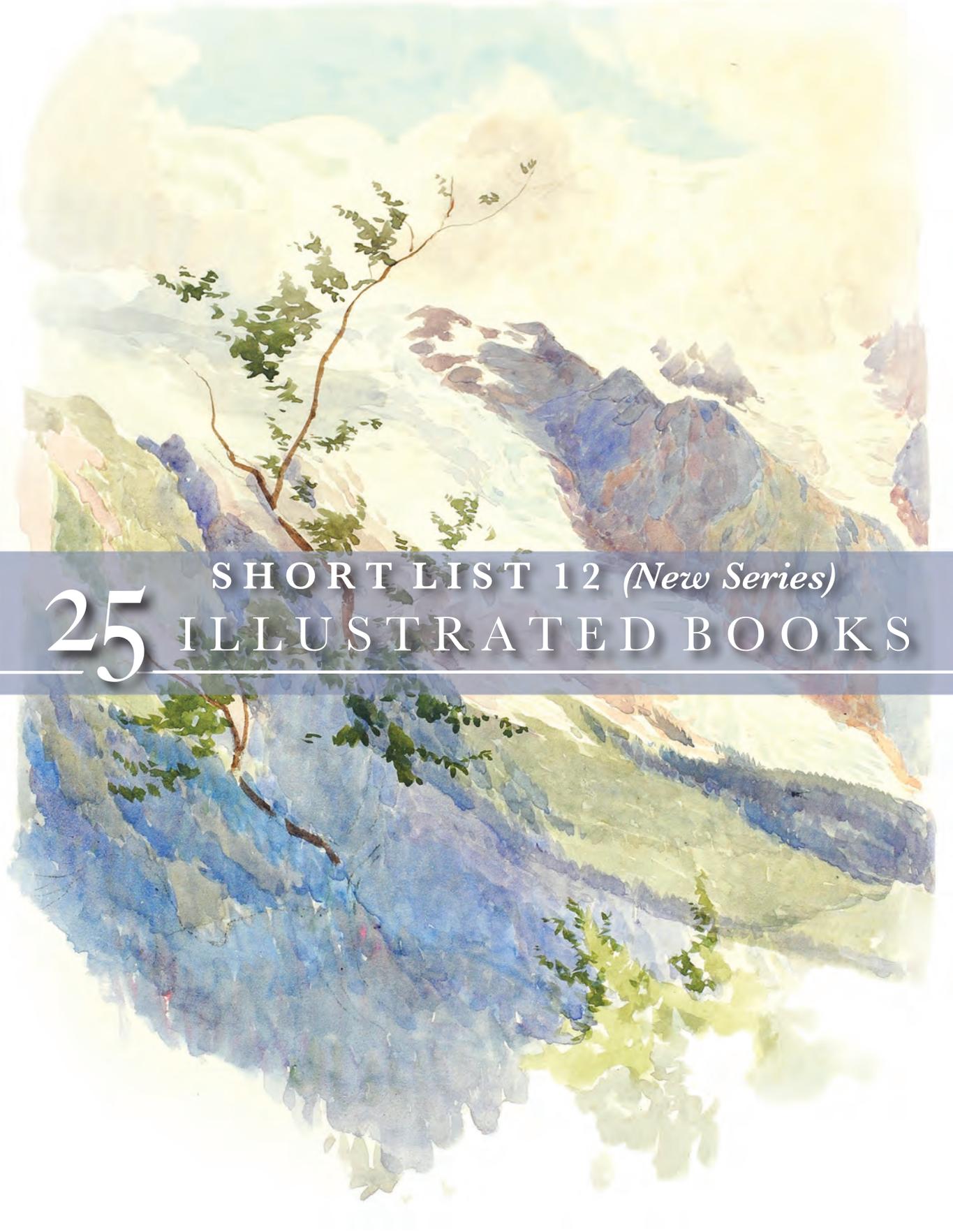


JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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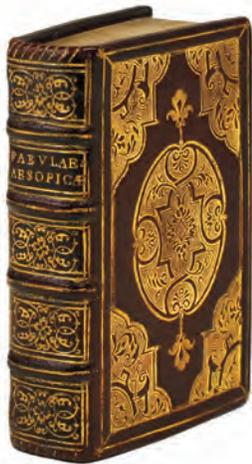


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25 ILLUSTRATED BOOKS

Very different examples of the illustrator's art from 1571 to 1982

With regards from John, Rachel, Annika, and Justin.

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1. [AESOP]. *Fabulae Aesopicae...* Lugduni (Lyon): Ioan. Tornaesium (Jean de Tournes), 1571.

2mo, 637 (19, index) pp. With 110 woodcut illustrations in the text, and a medallion portrait of Aesop on title. Elaborate retrospective binding by Dusel of red morocco richly gilt in the Flemish style c. 1580, all edges gilt. Early and extensive scribbling at front and back by William Parkhurst and others, with occasional ink “aides-mémoire” in the margins.

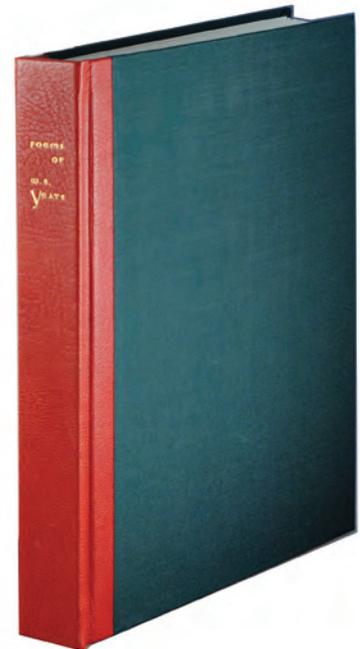
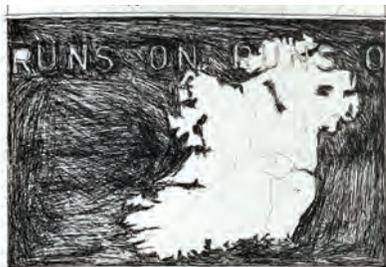
§ The most lavishly illustrated De Tournes edition of Aesop, including nine subjects not in the 1564 edition. “The text follows Camerarius’ edition of Leipzig, 1564, and included numerous fables from other sources. Following the Life are 510 Aesopic Fables, of which the first 145 are those traditionally attributed to Aesop himself; the rest Camerarius gathered from various sources including Gabrias (i.e. Babrius) and Avienus. This portion is followed by fables from miscellaneous sources; Plato, Plutarch, herodotus, Livy, and Gellius, while “modern” humanist fabulists are represented by Poliziano, Erasmus, and Nicolaus Gerbelius, et al.” Schreiber. (110481) \$1500.

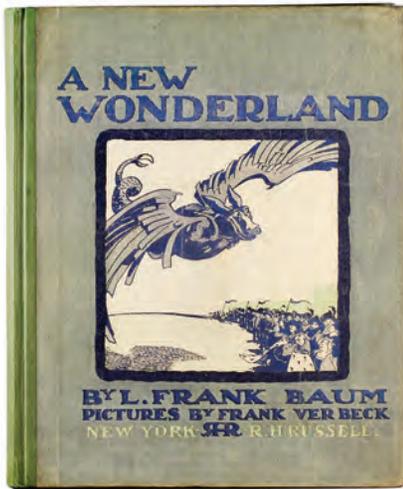


2. ARION PRESS. YEATS, WILLIAM BUTLER. *Poems of W. B. Yeats. Selected and Introduced by Helen Vendler & with Six Etchings by Richard Diebenkorn.* San Francisco: Arion Press, 1990.

4to, xxv, 171, (1, colophon) pp. With six full-page etchings. Original quarter red morocco & dark green cloth, matching cloth & board slipcase. As new.

§ Limited to 400 numbered copies signed by Diebenkorn, this copy complete with the prospectus and the extra pamphlet by Vendler “Yeats’s Paradises”. A beautifully designed and printed version of Yeats, certainly the finest illustrated edition, with haunting etchings by Diebenkorn. “In one of his last ambitious print series, done in 1990, he represented variations on the theme of a coat on a hanger. The late etchings, meant to illustrate a luxury edition book of poems by W.B. Yeats published by San Francisco’s Arion Press, constitute a kind of valedictory gesture.” (Diebenkorn Foundation). One of the scarcest of the Arion Press books, and surely one of the best. (106818) \$4500.





3. BAUM, L. FRANK. *A New Wonderland.* Illustrated by Frank Ver Beck. New York: Russell, 1900.

4to, x, 190 pp. Color frontispiece and 15 two-color plates within the pagination. Original cloth-backed pictorial boards, pictorial endpapers, a really good copy of a book rarely found in even adequate condition. In a new box.

§ First edition, in the first state binding with pictorial endpapers. This is Baum's first book (although *Mother Goose In Prose* was published first). The title was an obvious attempt to cash in on the popularity of *Alice in Wonderland*; it was later reworked and published as *The Surprising Adventures of the Magical Monarch of Mo*. The Ohio-born illustrator Frank



Ver Beck was chiefly recognized for his animal illustrations (he also illustrated Rudyard Kipling and Joel Chandler Harris). Aleph-Bet notes: "A notoriously rare Baum fantasy, that when found is usually lacking the frontis." Not in Cotsen, Oppenheimer, Osborne, or Gumuchian. (104471) \$5950.



4. BENEDICTUS, EDOUARD. RAMBOSSON, YVANHOE (forward). *Relais.* Paris: Vincent, Fréal et Cie, 1930.

Folio, title-page printed in green and black, two pages of text, 13 (lacking two) illuminated pochoir plates. Plates housed in the original four-fold gray cloth portfolio, with cloth ties. Plates betray the slightest hint of finger smudges, otherwise very good.

§ 13 (of 15) beautiful, brilliant pochoir plates, in the purest Art Deco style, created by Edouard Benedictus and stenciled in the J. Saudé studio; plates would be lovely framed. (108617) \$950.



5. BEWICK, THOMAS. *An Album of Bewick Vignettes or 'Tale-Pieces' presented to Richard Arkwright.* n.p.: [circa 1824].

Square 12mo (145 x 110 mm), ll. 24 unnumbered, 8 with proof printings of woodcut vignettes bound in landscape format. Contemporary straight-grained blue morocco, with gilt roll border and emblematic tools (an angler's basket and a fish) in corners and at the center; gilt dentelles, a.e.g. Ink gift inscription on the first plate "Thomas Bewick to Mr. Arkwright, 7 Aug. 1824". Bookplate of Arkwright of Sutton Scarsdale to front pastedown. A very good copy.

§ A unique album of 8 woodcut vignettes by Thomas Bewick, all with a pastoral or fishing theme, presented by Bewick to Richard Arkwright. Included are, 'elderly gentleman angler on horseback,' 'angler disturbed while fishing when his dog barks at a bull,' 'heron catches an eel,' 'cows in the water,' two images of fish: a 'John Dory' and a 'Brandling,' 'a well-

dressed man rides a grey horse leading a train of five other horses,' and 'a sow yoked with sticks watches as nine of her piglets run through an open gate.' Most were intended for the abandoned *History of British Fishes* and were attributed to Bewick's later phase by Iain Bain. (108622) \$9750.

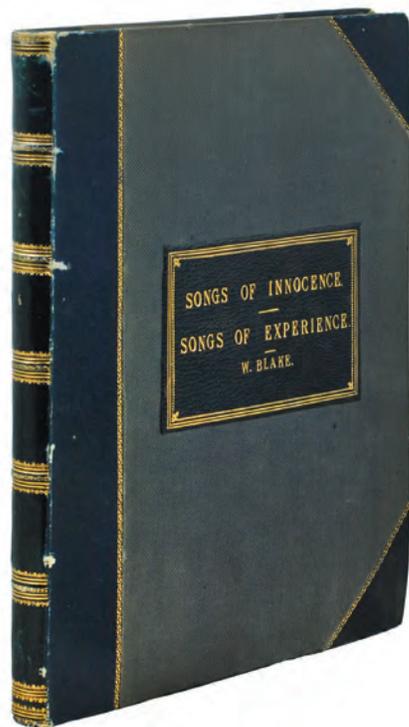




6. BLAKE, WILLIAM. *Songs of Innocence (and) Songs of Experience.* Edmonton: William Muir, 1885.

2 vols. in one. 4to, 34; 30 leaves, hand-colored, each part bound in its original gray wrappers as issued; both copies No. 20. bound in contemporary half navy calf gilt with navy morocco gilt label on cover and navy cloth boards, with the bookplate of H. C. Plimmer. Very Good with tissue guards as issued.

§ Limited to around 50 copies of each. These are amongst the most alluring and successful of Muir's facsimiles. *Songs of Innocence* was taken from the Pearson copy and he is recorded at the end as the Publisher in London in 1884 but his death caused Muir to take the project to Quaritch who distributed the whole series.



Songs of Experience is taken from the Beckford copy. The general title to both works is found at the end of *Experience*. Bentley, BB, 249 a and 249 d. (108805) \$14,500.



7. BOSQUI, EDOUARD. *Grapes and Grape Vines of California published under the auspices of the California State Vinicultural Association; oleographed by Wm. Harring from original water color drawings by Miss Hannah Millard.* San Francisco: Bosqui, 1877.

Folio, 19 x 13 inches, a single plate (The Black Hamburg). With the overprinting of the Italian Swiss Colony imprint on the plate and the caption "California Burgundy". In very good condition.

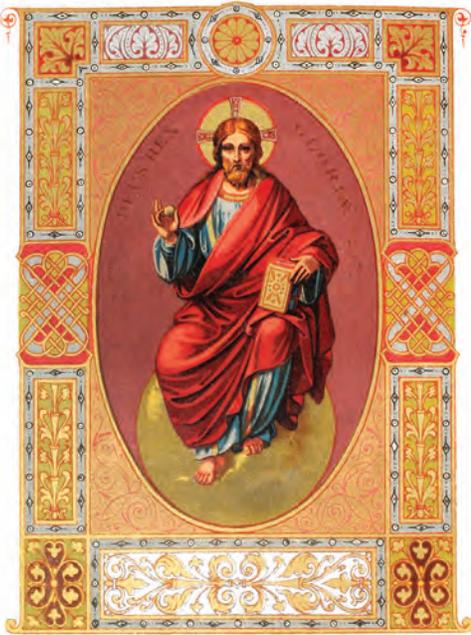
§ A single plate from the masterpiece of California color printing which is perhaps the rarest and one of the most expensive American color plate books ever published. Fewer than 15 copies are known to exist (of which 6 are complete), as the book was not well subscribed when it was issued in parts and very few subscribers completed their sets. Copies are thought to have been destroyed in a fire at Bosqui's plant along with the original paintings. Italian Swiss Colony issued several of the plates as a promotional or advertising piece, presumably getting them from Bosqui's overstock when his edition failed to sell. The Black Hamburg is a table grape that grows best in California's coastal mountain range. In Bosqui's text it is noted that "the specimen illustrated was taken from a vineyard located on one of the declivities on the Western slope of Mount Bache, in the Santa Cruz Mountains". This region has been traditionally been compared to Burgundy in France due to similarities in the soil and climate, hence, we assume, the plate caption chosen by Italian Swiss Colony. (106203) \$9500.

8. [CHROMOLITHOGRAPHED BOOK OF HOURS]. MATHIEU, CH.; GSELL, M. M.; REGAMY, G. *Livres d'heures. Heures Illustrees par CH. Mathieu*. Paris: Laplace, Sanchez & Cie., (ca. 1885).

Book of Hours 5x6", 189 pp. each mounted on a hinge, every page within chromolithographed borders, plus 8 full page chromolithographs with silver and gold illumination. Light wear to the case, contents fine.



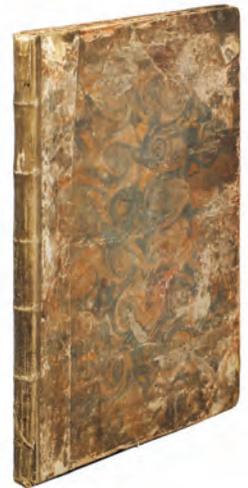
§ A stunning, monogrammed deluxe set comprising the Book of Hours, a case for calling cards with pencil and support for writing, and a 4-compartment purse, each bound in full morocco with an inlaid silver monogram "AC", housed in a plissé silk lined box covered in black percaline. (107354) \$3975.



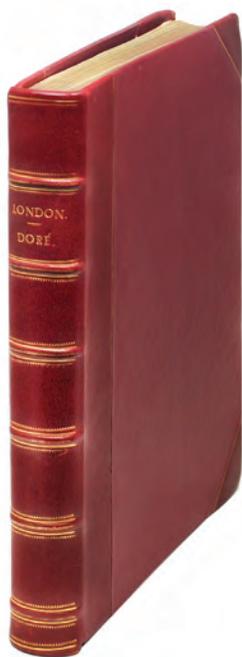
9. DE HOOGE, ROMEYN. [*Military Copperplates depicting the Wars of Flanders*]. *Premiere Partie des Guerres de Flandres; Seconde Partie; Troisieme Partie...* n.p. : n.d. [circa 1638].

4to, 3 engraved titles, 5 full-page portraits, 21 double-page copperplate engravings, handwritten table-of-contents. Old half vellum, marbled paper boards. Binding is rubbed and chipped, margins soiled, 7cm

closed tear to one plate and a few other shorter closed tears to others, printed from worn plates; good.



§ Military copperplates in three parts, with three allegorical titles, full-page portraits of Charles V, Philippe II, Duke d'Albe, Louis, de Requesens, and Don John of Austria, and double-page illustrations of 16th-century battles by land and sea by Romeyn de Hooge, at the command of Ledesma, Captain of Engineers. (106070) \$4500.



10. DORE, GUSTAVE. JERROLD, BLANCHARD. *London. A Pilgrimage.* London: Grant & Co., 1872.

Folio, [xii], xii, [1]-191 pp., 126 vignettes, initials, and 54 full-page plates with tissue guards including half-title and frontis, text printed within a red double-ruled border. Modern half red morocco ruled in gilt, red cloth boards, backstrip with six raised bands, ruled and lettered in gilt, marbled endpapers, a.e.g. Some minor scattered foxing, otherwise a very good, complete copy.

§ First English edition of this great work, preceding the first French edition (with its briefer, less informed text) by four years. The book was conceived in 1868 by Jerrold, an experienced journalist; and author and artist prowled every corner of the metropolis, sometimes accompanied by plainclothes police. “Doré’s devastating realization of the contrast of wealth and poverty in a modern metropolis makes *London* one of the great illustrated books of the world.” (Ray) “If one book depicts Dickens’ London in all its glory and especially misery, this is it; and it is hard to cite another



book of any period which so perfectly defines a time and place in history as this book does.” Bland, *A History of Book Illustration*, pp. 289-90. Ray, *Art of the French Illustrated Book*, 251. *Illustrator and the Book in England* 297. *Artist and the Book* 86. Muir, *Victorian Illustrated Books*, pp. 225-227. (108636) \$3250.



11. FLAXMAN, JOHN. *Lectures on Sculpture, as delivered before the President and Members of the Royal Academy. Second edition.* London, Henry G. Bohn. 1838.

8vo, xxvii, 243 pp. Portrait frontispiece on India paper, 51 plates (complete, enclosed publisher’s slip states that plate #18 was never engraved). Original green cloth with printed paper spine label, rubbed and worn. Pp.33-48 are missing but this is more than made up for by the extra illustration of the book with 28 original pages of sketches by Flaxman from his sketchbooks, many of which appear as plates in the book.



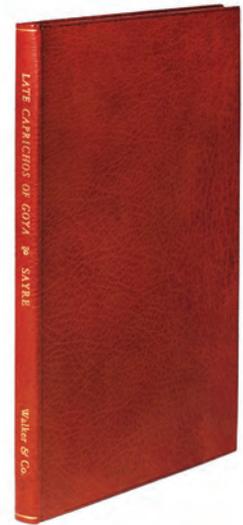
§ Walter Crane’s copy which passed to Shane Leslie, first cousin of Winston Churchill, at Castle Leslie in Co. Monaghan, after it was acquired by his father Sir John Leslie a friend of the Pre-Raphaelites. This book was acquired directly from the Leslie family. (108503) \$18,500.



12. GOYA Y LUCIENTES (FRANCISCO JOSE DE). *Late Caprichos of Goya Fragments from a Series Commentary and Notes by Eleanor Sayre.* New York: Philip Hofer, 1971.

Slim small folio, 46 pp. With a frontispiece and 32 illustrations. Original full brown morocco by Arno Werner; the extra suite of plates in a cloth folder, all contained in a quarter brown morocco clamshell box. The second suite of plates are archivally matted and framed.

§ Limited edition, this being number VIII of XXV super deluxe copies, with 2 additional suites of original prints, from an edition limited to 150 copies. Of the 2 additional suites of the 6 original etchings (12 total), one suite is loose in a blue cloth folding case and the other is beautifully framed. The three double-sided copper plates from which the plates were



printed passed from Goya's grandson Mariano to John Savile Lumley, then to Colnaghi, from whom Philip Hofer acquired them in the 1930s. He, in turn, gave them in 1970 to the Museum of Fine Arts, Boston, after the present edition of 150 sets had been printed by David Godine. No further prints will ever be pulled from these plates. They depict "Warlock", "Witch", two "Majas" and two "Smugglers". (106722) \$5750.

13. HUXLEY, ALDOUS. *Prisons. With the 'Carceri' Etchings of G. B. Piranesi.* London: Trianon Press, 1949.

Folio, (36) pp., with a frontispiece and 18 plates. Original stiff wrappers laid in cloth backed board portfolio with ribbon ties, both with printed labels. Some fading to portfolio. Very good.

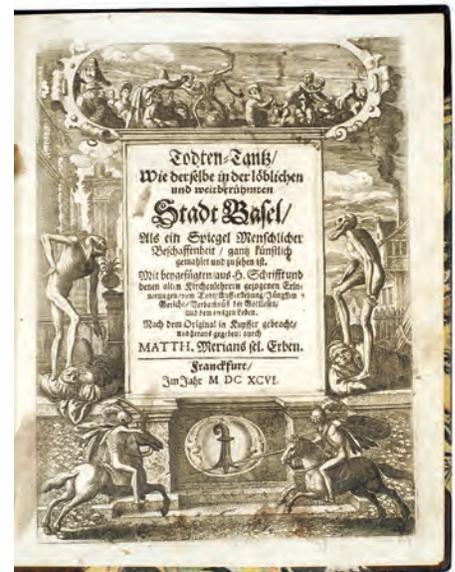
§ Numbered 87 and signed by Aldous Huxley. Of the first printing, 212 were signed by the author; 100 copies were reserved for the Trianon Press, Cobham, Surrey, and the Grey Falcon Press, Philadelphia; 100 for Zeitlin & Ver Brugge, Los Angeles; 12 copies numbered A to L, "hors commerce" for the author, the publishers and their associates. With a 16-page essay by Huxley and a critical study by Jean Adhemar of the famous fantasy prison etchings by Piranesi which inspired Huxley and Adhemar (curator of prints at the BN) to write a short history of prisons and criminality and an analysis of the plates. Eshelbach & Shober 50. (108016) \$950.



14. MERIAN, MATTHEUS, *Todten-Tantz...* Frankfurt: (heirs of Merian), 1696.

Sm. 4to, 128 pp. With an engraved title-page and 42 of 44 engraved plates (lacking the two full-page plates found after the main body of the text). Modern half calf, backstrip with gilt fleurons but no titling. One plate (p. 45) restored with partial facsimile in the lower margin, a few ink notations in the text.

§ Second Merian edition, complete with all the "Dance of Death" plates but without the full-page "Memento mori" and the transformation portrait. Rare in any condition; the Vershbow copy (complete and colored) sold at Christie's (lot 610) for \$48,000 in 2013. See Brunet III, 1650. (106277) \$2500.





15. PALMER, SAMUEL. VIRGIL. *An English Version of the Eclogues of Virgil. With Illustrations by the Author. Edited by A.H. Palmer.* London: Seeley & Co, 1883.

Folio, (ii), xvi, 102 pp., title-page printed in red and black, 14 plates including 5 original etchings and 9 reproductions from drawings by Palmer. Original white vellum over boards, lettered in gilt, uncut. Spine slightly age-toned, faint foxing to endpapers; a very good copy. Original invoice for this book, from Richard Jackson, Leeds, loosely inserted.

§ First edition, large-paper copy limited to 135 copies (#33). The book was unfinished when Palmer died and was completed by his son A.H. Palmer using his father's original drawings and notes on proofs. Of the 5 original etchings in the book, only one was completely etched and finished by Samuel Palmer, "Opening the Fold" or "Early Morning": Lister 13.vii. Sophie Schneideman noted of her copy: "[A. H. Palmer] writes in the introduction that Samuel Palmer was a great admirer of Virgil and that in about 1856 he had begun writing a paraphrase of the *Eclogues* in English verse so that "those who do not read them in the original should have some version from which the pastoral essence had not quite evaporated". It took him years and he imagined that each

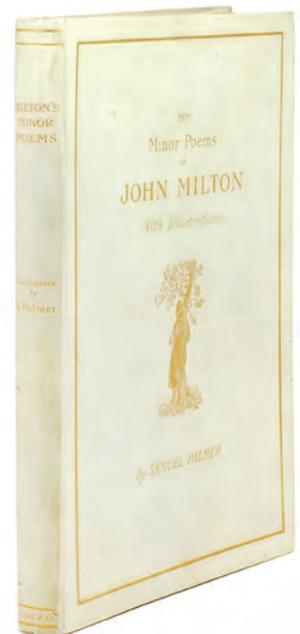
Bucolic would have an exquisite etching or woodcut at the head of it. In 1872 he wrote "If Blake were alive and I could afford it, I would ask him to make a headpiece of each". Ray, *The Illustrator and the Book in England from 1790-1914*, 222. (108628) \$2950.



16. PALMER, SAMUEL. MILTON, JOHN. *The Shorter [Minor] Poems of John Milton With 12 Illustrations by Samuel Palmer Painter and Etcher.* London: Seely, 1889.

Folio, xx, 124 pp., title-page printed in red and black, 12 etched plates with tissue guards. Original gilt titled vellum, uncut. Some light foxing, mainly at endpapers, covers slightly rubbed; a very good copy. With the signature of A. H. Palmer to the half title and a list of reviews in his hand to verso. Loosely inserted is a bookseller's letter detailing how he bought this volume.

§ One of 135 large paper copies in the de luxe binding. Prepared by A.H. Palmer as a companion to the Virgil, this book used



highly innovative photographic techniques to render paintings as etchings; these were achieved with the help of Dujardin and the printer Goulding. The large-paper edition is very scarce, and is vastly preferable to the regular issue. "This stately volume contains twelve facsimiles of drawings by Palmer, they rank with his best work, and three notable etchings were inspired by them..." Ray, *The Illustrator and the Book in England from 1790-1914*, 223. (108629) \$2000.





17. PEERBOOM, ALFONS. *Modernisierte Ornamentik im Germanischen und Romanischen Stil.* Plauen: C. F. Schulz & Co., [circa 1910].

Folio 12 3/4 x 19 5/8", [1] title page, 20 leaves of color lithographs printed to recto only. Quarter black cloth portfolio, decorated black paper boards printed in red and gold, edges rubbed and chipped, corners chipped, with gray cloth ties. Plates have some finger marks and small stains to outer margins, slight foxing to edges, otherwise very good.

§ A dramatic collection of German Art Nouveau or Jugendstil interior designs inspired by Romanesque architecture. The plates feature between one and nine panels, many with intricate knotted designs, both German and Romanesque floral patterns, round-headed arches, and acanthus-leaf decoration. Some incorporate animals such as deer, birds or dragons, printed in a palette of grays, greens, muted blues, reds, yellows, browns, and accented in gold. The first plate features a magnificent Angelic figure in a Romanesque architectural style. (108261) \$2000.

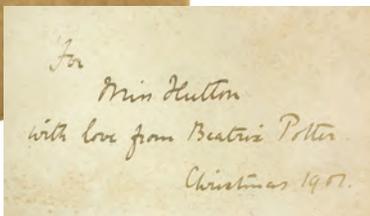
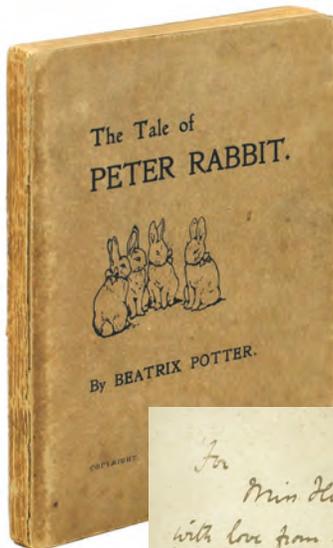


18. POTTER, BEATRIX. *The Tale of Peter Rabbit.*

Privately printed: December, 1901.

16mo, coloured frontispiece and 41 black and white illustrations. Original grey paper boards, flat spine, decoration and titles to upper board in black. The boards a little chafed, extremities slightly rubbed, slight soiling on lower cover, otherwise a very good copy of a fragile book. In a green morocco folding box.

§ First privately printed edition, one of 250 copies. The true first printing of Potter's first and most famous book with the author's signed presentation inscription on the front free endpaper: "For Miss [Caroline] Hutton with love from Beatrix Potter Christmas 1901". Potter was 27 and living at home when she wrote *The Tale of Peter Rabbit*. Five publishers rejected her illustrated manuscript but Potter arranged for it to be privately printed by Strangeways and its immediate success launched her career. Inscribed association copies of the first printing are truly rare. Caroline Hutton, a distant relative, was responsible for carrying Potter off to her family home near Stroud at a time when Potter was not



well, and she became good friends with Caroline's father who christened her "The Busy Bee" so well did she flourish in that home. It was he who told her the story of the *Tailor of Gloucester* (to be Potter's



second book) and it is not idle to suspect she may have conceived of Peter Rabbit while with Caroline and her father. Osborne, p 382. Provenance: Pacific Book Auction Galleries (1996). Private collection (anonymous). (110735) \$125,000.



19. RANSOME, ARTHUR. MACKENZIE, THOMAS (illustrator). *Aladdin and his Wonderful Lamp in Rhyme*. London: Nisbet & Co., [1919].

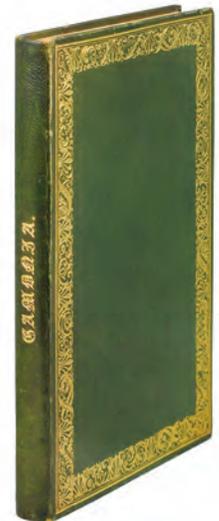
Folio, 128 pp. With a color frontispiece, 11 color plates tipped-in as issued, captioned tissue guards, decorative black and white title page, decorative designs bordering the letterpress, numerous designs throughout. White buckram with gilt design on front cover and back strip, gilt top, small stain at bottom left corner of upper cover, a very good copy.

§ Signed limited edition, number 232 of 250 numbered copies signed by the artist. "Publication was delayed by the war - Ransome complained on 15 February 1915 that Mackenzie has 'suddenly gone off to Serbia' - and by Ransome's own absence from England" (Hammond). A wonderfully lavish Christmas gift book, and the finest work of the illustrator Thomas Mackenzie (1887-1944). Hammond, Ransome, A19a. (109886) \$1750.



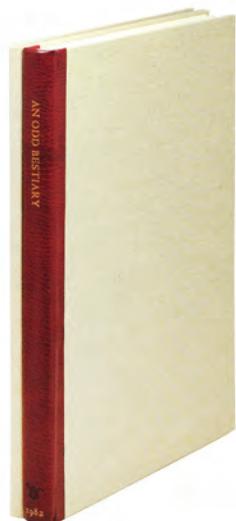
20. RAWSTORNE, LAWRENCE. *Gamonia: or, the Art of Preserving Game; and an improved method of making Plantations and Covers, explained and illustrated*. London: Rudolph Ackermann, Eclipse Sporting Gallery, 1837.

8vo, xiv, (15)-208 pp. with errata. 15 coloured aquatints after T. J. Rawlins. Publisher's original full green morocco with wide gilt-tooled borders, backstrip titled in gilt, and gilt edges. Binding very lightly worn, pages showing some offsetting from the plates and occasional spotting, cracked at page 192. Overall a very



good unrestored copy with splendid, vibrant plates almost entirely free from browning, well-preserved in a custom morocco-backed cover and slipcase.

§ First edition of an important sporting title dedicated to pheasant rearing, covert shooting, and the proper forestry practices for good game management. The splendid coloured aquatints depict gently-comic sporting scenes against the backdrop of the parks and fields of Rawstone's Lancashire. "Gamonia... is one of the most attractive colour plate books, with the aquatints all beautifully coloured and with the skilled application of gum arabic making them especially bright and sparkling" (Ford, Ackerman, 121). Abbey, *Life* 392. Tooley 393. (110458) \$1750.



21. ROBINSON, ALAN JAMES. BLOCK, LAURIE. *An Odd Bestiary. Or a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts, Natural Histories, Zoologies, Etc. By Authors Famous and Obscure. Arranged as an Abecedary...* Easthampton, MA: Cheloniidae Press, 1982.

Folio, [80]ff. including three blanks at the end (one with a press blindstamp). Original quarter red morocco, cloth box. Mint as issued.

§ Deluxe edition, copy #35 of only 50 issued with an extra portfolio containing a suite of the 26 engravings, each signed and numbered by Robinson, plus a suite of the 26 smaller line-cut illustrations, each with hand calligraphy by Curtis and signed by Robinson and Curtis, all contained in a cloth portfolio. Text compiled and annotated by Laurie Block. (110578) \$975.

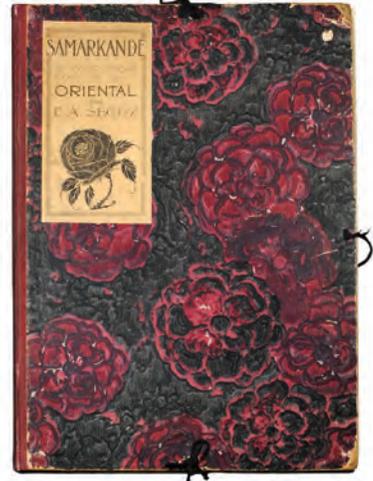




22. SEGUY, EUGENE ALAIN. *Samarkande: 20 Compositions en couleurs dans le Style oriental.* Paris: Ch. Massin, [1914].

Folio, 2 ff. text and 20 pochoir plates. Original marbled paper portfolio, cloth backstrip, ties, backstrip repaired, slight wear around edges of leaves, plates in perfect condition.

§ A rare and early portfolio by the great art deco artist Seguy. His use of pochoir was unequalled at the time and the eleven or so portfolios he issued are treasured to this day for their beauty and influence on modern design. (107231) \$3500.



23. THOMAS, R.S. RAMPANT LIONS PRESS. *The Mountains. Illustrated with ten drawings by John Piper, engraved on the wood by Reynolds Stone, with a descriptive note by John Piper.* New York: Chilmark Press, 1968.

4to, (ii), 42, (6) pages. Original quarter cloth, morocco backstrip with title in gilt, paper-covered boards illustrated with a wood engraving, top edge gilt, slipcase. As new.

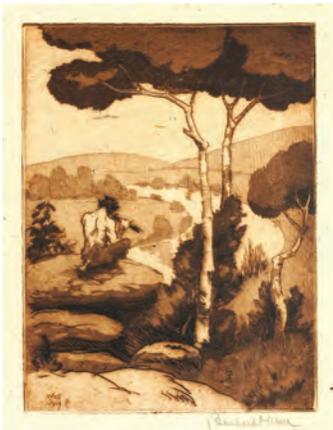
§ Limited to 110 special copies in a total edition of 350, signed by the author, artist and engraver, with an extra set of the 10 engravings tipped in and bound thus. "Just after the second world war, John Piper and Reynolds Stone, both enthusiasts of nineteenth-century topographical guide-books, decided to produce a modern equivalent, to illustrate the mountains of Snowdonia. They used wood-engraving both as a reproductive process, so that the pictures could be printed together with the text, and as creative interpretations of the drawings, which in several cases Piper did directly on the blocks. We were eager to print these magnificent engravings, and as the



Carters and the Stones are close cousins, negotiations were simplified. Douglas Cleverdon persuaded the Welsh poet R.S. Thomas to write some rich poetic prose to accompany them." (Rampant Lions Press). The collaboration of three remarkably talented artists, Thomas (poet), Piper (artist) and Stone (engraver and calligrapher), designed and printed by two of Englands finest printers, Will and Sebastian Carter. Carter, The Rampant Lions Press: 34. (107287) \$3750.

24. WALL, BERNHARDT. BROWNING, ELIZABETH BARRETT. *A Musical Instrument.* New Preston, CT: Bernhardt Wall, 1924.

Slim 4to, 6 unnumbered leaves printed on the rectos only with etched text and plates. Original mottled red and green boards. Two etched pieces of ephemera pasted to the front pastedown. Some offsetting and staining, internally very good.



§ Copy #10 of 100 copies signed and numbered by Bernhardt Wall. Wall, born in 1872 in Buffalo, NY, studied at the Buffalo Art Student's League and later under Henry Reuterdaahl in New York. He apprenticed under William Auerbach-Levy and began a career as a lithographic illustrator in 1889 working primarily as a commercial artist in New York and Buffalo. He soon became known as the "Postcard King" and designed over 5,000 comic cards. In 1915 Wall visited Colorado, Nevada and California making etchings of Indians, cowboys and major cities which were later published in a portfolio entitled, "Under Western Skies." These proved to be very successful and the artist shortly thereafter moved to California permanently where he produced many fine etchings of the American West. (Wittenborn) (110659) \$375.





25. STEVENS, ALBERT and MARY. *Archive of Original Sketches, Watercolours and Photographs with extensive clippings of contemporary newspaper reviews, correspondence, and other manuscript and printed ephemera.* France, Italy, Switzerland, and Britain: c. 1880s-1920.

A large and multifaceted archive documenting the working methods and commercial life of husband and wife professional artists, Albert and Mary Stevens. The Stevens were popular and prolific Victorian landscape painters who experienced commercial success with regular joint exhibitions of their studies of the French Riviera, Swiss Alps, Italian Lakes and romantic English scenery. Unknown as photographers, the archive reveals the couple also exhibited a pictorialist skill in taking images that they later used as inspiration for their paintings. At their Cannes and London galleries their patrons included an impressive group of European royalty and aristocracy, notably Tsar Nicholas II of Russia and the Empress. The archive is informed by Russian correspondence that discusses the selection, delivery and purchase of works.



Included are a portfolio containing 20 watercolor studies, several signed, and 15 pencil sketches, often dated and with pencil notes for future color reference; 8 further sketchbooks with some 100 watercolor or pencil studies; 2 albums of newspaper exhibition reviews; a file of testimonials, documents and letters concerning Russian purchases; printed invitation cards, gallery and price references; lists of important patrons; an extensive collection of some 280 mostly silver gelatin prints by the artists; plus 3 albumen photographs signed and captioned on the verso Frank Mason Good.



This is an archive fully deserving of study, with much to say about the intersections of Victorian landscape art, early photography, and the practice of male and female professional artists. Full details available on request. (110433) \$16,500.



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