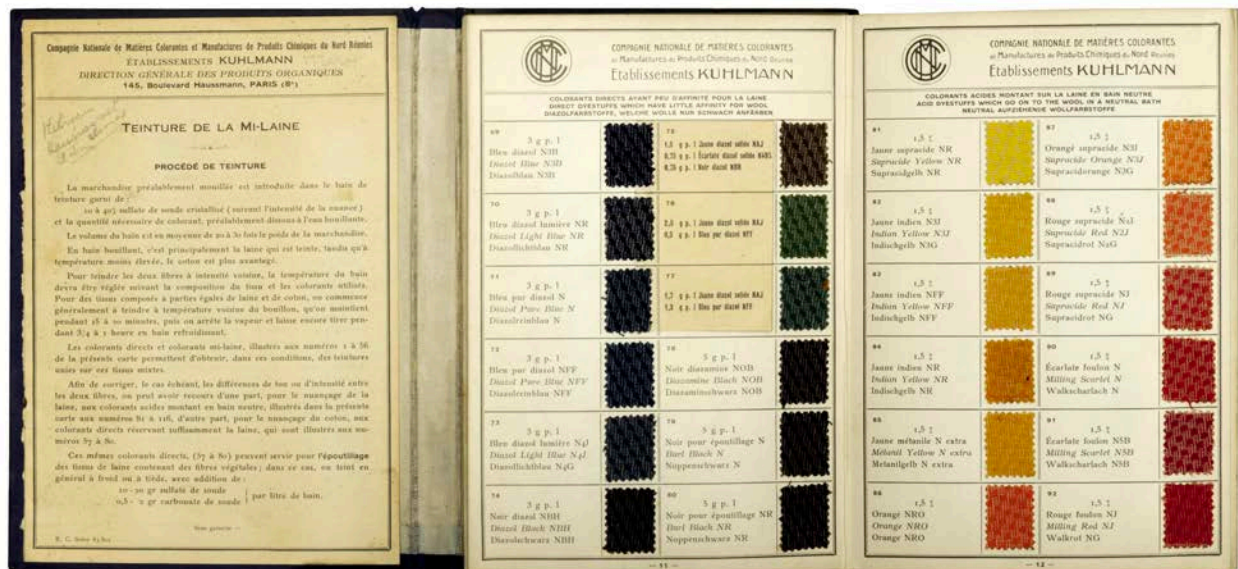


**116. THE WESTERN SHADE CLOTH COMPANY.** *Color Harmony with Luxor Shades*. 47 colour plates and 14 coloured sample sheets. Oblong folio. Publisher's decorated cloth, Chicago: William Volker, 1925. (#172980)

\$2500.00

A fine copy of this rare, elaborately produced work containing many plates with cut-outs. Not listed on OCLC.

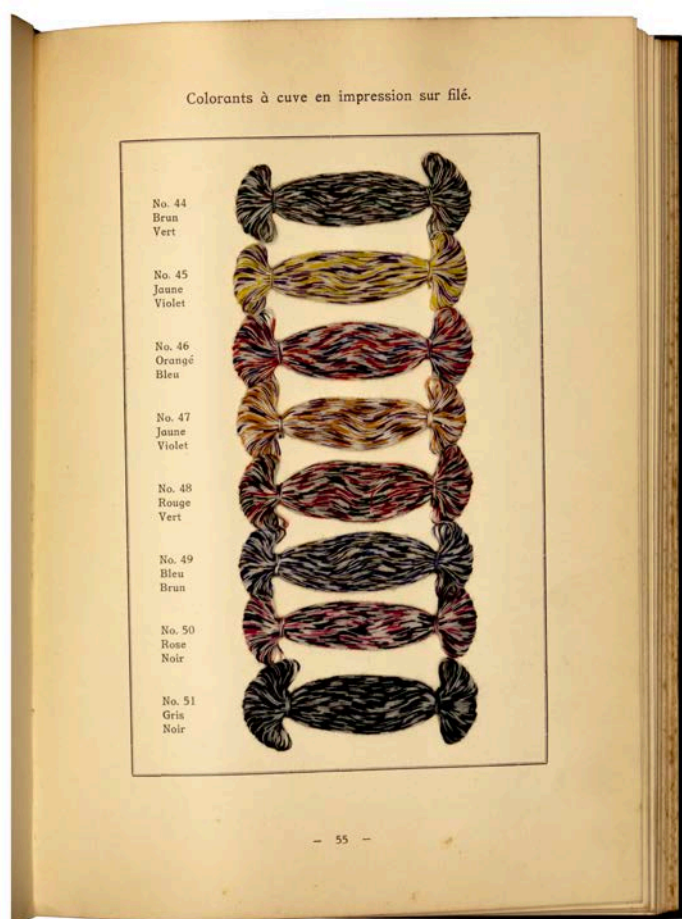




**117. KUHLMANN. Colorants pour mi-laine = Union dyestuffs = Halbwollfarbstoffe.** 14 leaves with 176 mounted fabric samples in accordion style. 8vo, 201 x 141 mm (folded), 201 x 194 mm (unfolded) publisher's boards. Paris: Kuhlmann, n.d. (#173064) \$575.00

An unusual work on dyeing in with the pages containing the mounted samples opening up accordion style. Of considerable rarity with OCLC listing only an undated copy of this title at the Getty.

Kuhlmann was a major French chemical manufacturer in the dyestuff industry, it merged with two other major French dye producers to form Francolor before eventually selling a majority stake to I.G. Farben in 1941. This was a major international story at the time given that Early colour specialties of Kuhlman included artificial ultramarine, and their groundbreaking red dye derived from sulfuric acid, invented by Charles Frederic Kuhlmann himself. Prior to this invention, madder was the most expensive of all natural vegetable dyes on the market, making an artificial substitute incredibly lucrative.

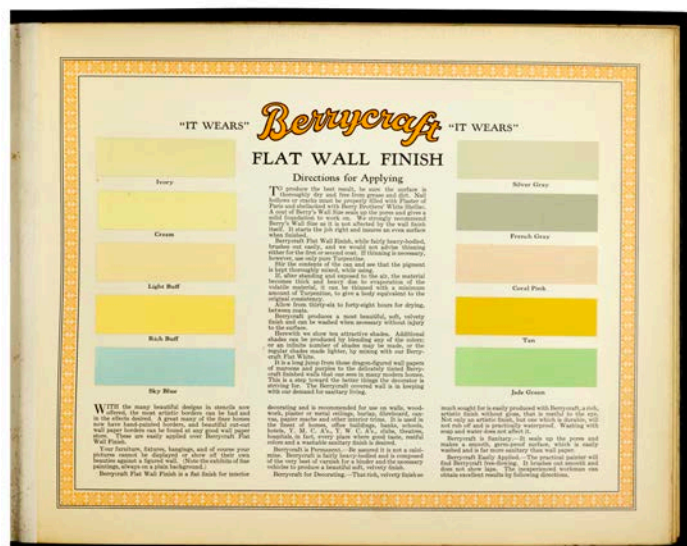
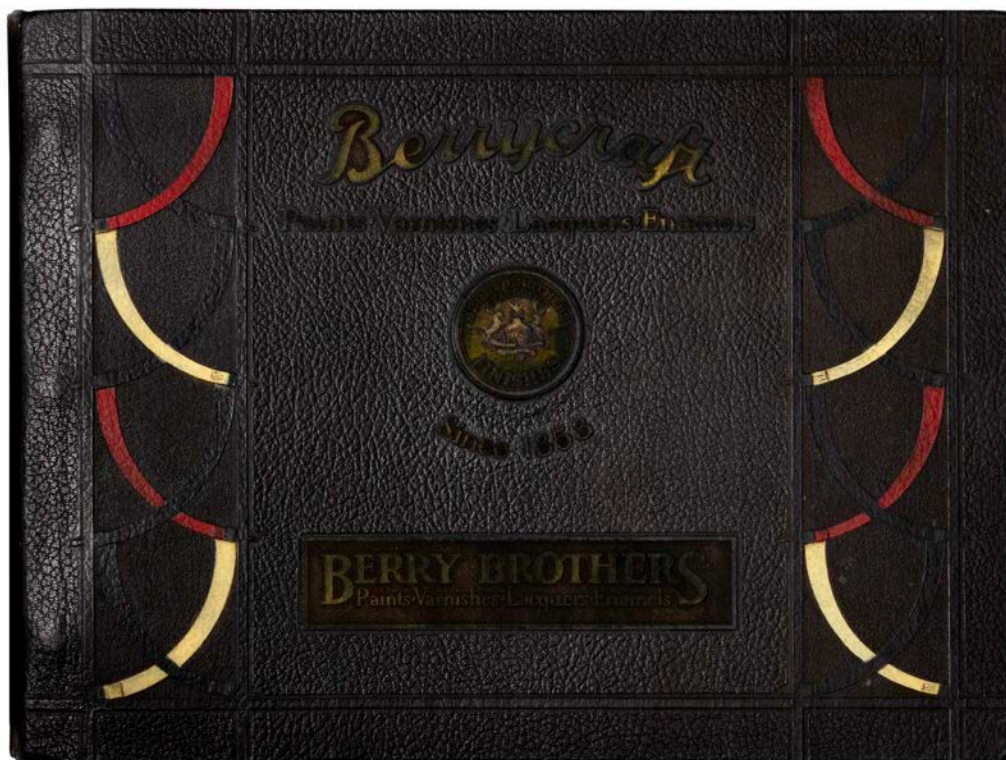


**118. LUCIUS & BRUENING.** *Les colorants à cuve des farbwerke worm. Meister Lucius & Brüning Hoechst sur le Mein dans le domaine de l'Impression.* 115 pp., illustrated with 279 mounted samples. 4to, 270 x 186 mm, publisher's cloth. Hoechst S/M [Frankfurt]: Farbwerke vorm. Meister Lucius & Brüning, 1925.  
(#173021)

\$850.00

A particularly outstanding work on dyeing with a wide variety of extremely attractive samples. Extremely rare with OCLC listing only one copy worldwide, at CCA.





**119. BERRY BROTHERS. Berrycraft Counter Book.** 24 leaves, many with tipped-on colour samples. Oblong folio, 255x325 mm, publisher's decorated cloth. Detroit: Berry Brothers, [1925]. (#172983) \$2500.00

A fine copy of this splendid and rare trade catalogue for paints, which is not listed on OCLC.



**120. KEIM.** *Keimische Mineralfarben 50 Fuenfzig Jahre Keimische Mineralfarben.* 16 pp. text with 12 colour plates. 4to, 280 x 200 mm publisher's wrappers. Augsburg: Industriewerke Lohwald A.G., 1928.  
(#172906)

\$975.00

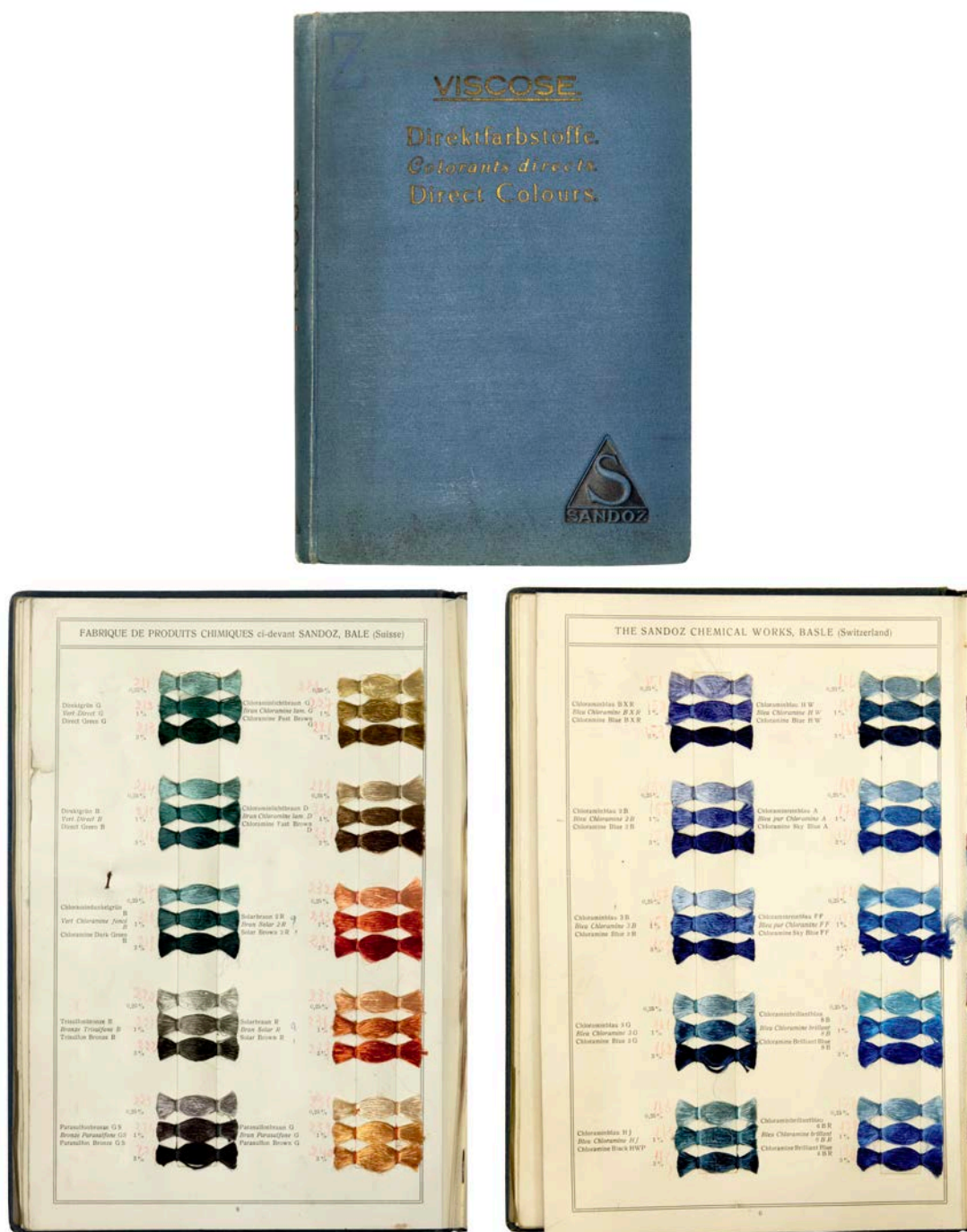
A rare, and seemingly unrecorded booklet, which celebrates the fiftieth anniversary of this important manufacturer of paints, which is still going strong heading for its 150th anniversary. The plates show a quite distinctive palette.





**121. I.G. FARBEN.** *Les colorants Helindon.* 36 pp., illustrated with 228 mounted coloured felt samples. 8vo, 250 x 156 mm, publisher's cloth. Frankfurt am Main: I.G. Farben, [1930]. (#173023) \$575.00

A splendid work on dyeing from the major firm of I.G. Farben. It is extremely rare and there is no listing on OCLC.



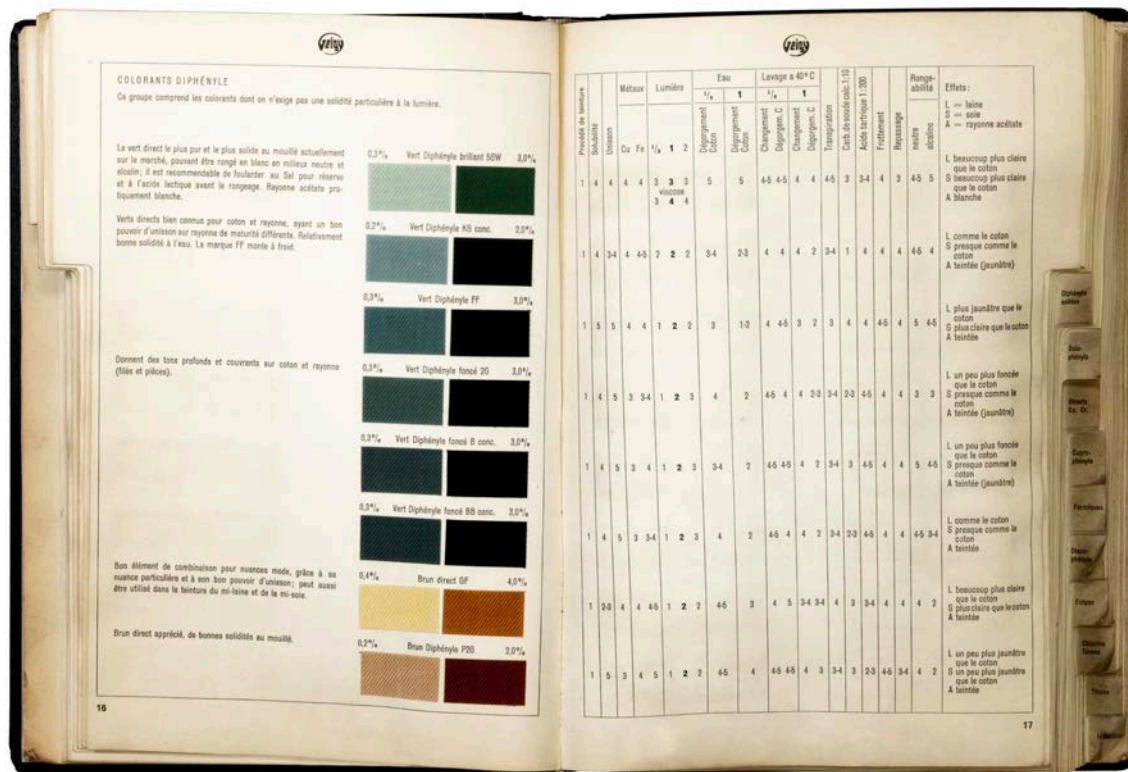
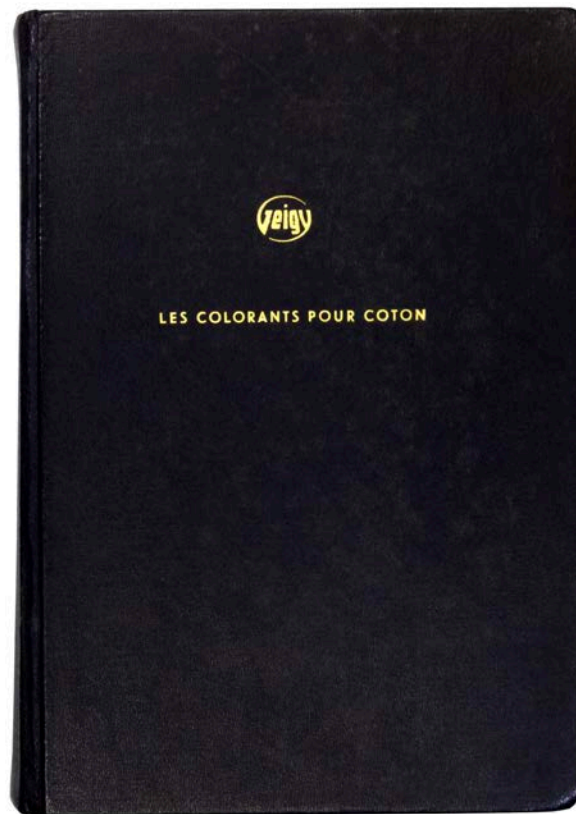
**122. WALTER, Richard.** *Viscose: Direktfarbstoffe. Colorants directs. Direct colours.* 13 pp. text and 7 pp. containing 128 mounted fabric samples. 8vo, 245 x 167 mm, publisher's cloth. Basel, Sandoz, 1930. (#173085) \$575.00

Founded in 1886, like most of the famous European pharmaceutical giants, Sandoz began in the dyestuffs industry. Its original specialties were alizarian blue and auramine, a fluorescent yellow dye. Both dyes had applications in laboratories in addition to textiles dying. While it began producing pharmaceuticals after the death of its founder in

1885, Sandoz continued to be an international leader in the production of dyes and moved into global dominance with the disappearance of German dyestuffs from the market during World War I. At the time this catalogue was published, Sandoz was using the financial success from its dyes to fund its shift to the emerging markets of pharmaceuticals, but they had yet to hit on a bestseller.

A handsome work on dyeing from the renowned Basel biochemical company, Sandoz. As usual with these works, it is rare, with OCLC listing only one copy worldwide in Basel.

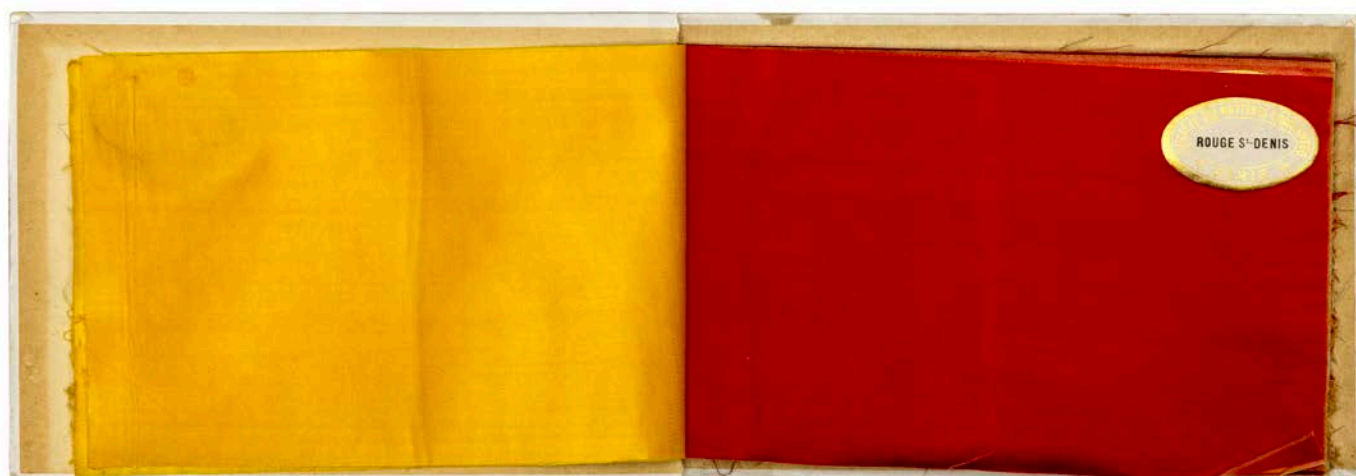




**123. GEIGY, J.R. *Les Colorants pour Coton*. 128 pp. with 926 tipped-in fabric colour samples. 8vo, 242 x 167 mm, publisher's cloth. Basel: J.R. Geigy, n.d [1930?].**  
 (#173004) \$975.00

A fine copy of a spectacular example of the books produced by the various textile companies to show off their dyeing skills. This one with almost 1000 mounted textile samples.

A rare work, which is not listed on OCLC.



**124. SOCIÉTÉ ANONYME DES MATIÈRES COLORANTES.** *Satinette*. Album of 22 full page fabric samples. Oblong 8vo, 109 x 160 mm, publisher's boards. Paris: Société Anonyme des Matières Colorantes et Produits Chimiques de Saint-Denis, n.d.  
(#173027)

\$375.00

A delightful trade catalogue of fabric samples from this important establishment. In addition, it is still preserved in its original decorated binding.





**125. SANDOZ. Sandothrenfarbstoffe in Buntgewerben.** *Colorants Sandothrene pour l'article tisse couleur. Sandothrene Colours as Multi-Coloured Fabrics.* 20 pp. text and 9 pp leporello with 50 mounted fabric samples. 8vo, 21.7 x 13.7 cm (folded), 21.7 x 133 cm (unfolded), publisher's boards. Basle: Sandoz, n.d. (#173035) \$495.00

A delightful and unusual work on dyeing with extremely attractive fabric samples in a folding format. Copies do not seem to have survived and there is no listing on OCLC.

Founded in 1886, like most of the famous European pharmaceutical giants, Sandoz began in the dyestuffs industry. Its original specialties were alizarine blue and auramine, a fluorescent yellow dye. Both dyes had applications in laboratories in addition to textiles dying. While it began producing pharmaceuticals after the death of its founder in 1885, Sandoz continued to be an international leader in the production of dyes and moved into global dominance with the disappearance of German dyestuffs from the market during World War I. At the time this catalogue was published, Sandoz was using the financial success from its dyes to fund its shift to the emerging markets of pharmaceuticals, but they had yet to hit on a bestseller.



**126. LE CORBUSIER.** *Salubra, Colour Keyboards.* Loose introductory text leaf in English, 62 single-page monochrome wallpaper samples, and 12 pages of “Clavier de Couleurs”, each with 28 colour samples, and 2 cardboard screens in the pocket. Oblong folio, 285 x 220 mm, bound in original publisher’s boards, in a new cloth folding box. [Basel]: Salubra, [1931]. (#171203) \$17,500

Incredibly rare first edition of Le Corbusier’s legendary *Farbenklaviatur*. Le Corbusier first sketched the premises of a logically structured system for color design in the magazine *l’Esprit nouveau* in 1921. In 1931 he published the first of the two collections of colours which he designed for the Salubra wallpaper company. In his own words, “These Keyboards of Colour aim at stimulating personal selection, by placing the task of choosing on a sound systematic basis. In my opinion

they offer a method of approach which is accurate and effective, one which makes it possible to plan, in the modern home, colour harmonies which are definitely architectural and yet suited to the natural taste and needs of the individual.”

In this first collection, he organized the tones on 12 sample cards in such a manner that one could use a slider to isolate or combine different sets of three to five colours. Each of these cards contained a different chromatic atmosphere, intended to produce a particular spatial effect. Thus, Le Corbusier not only created a useful tool but also a kind of testament to the purist theory of colour.

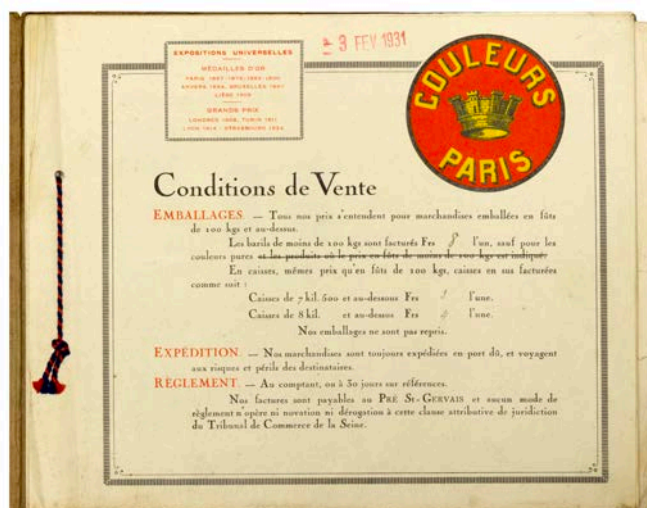
First three wallpaper samples with some minor chipping, but otherwise a remarkably well-preserved copy of what was a working tool, of which almost no copies have survived.





**127. WELLS & RICHARDSON COMPANY INC.** *Color Craft: a manual that helps you decide what color and how to use it.* 61 pp., illustrated throughout. 8vo, 152 x 226 mm., publisher's illustrated wrappers. Burlington, Vt. Diamond Dyes, 1931. (#172982) \$495.00

A delightful and rare American work on colour. OCLC lists Yale, Hagley and 1 in Canada



**COULEURS PARIS**

## LES OCRES

**PREMIERE QUALITE**

|                       |     |                        |     |
|-----------------------|-----|------------------------|-----|
| JAUNE COMMUN          | 52  | ROUGE COMMUN           | 58  |
| JAUNE COMMUN LAYE     | 70  | ROUGE N° 2             | 58  |
| JAUNE FIN             | 98  | ROUGE N° 1             | 110 |
| JAUNE FIN LAYE SUFFIN | 110 | ROUGE N° 1 LAYE SUFFIN | 250 |

**QUALITE SUPERIEURE**

|                                 |     |                                  |     |
|---------------------------------|-----|----------------------------------|-----|
| JAUNE COMMUN LAYE SUFFIN SUP    | 110 | ROUGE COMMUN LAYE SUPERIEUR      | 110 |
| JAUNE FIN LAYE SUPERIEUR        | 110 | ROUGE COMMUN LAYE SUFFIN SUP     | 110 |
| JAUNE FIN LAYE SUFFIN SUPERIEUR | 110 | ROUGE N° 1 LAYE SUPERIEUR        | 110 |
| Jaune extra supérieure          | 200 | ROUGE N° 1 LAYE SUFFIN SUPERIEUR | 110 |
|                                 |     | Rouge extra supérieure           | 200 |

Les prix ci-dessus comprennent une réduction de 1 % à titre de bon traitement.

**Emballage.** — Fûts de 100 litres et au-dessus. Les fûts de moins de 100 litres sont facturés 1 fr. l'un.

**Expéditions.** — Les expéditions sont toujours faites en port dû, d'Anvers, de Tournai ou de Paris.

**REMISES**

|                                             |     |                                              |     |
|---------------------------------------------|-----|----------------------------------------------|-----|
| Pour Expédition de 1000 litres et au-dessus | 2 % | Pour Expédition de 10000 litres et au-dessus | 5 % |
| Pour 500 litres Remise                      | 1 % | Pour 5000 litres Remise                      | 3 % |
| Pour 1000 litres Remise                     | 2 % | Pour 10000 litres Remise                     | 4 % |
| Pour 5000 litres Remise                     | 4 % |                                              |     |

Paiement à 30 jours, sans escompte.

**COULEURS PARIS**

## COULEURS POUR EMENT

**VERTS**

|                        |     |
|------------------------|-----|
| VERT D'OXYDE DE CHROME | 100 |
| PUR ANHYDRE            | 100 |
| VERT 2 B               | 100 |
| VERT PERMANENT 60      | 100 |

**JAUNES**

|                  |     |
|------------------|-----|
| JAUNE 990        | 100 |
| HAVANE 990       | 100 |
| OCRES JAUNES     | 100 |
| Jaune de fer 103 | 100 |
| Jaune de fer 103 | 100 |

**BLEUS**

|                         |     |
|-------------------------|-----|
| TOUS LES BLEUS OUTREMER | 100 |
| (Voir tarif spécial)    |     |

**BRUNS**

|                             |     |
|-----------------------------|-----|
| BRUN VIOLET 923             | 100 |
| BRUN DE FER                 | 100 |
| TERRES DE SIENNE et D'OMBRE | 100 |

**ROUGES**

|                          |     |
|--------------------------|-----|
| ROUGE 908                | 100 |
| ROUGE MGA                | 100 |
| OCRES ROUGES             | 100 |
| OXYDE DE FER ROUGE 103   | 100 |
| ROUGE DE VENISE LEGER 72 | 100 |
| Rouge de fer 103         | 100 |

**NOIRS**

|                   |     |
|-------------------|-----|
| NOIR N° 1         | 100 |
| NOIR N° 2         | 100 |
| NOIR N° 3         | 100 |
| Noir Velours 6194 | 100 |

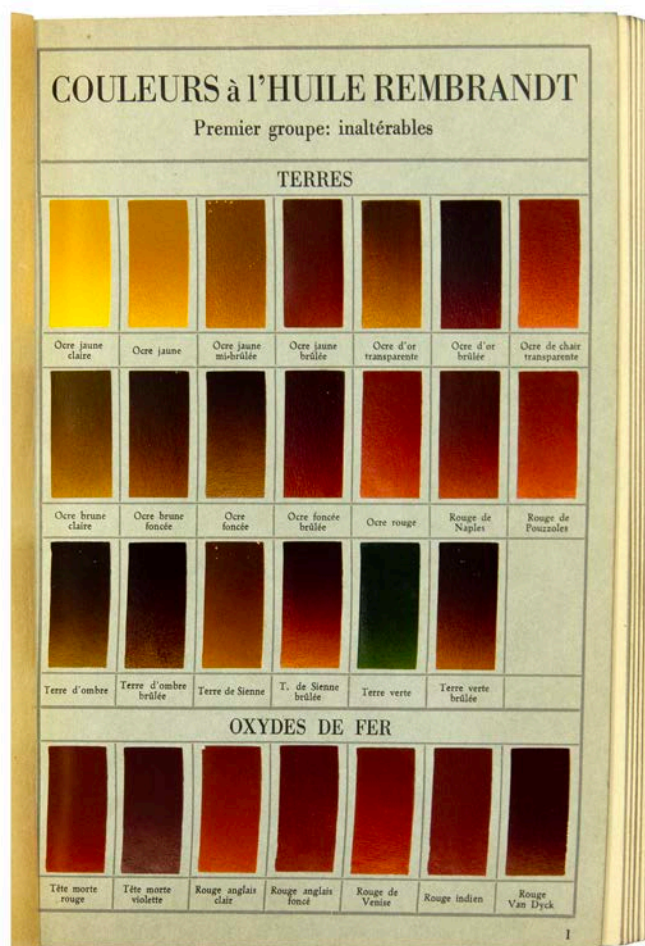
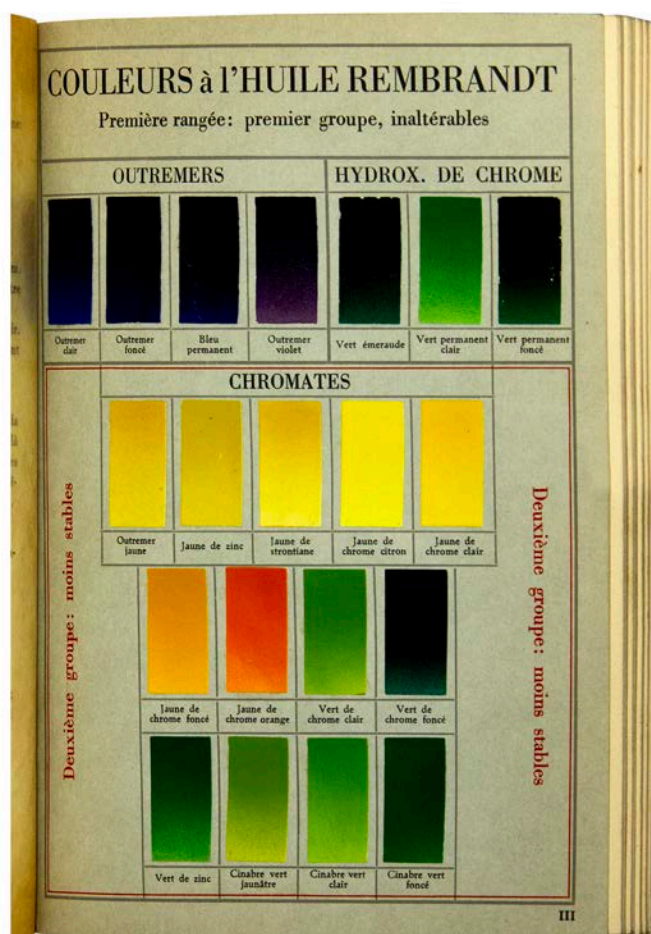
France - Emballage en fûts de 100 litres, pour quantité moindre emballage en sus.

**128. RUMEAU & LANGLOIS. Couleurs-Paris. Couleurs pour la Peinture et toutes Industries.** 20 pp. Oblong 4to, 180 x 217 mm, publisher's wrappers. Le Pre Saint Gervais: Rumeau & Langlois, n.d. (#173010)

\$495.00

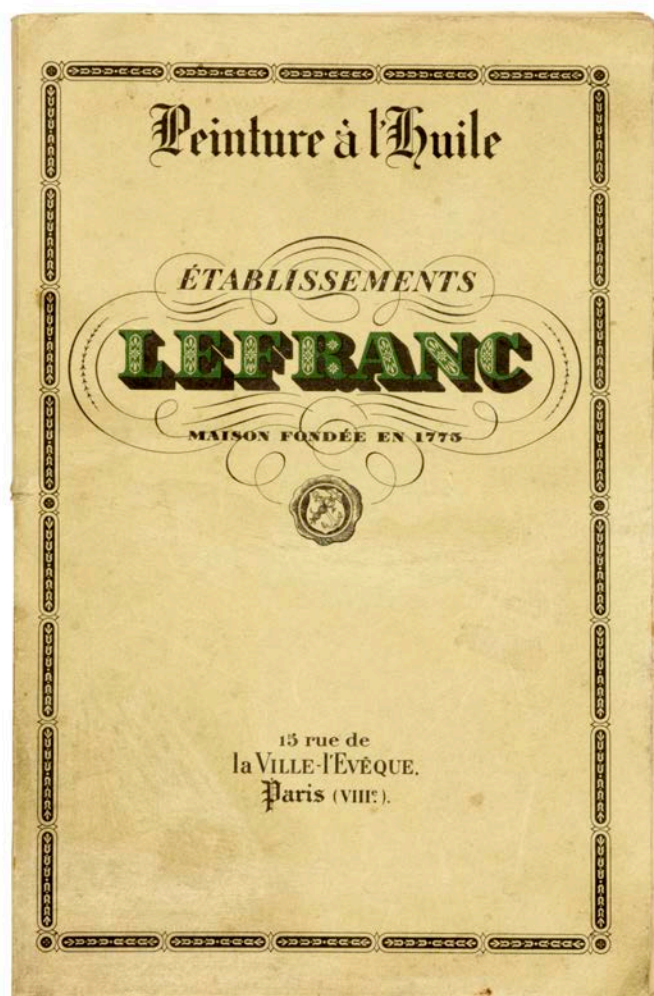
A charming trade catalogue promoting paints with each page printed in a different colour. It would appear to be unrecorded.





**129. KERDIJK, Frits.** *Les matériaux pour artistes peintres et la technique de la peinture: matières colorantes, liants et vernis dans la technique de la peinture à l'huile.* 123 pp. text and 5 plates containing 127 tipped on colour samples. 8vo, 205 x 145 mm, publishers' boards. Apeldorn: Talens & Zoon, 1932.  
 (#172996) \$850.00

A handsomely produced catalogue of paints for artists, which is very scarce with OCLC listing only Yale and the Art Institute of Chicago in the US, and 2 copies in Germany and 2 in Switzerland.



**130. LEFRANC.** *Couleurs fines et Matériel pour la Peinture à l'Huile.* 120 pp., 120 pp., illustrated throughout in black and white, with 1 colour plate. 8vo, 240 x 155 mm, publisher's wrappers. Paris: Lefranc, 1934.  
(#172748)

\$325.00

A handsome trade catalogue from this venerable supplier of artists materials that has been in business since 1775. OCLC lists two copies, neither in the U.S.





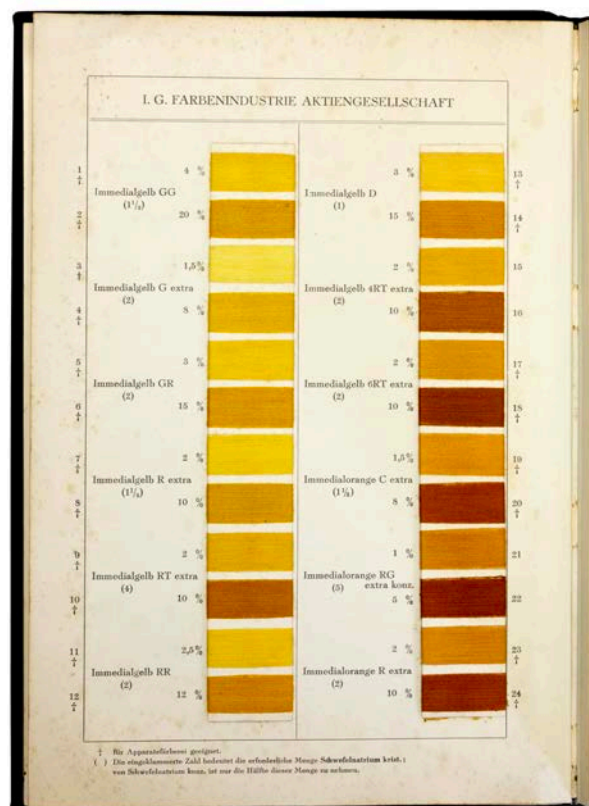
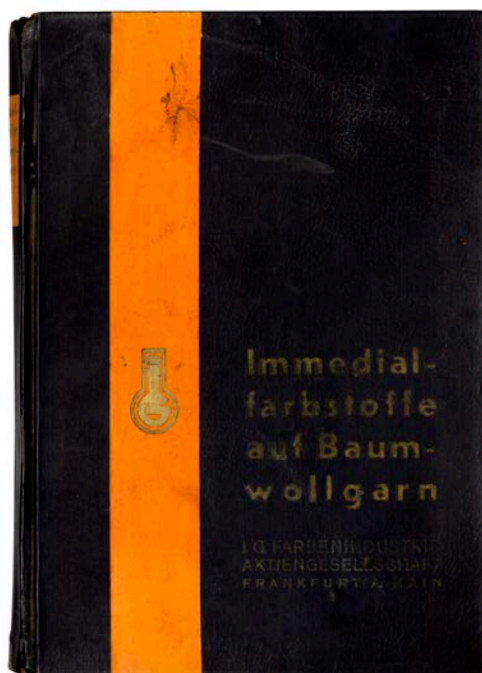
**131. SHERWIN-WILLIAMS.** *Sherwin-Williams Color Meter Manual. Sherwin-Williams Opex Kem automotive finishes. 1935-1947. 1941-1953.* 2 volumes. [900] pp. and [1006] pp., illustrated with colour charts with over 2000 tipped-in colour chips. 4to, 278 x 217 mm, bound in original green leatherette loose-leaf binder. Cleveland: Sherwin-Williams Co., 1935-1953. (#172599) \$7500.00

Extremely rare colour-match guides to automotive paint finishes produced by Sherwin-Williams for eighteen American car manufacturers between 1935 and 1953 (there are no guides for the years 1943-45, during which time American automobile factories were converted by the U. S. government to the manufacture of war material). Some of the manufacturers include Buick, Cadillac-LaSalle, Chevrolet, Chrysler, Dodge, Ford-Mercury, Oldsmobile, Packard, Plymouth, Pontiac, Studebaker, and Willys; for each of these, there is a separate section containing colour chip sheets and formulas for mixing the colours, with a 40-page "Laboratory Controlled Weathering Chart" which gives instructions on how to blend touch-up colours to match weathered paint.

These counter display sample paint reference catalogues are the most complete reference to automobile paint colours before, through, and post-World War II we have seen.

Also included is a section on custom colours and a section on commercial vehicles, containing proprietary colours used by such companies as Allied Van Lines, Bell Telephone Co., Coca-Cola, Rainier Brewing, etc., as well those used for military and government vehicles. Of the special features of these catalogues are the 24 sheets where the colour samples are depicted in the shape of cars. These include Buick, Cadillac, Chevrolet, Lincoln-Zephyr, Chrysler, Ford Mercury, Studebaker, Hudson, Nash, Oldsmobile and Plymouth.

Commercial ephemera such as this, especially so extensive and in such fine condition, is extraordinarily rare. Neither OCLC nor NUC cited this manual; the two or three Sherwin-Williams automobile colour manuals that these sources do list are all under 50 pages long and represented by only a handful of copies. Our manual is of obvious interest to anyone interested in collecting and restoring classic cars. An unusually fine copy of these monumental catalogues.



**132. FARBEN, I.G. *Immedialfarbstoffe auf Baumwollgarn*.** 47 pp. with 408 mounted thread samples. 8vo, 242 x 169 mm, publisher's cloth. Frankfurt am Main: I.G. Farben, 1935. (#173086) \$750.00

A handsome catalogue from the legendary company I.G. Farben. Formed in 1925, I.G. Farben is best known today for its collaboration with the Nazi regime during the second World War. It initially specialized in high quality specialty dyes before

expanding into other chemical areas. The member companies that came together to form it in 1925 had an estimated global market share in the synthetic dye business of 90%, making this sample book an important artifact in the history of the cotton dying.

As is pretty much always the case with these sample books, it is very rare, with OCLC listing only one copy worldwide, in the Rijksmuseum.

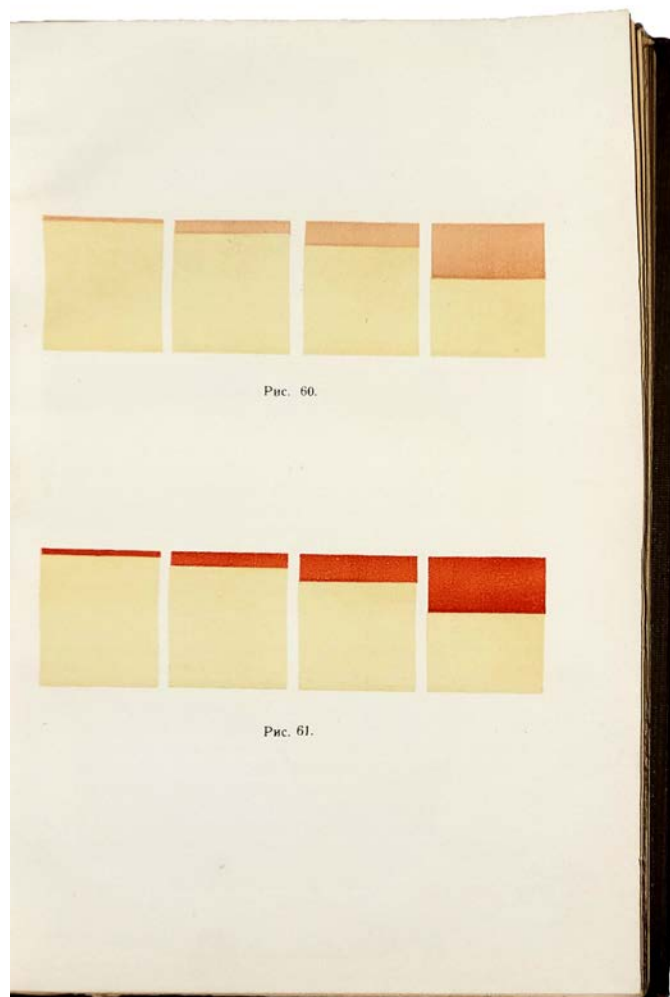
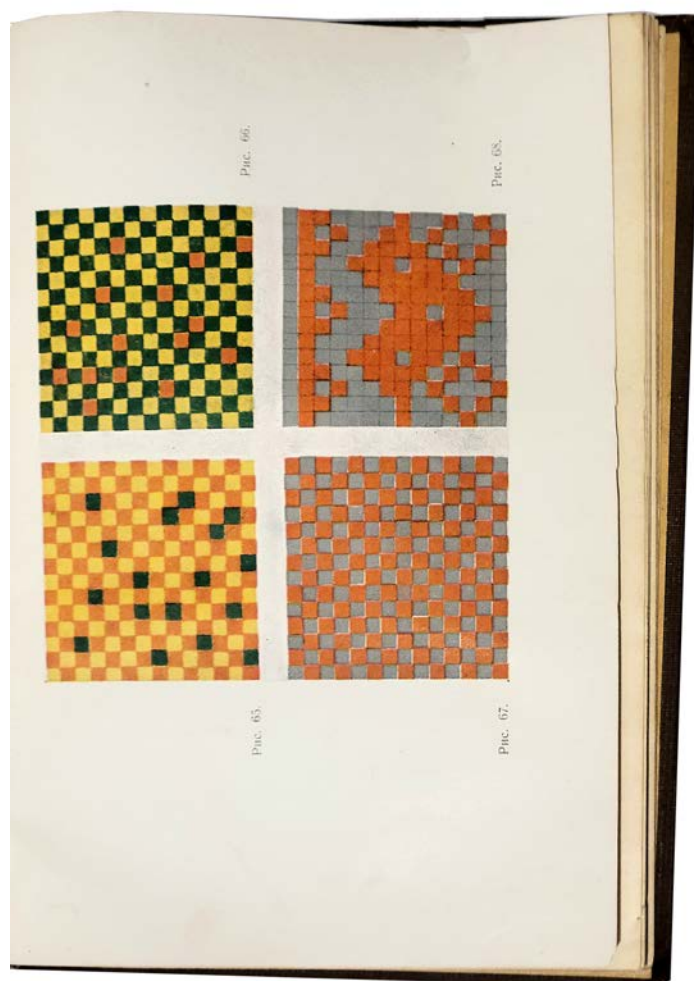




**133. ZHIVOTOVSKY, Lev. et al.** *Koliornaia knizhka* [i.e. *The color book*]. 32 pp. Index; 250 Colour Cards; Antipode, P.I. Maliarnye raboty. Vremennye normy [i.e. *The painting works. Temporary norms*]. 32 p. Oblong 4to, two booklets and colour samples in various sizes, publishers cloth box with ties, 200 x 290 mm. Moscow: Mosspestroi; Stroiupravelnie; Krestianskaia gazeta, 1937.  
(#173003)

A fine copy of this unrecorded work on colour standards for interior paints from the Soviet era. With its 250 loose colour cards it is not hard to imagine the reason for copies not having survived. This is a major record of colour from an important period in Russian history. Not listed on OCLC

\$4750.00



**134. ALEKSEEV, S.** *Tsvetovedeniye dlya arkhitektorov*. [Colour in Architecture]. 157, [2] pp., illustrated with 12 leaves of plates, some colour. 8vo, 220 x 153 mm, bound in original brown cloth. Leningrad: GONTI, 1938.

(#169581)

\$2500.00

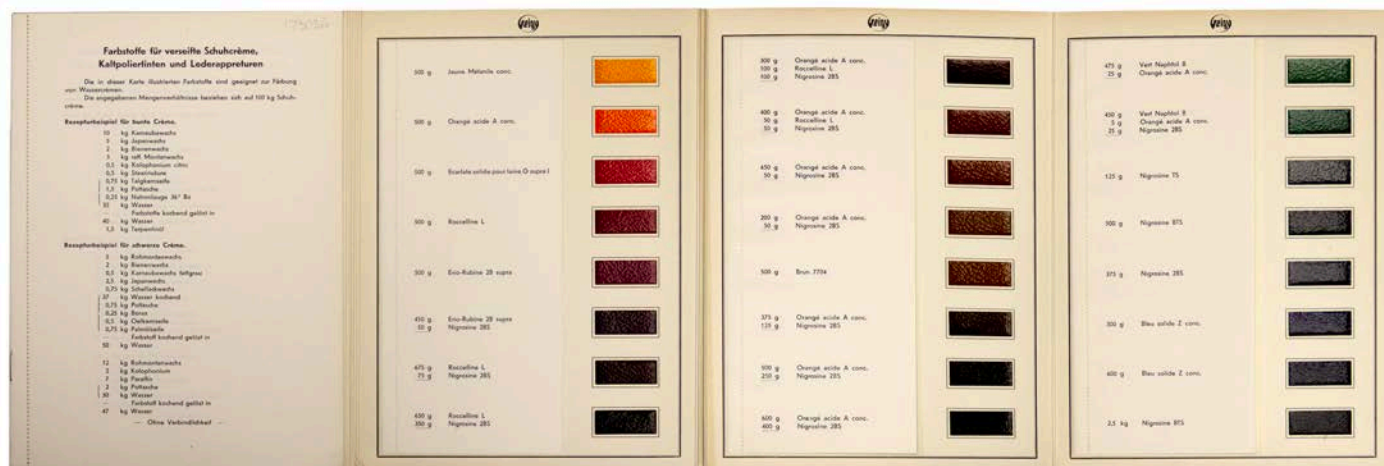
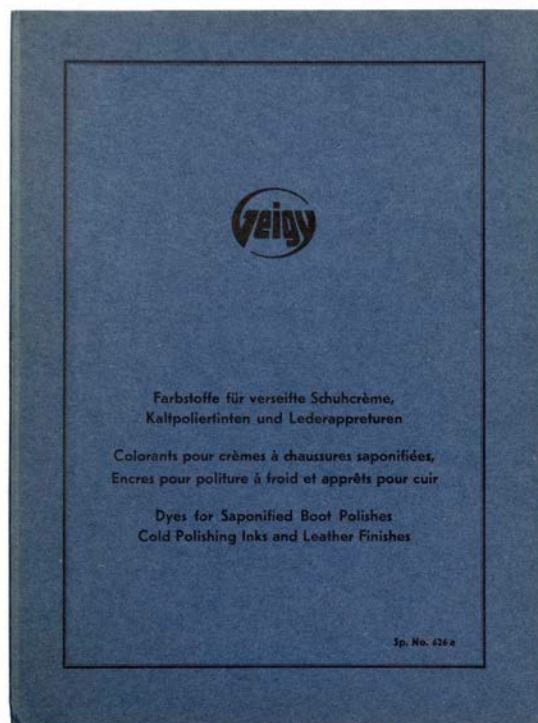
A very good copy of this work on colour in architecture in Russia. Conceived as a textbook for architecture students in two parts, the first dedicated to general knowledge on colours dealing with such matters as mixing colours, colour and sight, measuring colours, and colour perception. The second part

deals with specific problems such as lighting, with the most valuable part of the book being practical advice on the correct usage of colours. Among the tables is one which has all the colours matched with areas of use, resistance to light, main function (inside and outside coverage, decor, roof paint), specific characteristics (chemical reactions to other materials) etc.

OCLC lists copies at Texas, CCA, LC, Columbia and Cambridge.

The Book of Colour Concepts 760.





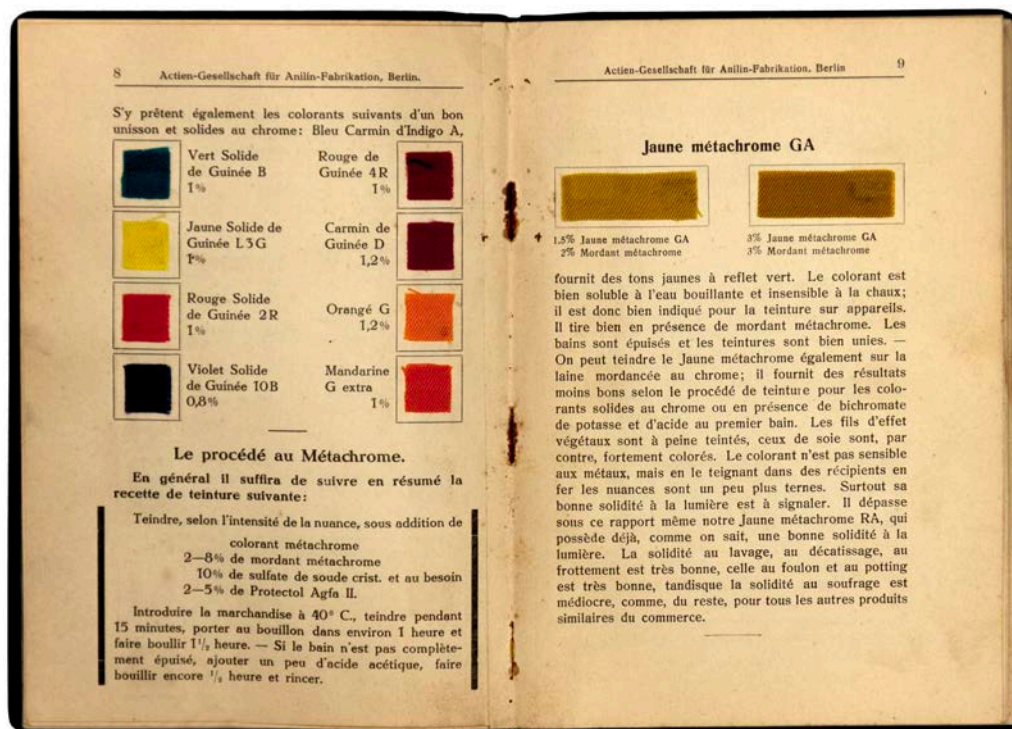
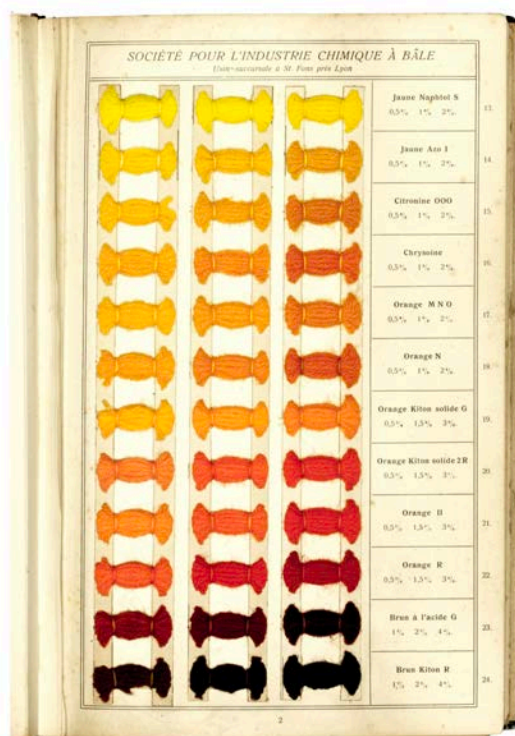
**135. GEIGY.** *Farbstoffe fuer verseifte Schuhcreme, Kaltpoliertinten und Lederappreturen. Colorants pour Cremes a Chaussures saponifiees... Dyes for Saponified Boot Polishes.* 3 pp. text and 3 pp. accordion containing 24 mounted leather samples. 8vo, 215 x 16 mm (folded), 215 x 653 (unfolded), publisher's boards. [Basel?]: n.p., n.d.

(#173036)

\$225.00

A scarce little work on dyeing as related to shoe leather, with no listing on OCLC.

J.R. Geigy, founded in 1758 as a trade firm, was an early Swiss manufacturer of dyestuffs, that later merged with Ciba to form Ciba-Geigy, before merging with Sandoz to become the pharmaceutical giant Novartis. Geigy was active in the international indigo trade in the 18th-century which led to its later interest in the 19th Century in the growing market for synthetic dyes, which required it to start doing its own chemical research. Geigy produced its first synthetic dye was fuchsine (magenta) in 1859.

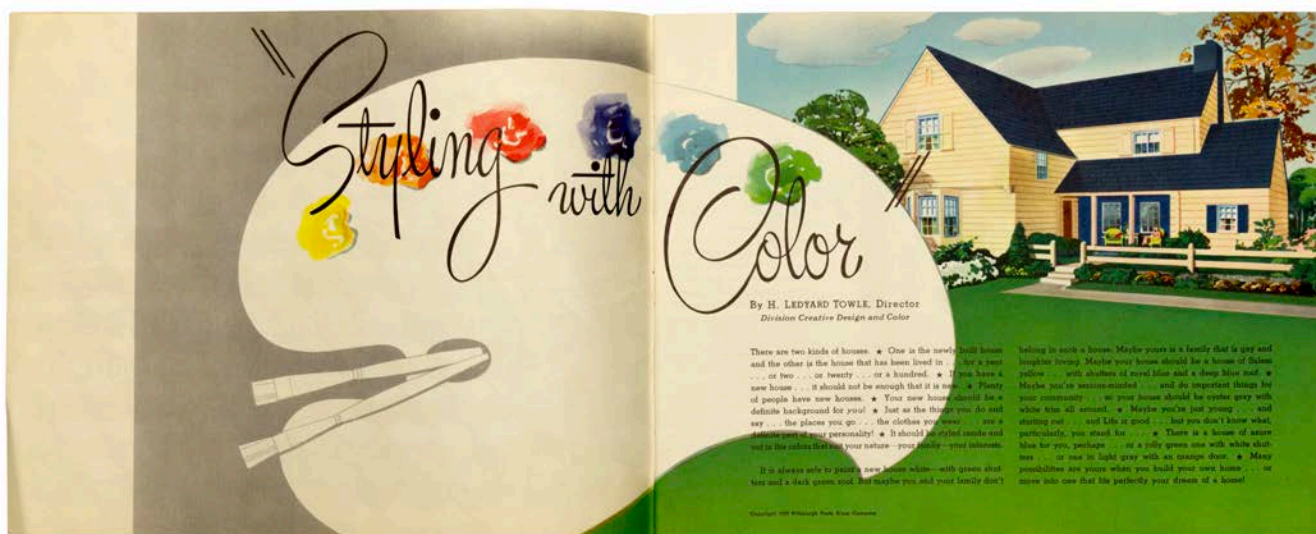


**136. SOCIÉTÉ POUR L'INDUSTRIE CHIMIQUE À BÂLE. CIBA.** *Les colorants à l'acide au chrome et basiques.* 54 pp. text and 17 pp. with mounted wool samples. 8vo, 223x140mm, publisher's cloth. Basel: Societe pour l'Industrie Chimique, n.d. (#173065) \$1250.00

This is a fairly typical example of a dyeing sample book, with, in this case, particularly attractive samples. Like most of the genre, it is rare, with no listing in OCLC.

Society for the Chemical Industry in Basel, known as Ciba, founded in 1884 is a Swiss company that later became Ciba-Geigy and eventually the pharmaceutical giant Novartis. As is typical of the European pharmaceutical giants, it began as a dyestuff manufacturer. Ciba evolved out of an earlier company founded by Alexander Clavel which focused on the production of fuchsine, a bright magenta dye, used for silk-dyeing. It also became incredibly popular for dyeing foods and beverages, including red wine.





**137. TOWLE, H. Ledyard.** *Styling with Color*. 28 pp. Colorfully illustrated throughout. Oblong 4to, 215 x 275 mm, bound in publisher's illustrated wrappers preserved in a new orange cloth box. Pittsburgh: Pittsburgh Paint Company, 1939. (#165320) **SOLD**

A brilliant cover design for this paint trade catalogue, fully illustrated with colourful pages of interior and exterior paint jobs.



**138. SANKO, Ito.** *Sanko's sample plates for 1939 Autumn and fall season.* 1 text leaf and 26 leaves containing a total of 81 tipped-on colour samples. Folio, 370 x 245 mm, publisher's silk covered boards. N.p.: 1939.  
(#172886)

\$2500.00

A fine copy of this exquisite collection of colour samples, with the tipped-on samples showing a wide variety of beautiful designs. One corner bumped without detracting from the overall beauty of the book.



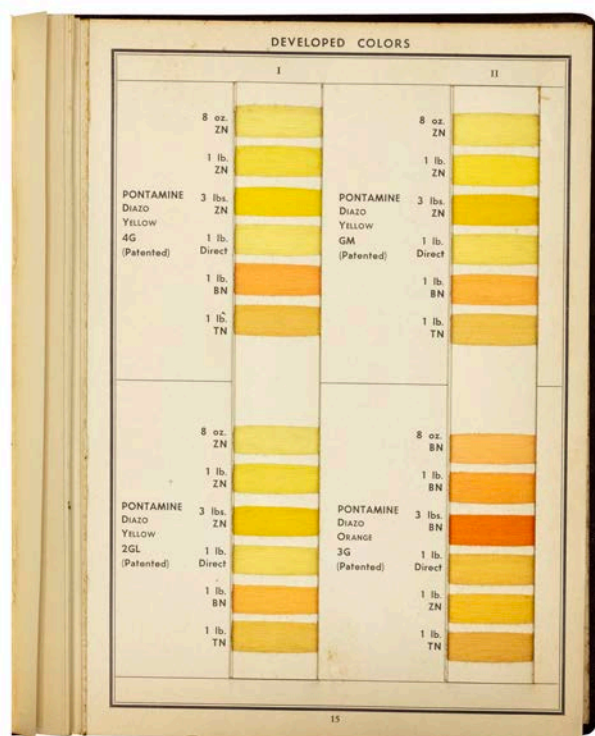
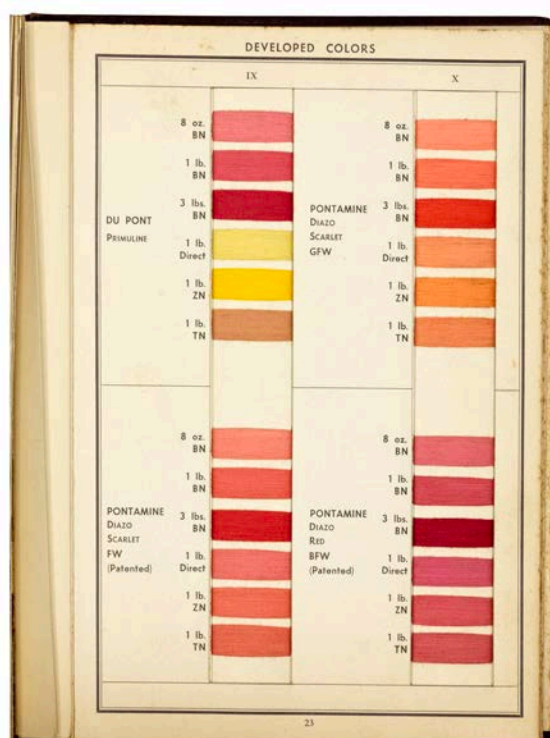
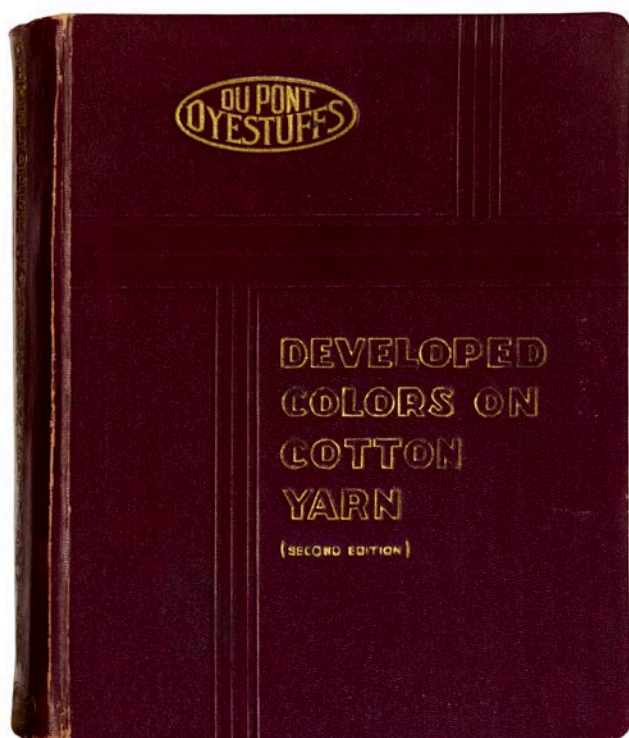


**139. INK TRADE CATALOGUE.** *Kraski. Trest 'Poligraf'*. 173 unnumbered leaves of text and illustrations. 4to?, 265 x 175 mm, publisher's cloth fastened with string. Moscow: Nauchno-issledovatel'skii institut poligraficheskoi i izdatel'skoi tekhniki (1939).  
(#172969) \$3500.00

The State Trust of the All-Union Economic Council of National Economy "Poligraf" existed since 1924 and produced movable types. They also produced printing inks. In this sample

book they are divided by the techniques they were intended for: movable-type printing, lithography, offset lithography, mezzotint. The samples are on different kinds of papers to show the differences for printing. At the end is an overview of complementary mixtures and drying oils, including fatty printing pastes to increase the capacity of printed forms.

One of 300 copies only. Of the greatest rarity and not listed on OCLC.

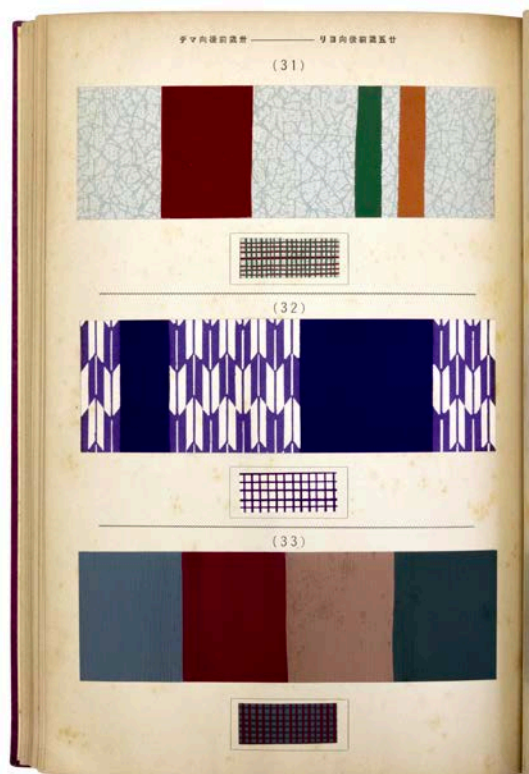
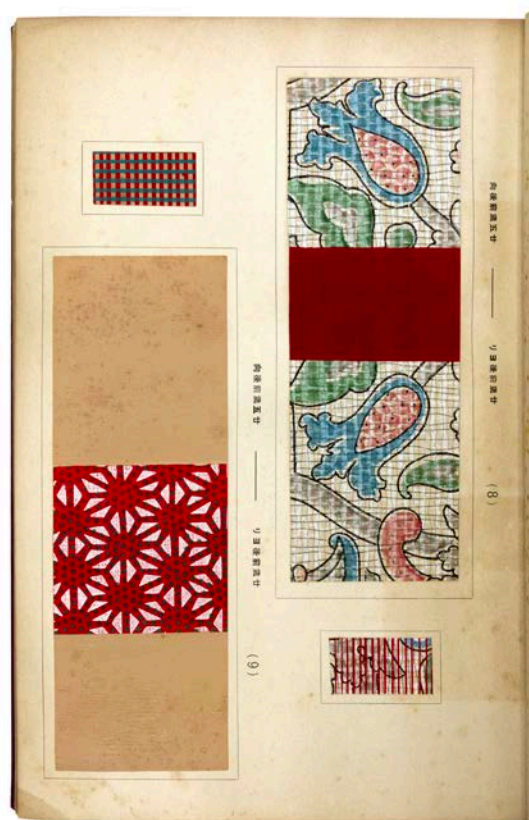


**140. DU PONT DE NEMOURS & CO. E.I. *Developed Colors on Cotton Yarn*. (Second Edition.)** 37 pp. of which 6 are thick stock containing cotton thread samples. 4to, 200 x 255 mm  
Wilmington, DE: E.I. du Pont de Nemours, 1940.  
(#173208) \$1250.00

Presented in gold embossed boards with 346 dyed cotton thread samples. Thread samples are bright and well preserved with the binding edges showing some wear. Light foxing to the fore-edge.

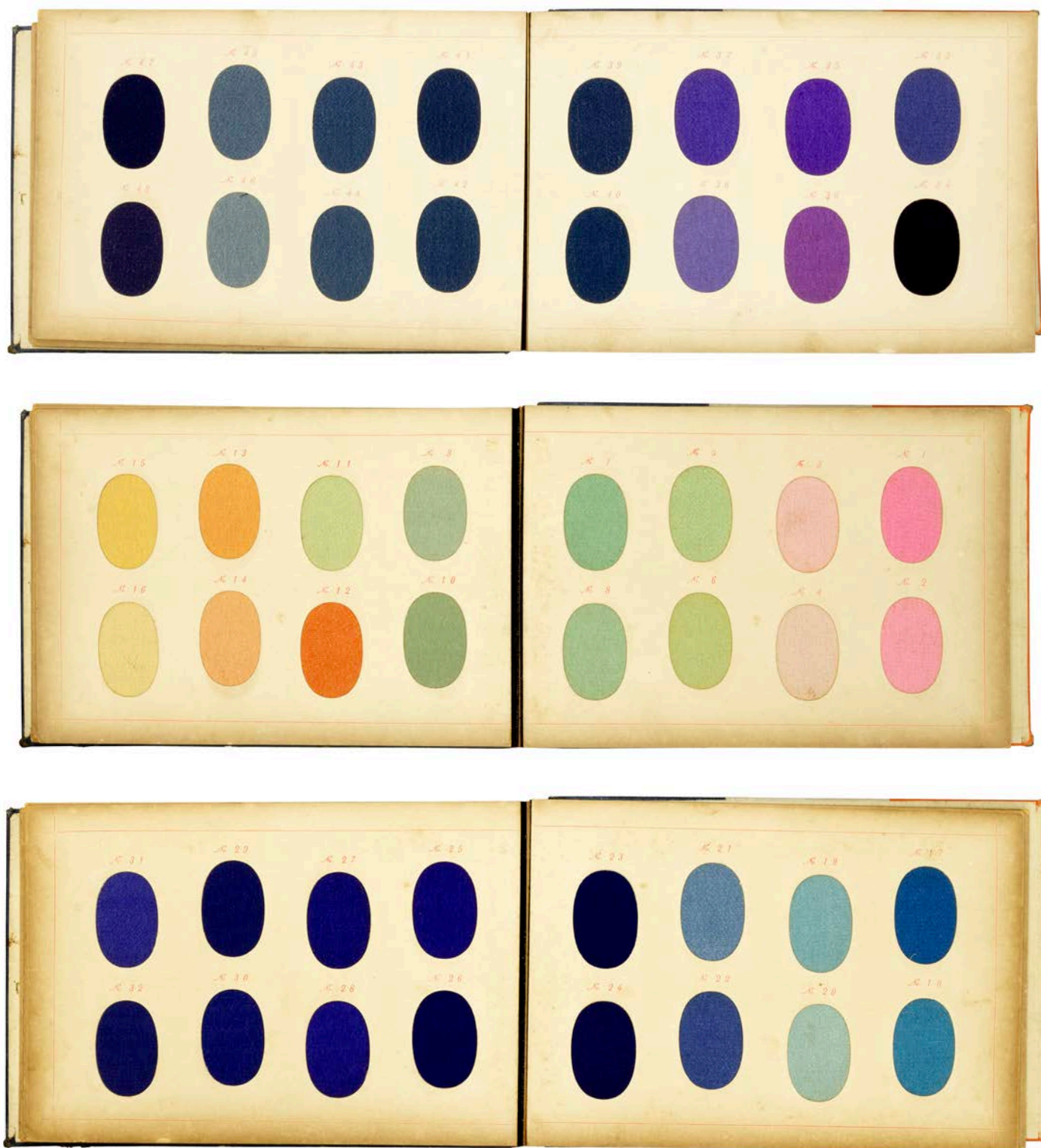
Scarce with OCLC listing only four copies of the second edition and three of the first.





**141. SANKO, Ito.** *Sanko's sample plates for 1942 Autumn and fall season.* 1 text leaf and 33 leaves containing a total of 87 tipped-on colour samples. Folio, 353 x 230 mm, publisher's silk covered boards. N.p.: 1942.  
(#172887) \$2500.00

A fine copy of this exquisite collection of colour samples, with the tipped-on samples showing a wide variety of beautiful designs. A little browning and staining to the boards and tissue guards, without detracting from the overall beauty of the book.

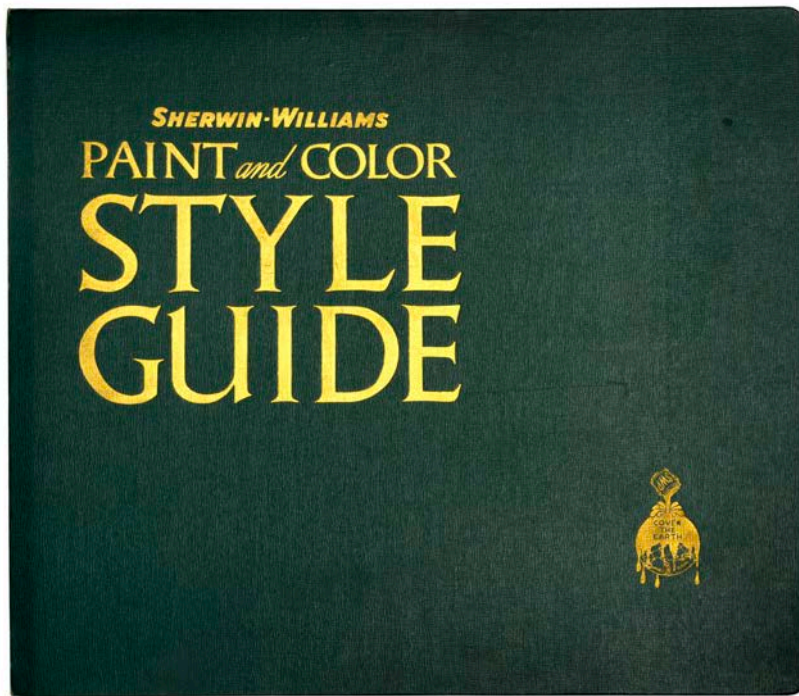


**142. MASUDA DYEING FACTORY.** *Nuriya Drapery*. 96 silk samples mounted on 7 cardboard sheets. Oblong folio, 178 x 264 mm, publisher's tied boards. Kyoto: Masuda Dyeing Factory, n.d.  
(#172894)

**SOLD**

A delightful collection of colour samples. A little discolouration to the boards but not affecting the overall impression.

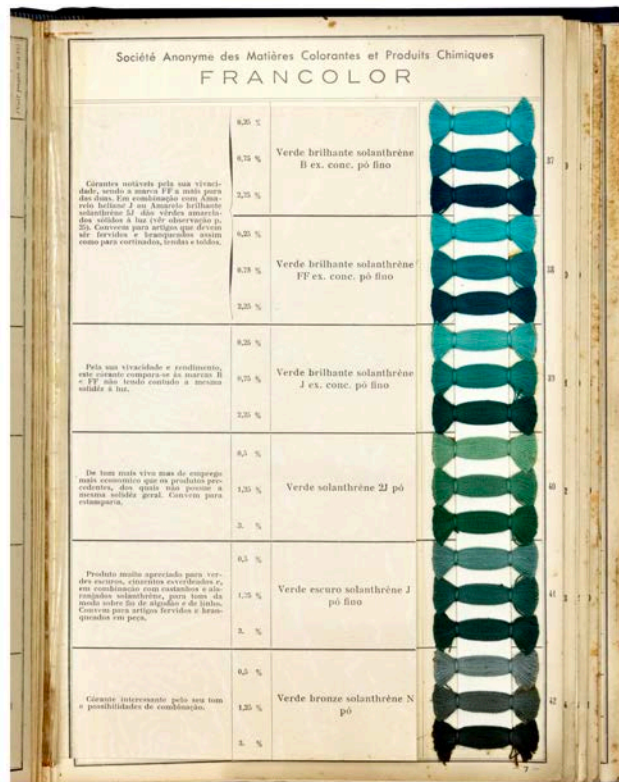
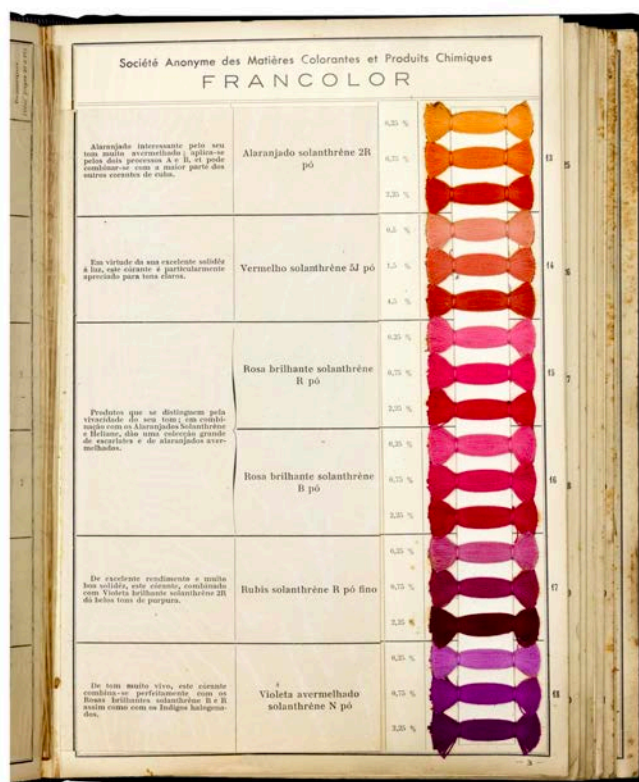
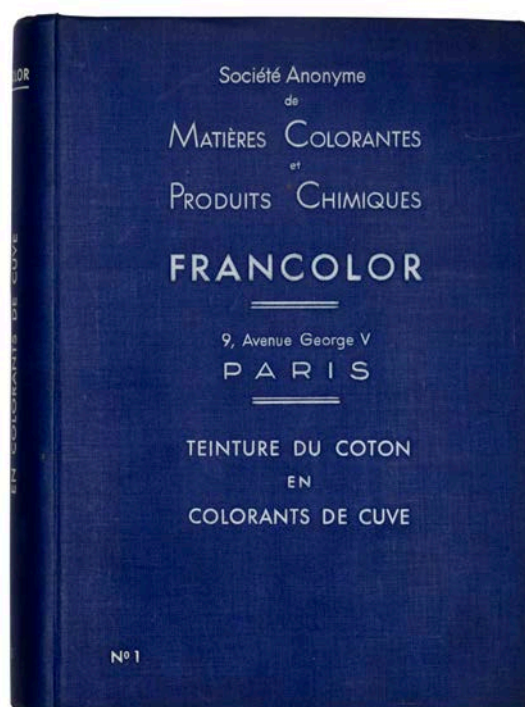




**143. SHERWIN-WILLIAMS CO.** *Sherwin-Williams Paint and Color Style Guide: color suggestions for your home.* Pages 283 - 430 With 4 pages of tipped-on colour samples. Large oblong folio. Publisher's ring-bound cloth. [Cleveland]: Sherwin-Williams Co.  
 (#172801) \$2500.00

As Herbert Mitchell pointed out in "Mitchell's Choice" These massive trade catalogs from the Sherwin-Williams Company were a throw back to the nineteenth century when paint companies issued catalogues with samples of their paints and plates depicting what houses would like when their paints were used. Like their nineteenth century forebears, they are now very rare and offer wonderful depictions of contemporary taste.

Mitchell's Choice 9.2



**144. COMPAGNIE FRANCAISE DES MATIERES COLORANTES.** *Francolor: Societe Anonyme de Matieres Colorantes et Produits Chimiques. (Teinture du Coton en Colorant de Cuve).* 28 pp. text and 18 pp. with 297 mounted fabric samples. 8vo, 240 x 153 mm, publisher's cloth. Paris: Compagnie Francaise des Matieres Colorantes, n.d. (#173013) \$1250.00

One of the more appealing books on dying with particularly attractive samples. As is almost always the case with these books it is a rare work, with OCLC listing only one copy worldwide, in Denmark.





**145. BARWANIL.** *Barwniki Anilinowe na skorach chromowych.* [Aniline Dyes on Chrome Leather.] 1 text page and 5 leaves containing 40 mounted leather samples shaped like shoes and 4 shaped like handbags. 8vo, 205 x 138 mm, publisher's illustrated boards. Lodz: Barwanil, n.d. (#173055)

\$975.00

Probably the most charming work on dyeing with its delightful, mounted samples in the shape of shoes and bags. Extremely rare and not listed on OCLC.



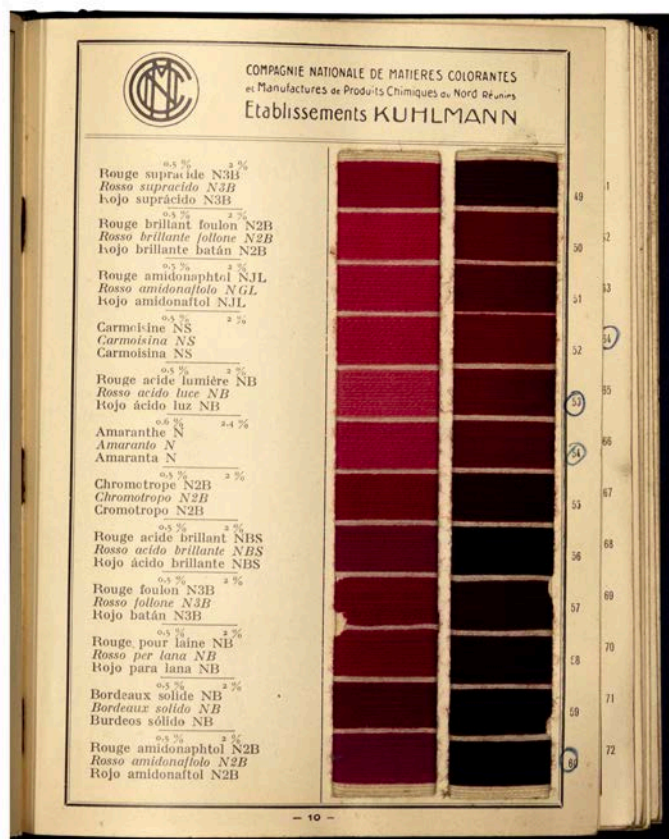
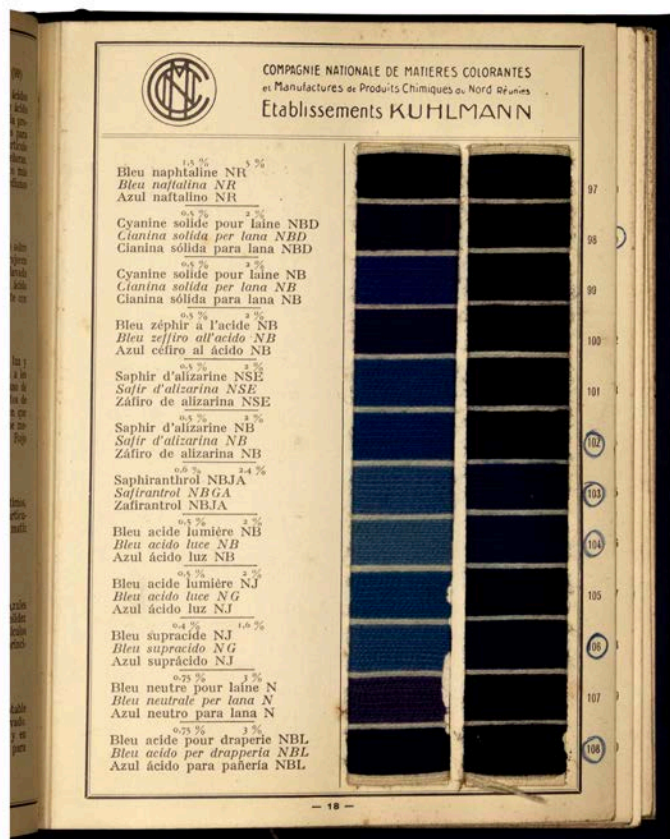
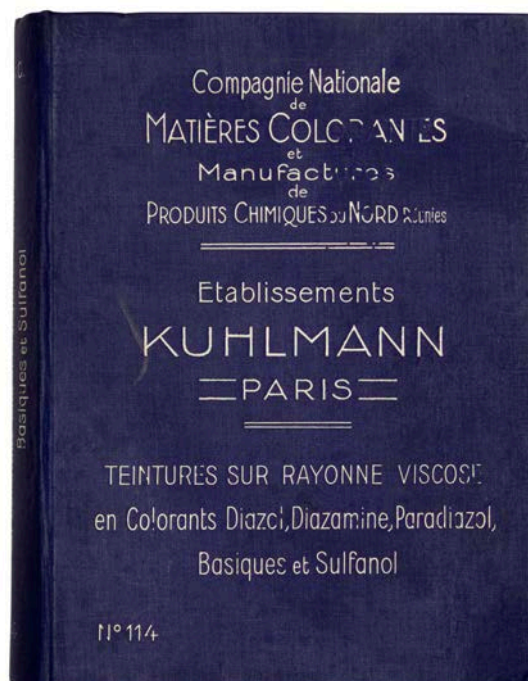
**146. COMPAGNIE NATIONALE DE MATIETRES COLORANTES.** *Colorants diazol, diazamine et paradiazol sur filé coton.* 11 pp. text and 135 mounted samples of coloured thread. 8vo, 240 x 170 mm, publisher's boards. Paris: Compagnie Nationale de Matieres Colorantes; Etablissements Kuhlmann, ca. 1900.  
 (#173014)

\$1250.00

A handsome work on dyeing, which is as almost always the case is extremely rare, with OCLC

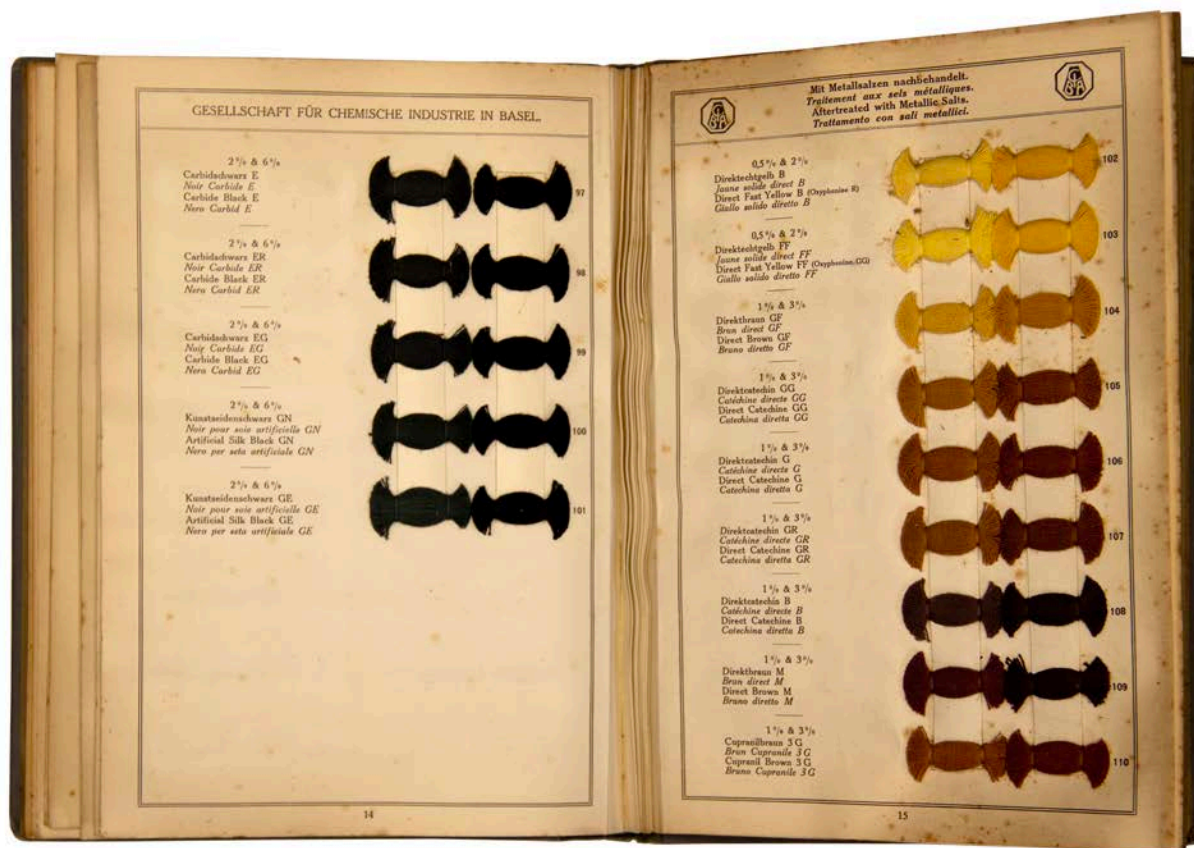
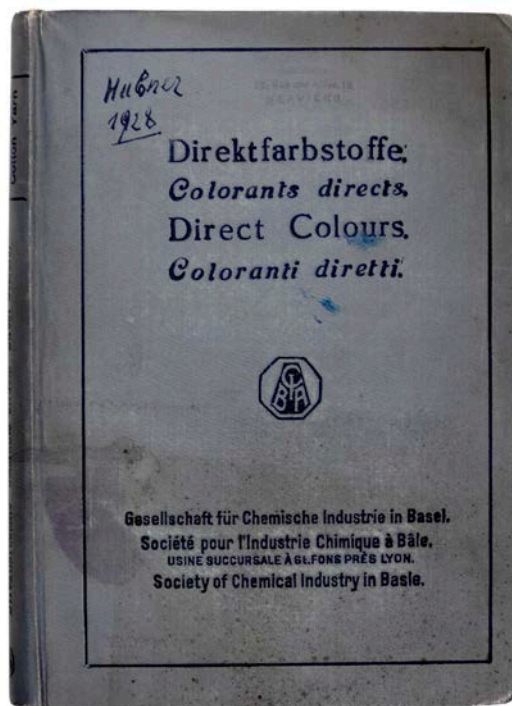
OCLC listing only a copy at Waseda, worldwide.





**147. COMPAGNIE NATIONALE DE MATIERES COLORANTES.** *Colorants acides sur filé laine.* 61 pp text and 15 pages containing 360 mounted samples of coloured thread. 8vo, 196 x 147 mm, publisher's cloth. Paris: Compagnie Nationale de Matieres Colorantes et Manufactures de Produits Chimiques du Nord Reunies Etablissements Kuhlmann, n.d. (#173015) \$875.00

This particular volume of dyeing samples is even rarer than most, not being recorded at all in OCLC.

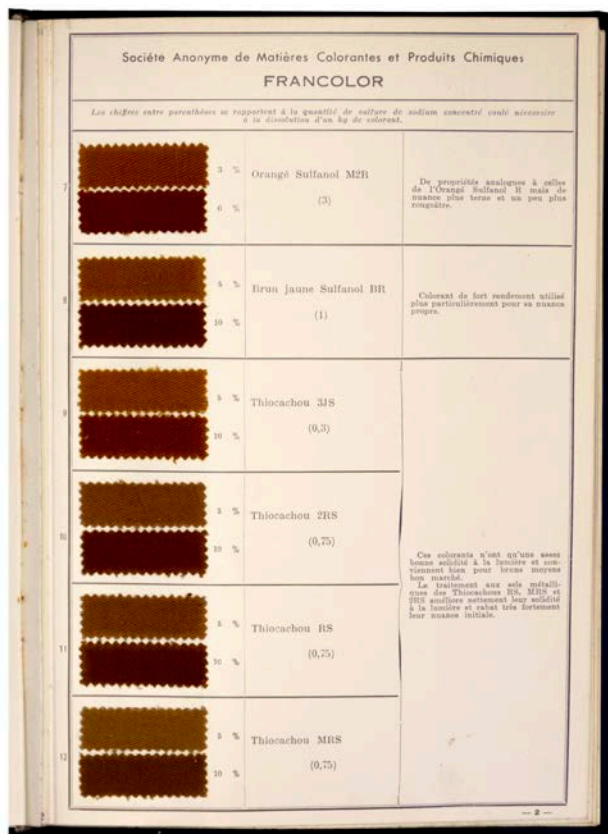


**148. SOCIETE pour L'INDUSTRIE CHIMIQUE a BASEL.**  
*Les Colorants Directs.* 36 pp text and 234 mounted thread  
 samples. 8vo, 242 x 165 mm, publisher's cloth. Basel: Societe  
 pour L'Industrie Chimique, n.d.  
 (#173024)

\$675.00

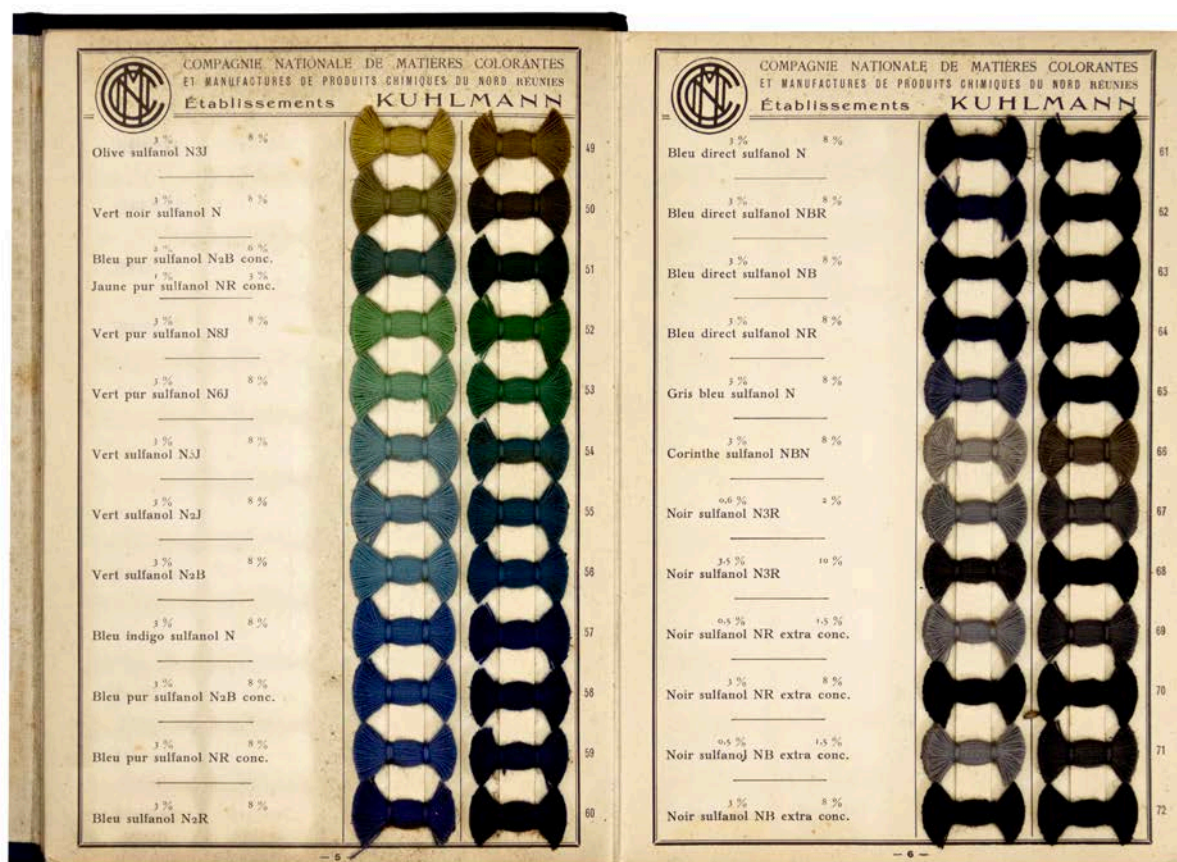
A charming example of a dyeing work with particularly  
 attractive mounted samples and no listing on OCLC.





**149. COMPAGNIE FRANCAISE DE MATIERES COLORANTES.** *Francolor: Societe Anonyme de Matieres Colorantes et Produits Chimiques.* 11 pp. text and 11 pp. with 126 mounted fabric samples. 8vo, 240 x 165 mm, publisher's boards. [Lyon]: Compagnie Francaise des Matieres Colorantes, n.d. (#173025) \$495.00

A rare work on dyeing. This edition not listed on OCLC, although a copy of a different edition is listed in Denmark.

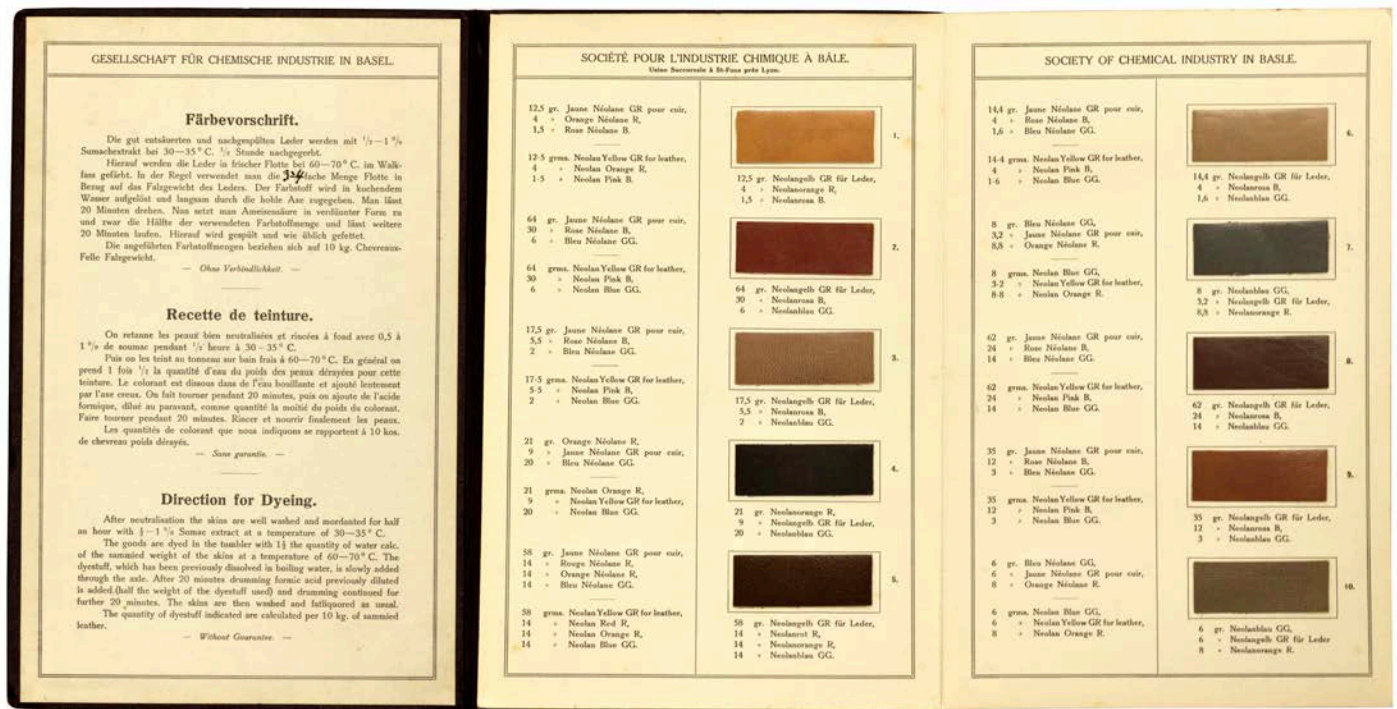
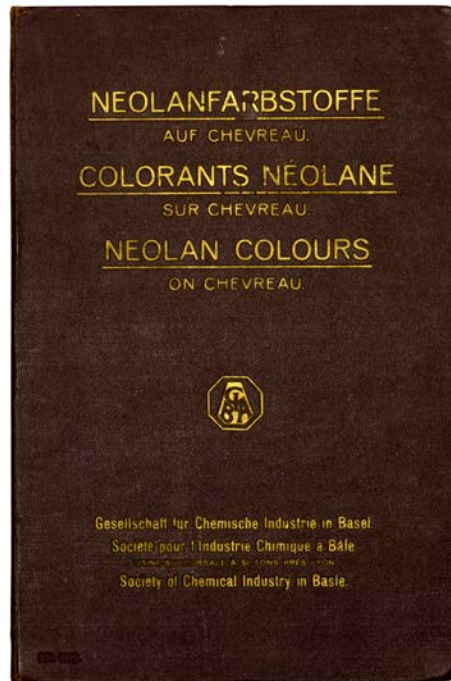


**150. KUHLMANN.** *Colorants Sulfanol sur File Coton*. 13 pp., text and a leporello of 6 pages of mounted thread samples. 8vo, 200 x 137 mm (folded), 200 x 825 mm (unfolded), publisher's boards. Paris: Etablissements Kuhlmann, n.d. (#173026)

\$675.00

An unusually attractive dyeing sample book. As is mostly the case it is extremely rare, with no listing on OCLC.



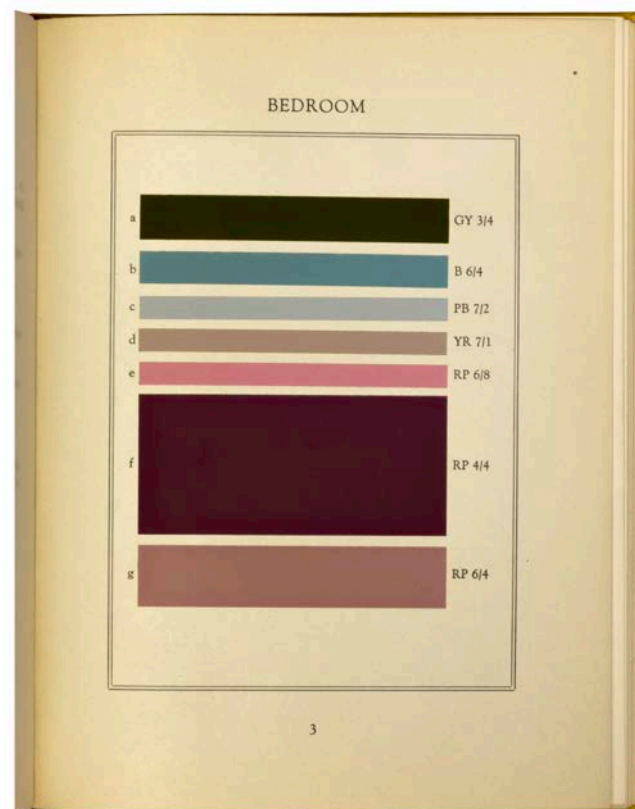
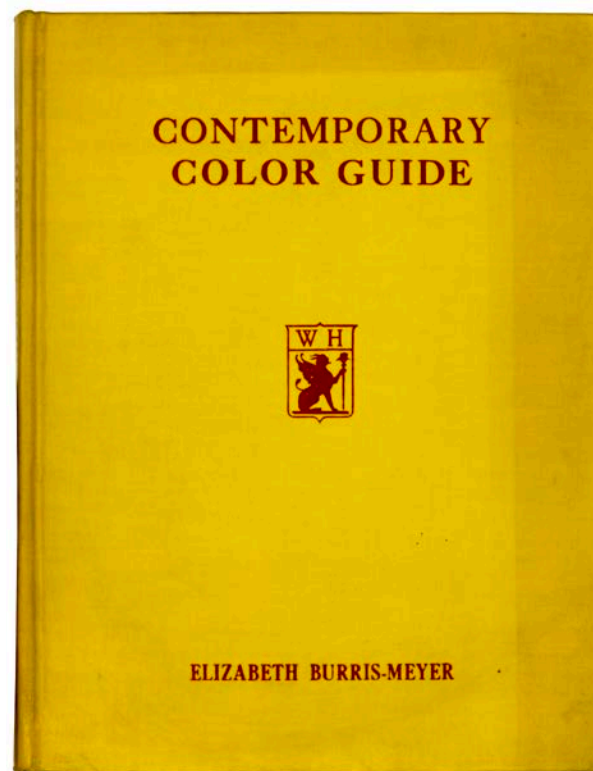


**151. SOCIETY OF CHEMICAL INDUSTRY. CIBA.**  
*Neolanfarbstoffe auf Chevreau. Colorants Neolane sur Chevreau. Neolan Colours on Chevreau.* 2 foldout plates with 10 tipped-on fabric samples. 8vo, 245 x 156 mm (folded), 245 x 315 mm (unfolded), publisher's cloth. Basel: Society of Chemical Industry, n.d.  
 (#173031)

\$225.00

The French Fuchsine monopoly forced several French chemists to move to Switzerland around 1862 to pursue their quest for developing their own formulas for dyestuffs. In 1884, one of those emigres, Alexander Chavel, founded Ciba. Ciba would eventually go on to be part of what is today Novartis.

A modest work on dyeing of considerable rarity with no listing on OCLC.

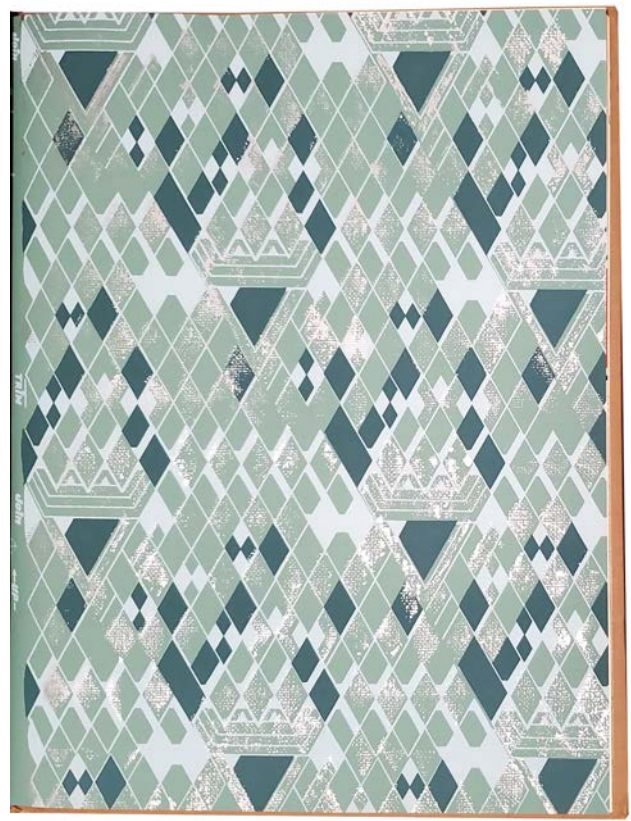
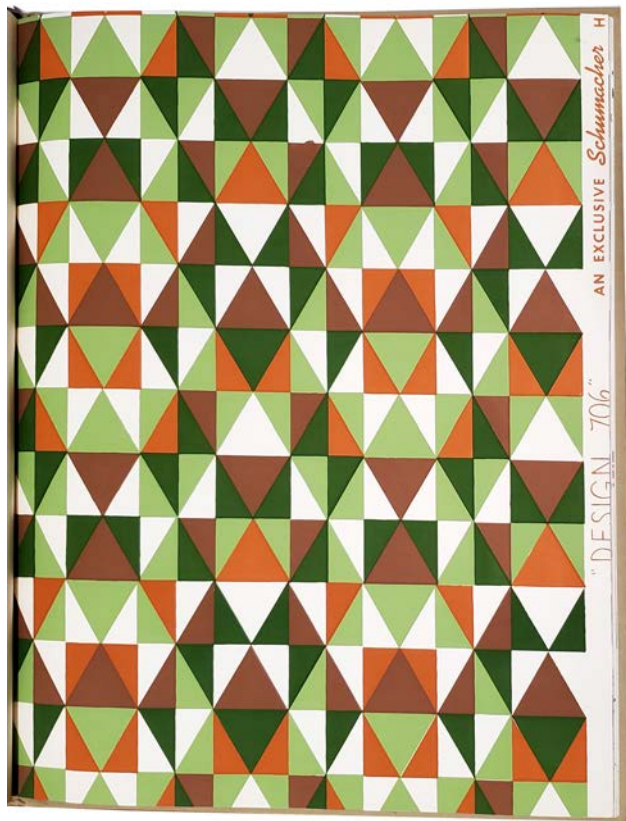
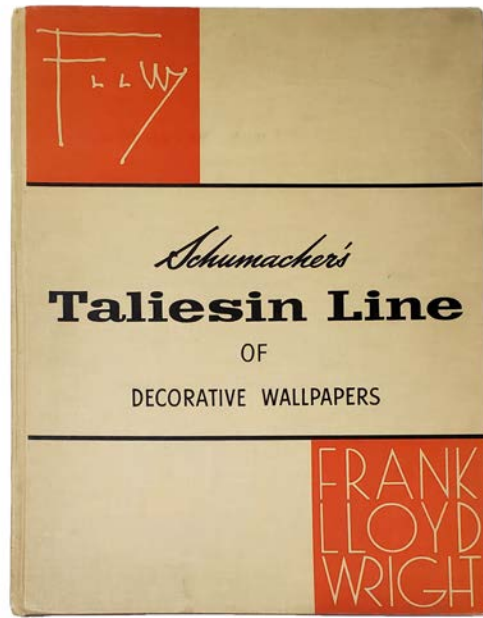


**152. BURRIS-MEYER, Elizabeth.** *Contemporary color guide.* *How controlled color contributes to modern living.* With 30 plates in color with tipped in color-examples. 4to, 229 x 175 mm, publisher's yellow cloth. New York: William Helburn, Inc. 1947.  
(#172669)

\$750.00

Elizabeth Burris-Meyer taught design at NYU's School of Retailing and this is the second of her two important books on colour, the first being *A Historical Guide to Colour* published in 1938.

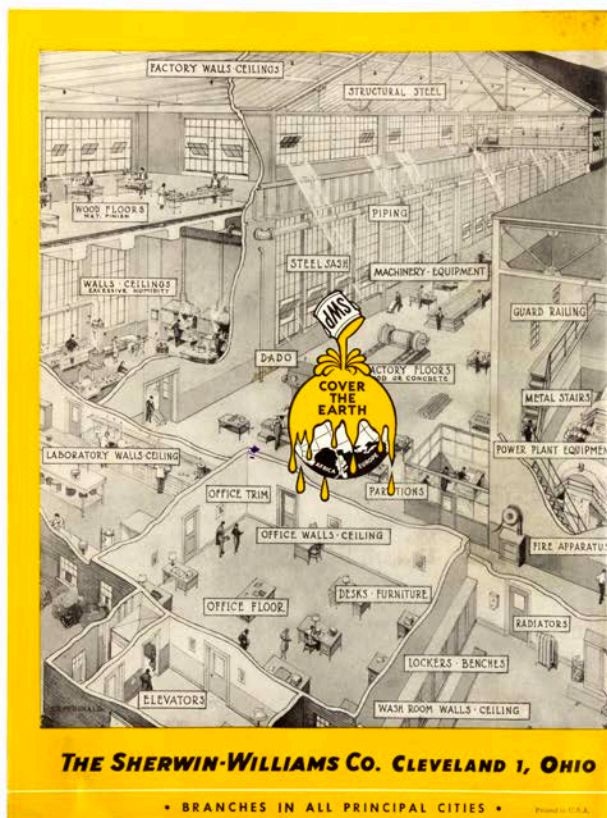
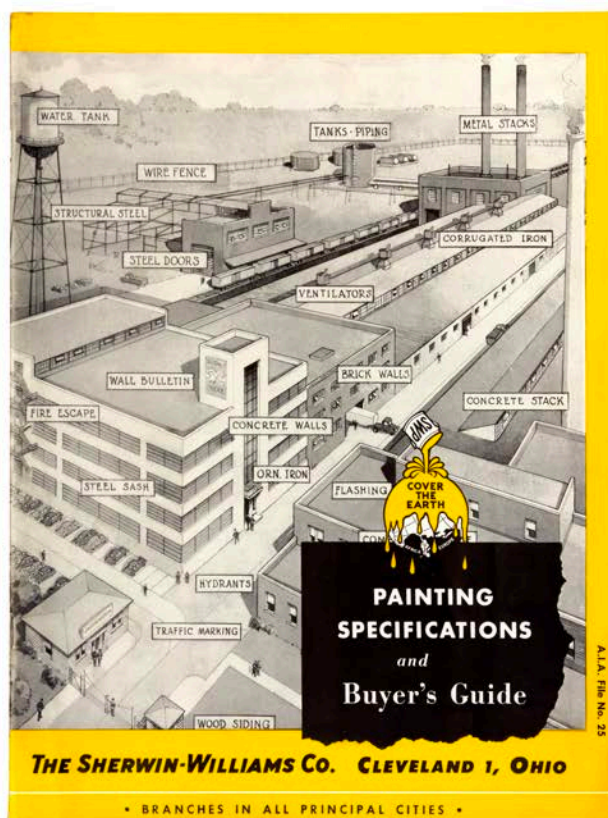




**153. WRIGHT, Frank Lloyd.** *Schumacher's Taliesin line of Decorative Wallpapers*. 5 leaves of text and 26 sheets of wallpaper designed by Wright. Folio, 450 x 345 mm, bound in publisher's illustrated tan cloth. [Chicago: E.W. Bredemeier & Co., 1950s]  
(#165734) . \$8500.00

A scarce salesman's sample book for a line of wallpapers designed by Frank Lloyd Wright. In addition to the 26 original sheets of wallpaper designed by Wright, there are 6 pages of photographic plates illustrating rooms with the products in use, demonstrating Wright's ideal of the close relationship between architecture and decorative design. This is a rare book presumably issued in a small edition, and with most copies having been dismembered for the original wallpaper samples.

Mitchell's Choice 8.5



**154. SHERWIN-WILLIAMS.** *Sherwin-Williams painting specifications and buyer's guide.* 23 pp. with 149 tipped-in colour samples. Folio, 280 x 214 mm, publisher's wrappers. Cleveland: Sherwin-Williams, 1951.

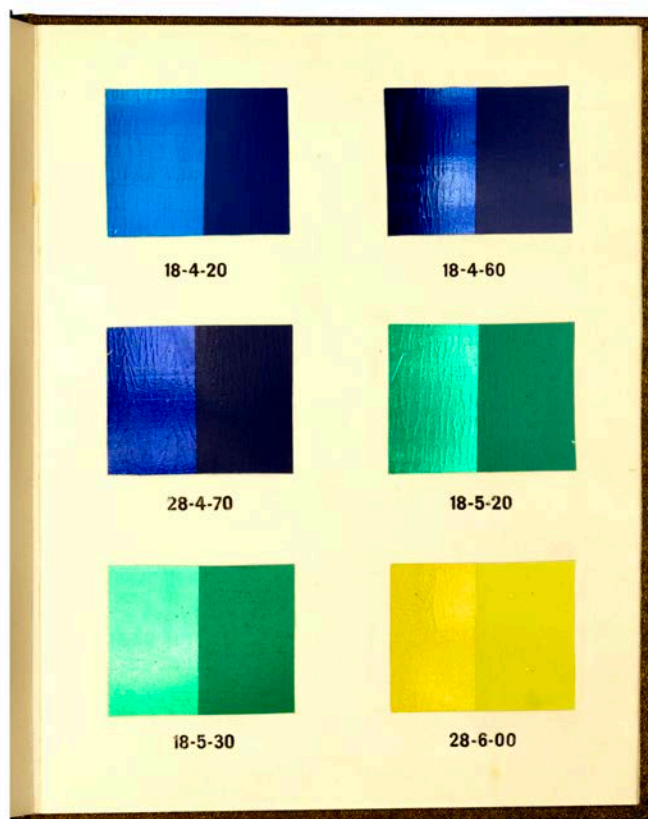
(#172979)

\$495.00

A typically well-produced publication from Sherwin-Williams. rare and in fine condition.

OCLC lists one copy, at Yale.

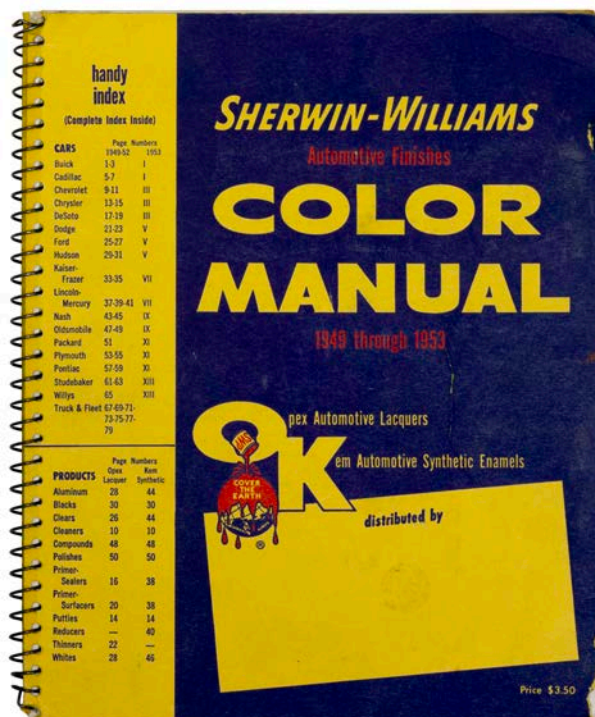




**155. BARVY A LAKY NP.** *Barvy Pro Tisk na Plech [Colours for Printing on Metal]*. 4 pp. text and 4 leaves each with 6 coloured samples. 8vo, 208 x 152 mm, publisher's elaborately illustrated boards. Prague: n.p., n.d. (#172044)

\$2500.00

A splendid trade catalogue from a company specializing in paints and varnishes, in this case with examples of the paints and varnishes being applied to metal.



## GET THE COLORS YOU NEED... IN THE AMOUNTS YOU NEED... when you need them!



Mix Colors Fast... with "Electric-eye" Accuracy

No more time lost waiting for hard-to-get colors! No unnecessary capital tied up in large inventories of slow-moving colors. No more money lost in wasted extra paint. The patented S-W Color Key No. 2 enables you to accurately match and mix colors for touch-up or refinishing... in any quantity from 4 ounces to 5 gallons.

The light beam says when! Projected from a depth rod, the light provides instant, precise measurement of correct proportions of each added color.

Color Key No. 2 provides the most accurate and flexible method of color measuring ever developed. Easy to operate, it speeds up any mixing or matching job. Easy-to-read scale enables settings to be made quickly

for each base color to be added. Twist of knob locks the setting so vibration can't affect it. Lucite depth rod can be lifted and replaced — when changing containers — without affecting the setting.

Accurate formulas for matching are contained in the Sherwin-Williams Color Meter Manual, supplied at no additional cost with each Color Key. In addition, continuing technical color service data is supplied to keep it constantly up to date.

Don't miss this opportunity to equip yourself to make more refinishing profits. Color Key, Mixing Equipment, Formula Book and OK Base Colors are available from your "OK" Automotive Jobber.

PAGE II



### SHERWIN-WILLIAMS COLOR MATCH SERVICE PASSENGER CAR PRODUCTION COLORS

1953

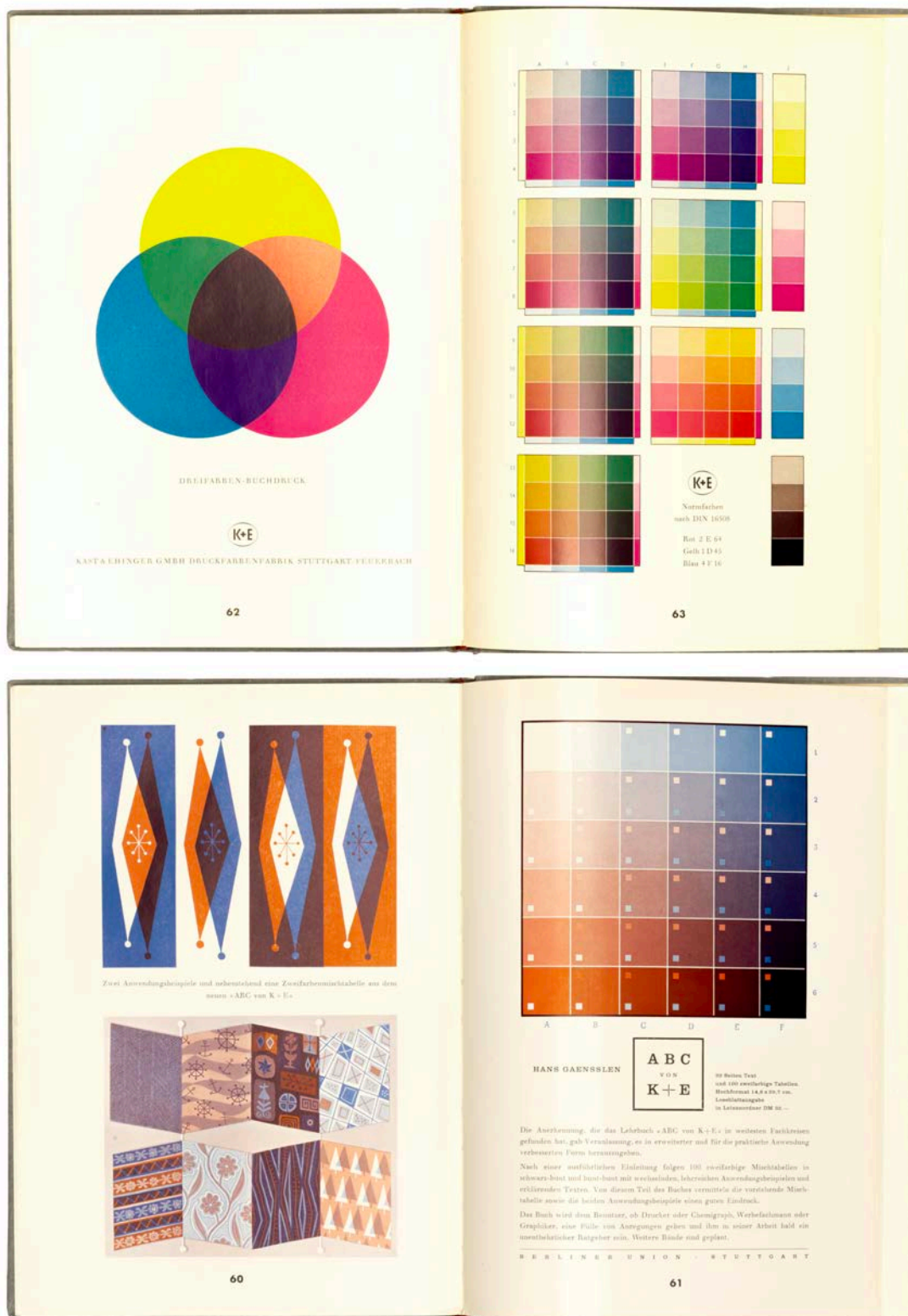
**1953 CHEVROLET COLORS CARRIED OVER FROM 1952**

| Color Name          | 1952 Code No. | 1952 Color Chip |
|---------------------|---------------|-----------------|
| Dark Gray           | 498           | 1952            |
| Saddle Brown (Opal) | 504, 514(1)   | 1952            |
|                     | 505, 514(1)   | 1952            |

**1953 CHEVROLET COLORS**

| Code No. | Color Name       | 1953 Color Chip |
|----------|------------------|-----------------|
| 507      | 1953 LIGHT GREEN | 1953            |
| 510      | 1953 LIGHT BLUE  | 1953            |
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**157. GERSTACKER, Dr. Ludwig.** *Das Farbenmischbuch*. XI, 65 pp., illustrated throughout with 60 colour plates on coated paper. 8vo, 238 x 167 mm, bound in original cloth. Stuttgart: Berliner Union, 1954.

(#172746)

\$250.00

A later edition of this collection of colour printing samples with mixed colour proofs in halftones and several examples of three- and four-colour printing and three-colour circles, first published in 1934. Herbert comments: "Many color plates in 'Nagra-Farben' giving range of hues and examples of application."

OCLC lists only the copy in the British Library.



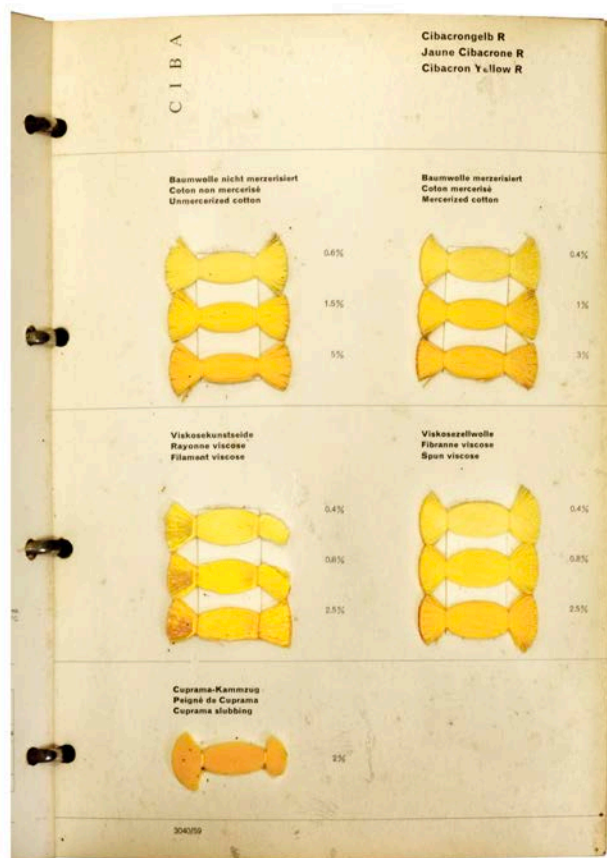
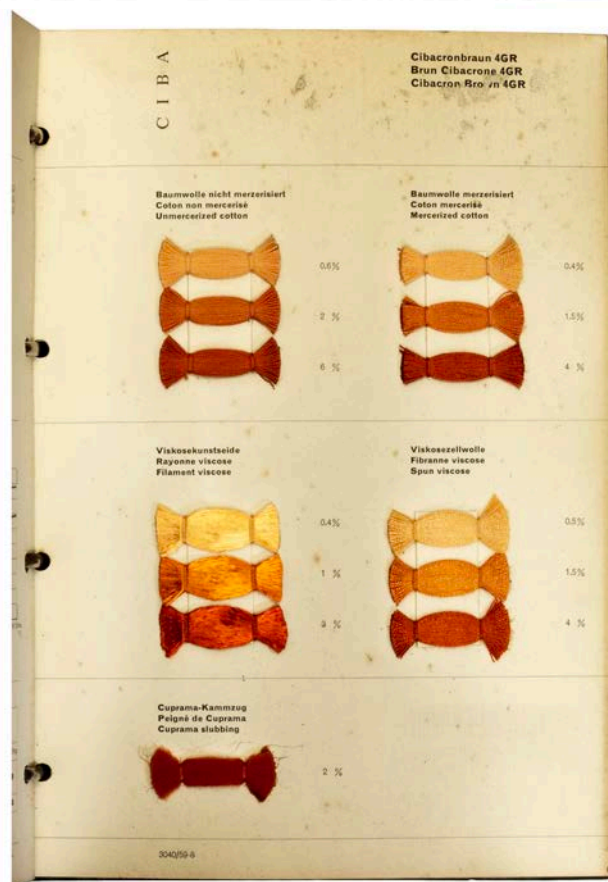
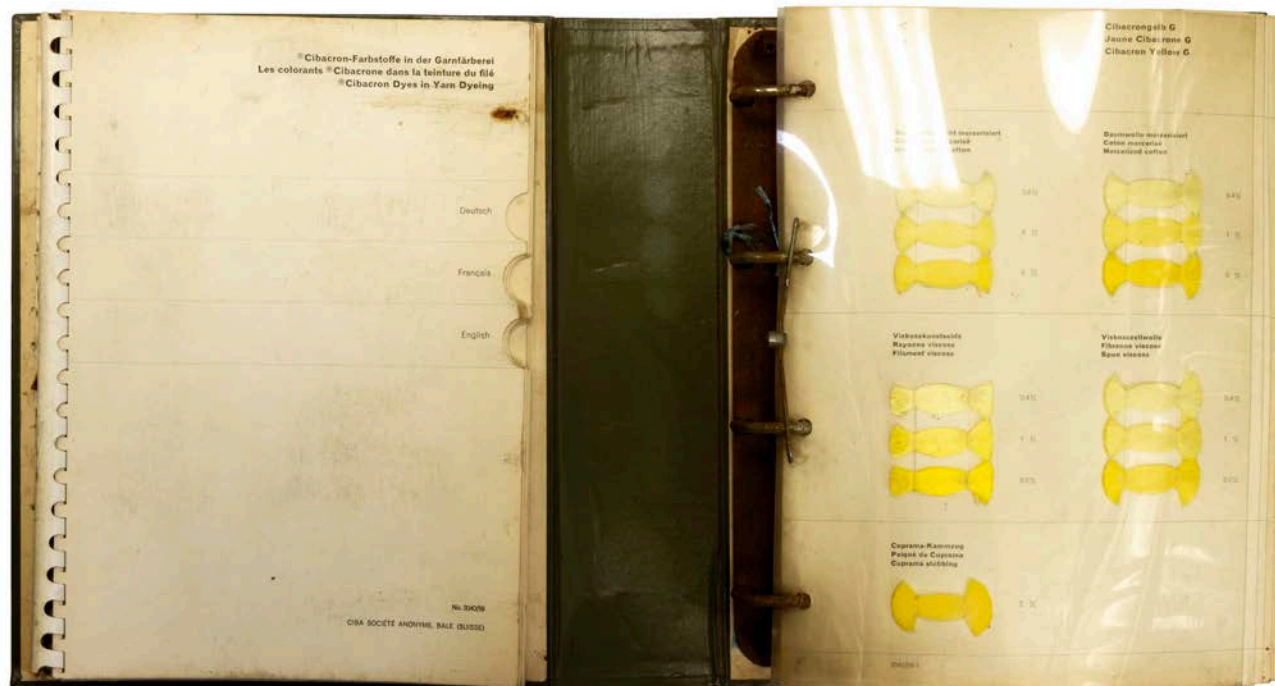
**158. FARBFABRIKEN BAYER.** *Cotolan-, Cotolanecht- und Cotolanchrom-Farbstoffe.* 40 pp. with 284 mounted fabric samples. 8vo, 244 x 170 mm, publisher's boards. Leverkusen, Farbfabriken Bayer, 1955.  
 (#173062) \$675.00

Founded in 1863 as Friedrich Bayer & Co., Bayer was one of the original dyestuff behemoths of Germany. Its original specialties were Fuchsine (for magenta) and aniline (for indigo). Bayer eventually became a pharmaceutical giant with its worldwide trademark of Aspirin. Bayer became part of the ill-fated I.G.

Farben conglomerate in 1925 and was heavily involved in the associated war crimes of the parent company. After the war and the dissolution of I.G. Farben, Farbfabriken Bayer AG was created in 1951 as an independent company, returning to its roots in commercial dyes, and shortly thereafter produced this volume. "Farbenfabriken" was dropped from the name in 1972, by which time Bayer had regained its status as a global leader in pharmaceuticals and biotechnology.

A rare and attractive work on dyeing with attractive fabric samples, and OCLC listing just 1 copy, in Berlin.





**159. CIBA-GEIGY A.G. Cibacron-Farbstoffe in der Garnfärberei. Les colorants Cibacron dans la teinture du filé. Cibacron dyes in yarn dyeing.** 26 pp. text and pages with 250 mounted fabric samples. 8vo, 240 x 170 mm, in publisher's cloth ring binder. Basle: Ciba-Geigy, 1957.

(#173008)

\$1250.00

A substantial work on dyeing with particularly attractive mounted samples. As with most of these works, it is rare, with OCLC listing 4 copies, all in Europe.

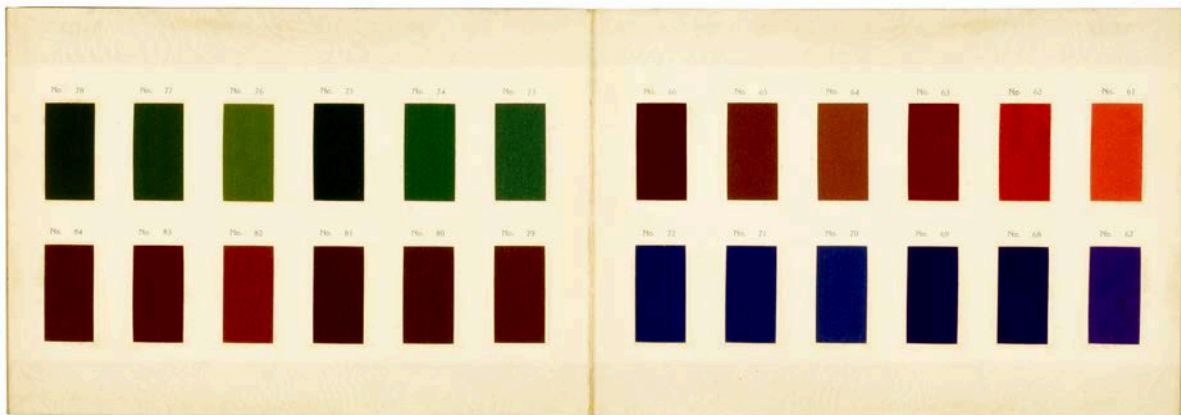
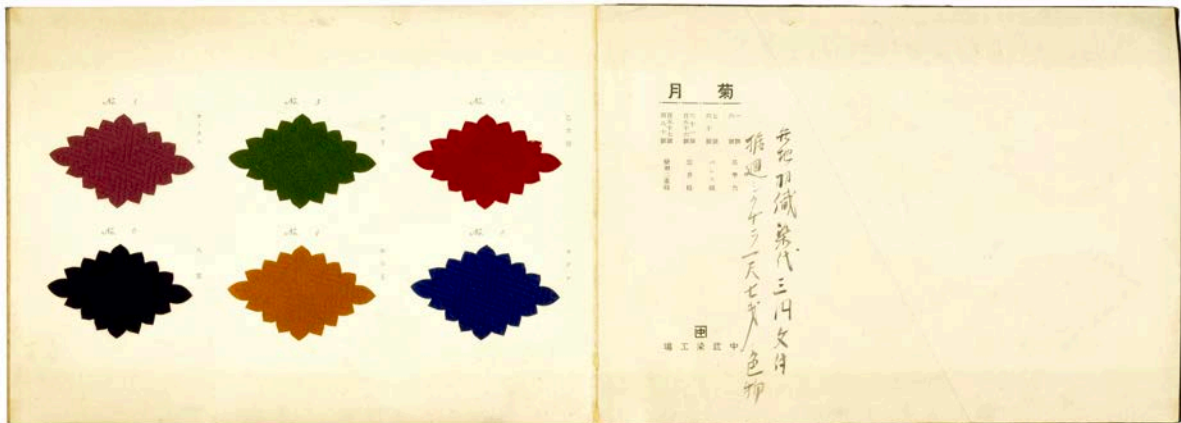
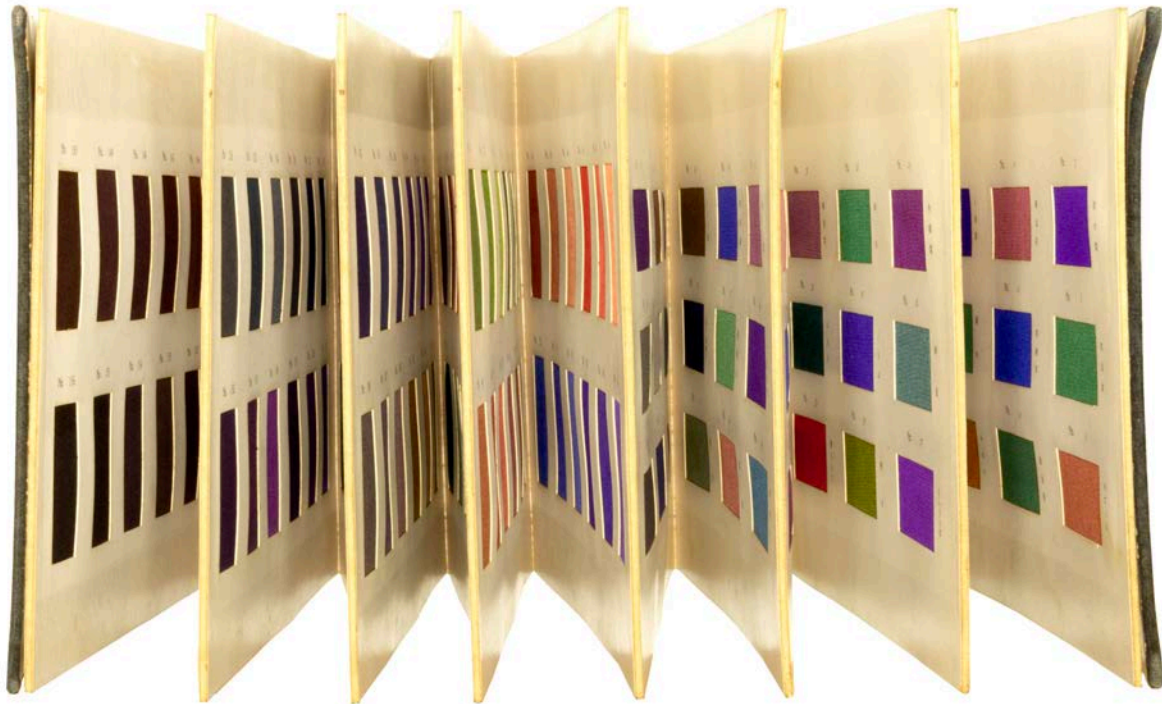


**160. BERGER & WIRTH.** *Kleurinkten*. 4 pp. text and 43 pp. of colour samples. 8vo, 240 x 153 mm, publisher's wrappers. Amsterdam: Berger & Wirth, n.d.  
(#173011)

\$495.00

An extremely attractively printed trade catalogue for the printers Berger and Wirth, which appears to be unrecorded.





161. NAKAMURA DYEING FACTORY. *Kikuzuki*. [Chrysanthemum month. i.e September]. 180 colour samples mounted on 17 cardboard sheets, accordion style. Oblong folio, publisher's silk velvet. N.p.: n.d. (#172892)

**SOLD**

A charming collection of colour samples.



**162. NAKAZAWA DYEING FACTORY.** *Ouchi*. [Emperor's Palace.] 80 silk colour samples mounted on 5 cardboard sheets. 8vo, 240 x 140 mm, publisher's tied cloth. Kyoto: Nakazawa, n.d.  
(#172893)

An elegant collection of colour samples.

\$850.00





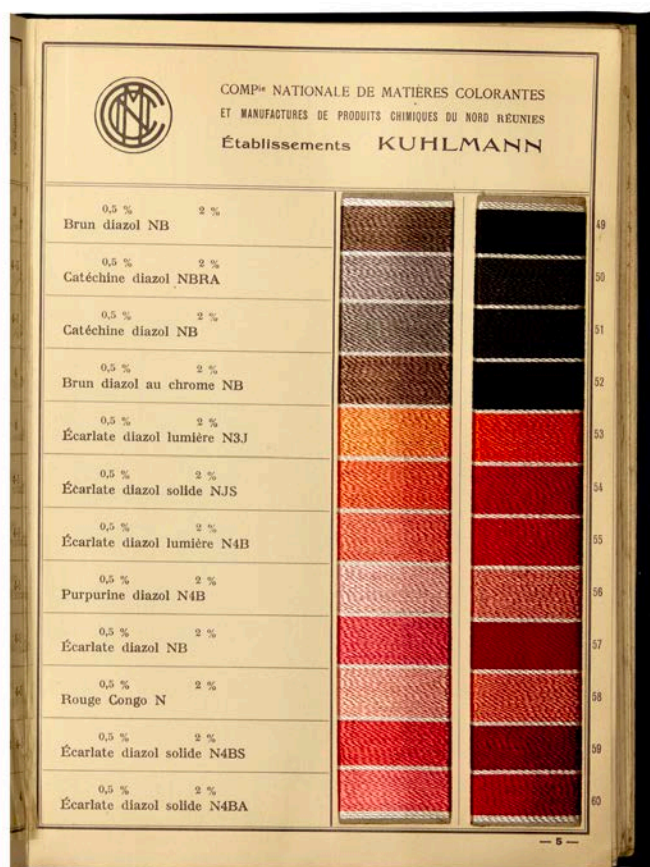
**163. LE CORBUSIER.** *Salubra. La Deuxieme Collection.* 12 pp., illustrated with 14 double-page wallpaper samples, 20 single-page monochrome wallpaper samples, and a "Clavier de Couleurs" laid down on rear inside cover. Oblong folio, 360 x 240 mm, bound in original publisher's cloth-backed illustrated boards. Basel: Salubra, 1959.

(#143461)

\$3500.00

Le Corbusier designed two collections of colours for the Salubra wallpaper company, the "Clavier de Couleurs" of 1931, with 43 colours, and this 1959 collection, with 20

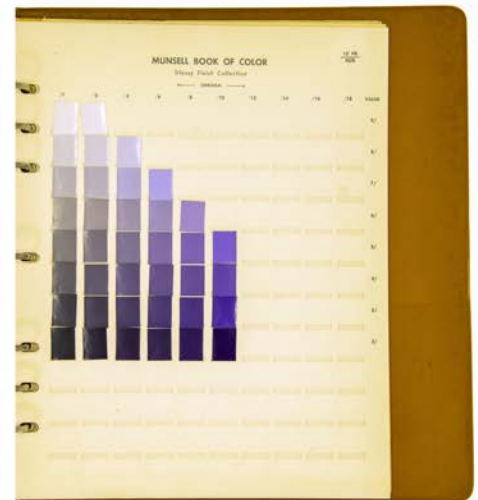
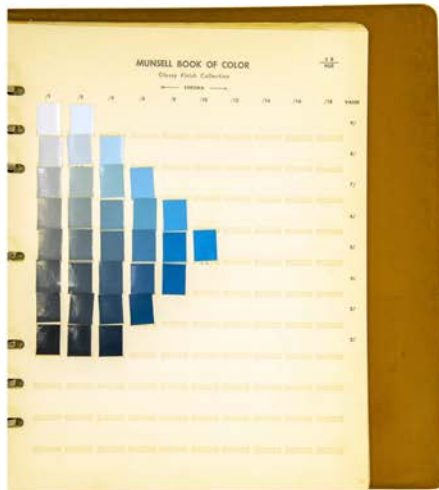
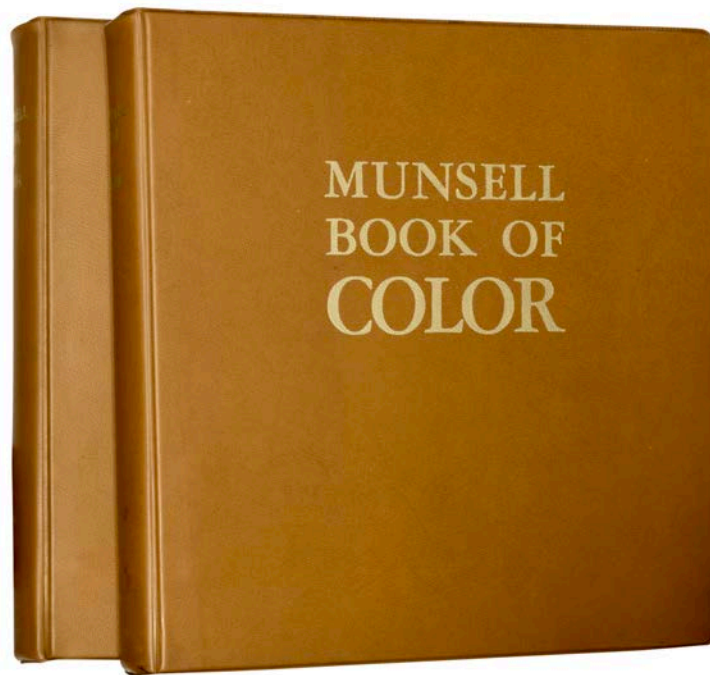
colours. In this second collection, reflecting the changes in his views, the 20 single colours are assembled on a single clavier. In the first collection he organized the tones on 12 sample cards in such a manner that one could use a slider to isolate or combine different sets of three to five colours. Each of these cards contained a different chromatic atmosphere, intended to produce a particular spatial effect. Thus Le Corbusier not only created a useful tool but also a kind of testament of the purist theory of colour. Although not as rare as the legendary first collection, this is still rare and even more so in such fine condition.



**164. COMPAGNIE NATIONALE DE MATIÈRES COLORANTES.** *Teintures sur rayonne Viscose en Colorants Diazol, Diazamine, Paradizol, Sulfanol et Basiques.* Paris: Compagnie nationale de matières colorantes et manufactures de produits chimiques du Nord réunies établissements Kuhlmann. 61 pp, with 528 mounted thread samples on 24 leaves. 8vo, 200 x 145 mm, publisher's cloth. Paris: Etablissements Kuhlmann, 1959.  
(#173017) \$1250.00

A particularly handsome example of a dyeing sample book. As usual it is rare with OCLC listing only the copy in the German National Library.





**165. MUNSELL COLOR COMPANY, Inc.** *Munsell Book of Color. Glossy Finish Collection, removable Samples in two Binders.* 2 volumes. Vol 1: [4] pp., [20] pp. colour samples, with directions booklet and 6 masks for colour comparison; vol 2: [20] pp. colour samples. Folios, 305 x 250 mm, ringed binders. Baltimore, MD: Munsell, 1966. (#168891) \$2500.00

This edition of Munsell is a handsome and scarce version of this renowned work, which was first published in 1929. The compilers maintained that the work would be particularly useful for colour quality control.

Some pages stained, not affecting the samples.



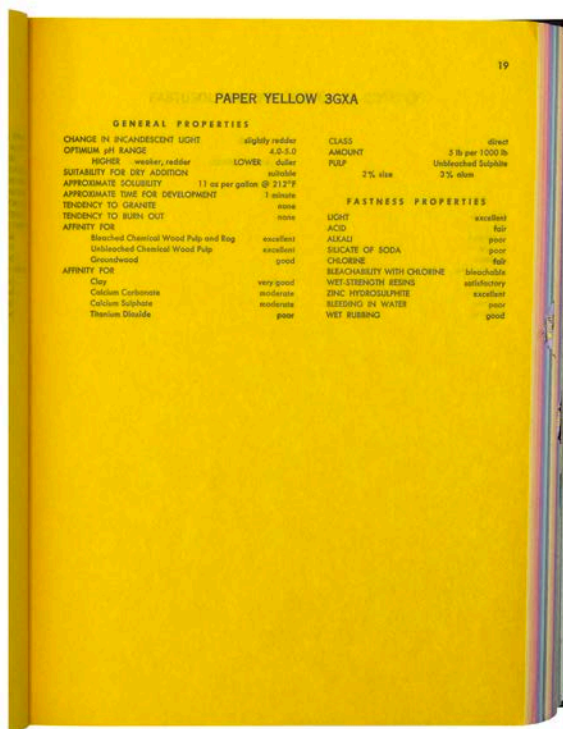
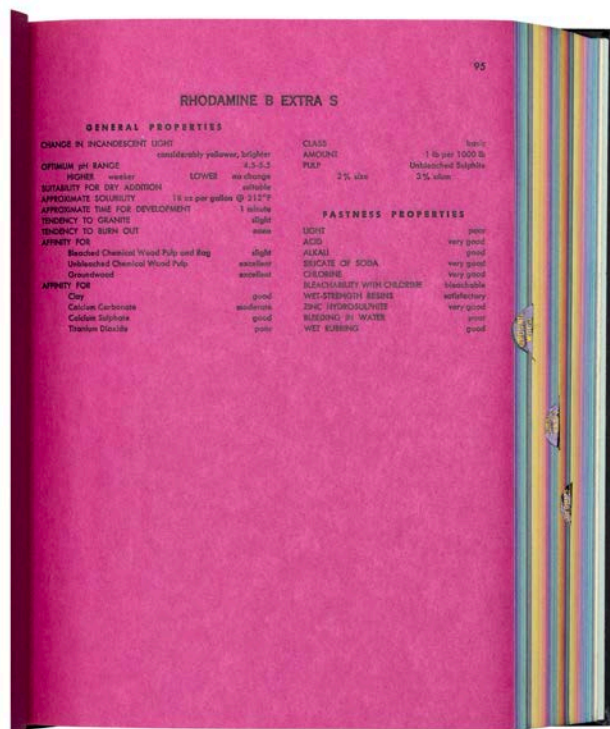
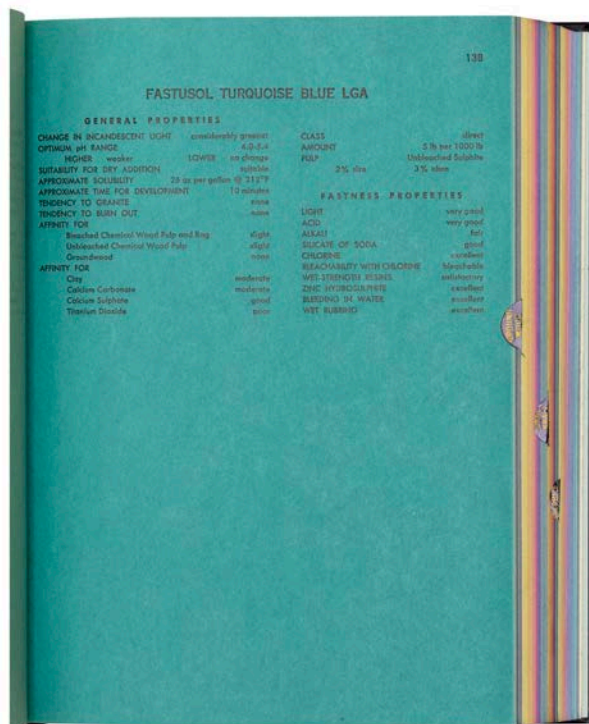
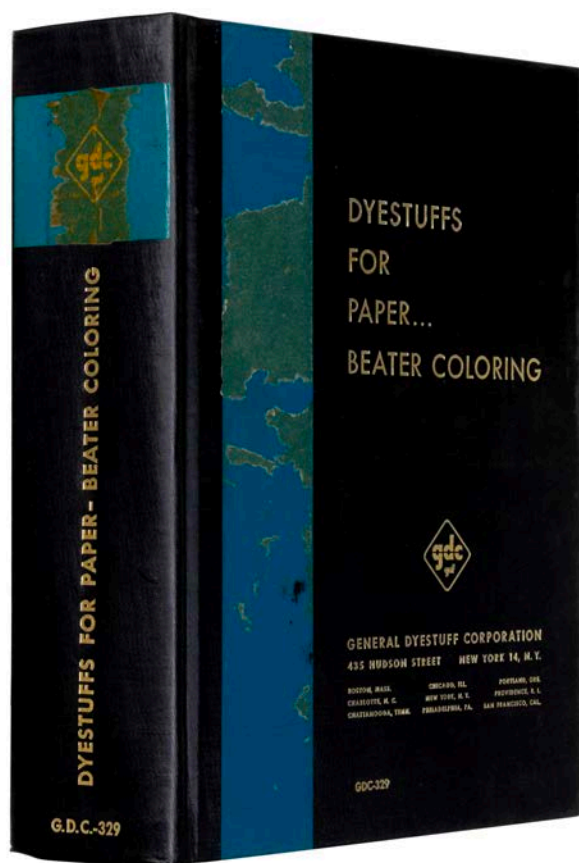
**166. KORNERUP, Andreas.** *AIMS Advanced Ink Mixing System*. 16 pp. of text, illustrated with 132 plates. 4to, 297 x 207 mm, bound in publisher's boards. Copenhagen: Danish Paint and Ink Laboratory, 1968. (#147193)

\$750.00

A spectacular work published to demonstrate AIMS, a system in which colours are arranged in accordance with modern colorimetric principles.

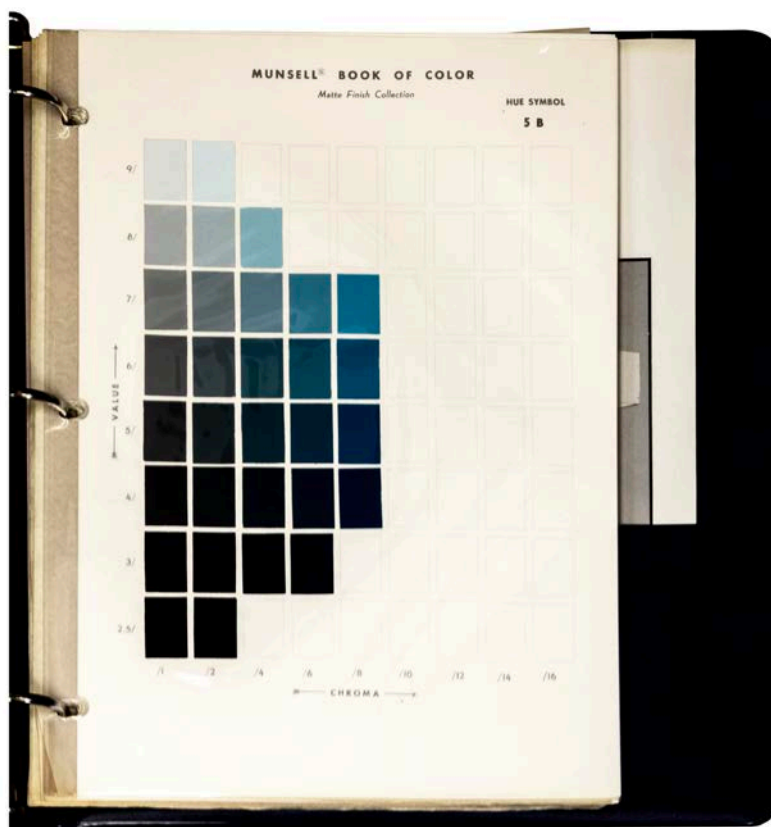
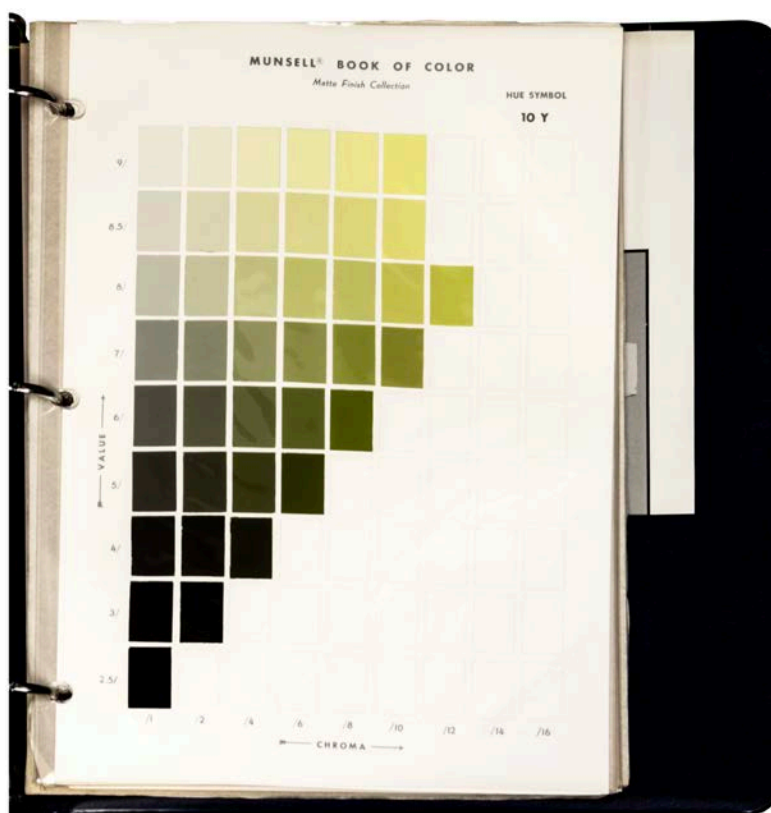
Kuehni and Schwartz, pp. 273-274.





**167. GENERAL DYESTUFF CORPORATION.** Dyestuffs for paper: beater coloring. 609 coloured pages. Small folio, 280 x 215 mm, publisher's boards and slipcase. New York: The Corporation, n.d.  
 (#173339) \$0.00

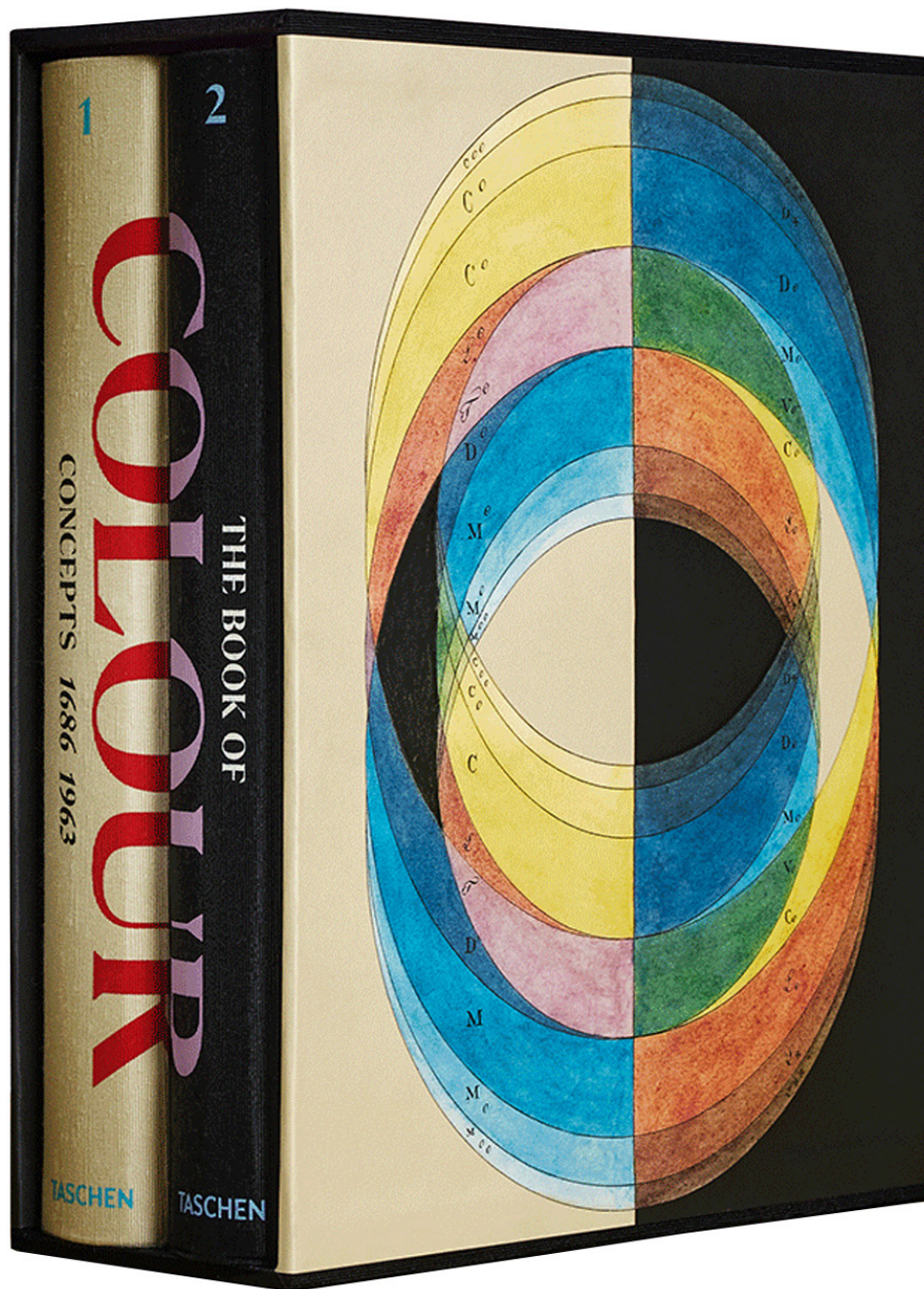
A rare book with OCLC listing copies only at Getty, National Forest Service Library, Georgia Institute of Technology, Western Michigan U., Science History Institute, UCSB and Koninklijke Bibliotheek.



**168.** MUNSELL COLOR COMPANY, Inc. *Munsell Book of Color. Matte Finish Collection.* 40 sheets of tipped-in samples. Folio, 280 x 225 mm, ringed binder. Baltimore, MD.: Munsell, 1976. (#172638) \$1500.00

This edition of Munsell is a handsome and scarce version of this renowned work, which was first published in 1929. The compilers maintained that the work would be particularly useful for colour quality control.





**169. LOSKE, Alexandra.** The Book of Colour Concepts. Two volumes, 846 pages, illustrated in colour throughout. 4tos, boards in slipcase. Taschen, Cologne: 2024. (#172353)

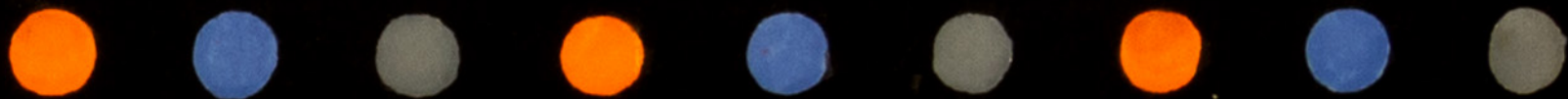
\$200.00

From the 17th century to the advent of the digital age, color theories have been illustrated with opulent wheels, polychrome charts, and meticulous diagrams. Gathering over 65 works from around the world, with more than 1,000 images, this edition traces the many hues of a subject that inspired Newton, Goethe, Sanzo Wada, the Bauhaus, and many more.

*Fig. 44.*



*Fig. 45.*



*Fig. 46.*



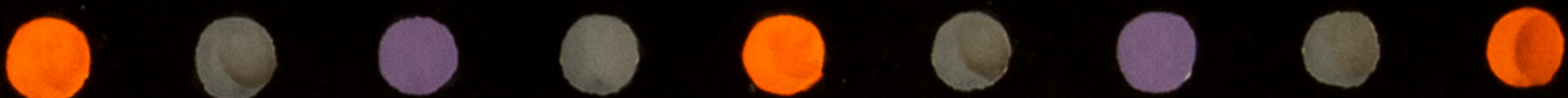
*Fig. 47.*



*Fig. 48.*

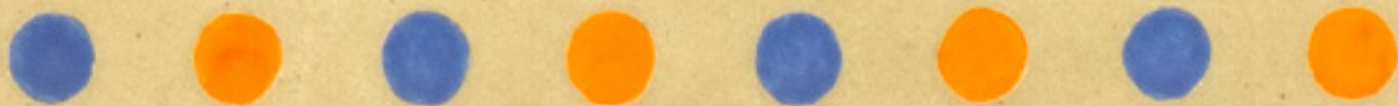


*Fig. 49.*





*Fig. 44.*



*Fig. 45.*



*Fig. 46.*



*Fig. 47.*



*Fig. 48.*

