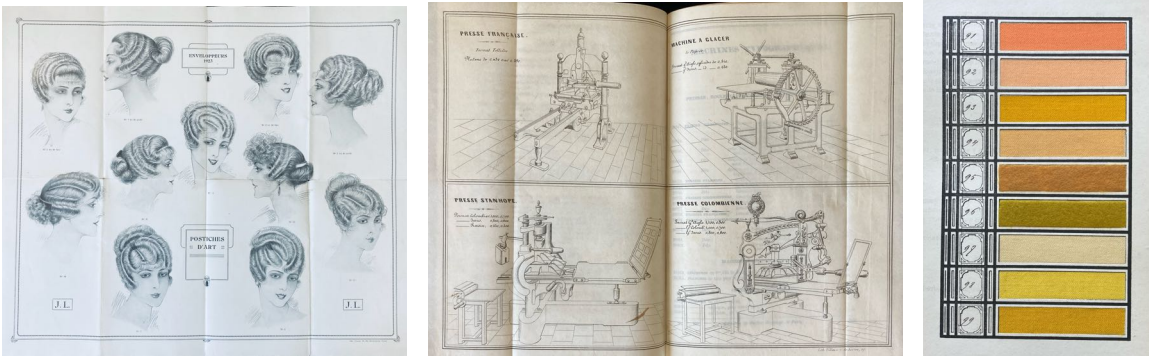


A century of Trade Catalogs & Technical Manuals: 18 items, 1845-1939

Trade catalogs, that is, printed material often heavily illustrated and fully-priced catalogs of merchandise, goods, supplies, or products devoted to a single merchant or producer, were originally intended as sales and advertising publications. These ephemeral items today provide especially valuable documentation of commercial and material culture, offering an invaluable record of commercial products and industries that frequently have no other printed witness.

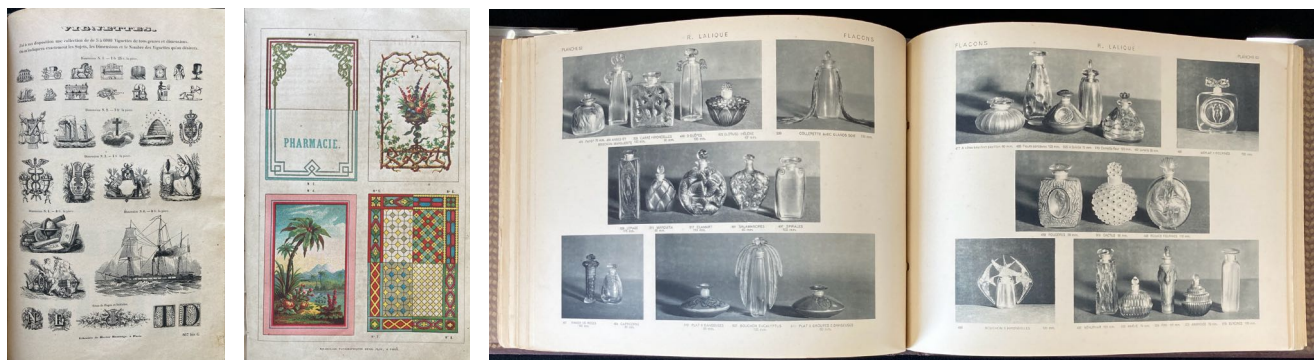
The following diverse selection of trade catalogs covers examples of architecture, books and bookselling, building supplies, ceramics, crystal, dresses, drug store supplies and pharmacies, furniture, glasswork, hairpieces and wigs, hardware, iron works, porcelain, printing presses, raincoats, textiles, trade manuals, and wallpaper.



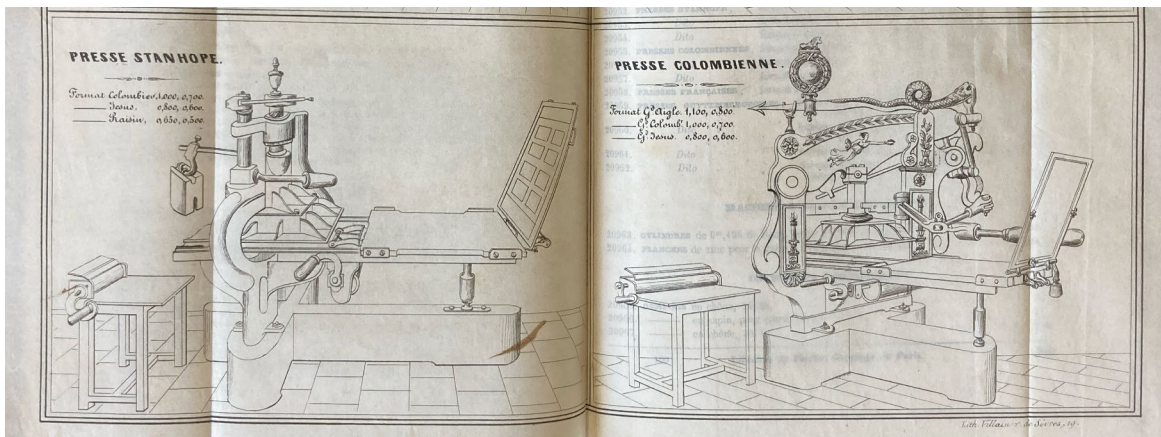
Above: nos. 14, 1, and 3.



Above: nos. 11, 4, and 10.



Above: nos. 1, 2, and 16.



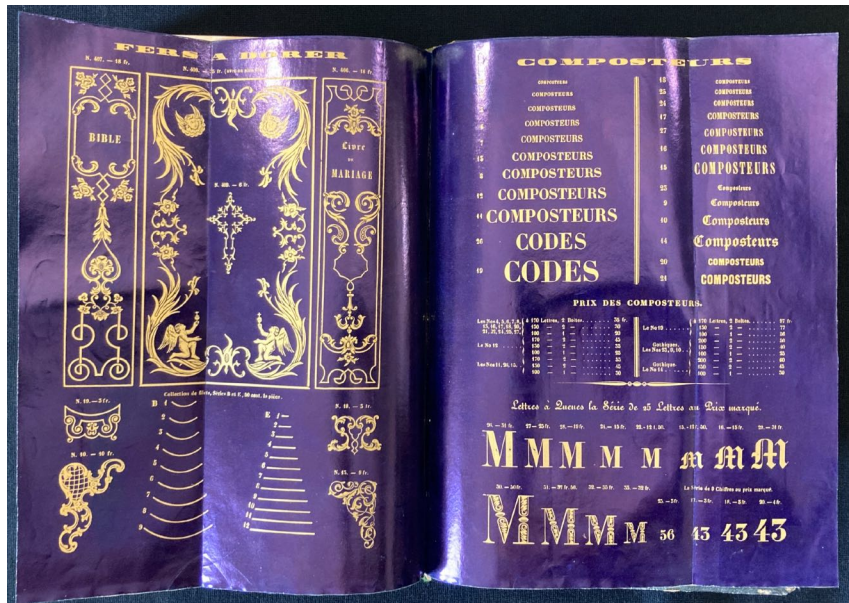
An invaluable bibliographic treasure: books, a type specimen, and printing press equipment

1). [BOOKS. PRINTING PRESSES.] Bossange, Hector. *Catalogue de Livres Français, anglais, allemands, espagnols, grecs et latins, italiens, portugais, orientaux, etc., etc., etc. Suivi de prix courants.*

Paris, Bossange, 1845.

(25 x 16 cm). [i-x], xi-xiii [xiv], [2], [24 leaves of plates], 1-867 [868], 8 leaves foliated "867 bis A-H" plus 2 double-page plates, 869-984 pp. including a double-page plate illustrating 4 printing presses, and over **20,000 book titles listed.**

Contemporary half-goatskin over pebbled cloth, raised bands on spine with gilt titles, marbled end papers and the binding signed 'Heritier, J.'" on the inner front board. Corners rubbed, joints at the head show slight split, nonetheless a solid and excellent copy.



\$ 2,000

As stated in his preface, reproduced in French, English, and Spanish, Hector Bossange intended this stock list of over 20,000 titles to serve as full and methodical catalog of all the books available through his bookshop in not only French, but also English, German, Spanish, Greek and Latin, Italian, and Portuguese. The volume provides deep insight to the literary marketplace in Europe in the mid-19th century—including 700 titles of works in English. Bossange's contacts in New York, London, and Leipzig meant that his firm could offer a tremendously large and diverse list of titles.

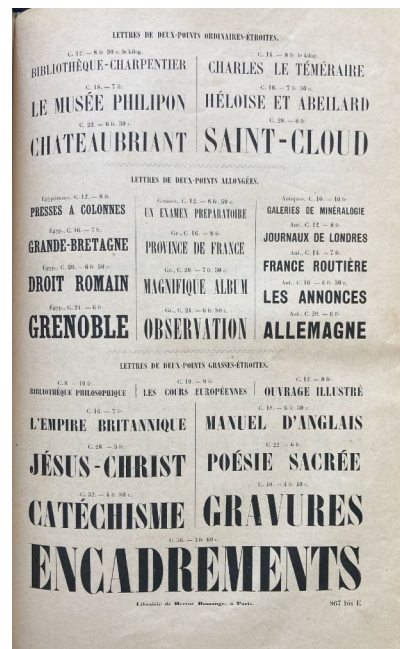
Fully priced catalog for printing presses, ink, type, binding supplies, etc.

Significantly, Bossange, who was also a publisher, offers a fully priced list for printing presses (3 letterpresses including a Stanhope and a Columbian, as well as an engraving press), and all the necessary equipment for printing, and a 7-leaf type specimen; there are binding supplies such as gold leaf, and goat, sheep, and calf leathers—in short, all the materials necessary for making books.

Daguerréotypes:

A final section details the prices for the “chambre noire” or cameras, and plates for making daguerreotypes.

Hector Bossange (1795-1884) was a major figure in nineteenth-century Parisian bookselling: the eldest son of the Parisian printer-bookseller Martin Bossange (1765-1865), brother of the bookseller Adolphe Bossange (1797-1862), Hector trained as a bookseller in New York, then in Canada, where he founded a bookshop in Montreal in 1815, returning to Paris in 1819. He and his brother Adolphe operated “Bossange frères” from 1820 to 1834, after which Hector operated under his own name.



Comprehensive and illustrated: portrait of the 19th century pharmacy

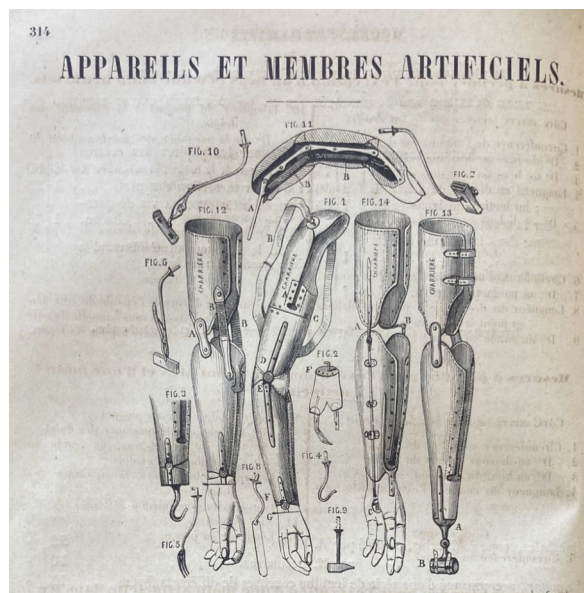
2). [DRUG STORE SUPPLIES. PHARMACY.]

Menier. *Catalogue Commercial: Prix Courant Général des Drogues Simples Produits Pharmaceutiques et Chimiques Plantes Médicinales Médicaments Spéciaux et Homopathiques Instruments de Pharmacie, de Chirurgie, de Chimie, de Physique Et Tous Autres Articles et Appareils Scientifiques et Industriels à l'usage de la Pharmacie et de la Médecine.*

Paris: Typ. H. Plon, 1860

\$1,600

(24 x 15 cm). 672 pages, 2 full-page frontis engravings, 6 double-sided leaves of sample labels, and 4 full-page color leaves, dozens of engravings in the text illustrating the items for sale.



Bound in the publisher's blindstamped cloth with gilt titles on flat spine. Front joint loose, and some faint tanning to some of the color plates, in a copy that has been leafed through by 19th century shoppers, but well-preserved, nonetheless.

This extensive catalog for pharmaceutical supplies and equipment for pharmacists includes thousands of individual items (such as pharmaceuticals, medicinal plants, homoeopathic medicines, surgical, chemical, and physical instruments, and innumerable other scientific and industrial articles and apparatus for use in pharmacies and medicine) in a fully-priced catalog for the Droguerie Menier, located in the Marais district of Paris at 37, Rue Ste-Croix de la Bretonnerie, with their hydro-powered factory at nearby Noisiel, Seine-et-Marne.

The Menier firm would become the well-known French chocolatier, forever associated with the iconic poster showing a mischievous little girl "tagging" the name of Menier on the wall of a building. In Noisiel (and in the 2 frontispiece engraving below) one can still see the famous water powered premises that became in the nineteenth century one of the most important European chocolate factories. Menier's specialization in chocolate came relatively late and after they had established their pharmaceutical drugstore that is advertised here and which profoundly revolutionizing the sector.



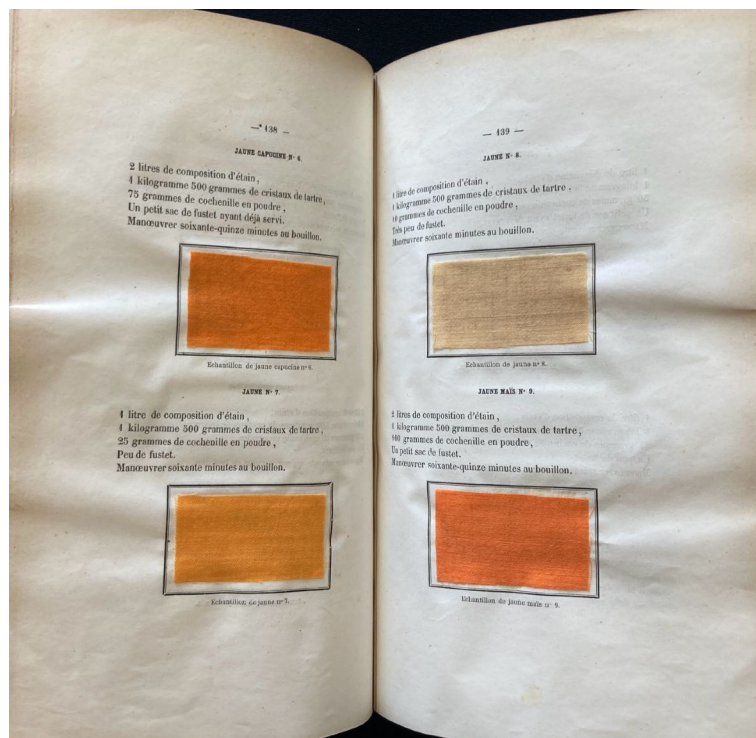
The first edition of Grison's important manual for dyeing wool

3). [TECHNICAL MANUAL. TEXTILES.] Grison, Théophile. *La Teinturier au dix-neuvième siècle : en ce qui concerne la laine et les tissus où la laine est la substance textile prédominante*

Paris, Librairie Scientifique, Industrielle et Agricole, Eugène Lacroix, Éditeur, 1860.

(27.5 x 17 cm). 287 pp. Complete with 151 fabric samples. The imprint is printed on a smaller slip and pasted over the original Rouen: Imprimerie de D. Brière.

Contemporary red half-goat over pebbled cloth boards, raised bands on spine with red leather title label in gilt. Some rubbing to the boards and staining to the front cover, but internally a fine copy with all the fabric samples well preserved and bright. OCLC: one copy worldwide.



\$1,100

This is the first edition of Grison's work on dyeing in the 19th century, particularly for wool and blends in which wool is the predominant textile. A second edition in 1869 and a third edition (see no. 6 below) in 1884 followed. Grison, a chemist and former director of the fabric printing and dyeing factories, produced a work that describes the most up to date methods of dyeing fabrics of the second half of the 19th century and this highly technical guide, illustrated with still bright fabric samples of many different fabrics, was intended for the professional trades. Especially valuable is the final chapter, "Coup-d'oeil sur les principaux agents chimiques"—that is, a quick look at the principle chemical agents with an explanation of the means by which these chemicals maybe used in fabric dyeing.

Théophile Grison (1825-) began work in a factory that printed elegant scarves, which he adored, at the age of 5. As an auto-didact fascinated by colors and their sources, he studied chemistry and before the age of 20 held increasingly advanced positions in laboratories and factories, including that of Charles Meissonier and other leading figures. Grison earned more than 20 patents in the field, including one for a water purifying method that yielded superior dyeing results, which is discussed in the present work. He also invented a number of important machines used in the process of dyeing and producing fabrics with new and vibrant colorings.

Women's fashion in the age of Madame Bovary: 11 magnificent color plates of elegant gowns

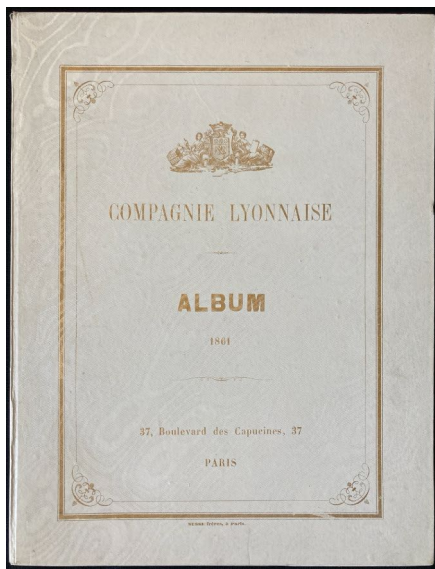
4). [DRESSES. WOMEN'S FASHION.]

[Compagnie Lyonnaise]. *Compagnie Lyonnaise. Album, 1861.*

Paris, 1861.

(30.5 x 23 cm). 13 leaves, 11 of which are chromolithographic illustrations of women's gowns. Bound in the publisher's original white cartonnage of moiré cloth, printed in gold. The front cover mentions the retailers "Susse Frères, Paris" and the back cover "Napoléon Chaix et Cie." The striking chromolithographic plates were produced by Alphonse Godard, Paris, Quai des Grands-Augustins.

\$1,300



One of the four fashion albums published during the Second Empire by the celebrated silk merchant, Compagnie Lyonnaise (1857-1861), which specialized in silk fabrics, lace, cashmere, shawls, dresses and court coats. The flagship boutique was in central Paris at 37 Boulevard des Capucines, with branches in Lyon, Cachemire, Chantilly, Alençon et Brussels.

The 11 color lithographs, each signed "A.L." and with a stock number, reproduce the following model of dresses: Robe châtelaine ; Redingote à pente avec agrafes de velours ; Robe taffetas avec volants Empire ; Robe organdi à bordure avec paletot piqué brodé ; Robe organdi avec petits volants Récamier ; Robe à 4 volants et jupe ; Robe organdi imprimé 3 volants Récamier ; Robe organdi avec grand volant Récamier ; Phidias (Confection de velours brodé) ; Volants et burnous dentelle noire de sa fabrique de Chantilly ; Cachemire des Indes avec dessin de la Compagnie (robe Poulton de soie et velours).

In *Galignani's New Paris Guide: For 1861*, the firm's advertisement describes them thus: "The successive enlargements of the establishment of la Compagnie Lyonnaise have rendered it one of the most extensive in Europe; the warerooms at the present day comprise upwards of thirty saloons or galleries, having four separate entrances. Being their own manufacturers, their productions are not liable to the extra charges made on account of intermediate agents, and thus this company can afford to offer to the public on terms far more advantageous than any other house" (p. [594]).

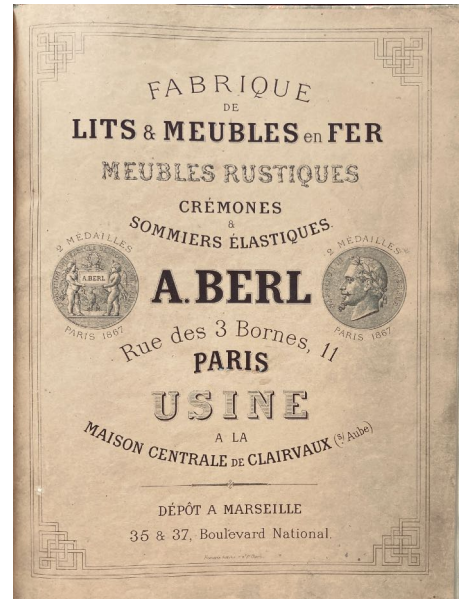
Custom-made iron beds & furniture: made behind iron bars?

5). [FURNITURE. IRON WORKS.] BERL, A. *Fabrique de lits & meubles en fer, meubles rustiques crémones & sommiers elastiques*

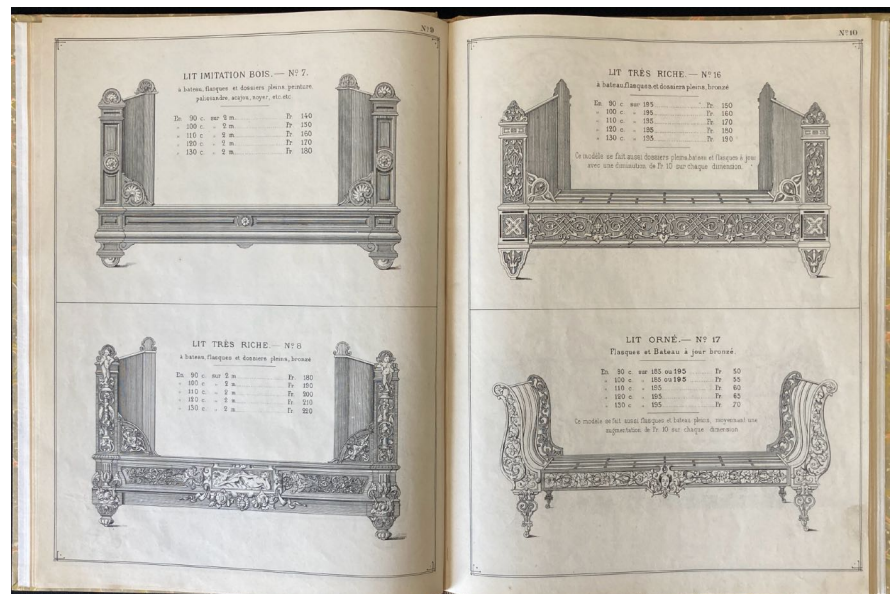
Paris, [c. 1867-1872]. Lithographically printed by François Sapène, 42, rue Saint-Merri.

(29.3 x 22 cm). [10], 8-59, [2] pp. Illustrated with dozens of examples of the firm's products, one double-page and five full-page lithographs depicting their warehouses, production methods, workforce, and the firm's factory at the Maison Centrale de Clairvaux (a prison). Publisher's original printed yellow wrappers bound into modern bradel marbled paper boards. A fine copy.

SOLD



Founded in Paris in 1858, where they produced cast iron beds frames as well as household furniture such as sofas, chairs, armchairs, benches, stools, washbasins, tables, fireplace guards, racks, planters, tree corsets, arches, grills, kiosks, *crémones* (window frame hardware), the Berl firm is an award-winning iron furniture maker who continue to construct precision and custom metalworks today.



The present catalog dates to approximately 1867, before the company moved to Luxembourg in 1872, into the former cavalry barracks in Pfaffenthal and displays hundreds of products, offering the buyer the option of custom beds which could be made to the customer's desired length and width. The firm also offered custom paint and various finishes including imitation flowers, wood, arabesque, or chinoiserie designs. For the items other than beds, clients need merely refer to the item number in the catalog, which provides a vivid portrait of

furnishings from the functional to the ornate (prices for beds range from 14 to 225 francs). Berl offered a wide range of options for each of their furnishings.

Prison labor?

Of equal importance are the six plates (one double-page) that illustrate Berl's warehouse, their forge, their various workshops for fabrication, assembly, and painting, and their shipping warehouse, all of which were located in premises southeast of Paris at the Maison Centrale de Clairvaux-sur-Aube, which served as a prison. Two of the plates, including the one at right, show prison guards overseeing the Berl workers. The firm's former presence at the prison location is confirmed by their current company website.



The third ed. greatly enlarged with nearly 500 color fabric samples

6). [TECHNICAL MANUAL. TEXTILES.] Grison, Théophile. *La teinture au dix-neuvième siècle : en ce qui concerne la laine et les tissus ou la laine est prédominante.*

Paris : Imprimerie G. Rougier et Cie., 1884 (Third edition).

\$1,950

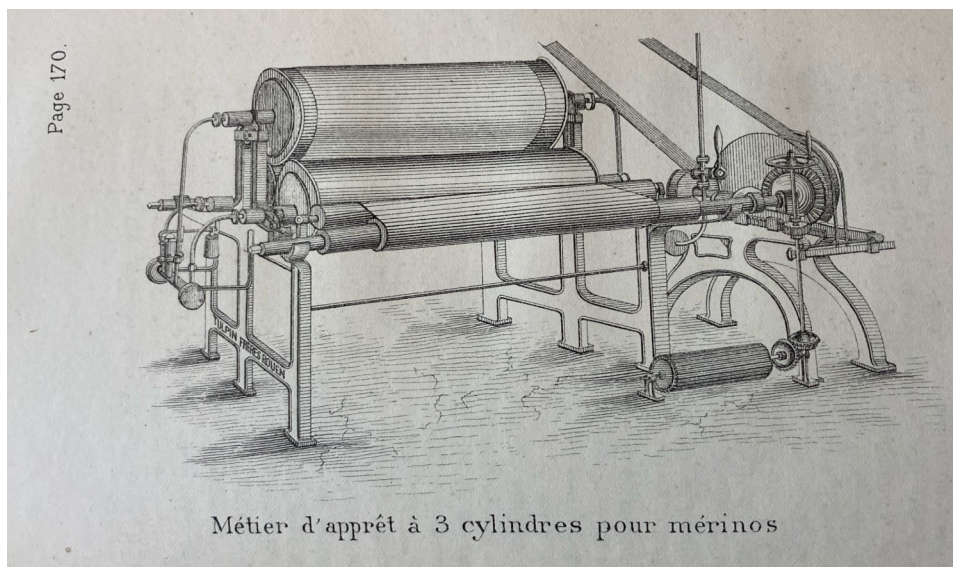
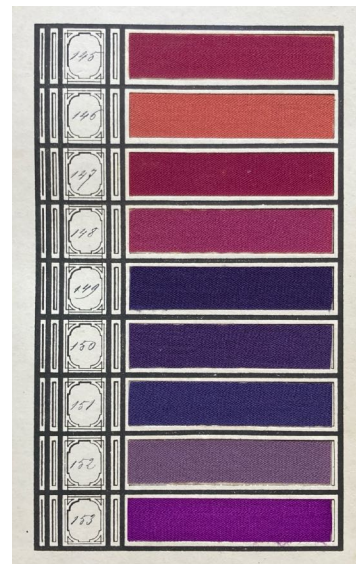
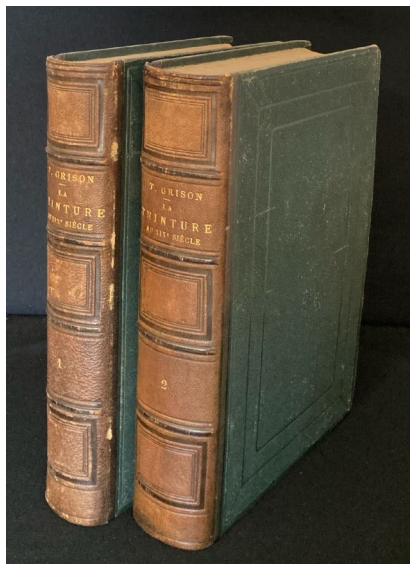
2 vols. (26.5 x 17 cm). Vol. 1: vii, 317 ; v. 2: 357, [3] pp. Volume 1 contains parts 1-5, vol. 2 contains parts 6-10./ Text contains 459 "échantillons" (fabric samples) and 11 drawings of machines interspersed through the text.

Included is a fascinating biographical summary for Théophile Grison (who began his working in the industry at the age of 5!) and a detailed list of 20 of his most important patents, and his awards—Grison received in 1867 a Silver medal at the Universal Exhibition in Paris for his cloth dyeing methods.



Volume 1 includes 11 full-page plates showing machines employed in the process of dyeing and 27 plates each with 9 fabric samples, 243 numbered and indexed fabrics ; vol. 2 contains 216 numbered and indexed fabric samples.

This third edition of Grison's manual is vastly expanded from the first edition (see no. 3 above): the number of fabric samples is tripled, and Grison has introduced 11 plates illustrating various machines used to dye and process fabrics, methods which he explains according to the type of fabric (predominantly wool and blends of fabric where wool is dominant, etc.) and how the dyeing process affects the result.



7). [PORCELAIN. CERAMICS. CRYSTAL.]

Bourgeois, Emile. *Le Grand Dépôt, E. Bourgeois, 21 et 23, Rue Drouot-Paris, au centre de Paris, en face Le Figaro: Porcelaines, Faïences, Cristaux.*

Paris, [Le Grand Dépôt], 1889.

\$1,500

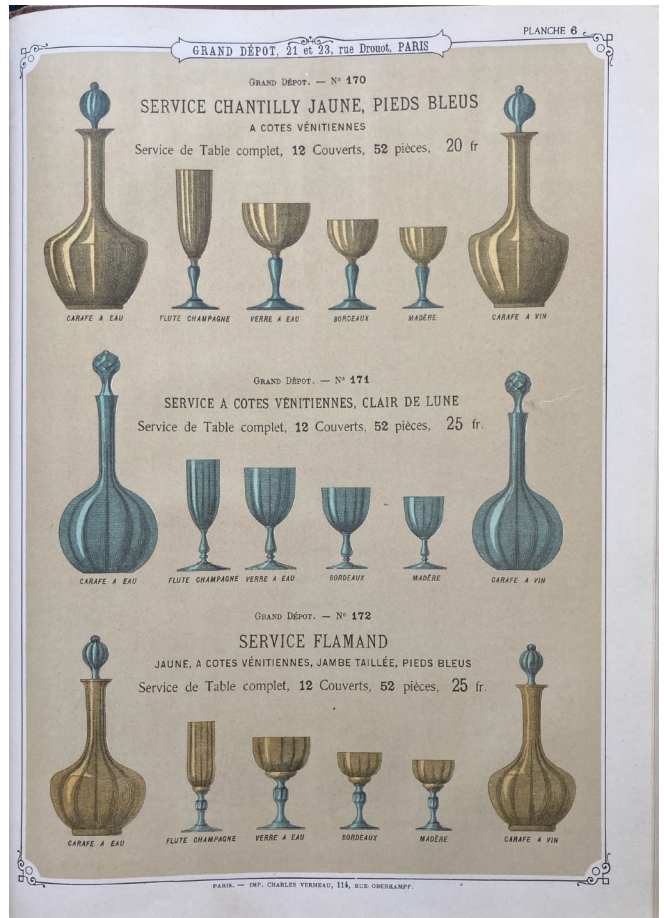
Folio. (36 x 26 cm). 1 lithographic title, [5] pp., 24 color lithographic plates of *faïence* / fine ceramics; [2] pp. 31 color lithographic plates of porcelain; [5] pp.; 46 plates of glassware, crystal, decanters, etc. The color plates appear on the recto of the leaf with a facing page of descriptions of the items available appearing on the verso of the preceding leaf. Bound in the publisher's gilt stamped cloth, with the blindstamped seal of the printer Charles Verneau on the back cover. While the front cover shows some unfortunate damp staining, some fading to the outer edges of the cloth, and a bumped tail, the inner leaves are unaffected, and Verneau's chromolithographic plates are bright and well-preserved.



A rare and beautifully printed trade catalogue from the Paris firm of Le Grand Dépôt, founded in 1862 by Emile Bourgeois, a reseller of ceramics, porcelains, and crystal, with a specialization in fine English ceramics from Stoke-on-Trent, especially Wedgwood, Minton, and Copeland. The catalog is brilliantly illustrated with more than 100 striking color plates (displaying 800 different table services), alongside detailed sale information for an extensive assortment of fine tableware in an array of patterns. The firm boasted a stock of more than 1,000 different table services in the Paris showroom and a network that could provide nearly double that amount with in 24 hours. By the year that this catalog was produced, Le Grand Dépôt boasted the largest most luxurious showroom for ceramics, porcelains, and crystal in the world. The catalog thus gives a comprehensive sense of the market and contemporary tastes in fine tableware in the best European and English traditions.

Living by one's own pen in the mid-19th century: the translator of *Uncle Tom's Cabin* as ad-man:

The catalog itself is a tour-de-force, a magnificent example of 19th century printing: produced in an edition of 5,000 copies at a cost of 96,000 francs, sold at 10 fr. per copy, and printed by the renowned lithographic printer Charles Verneau of Paris. The catalog also bears witness to the literary life of the time, with an introductory and explanatory text by Louis Énault (1824-1900), a well-known French journalist, novelist and one of the French translators of *Uncle Tom's Cabin*.



Victor Hugo behind glass: 11,000 pages in one bookcase

8). [BOOKSELLING.
FURNITURE.] [HUGO,
Victor. OLLENDORFF].
*Bibliothèque-Vitrine laquée
renfermant tout Victor Hugo
illustré. P[ri]x 135 f.*

Paris : Librairie Paul Ollendorff, s.
d. [ca 1900].

SOLD

(14.3 x 9.5 cm). [4] leaves. Stiff
wrappers, sewn, including a plate in
embossed colors.
Perfectly preserved.



A handsome advertising brochure for a custom-made glass-fronted bookcase (62.5 x 27.25 x 13.75 in.) marketed by the Librairie Paul Ollendorff to house its edition of the Complete Illustrated works of Victor Hugo. Printed in olive green and red, appropriately illustrated with a vignette of Notre Dame Cathedral on the front cover, printed in relief, with a brightly colored plate of the bookcase on offer, elegantly printed with embossed details, by Stern Graveur, 47 Passage des Panoramas, Paris.

The bookcase is offered with all of Victor Hugo: 62 titles in 19 volumes (11,000 pages!) illustrated with 2,200 drawings by Meissonier, Delacroix, Puvis de Chavannes, Rochegrosse, Willette, etc. Customers were offered two binding options: wrappers or cloth back with goatskin, with monthly financing available. The catalog also offers the works of Balzac, Georges Ohnet, and Guy de Maupassant in similar configurations, illustrated and housed in a bookcase, as well as an offer for 50 volumes of the customer's choice. All the options are fully priced. For context Ollendorff offered at this time a series of illustrated works priced at 3.5 francs each, thus for Maupassant in 29 volumes the cost was 101.5 francs, or complete with a bookcase at 170 francs.

Paul Ollendorff (1851-1920) founded a bookshop in 1875 and published language texts, before making his fortune with entertaining novels. His catalog included many literary authors as well. A Goncourt prize for *Les Civilisés* by Claude Farrère in 1905 slowed the decline of the house, but did not prevent it.

605 different ways to print and dye cotton textiles: a rare manual from a renowned firm

9). [TECHNICAL MANUAL. TEXTILES.] *Manuel de l'impression des tissus de coton.*

Hoechst-sur-le-Main : Farbwerke vorm. Meister Lucius & Brüning ; Paris (9 rue du Fg Poissonnière, 75010) : Concessionnaire pour la France, Compagnie Parisienne de couleurs d'aniline, 1909

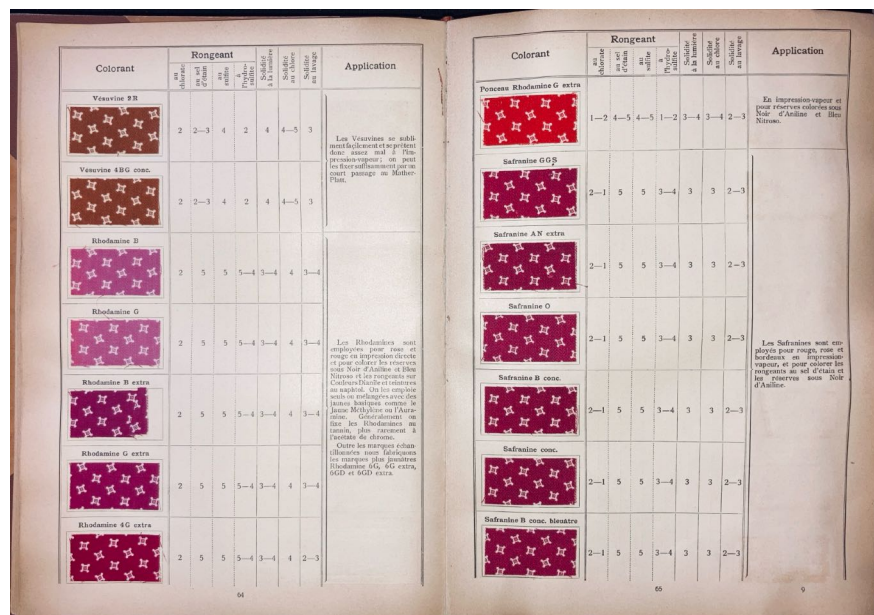
\$1,950

(26.5 x 19 cm). Frontispiece, VIII, 420 pp. 605 fabric samples. The publisher's goatskin spine and corners over paper covered boards, flat spine with gilt rules and spine label and gilt title, and the publisher's endpapers decorated with their "MLB" monogram. Rubbed at the extremities and binding just slightly loose at the joints (due to the weight of the volume), but the fabric samples are bright and complete with only two or three showing offsetting.



The German firm of Farbwerke vorm Meister Lucius & Brüning specialized in fabric dyes and dyeing techniques. This blockbuster of a catalog includes 22 machine drawings in the text, some full-page and one double-page, as well as *605 fabric samples*. A wonderfully preserved copy that OCLC lists at only 3 libraries.

The work includes thorough explanation for methods of *blanchiment* (i.e., laundering) and mercerization (finishing treatment), and the chemical formulas for the best results for dyeing and printing on cotton. This comprehensive work thoroughly covers the process for textile dyeing from start to finish, including preparation of the textiles, chemical formulas, recipes for dyeing solutions, synoptic tables code with processing cues for achieving different results, such as, resistance to light, washing, and wear.



Each of the 605 different fabric samples are accompanied by detailed notes for the required chemical and or dye combination required for producing the illustrated result. The level of attention paid to the chemical processes makes this a work of scientific interest as well as for costumes / fashion, or the industrial techniques in place at the beginning of the 20th century.

Book binders, engravers, and goldsmiths: tools for artisanry excellence

10). [HARDWARE. TOOLS.] [Rougie & Plé]. *Fournitures pour gainiers, maroquiniérs, bijoutiers, orfèvres, graveurs. Clouterie. - Outillage. L'art du cloutage, le cuivre & l'étain repoussés, outils pour le cuir, la corne sculptée.*

Paris, Thirion & Bouchet, s.d. [1909].

\$600

OCLC lists one copy only (V&A).

(21.7 x 13.5 cm). 64 pp., numerous illustrations in the text. Publisher's original illustrated stiff wrappers, a fine copy.



A prospectus for tools and supplies for gilders, leather workers, bookbinders, jewelers, goldsmiths, engravers, and tools for embossing copper and tin, carving wood and ivory, and the art of *cloutage*, i.e., producing images by arranging patterns of different types of nails for display, a technique analogous to mosaics. An inserted advertisement between pp. 56-57 for Marcel Bourdais's *Livre d'or des connaissances utiles* allows us to date the catalog: the work first appeared in 1909.

Rougie & Plé is one of the oldest Parisian companies for the distribution of products and techniques related to the applied arts, graphic arts, stationery, framing, etc. It was founded in 1854 and initially offered common hardware; in 1905, it was a pioneer in mail order, publishing the first catalogue for this type of transaction, well before the other Parisian department stores. Our catalogue expressly mentions this method of ordering at the beginning of the text. This celebrated firm still exists today.

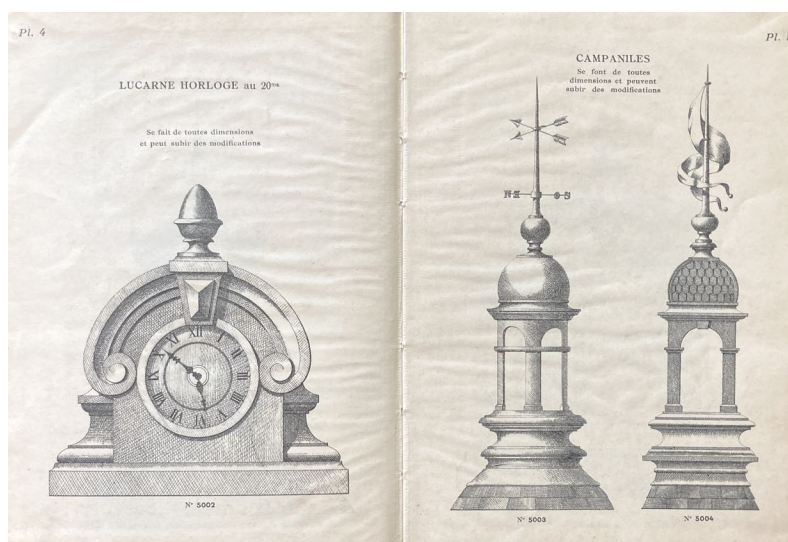
Architects on a hot tin roof

11). [BUILDING SUPPLIES. ARCHITECTURE.] COLLOMB & MOSSAN. *Ornements en Zinc, Cuivre, Tôle & Plomb.*

Lyon, Impremierie Frédéric & Mauguin, 1912.

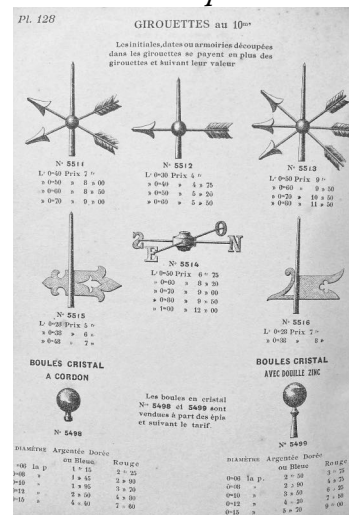
(19.5 x 14 cm). 350, [2] pp. : Chiefly engraved illustrations. Original cloth covers over thin board, flat spine, with some discoloration to the back board from dampstaining.

\$900



Title stamped on cover, as well as the name and address of J. Peillon: Collomb & Mossan, 31 rue de Gerland 31, Lyon, 1912. Original title page pasted down to front free endpaper, which reads: “*Ornements pour l’architecture en zinc, cuivre, tole & plomb : travaux d’art sur dessins croquis & devis*”—our copy conforms in this manner with the copy in the Canadian Centre for Architecture.

A densely illustrated trade catalog displaying thousands of items, fully priced, by a manufacturer of zinc, copper, sheet metal, and lead building ornaments including: a comprehensive catalog for exterior building ornaments which provide a vivid sense of architectural style just before WWI. Items included: campaniles, clocks, steeples, domes, weathervanes, crests, railings, spires, pinnacles, vases, lucarne, frames, kiosks, molding, *arêtiers*, gutter frames, decorative heads (lions, horses, rams, etc.), leaves, foliage, lace-work, emblems, garlands, lightning rods, crosses, angels, gargoyles, dolphins, dragons, capitals, tiles, gutters and drainpipes, marquees, and many compositions of rooftop decorations.



In Search of Interior Design: the celebrated Maison Barbedienne of Paris

12). [WALLPAPER. TEXTILES. FURNITURE.] MAISON BARBEDIENNE. P.A. Dumas, Successeur. Magasins de Vente et Salons d’Expositions permanentes, Ateliers de Tapisserie... Fabrique de Meubles de Sièges et d’Ébénisterie... Fabrique d’Impressions sur Cretonnes, Toiles, Tissus Coton & Soieries. Fabrique de Papiers Peints.

Paris, P.A. Dumas, c. 1918

(22 x 13.5 ; 22 x 80 cm when fully open). 6pp accordion fold with paper and fabric samples on one side and lithographic illustrations of sample rooms on the other side. 14 wallpaper samples, 1 sample of painted fabric, 1 printed cretonne (cotton) sample, 2 samples of decorated cretonne (paper), and 8 samples of upholstery fabric. Original printed wrappers, some wear from use at the page folds but a nicely preserved item.

The firm produced their own fabrics for upholstered furniture, *shown right*.



SOLD

The verso of the sample pages shows a drawing of an interior space with some of Maison Barbedienne signature furnishings and interiors, reflecting the décor of the haute-bourgeoisie in the age of Marcel Proust.



The wallpaper samples are stacked and attached with a single staple at the top for easy viewing.

The sample interiors depict Barbedienne's classic pieces, such as the matching dining table and sideboard shown here.



The firm of Maison Barbedienne, the main French foundry of art bronzes during the second half of the nineteenth century; created by Ferdinand Barbedienne, active in Paris from the early part of the 19th century was succeeded by P.A. Dumas in 1900. Paul A[lexandre]. Dumas, a former student of Louis Majorelle and considered one of the masters of the art deco style, was the successor of the Maison Barbedienne, who in addition to bronzes, produced furniture, tapestries, etc. Located at 24-26 rue Notre Dame des Victoires in Paris, the firm used the Barbedienne name until 1954.

An attractive ephemeral survivor documenting the breadth of the Maison Barbedienne's activity as an interior designer and furniture maker.

Table service for the middle class

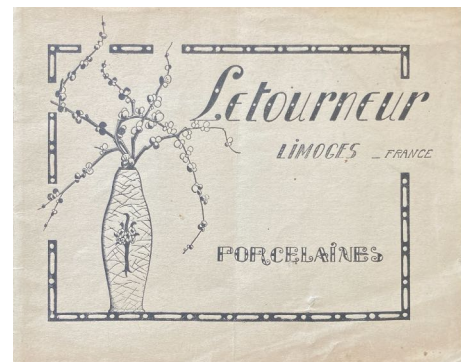
13). [LIMOGES PORCELAIN.] Letourneur, R.

Porcelaines

Limoges, [c. 1920?]

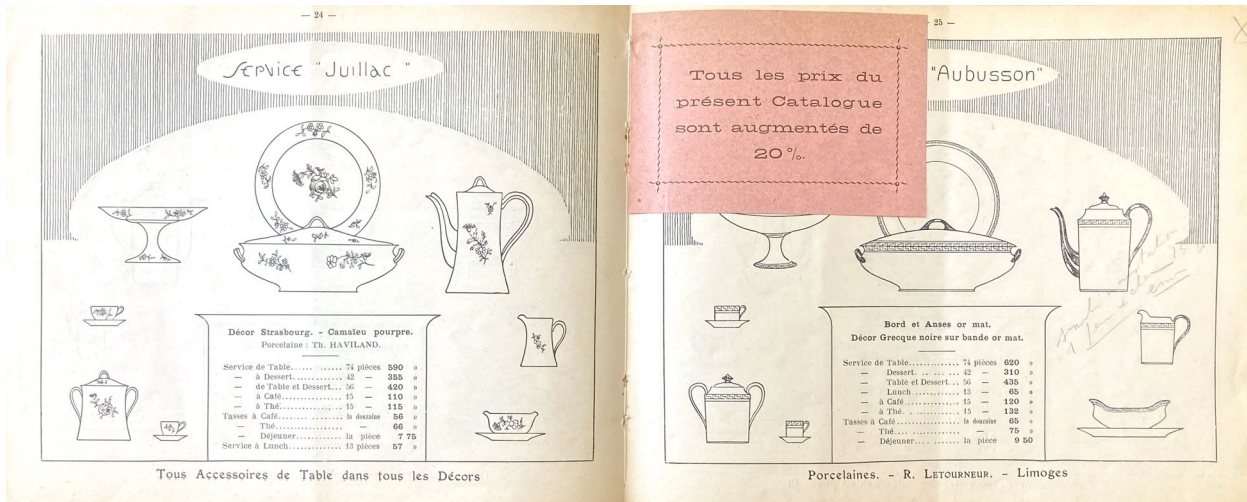
\$500

(18 x 22 cm). Oblong. 48 pp. Publisher's original printed wrappers, coupons and address leaflet stapled/laid-in. Former fold line across the center, some mild signs of handling, with a wrinkle or two, page edges starting to tan, wet stamps indicating



price reductions or in one case a set no longer available, a pencil note on one page.

A fully priced porcelain catalog, simply illustrated with line drawings from the firm of R. Letourneur, Limoges, displaying more than 39 different sets of fine porcelain table service, 24 different sets of crystal service, and 16 sets of coffee/tea service, and 6 sets of ordinary table service, and a selection of animal figures by Edouard Marcel Sandoz (1881-1971), fabricated by Theodore Haviland, the son of the renowned porcelain manufacturer David Haviland.



Laid-in to this more modest trade catalog is a note on Letourneur stationery indicating that the present list contains only a small portion of their stock. The business was located at 21 Place des Bancs and 28 rue du Clocher, Limoges, France.

The art of the postiche: wigs, toupees and decorative hairpieces in 1920s Europe

14). [HAIRPIECES. WIGS.] J. Leclabart.

Postiches d'Art. / Postiches en Gros.

Hirson, France: J. Leclabart, 1923.

\$2,200

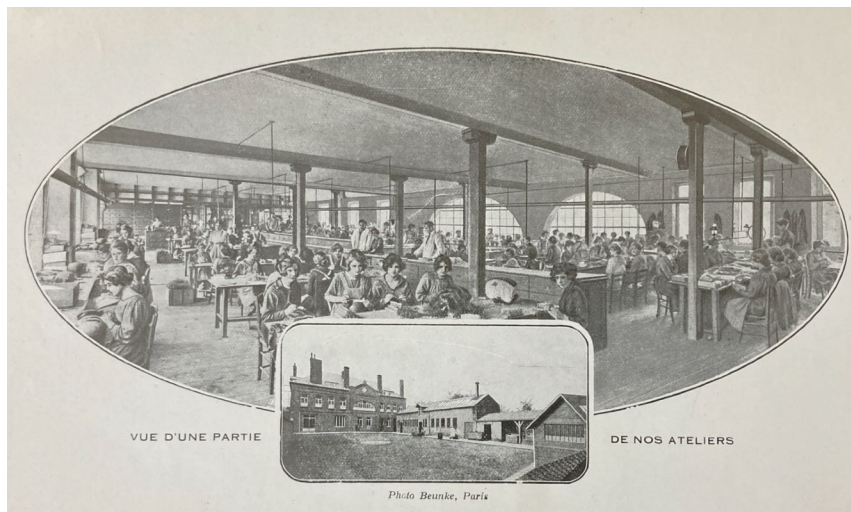
(24 x 15.5 cm). 48 pp., 3 folding plates (two at 56 x 48 cm ; 53.5 x 43 cm), and 2 advertising leaflets laid in, with 22 full-page drawings of models in wigs. In the publisher's stiff wrappers, printed in blue and black. Some splits at the folds of the folding plates, otherwise a near fine copy.



While the flappers of Montparnasse were cutting their hair in bobs, the Leclabart firm was providing dozens of classic options of hairpieces, extensions, wigs, and men's toupees, all produced from the finest quality of hair. Primarily a producer of "postiches" which differ from wigs (*perruques*) in that the "postiches" is a hairpiece used to add volume, length, or specific elements to an existing hairstyle. Unlike a wig, a hairpiece does not cover the entire head but attaches to the head or part of the hair. Leclabart also offered full wigs, but as a secondary product.

The fully priced catalog is richly illustrated with models for all occasions. The firm also offers wholesale prices for other merchants and has included her 3 folding posters for advertising or display in retail premises. Based in Hirson in eastern France near the Belgian border, Leclabart had offices in Brussels and Amsterdam, as well as France.

RARE: OCLC lists only 2 related items, both less extensive.



Above: A photographic reproduction of the firm's factory appears near the front of the catalog showing dozens of women hard at work making hairpieces and wigs.

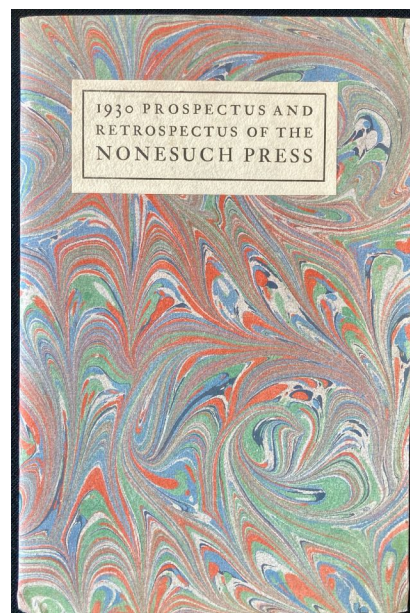
British Fine Press: with a Nonesuch bibliography, 1923-1930

15). [BOOKSELLING.] The Nonesuch Press. *1930 Prospectus and Retrospectus of the Nonesuch Press* [from covers]. Bloomsbury [London]: The Nonesuch Press Ltd., 1930.

SOLD

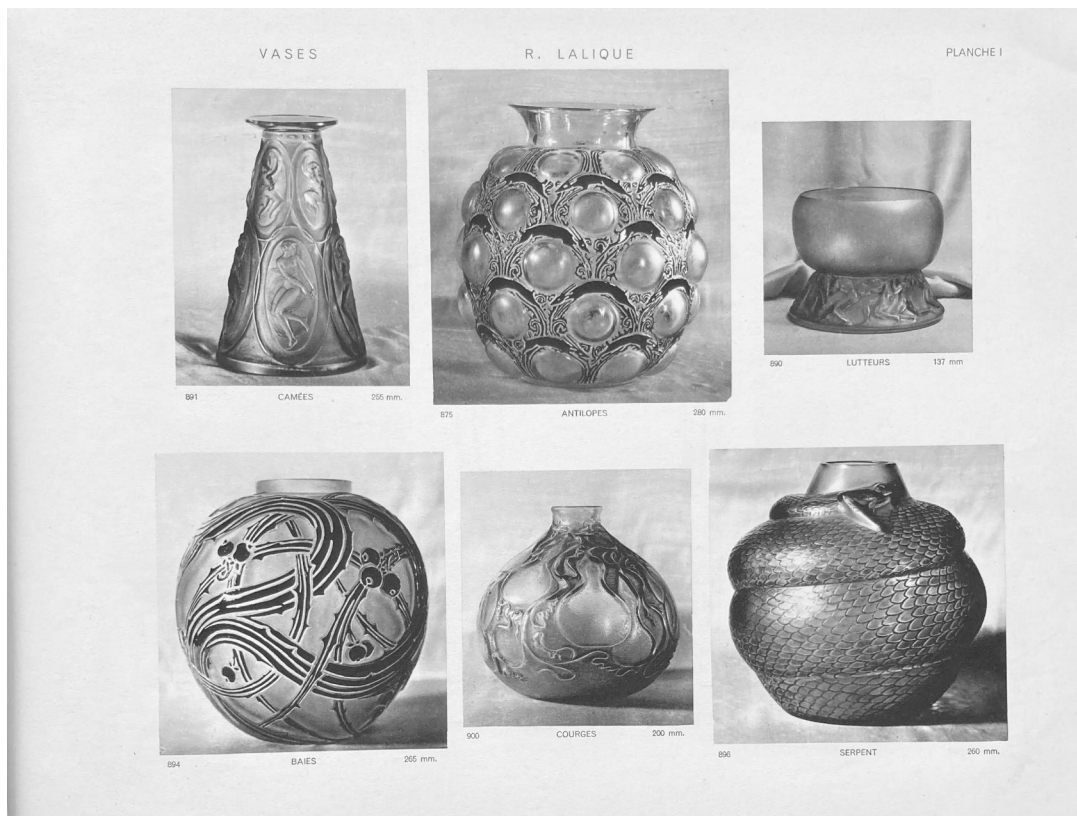
(22 x 14.5 cm). 32 pp. Original marbled-paper wrappers with printed label. A fine and 'as-new' catalog.

The foreword from the publishers includes the summary of a survey taken by some 500 readers who replied to a questionnaire regarding the manner in which they wished to see future works from the Press bound (over 40% voted for plain glassine). The new works for 1930 include Montaigne's *Essays* in Florio's translation, and Pope's translation of Homer's *Iliad*; also John Donne's *The Courtier's Library*, D.H. Lawrence's *Love Among the Haystacks*, as well as *The Selected Poems of Alice Meynell*, and others.



The retrospectus list at the end includes 55 limited edition Nonesuch titles from 1923-1930 (sold out) and a handful of trade editions. A lovely copy.

*Trade Catalog as Work of Art: Paul Haviland's photographs promoting a master craftsman:
The Art Deco glasswork of René Lalique*



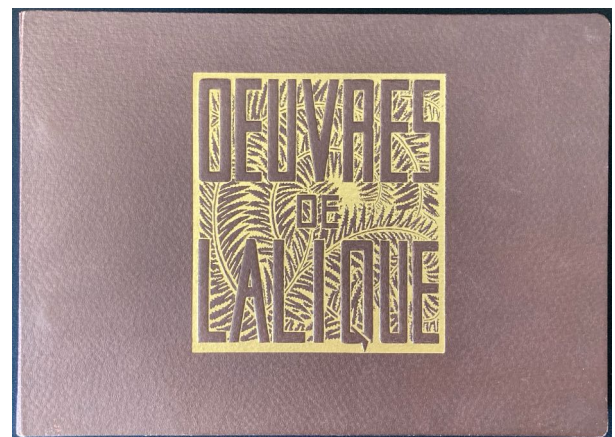
16). [GLASSWORK.] Lalique, Réne. *Catalogue des Verreries de René Lalique.*

Paris: René Lalique & Cie, March 1932.

\$6,500

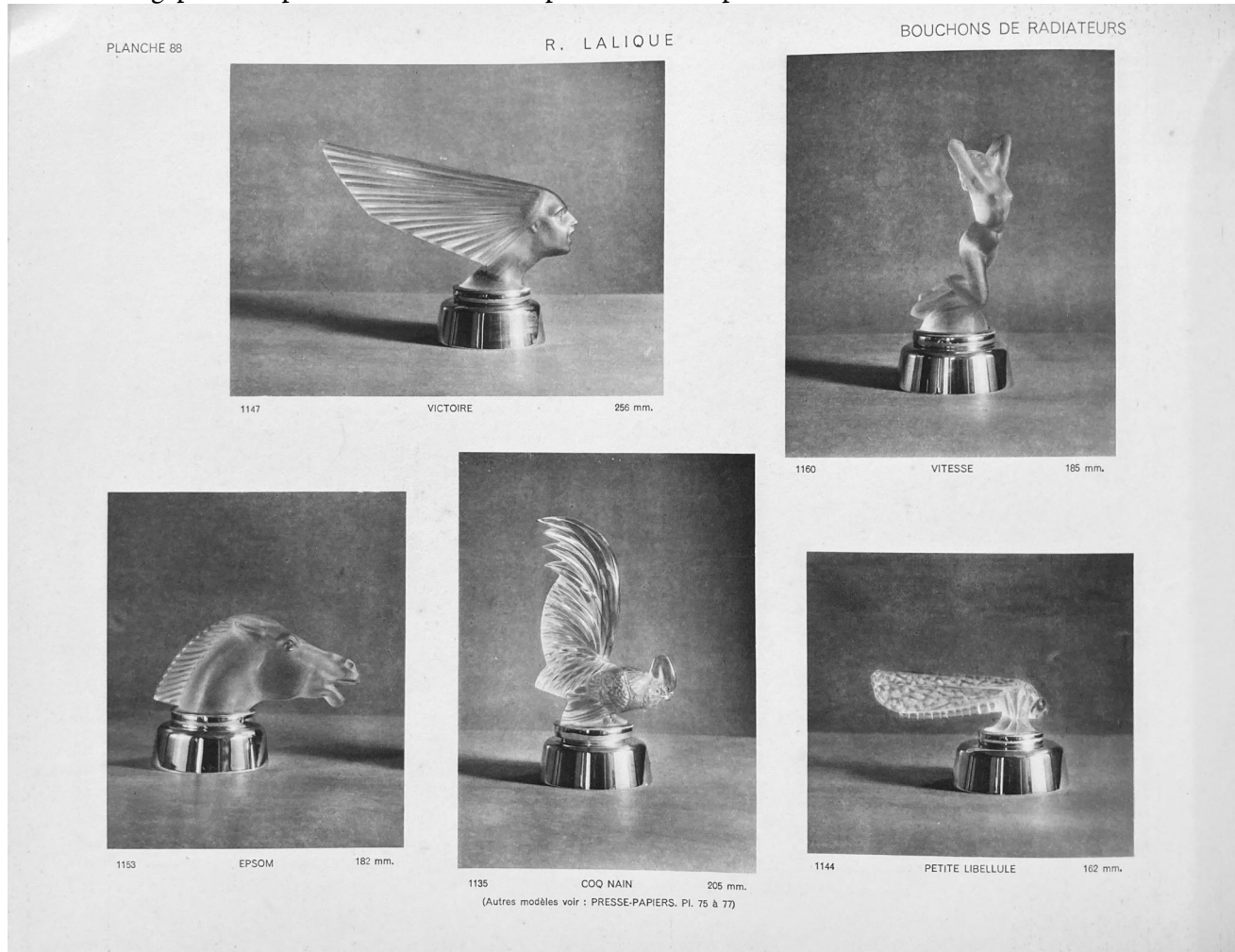
(34.5 x 25 cm). Oblong. [2], V, frontispiece, 122 plates (117 numbered and 5 unnumbered), [2], 27 pp (priced index). Publisher's deep brown, title emblem in gilt on the front board, patterned pastedowns, metal bracket holding the leaves. A fine copy. From the colophon: printed in March 1932, after photographs by P. Haviland, on the presses of Théo Brugière, Malakoff-Paris. Given that the catalog is bound so that plates may be easily removed or substituted, we offer the following collation for clarity: [1] 1-29 [30] 31-39 [40] 41-50, 49-50 bis [1] 51-60 [1] 61-88 [1] 89-100 [1] 101-115 [plates 103-104, 111-115 are indicated "Supplément planche"], i.e., 122 photographic plates, most of which are printed on both sides of the leaf.

The celebrated and exceedingly rare catalog with striking photographs by Paul Haviland (1880-1950), elegantly presented in a publisher's binding, likely made by René Kieffer. This copy is enriched with an autograph letter signed by René Lalique.



Extensive documentation of the great Art Deco glassmaker:

A rare and significant trade catalog for 1932, displaying approximately 1,500 elegant pieces of Lalique's sublime glassware in equally stunning photographs by his son-in-law Paul Haviland. Included are a magnificent array of vases, bowls, boxes, colognes and other bottles, dresser sets, mirrors, statuettes, ashtrays, picture frames, paperweights, clocks, jewelry, decanters, liquor sets—enough to make Oscar Wilde swoon. The volume is known with varying numbers of plates, but the nature of the binding, with its quick-release metal clasp, was made for the removable of individual plate for the purpose of updating the catalog. Our copy is complete in that there are no gaps in the plate numbers and the plates all correspond to the detailed index of individual items.



Lalique: a bridge between Art Nouveau and Art Deco:

René Lalique (1860-1945), began his career as a jeweler, in the Art Nouveau style. As an artist, his work was displayed alongside Monet, Manet, Rodin, and Vuillard, and he came to be seen as the successor to Emile Gallé (1846-1904), the great master glassmaker who inaugurated the Art Nouveau style. After a transition, Lalique's glasswork came to be regarded as the finest in the industry, an innovator in both design and production, he is believed to be the first glassmaker to use the last-wax technique. From the time of his successful 1912 exhibition at 24, Place Vendôme, he held a superior position as a glass maker. By the 1920s his style moved toward that which typified and defined Art Deco, a style strongly evident in this catalog.

The photographer Paul Haviland (1880-1950), was the son of Charles Haviland (1839-1922), director of the Haviland and Co. factory, Limoges, and Madeleine Burty (1860-1900), daughter of the writer and critic

Philippe Burty (1830-1890), who grew up immersed in art, music, and literature. Renoir painted young Paul's portrait as a child and he later met Alfred Steiglitz in New York, assisting him in establishing the 291 Gallery, and with whom he formed an important friendship. From 1909, Haviland wrote regular articles for Steiglitz's *Camera Work*, but returned to France in 1916 to help his father with the family business. In 1917 he married Suzanne Lalique, a set designer for the Comédie-Française and the daughter of René Lalique.

The author of the introductory essay on Lalique is by Gabriel Mourey (1865-1943), a French writer, translator, and art critic, and an important promoter of the Pre-Raphaelites and the Arts and Crafts movement in France.



Raincoats suitable for Greta Garbo and Jean Gabin... Paris, c.1936



Two trade catalogs for raincoats and capes from the Paris firm of Maurel Frères & Cie., for the 1936 and 1939 seasons. Both catalogs are attractively illustrated and include pricelists and an abundant number of fabric samples. Each catalog is priced individually below.

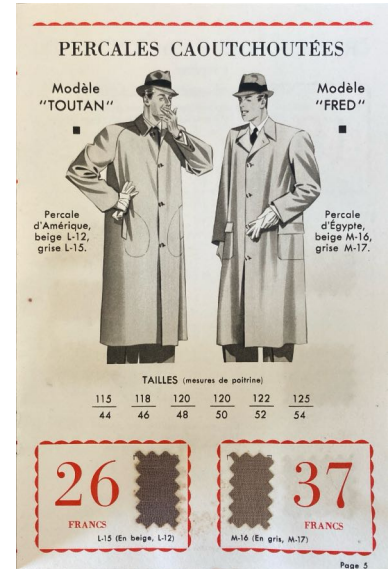
17). [RAINCOATS.] [Maurel Frères]. *Rivolia. Manteaux pour la Pluie.*

Maurel Frères & Cie. Paris, 1936.

(20.5 x15 cm). [18] pp., including 8 color plates illustrating 32 different models of men's and women's raincoats, interleaved with 8 plates of fabric samples (68 in total, all present). Original printed stiff card covers, spiral bound; additional promotional material loosely inserted into front pocket. Occasional offsetting from fabric samples, a few of which show some tiny chips and rubbing, but otherwise a well-preserved and handsomely illustrated catalog.

\$950

Included are 2 special promotional leaflets tucked into a pocket at the verso of the front cover: "Série Standard" 12 pp. price list with an additional 22 fabric samples; "3 Modèles" 4 pp. with 3 fabric samples for special models extra resistant against the rain.



The "Toutan" and the "Fred" models.



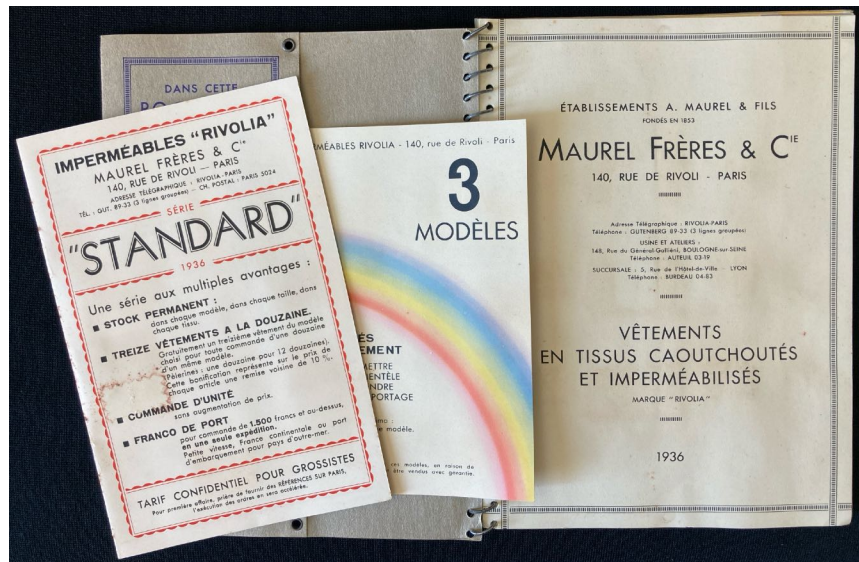
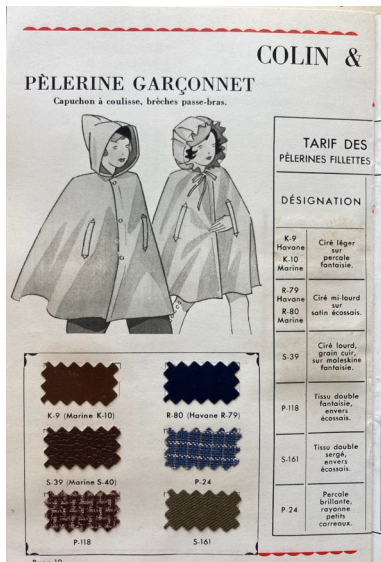
A profusely illustrated salesman's trade catalogue for raincoats with nearly 100 fabric samples: produced by the longstanding and fashionable firm of Maurel Freres & Cie., Paris, for the 1936 season. The line was called "Rivolia", echoing their location on the Rue de Rivoli, Paris. The catalogue includes colorful drawings of women's and men's coats accompanied by fabric samples in Crêpe Marocain, tweed, velvet, corduroy, cotton, wool, leather, cashmere, gabardine, etc. Complete with loosely inserted price lists for individual and bulk purchases differing according to the model and the fabric selected.

The coats range from a simple waxed cloth model without lapels, belt, or collar, like the *Toutan* (shown above), to well-cut more elegant models offered in four different weights of fine gabardine wool, such as the Valencia, Aéro, Record, and Jan (shown at right). Prices range from 20 to 312 francs per coat.

The firm also produced a children's line with six fabrics to choose from, offered in 2 models, for Garçonnet (boys) and Fillette (girls).

The detailed brochures give abundant pricing and wholesale terms and show the wide range of Rivolia styles and quality.





Rivolia's famous rubberized raincoats: 109 textile samples

18). [RAINCOATS.] [Maurel Frères]. *Vêtements en Tissus Caoutchoutés et Imperméabilisés. Marque "Rivolia"*

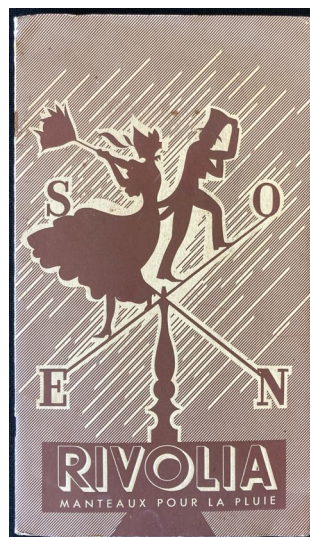
Maurel Frères & Cie, Paris, 1939

(26 x 15 cm). [1], 18, [1] pp., with 2 inserted pieces in the back flap of the wrappers: 4pp. "Tarif de Gros" or wholesale price list, and 4 leaf foldout with fabric samples. Original illustrated stapled wrappers in brown and white, protected by modern mylar. Eighteen gray-black-white illustrated pages with drawings of raincoats and capes for women, men, and children, a total of 74 models.

\$950

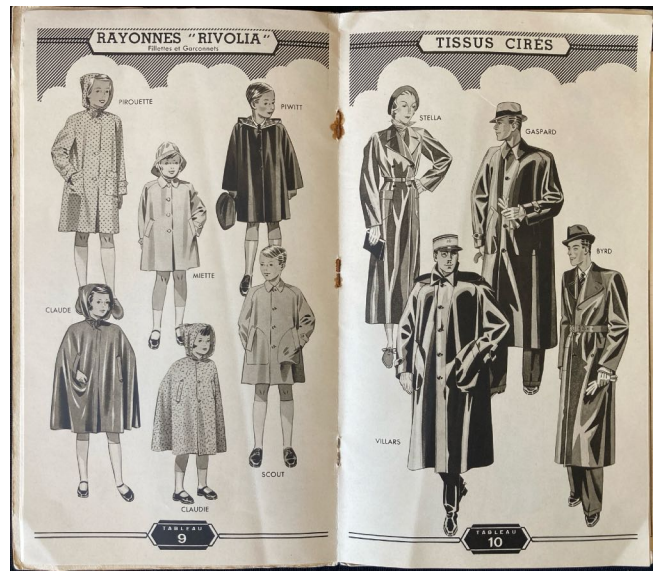
Text in French. Light wear along edges of wraps, small chip at head of spine, lightly rubbed. Light rust at two upper staples. some light marking from fabric samples. Clips to close pocket at rear cover missing.

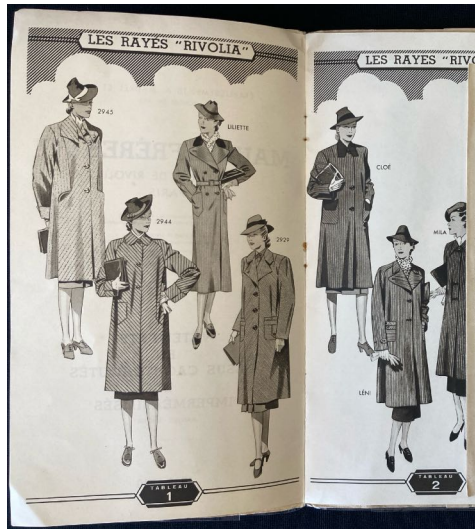
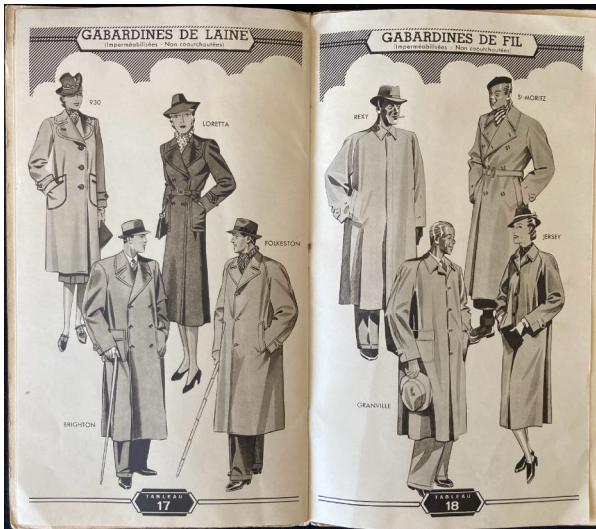
A profusely illustrated salesman's trade catalogue for raincoats with 109 fabric samples: produced by the longstanding and fashionable firm of Maurel Freres & Cie., Paris, for the 1939 season, which, compared to the 1936 catalog, offered more models of raincoats and a greater variety of fabrics.





In addition to the drawings of coats for women, men, and children, the catalogue is accompanied by colorful fabric samples in Crêpe Marocain, tweed, velvet, corduroy, cotton, wool, leather, cashmere, gabardine, etc. Complete with loosely inserted price list for individual and bulk purchases differing according to the model and the fabric selected.





ETABLISSEMENT de MAUREL & FILS FONDE EN 1863
MAUREL FRÈRES & C^{ie}
 140, RUE DE RIVOLIA, 140, PARIS

TARIF DE GROS
 (COMPTANT) (COURTOISE)
 POUR COMMANDE D'UNITE
 (Sauf pour les commandes de 10 unités ou plus)

Par une commande de 10 unités 5 %
 de 100 unités 10 %
 de 500 unités 15 %

COMPAGNE DE PRESSES - MALDEN (U.S.A.)
 (Sauf pour les commandes de 10 unités ou plus)

POUR LA VENTE AU DÉTAIL, EN VOIR LE TARIF DANS LES MAGASINS (Sauf pour les commandes de 10 unités ou plus)

LES RAYES "RIVOLIA"

TARIF 1939-1940

	STELLA	JOKER	FLORIAN	FRANCE	LENI	BYRD	CAROL
Sergé	100	118	129	115	118	118	118
Raywood	110	126	130	122	130	130	130
Cachemire laine	116	133	147	130	130	130	130

	STELLA	JOKER	FLORIAN	FRANCE	LENI	BYRD	CAROL
Sergé	119	144	129	149	137	133	147
Raywood	144	173	154	177	163	160	177
Cachemire laine	147	176	157	182	168	163	182

	JAVOTTE	OSI	JAN	JOKER	FRANCE	CAROL	KENT	LOYD
Raywood	133	146	132	137	152	163	185	185
Sportweed	137	151	135	141	157	168	190	190
Cachemire de laine	140	154	140	144	162	171	194	194

	JAVOTTE	FLINT	LENI	MIKA	GLADYS	OSI	G19	2031
Granité	119	129	141	141	129	132	135	135
Crêpe satin	138	152	162	165	151	154	173	173
Princépe	152	157	177	188	191	165	193	193

	PIVET	PROQUETTE	NIETTE	SCOUT	PELERINE CLAUDE	PELERINE CLAUDE
Granité	3c.	65	72	—	—	32
Granité Sock	4f.	74	82	—	—	40
Crêpe Satin	4f.	82	90	—	—	50

	STELLA	GASPARD	VILLARS et C ^{ie}	BYRD
CRÈME	100	118	129	115
CACHEMIRE	105	121	133	118
CACHEMIRE	110	126	130	122
LIQUIDE	116	133	147	130

	STELLA	LENI	TALRIJY	JAN	FRANCE	LENI	BYRD	CAROL
Sergé	119	144	129	149	137	133	147	147
Raywood	144	173	154	177	163	160	177	177
Cachemire laine	147	176	157	182	168	163	182	182

	DICKY	JOKER	FLORIAN	RIDLEY	HALLY	VILLARS et C ^{ie}	BOCH	AVIA
Sergé	110	123	147	174	137	152	166	167
Raywood	155	158	177	204	—	—	—	—
Cachemire laine	158	162	182	214	—	—	—	—