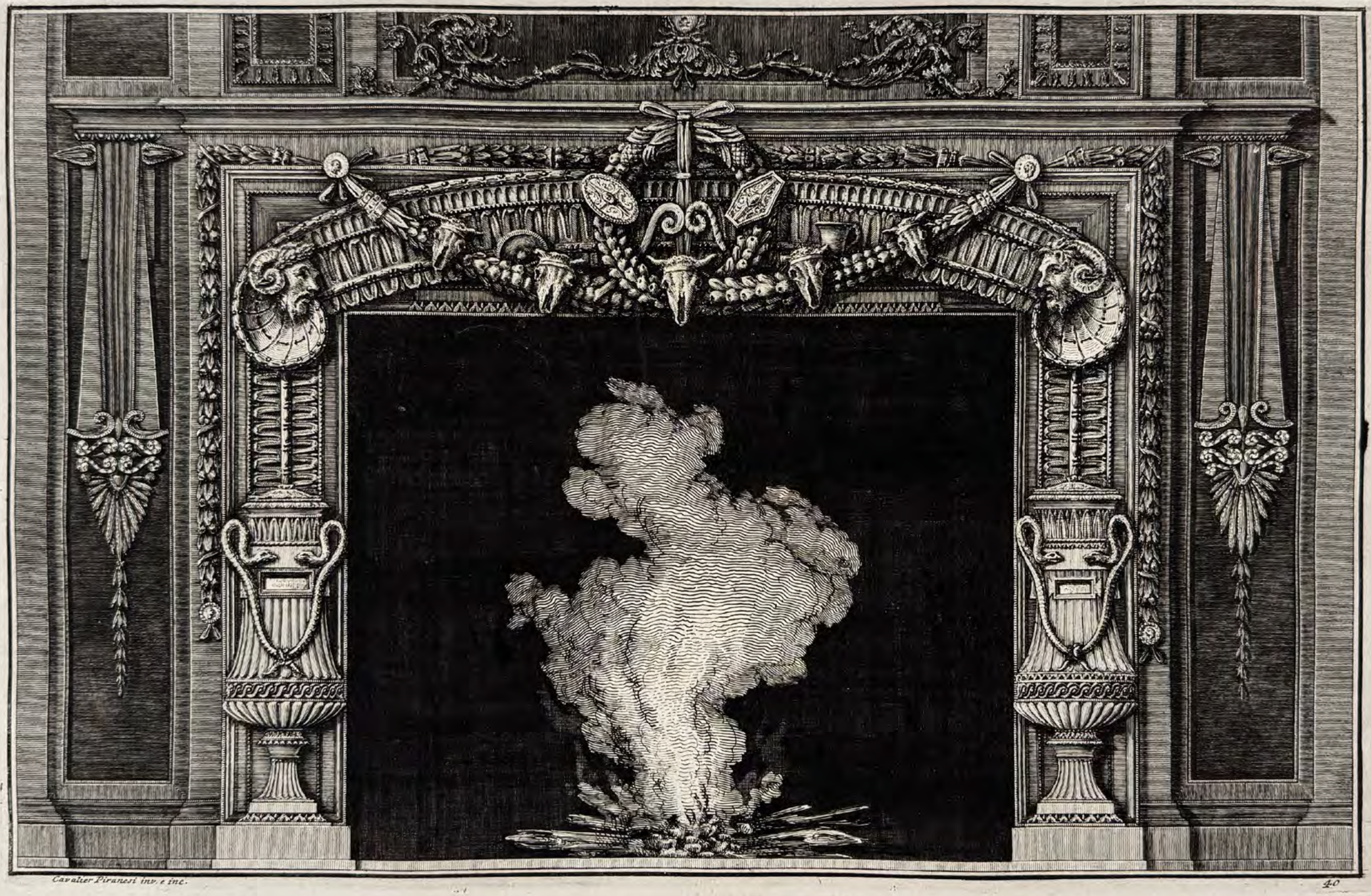
The Art of Design

DONALD A. HEALD RARE BOOKS



Cavalier Piranesi inv.e inc.

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Contact Information:
www.DonaldHeald.com
info@DonaldHeald.com
212 744 3505
124 East 74th Street
New York, NY 10021

ADAM, After Robert (1728-1792). ***Design of a Harpsichord executed in London, with different coloured woods, for the Empress of Russia.*** London: 1775. Copper engraving with original hand colouring. Engraving by P. Begbie. Sheet size: 26 1/4 x 18 7/8 inches.

A fine engraving of an ornate harpsichord designed for the Empress of Russia.

Robert and his brother James Adam forever changed the face of British architecture by introducing innovative Classical design ideas. From 1754-57, Robert lived in Italy where he had a long productive friendship with Piranesi, which was inspirational for both men. Adam's first book, on Diocletian's palace in Dalmatia, is clearly very like the archaeological investigations Piranesi was making at the same time of similar ruins. Piranesi's friendship and passion for Roman Classicism were seminal influences on Adam, and the greatest single factor, other than his own talent, in the work Adam produced on his return to England. Upon his return, the brothers launched their career by building the Adelphi from the Thames to the Strand in London, which although not a commercial success at the time, included one of London's most cherished buildings, the Adelphi Theatre. Together, the Adam brothers designed and built some of the most famous buildings in England, including such bastions of English architecture as Kenwood House, Keddlestone Manor, and Syon House. To the interiors of their English country houses, the Adams brought wonderful ornamental elements in niches, lunettes, festoons and reliefs. Their classically designed buildings were so numerous in London that they changed the prevailing feel of the city and established their brand of neo-Classicism as the model of elegance and importance. It is asserted that the brothers originated the concept of the uniform facade attached to the typical English row house, an architectural device that distinguishes London buildings. This monumental contribution is evidenced in the Adams' designs for Portland Place and Fitzroy Square, and these were used as architectural models for the whole city. The brothers brought their talents into other areas by designing furniture to complement their beautiful interiors and by creating and publishing a treatise of design entitled 'Works in Architecture'. The work was published in three volumes over an extended span of time, beginning in 1773, with the final volume being published posthumously in 1822.

Cf. Brunet I.47; cf. Lowndes I, p.8; DNB; Wilton-Ely, The Mind and Art of Giovanni Battista Piranesi.

(#17101) $ 550.

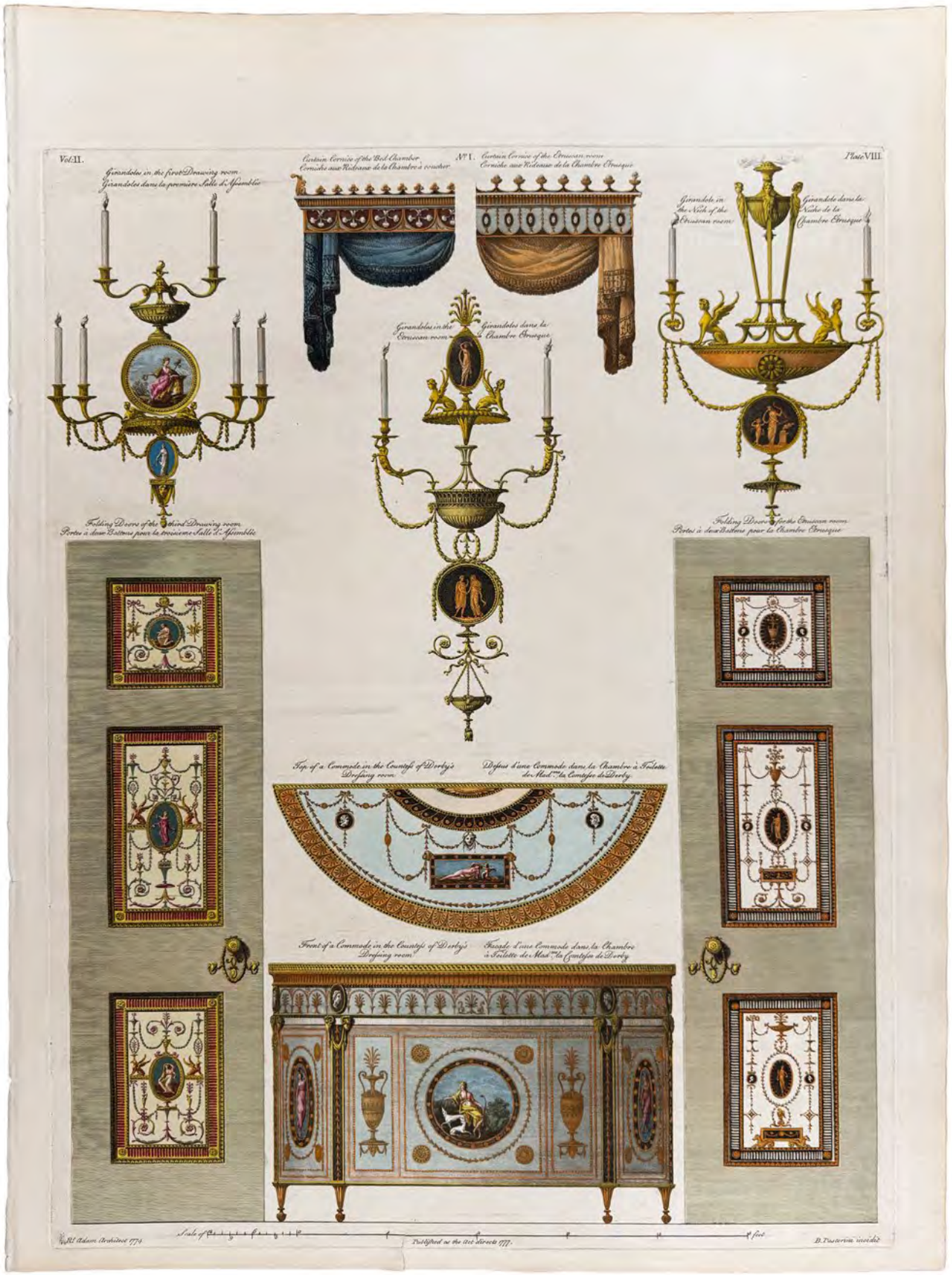
ADAM, After Robert (1728-1792) and James ADAM (d.1794). ***Contains some of the Parts at large of the Finishing and Furniture of the Earl of Derby's House.*** London: 1777. Copper engraving with original hand colouring. Engraved by B. Pastorini. Plate mark: 23 x 17 1/4 inches. Sheet size: 26 1/4 x 19 1/4 inches.

An elegant engraving depicting a collection of ornate furniture in the Earl of Derby's celebrated house in Grosvenor Square, London.

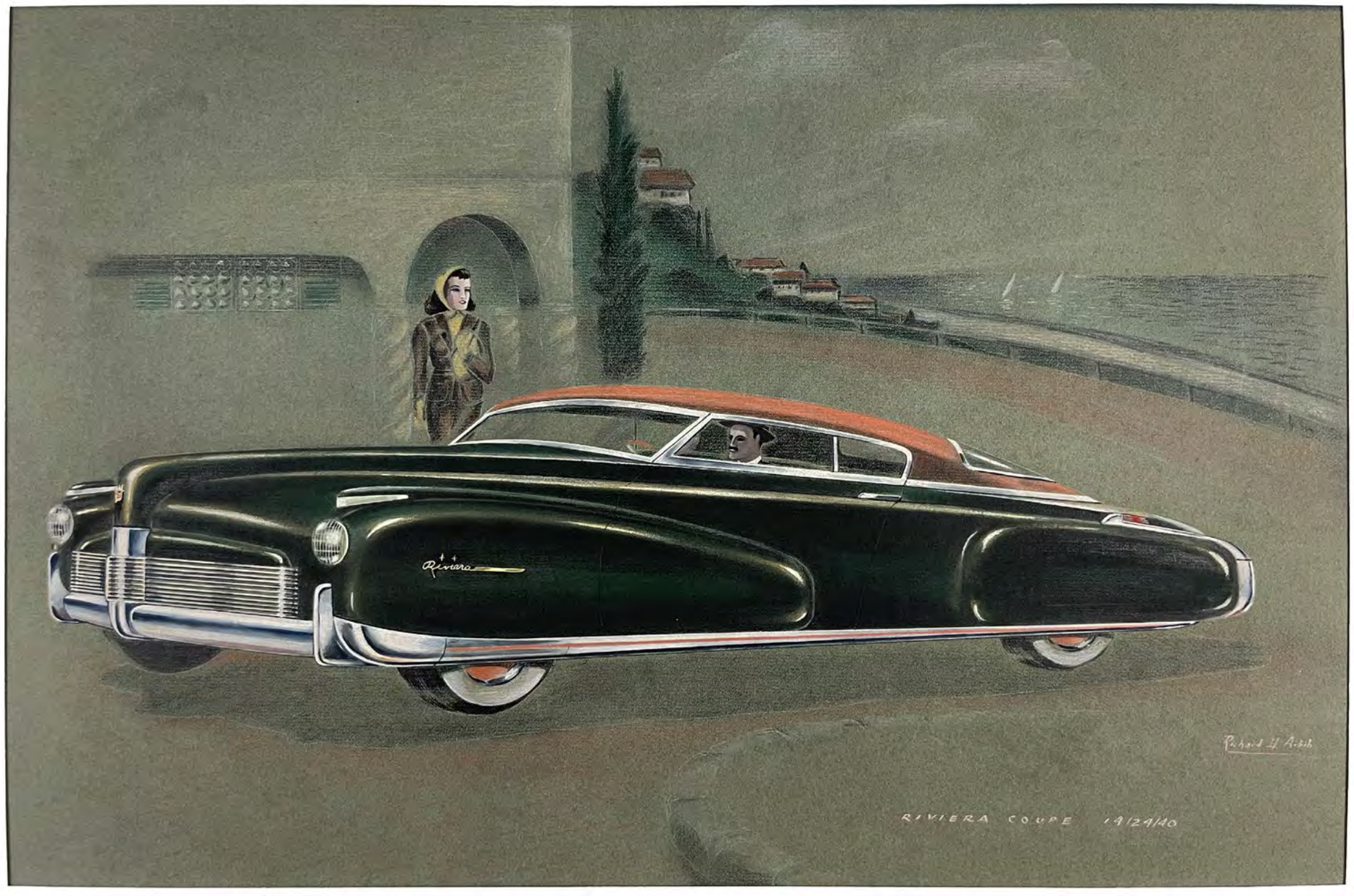
Robert and his brother James Adam forever changed the face of British architecture by introducing innovative Classical design ideas. From 1754-57, Robert lived in Italy where he had a long productive friendship with Piranesi, which was inspirational for both men. Adam's first book, on Diocletian's palace in Dalmatia, is clearly very like the archaeological investigations Piranesi was making at the same time of similar ruins. Piranesi's friendship and passion for Roman Classicism were seminal influences on Adam, and the greatest single factor, other than his own talent, in the work Adam produced on his return to England. Upon his return, the brothers launched their career by building the Adelphi from the Thames to the Strand in London, which although not a commercial success at the time, included one of London's most cherished buildings, the Adelphi Theatre. Together, the Adam brothers designed and built some of the most famous buildings in England, including such bastions of English architecture as Kenwood House, Keddlestone Manor, and Syon House. To the interiors of their English country houses, the Adams brought wonderful ornamental elements in niches, lunettes, festoons and reliefs. Their classically designed buildings were so numerous in London that they changed the prevailing feel of the city and established their brand of neo-Classicism as the model of elegance and importance. It is asserted that the brothers originated the concept of the uniform facade attached to the typical English row house, an architectural device that distinguishes London buildings. This monumental contribution is evidenced in the Adams' designs for Portland Place and Fitzroy Square, and these were used as architectural models for the whole city. The brothers brought their talents into other areas by designing furniture to complement their beautiful interiors and by creating and publishing a treatise of design entitled 'Works in Architecture'. The work was published in three volumes over an extended span of time, beginning in 1773, with the final volume being published posthumously in 1822.

Cf. Brunet I.47; cf. Lowndes I, p.8; DNB; Wilton-Ely, The Mind and Art of Giovanni Battista Piranesi.

(#17127) $ 550.



ARBIB, Richard H. (1917-1995). ***"Riviera Coupe" Concept Art.*** [Detroit]: 1940. Original drawing. Signed "Richard H. Arbib" and dated "9/24/40". Image size (including text): 15 1/8 x 23 inches. Framed. 25 1/4 x 31 1/4 inches.



A conceptual precursor of the famous Riviera of a later era.

This Arbib drawing was from his early involvement with GM's Styling Section under Harley Earl. It anticipates the famous Buick Riviera, which first appeared in 1949, also a 2 door hardtop. The Riviera Buick is most famous for the one which appeared on the market in 1963. Like this distant predecessor, it was sleek and sexy, comfortable and speedy.

Arbib's drawing emphasizes the sleek contoured shape that seems the antithesis of the boxy cars of the 20's. At evening, in a California-like (or Riviera) seaside setting, the stylish coupe with its stylish driver pulls up in front of a neo-Moorish portal where a woman who looks like a model awaits him, cool and handsome like the car.

Richard Arbib was a tireless industrial designer whose work ranged from watches to yachts, and included many lasting automotive innovations. Born in Gloversville, New York of Egyptian parentage, he attended Pratt. He worked on GM's exhibition at the 1939 World's Fair, and then various automotive, industrial and military designers (during the war) until he set up his own firm in New York in 1949. His work during the 1950's was especially important to the future as many of his dynamic and "space-age" designs were incorporated into production models of the late 50's, 60's and 70's. He also supplied illustrations to science fiction magazines and novels.

Frederick Sharf, Richard H. Arbib 1917-1995 Visionary American Designer. 2006.
(#18766) $ 4,500.

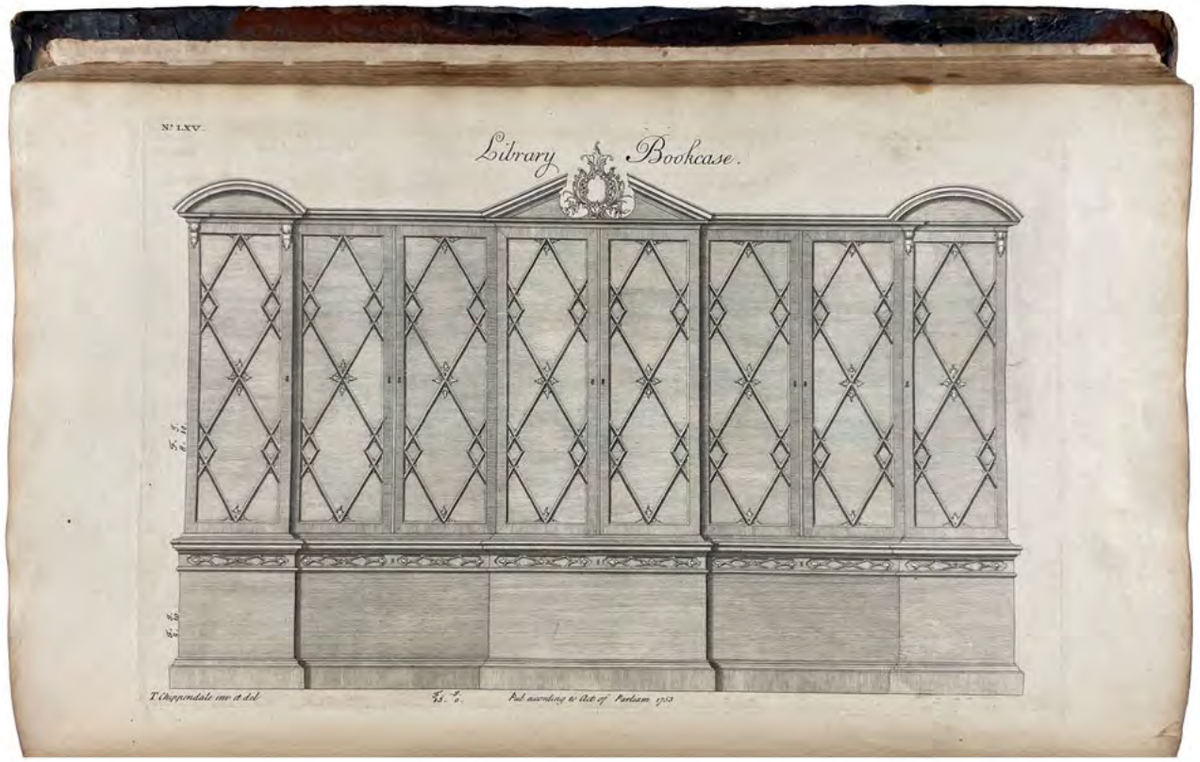
CHIPPENDALE, Thomas (1718-1779, Artist, Publisher), DARLY, Matthias (c.1721-1780, Engraver), MÜLLER, Johann Sebastian (1715-1790, Engraver), MÜLLER, Tobias (fl.1752-1778, Engraver). ***The Gentleman and Cabinet-Maker's Director. Being a Large Collection of the Most Elegant and Useful Designs of Household Furniture in the Gothic, Chinese, and Modern Taste.***
London: Printed by John Haberkorn for the Author and Sold at His House in St. Martin's-Lane, April 1754. Folio (17 1/2 x 10 5/8 inches). First edition. [3] a-b2 A-G2 [161]. 182 ff. [4] [i]-x [1]-[28] [322]. 364 pp. Half-title, letterpress title-page printed red and black, engraved dedication to the Earl of Northumberland, Preface, Names of the Subscribers, General Proportions, Rules to Draw Chairs, List of Plates, 161 engraved plates by J. Müller, T. S. Müller, and M. Darly after Chippendale printed on rectos, versos blank. Pencil annotations in a contemporary hand including sketches of furniture, budgets, and an improvised ruler. Original full calf boards worn and refurbished, re-backed spine with six raised bands forming seven compartments, ruled gilt, with gilt-lettered red morocco lettering-piece in second compartment.

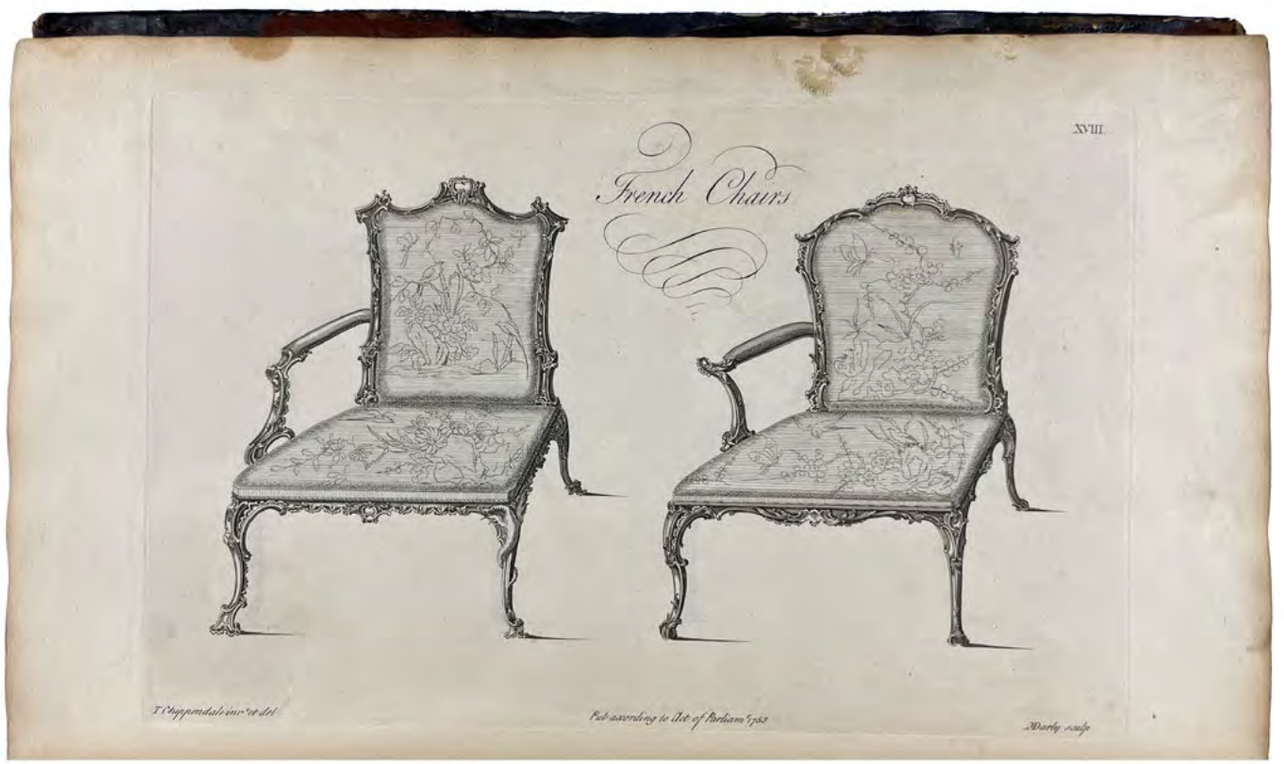
First edition of Chippendale's groundbreaking furniture pattern-book with all 161 exquisite engravings, the most important book of furniture designs in eighteenth-century England.

"The Director ushered in a new era in furniture design and forever changed the way furniture designs evolved and were disseminated." [Greene]

The Director is a furniture pattern-book that contains 161 engraved plates after designs by Chippendale of furniture in the Gothic, Chinoiserie, English, and French Rococo styles. It was intended to act as a trade catalog for Chippendale's cabinet making firm, which he started in London in 1748. This landmark large folio of Chippendale's had a great impact on American aesthetics, particularly in Philadelphia where several copies were known to have been in the 1760s. "Chippendale's richly carved style had a pervasive influence on local cabinetmaking." [Heilbrunn] His text was extensively relied upon by furniture-makers in the eighteenth and nineteenth centuries; the present copy bears authentic witness to this use with contemporary annotations from a craftsman at work, as well as fingerspots of varnish on the leaves and a workaday binding. The object's historicity perfectly portrays the trade as it was at the time.

(Description continues on the next page.)



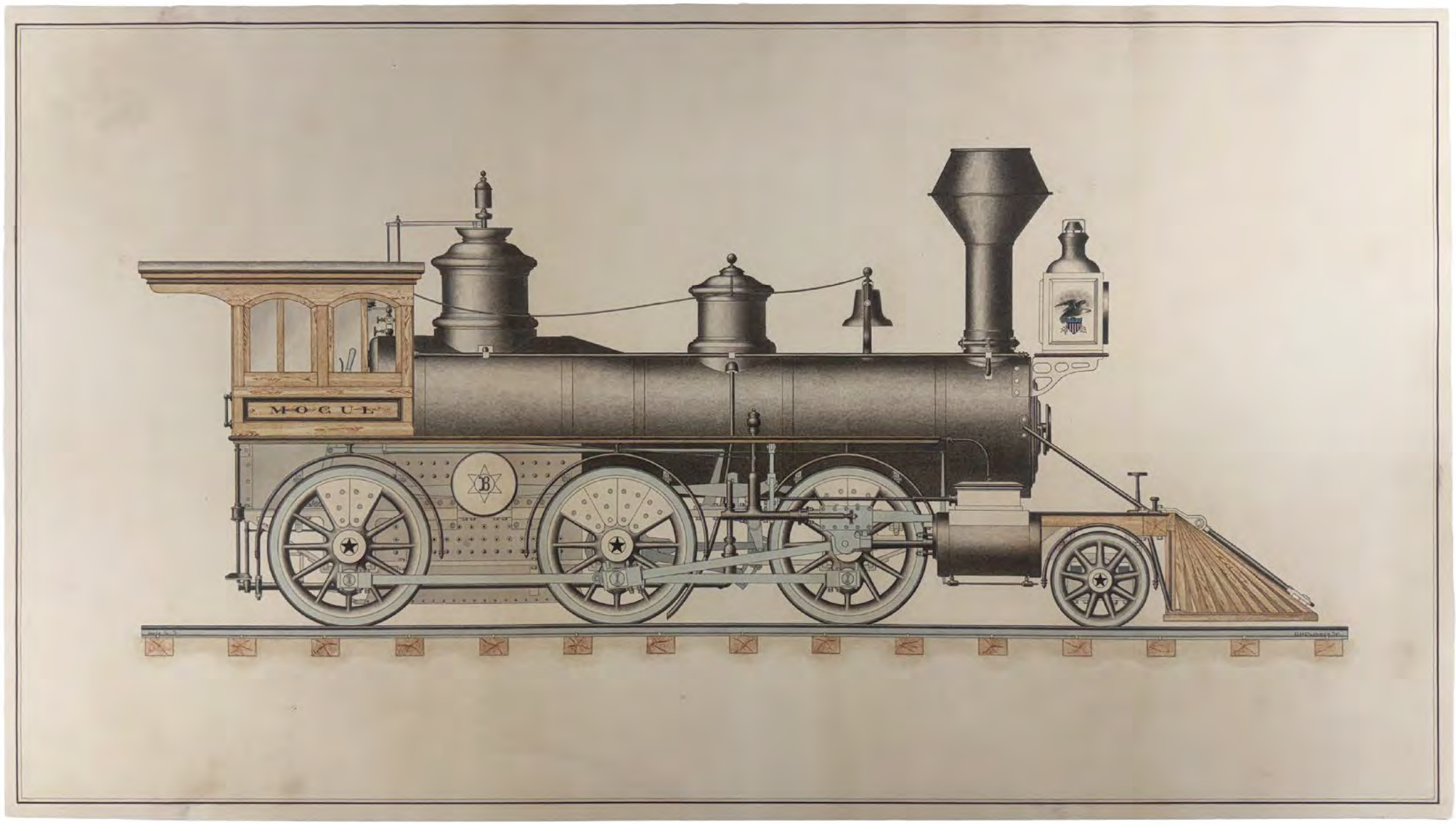


Chippendale states in the preface that his intention behind The Gentleman and Cabinet-Maker's Director was to assist the one (the Gentleman) in the choice, and the other in the execution of the designs. The term "Chippendale" is often used to describe English Rococo furniture inspired by The Director's illustrated designs. Published by subscription, the book was an immense success and led to wide dispersal of his work. "His designs were plagiarized from at least the early Victorian period by the publisher John Weale, and more or less free adaptations from The Director have been a staple product of commercial furniture makers since the mid-nineteenth century." [ODNB] The publication's reputation helped Chippendale's firm attract many fashionable clients, including the English actor and playwright David Garrick.

Two more editions appeared in Chippendale's lifetime: a virtually identical second edition in 1755, and a revised third edition published in installments from 1759-1762. This complete example of the first edition is as issued, with Page 21 numbered 20. The plates are numbered I-CLX in alternating Roman and Arabic numerals, with two of the plates numbered XXV, the first of which is "Chinese Chairs," the second is "Chinese Sopha," as called for.

Avery, Architectural Library, p.160. Berlin Catalogue 1227. Brunet I, 1844. Greene, American Furniture of the 18th Century, p.61. HBS 64829. Heilbrunn, Timeline of Art History, Metropolitan Museum of Art. ODNB. O'Neal 26. Rothschild 614.

(#41628) $ 7,500.



CUSHMAN, G. H. [STEAM LOCOMOTIVE] ***An original ink and watercolour drawing of an American steam locomotive.*** [United States: circa 1875]. Original pen, ink and watercolour drawing on wove paper of a Mogul type locomotive, all within original ink ruled border, signed by the artist on the rail at the far right side. Sheet size: 18 1/8 x 32 1/2 inches.

An expertly rendered drawing of one of the most powerful locomotives from the golden age of steam locomotion in the United States.

The first American-built locomotive, the Best Friend, came into service in 1830. Locomotive production reached its zenith in the decade following the Civil War, at the time of the present drawing. This "mogul" type locomotive is shown with cowcatcher and a 2-6-0 wheel configuration (2 small wheels at the front and six large driving wheels in the rear), a large headlamp with an American eagle emblem on its side, a wooden cab on which is neatly written "Mogul" and a riveted firebox below the boiler which shows a B within a six-pointed star within a circle. This powerful Mogul type locomotive was used primarily as a freight engine and was produced by the Baldwin Locomotive Works and Brooks Locomotive Works. The artist of the present drawing, G. H. Cushman, has signed his work at the bottom right on the rail.
(#25908) $ 4,850.

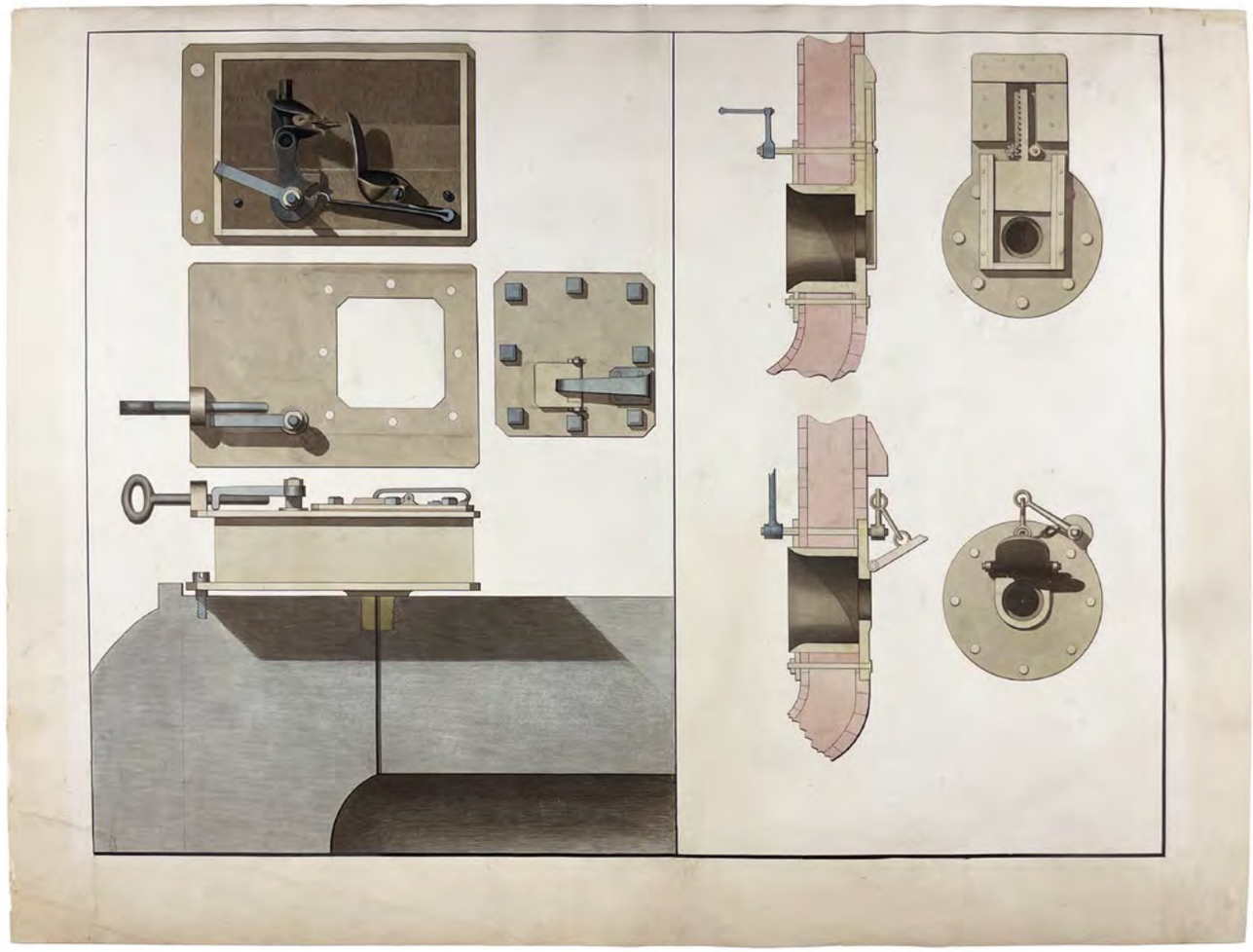
DAY & SON. ***View of the Great Exhibition.***
London: Published by Lloyd Brothers & Co. 22 Ludgate Hill, & Simpkin Marshall & Co. Stationers Hall Court, September 1st, 1851. Hand coloured lithograph highlighted in gum arabic. Mounted on card as issued. Image size: 11 1/4 x 14 7/8 inches. Sheet size: 23 1/2 x 17 1/4 inches.

This wonderful lithograph, illustrating various architectural ornaments, was included in Day & Son's rare folio illustrating the wonders of the Great Exhibition.

This is a lovely image from a rare suite of lithographs by Day & Son entitled Recollections of the Great Exhibition of 1851, published in London in the same year. This remarkable work is comprised of twenty-five hand coloured lithographs illustrating the various rooms and exhibits of the Great Exhibition. Lithographed by Day & Son after images by John Absolon, W. Goodall, C. T. Dolby, H. C. Pidgeon, Michael, and Wilson. This wonderful image depicts an ornate room filled with an array of architectural ornaments and religious statues.

The Great Exhibition of 1851, although it was the first truly international event of its kind, was prompted by the success of the French Industrial Exposition of 1844. The idea was initially ignored by the British Government, but under the enthusiastic patronage of Prince Albert, plans for the exhibition went ahead. Albert was keen that the 'Exhibition of All Nations' should be self-financing: Parliament still remained unconvinced. A fund of 230,000 pounds was raised and a board of Commissioners set up. The declared aims of the exhibition were to celebrate human progress in the form of manufacture, invention and good design, and to promote cooperation between nations. The size of the exhibition space was fixed at 700,000 square feet, and the government was persuaded to treat the Crystal Palace as a bonded warehouse, so that no import duties were payable on goods imported for the exhibition. As it happened, and despite government skepticism, the event was a huge success, both nationally and internationally, and received over 6,000,000 visitors. The exhibition ranged in scope from ornamental furniture and modern machinery to an elaborate tent from Tunis.

Abbey, Scenery of Great Britian and Ireland: In Aquatint and Lithography, 1770-1860, no. 246
(#17229) $ 600.



FULTON, Robert (1765-1815). ***[Original pen, ink and watercolour drawing of a Detonator and Muzzle for an Underwater Cannon].*** [New York: circa 1807]. Pen and ink with watercolour on paper. Sheet size: 20 1/2 x 28 inches. (Expertly repaired tear visible only upon close inspection). Matted and in a gold leaf frame. Provenance: Solomon Alofsen (1808-1876, presented to); The New Jersey Historical Society (received in 1855, ink stamp on verso).

This drawing was probably executed shortly after Fulton's return to America in 1806, and shows details of flintlock detonators for submarine bombs and underwater guns.

Robert Fulton was something of a renaissance man: he studied painting under Benjamin West, launched the first successful paddle-steamer service in the world, designed and tested the first practical submarine, and significantly advanced the design of submarine torpedoes and torpedo boats.

Born in Lancaster County, Pennsylvania, Fulton moved to England in 1786 to study painting. His practical experiments with submarine torpedoes and torpedo boats began with his move to France in 1797 and culminated in the testing of the first practical submarine (The Nautilus) in 1800. In 1804 he moved back to England and continued his experiments with torpedoes in tandem with his overseeing the construction of a steam engine to power a boat that he had designed. In late 1806 he returned to the United States to supervise the construction of what was to become the North River Steamboat or Clermont. Whilst this was going on he also continued with his experiments with torpedoes and submarines: his "torpedo" bombs were tested in New York Harbour and he published a pamphlet, "Torpedo War and Submarine Explosions," in 1810. With government support, he continued his experiments and with the outbreak of the War of 1812, he concentrated on his "submarine gun," a precursor of modern torpedo techniques.

This drawing is divided into two parts. The left side shows various sections and details of a flintlock mechanism designed to be watertight and used underwater. The right appears to show two alternative designs for a waterproof gun muzzle: one with a waterproof hatch lowered using a toothed cog, the second: a flap lowered using a lever system.

The drawing was de-accessioned by the New Jersey Historical Society. It originally formed part of a large collection of Fulton's drawings given to the Society in 1855 by the Dutch-born engineer, ethnologist and historian Solomon Alofsen (1808-1876). He came to the United States as secretary of the Dutch legation, and settled in Jersey City. He subsequently married and worked in the railroad business (he was for a time secretary of the Illinois Central railroad). His leisure was taken up with the study of history and ethnology, and he was prominent in a number of the learned societies of New York and vicinity. After forty years residence in the United States he returned to Holland, where he died in 1876.

Cadwallader D. Colden The Life of Robert Fulton (New York: Kirk & Mercein, 1817); H.W. Dickinson Robert Fulton, Engineer and Artist: His Life and Works (London: 1913); John Morgan Robert Fulton (New York: 1977); Cynthia Owen Philip. Robert Fulton, A Biography (New York: 1985); Franklin Watts, New York, 1985; J. Franklin Reigart Life of Fulton (Philadelphia: 1856); Kirkpatrick Sale The Fire of His Genius: Robert Fulton and the American Dream (New York: 2001).

(#19233) $ 13,500.

FURUYA, Korin (1875-1910, Artist), INOKUMA, Asamaro (1870-1945, Author). ***Sixteen Illustrations of Ancient Ceremonial Displays.*** Kyoto, Japan: Kyoto Art Society. Printed by Kyoto Bijutsu Kyokai, Meiji 36 [1903]. Oblong orihon concertina-fold codex (9 5/8 × 14 1/2 inches). First edition. 16 openings, 32 pp. 18 color-woodblock plates heightened with silver and textured inks including an architectural plan and 9 double-page spreads, all with Japanese title captions. Preliminary and terminal text in calligraphic Japanese with red woodblock stamps. Book reads from right to left: title and contents (1 p.), calligraphy (1 p.), 18 woodblock prints (27 pp.), postscript (3 pp.), colophon (1 p.). Publisher's green foliate-patterned silk fabric-covered boards in concertina-fold form with a printed color calligraphic paper-label on front board, thick wove paper with flecked endpapers.

Exquisitely printed Meiji-period color woodblock-printed book, or gafu, by the master Neo-Rinpa artist Furuya Korin, in its original orihon, or concertina-fold, format and binding.

Furuya's Ancient Ceremonial Displays is a splendidly lavish, complex woodblock-printed book of traditional Japanese Imperial Court interiors from the premodern era. The superbly executed work is an elegant example of the orihon, or Japanese concertina-fold, codex printed on one side of a long piece of thick paper, then folded and placed in silk-wrapped boards. Furuya's publication was produced for members of the Kyoto Art Society in 1903; it captures how elite residences would decorate public rooms for special occasions. Its beautifully clear, intricate images depict all of the accouterments necessary for formal Japanese Court ceremonies and social activities of the ruling-class, such as tea and incense ceremonies, coming-of-age and wedding celebrations, and the samurai armor and clothing used in official events. So, too, do we see bonsai, furnishing, costume, ceramics, flowers, musical instruments, cat statues, folding screens, woodblock prints, fans, and weapons. The early twentieth-century fascination with Japan's past typified by the present work is a response to the opening and unbridled modernization of Japan in the late-1800s and the ensuing loss of a sense of tradition.

(Description continues on the next page.)

Furuya, a master Meiji-era devotee of the Rinpa abstract aesthetic, was one of the foremost modern designers in fin-de-siècle Japan. Furuya adopted the name of the Rinpa artist Ogata Korin (1658-1716) as his own, claiming Ogata's legacy, saying he was the "Korin of the modern age," and pushed his style further. Ogata himself was famous for revitalizing the imagery of the classical literary world as imagined by Tawaraya Sotatsu (1570-1643). Rinpa artists used vibrant colors and patterns to design textiles, ceramics, and paintings long before abstraction was embraced in the West. Born in the Shiga Prefecture near Kyoto, Furuya studied under Suzuki Mannen (1868-1893), the Western-style painter Asai Chu (1856-1907), and most importantly, Kamisaka Sekka (1855-1942), who was the leading Rinpa practitioner of his day. Furuya became "instrumental in the development of Japanese modern design in the early twentieth-century" by taking up the mantle of Rinpa and pulling it into the new century. [Dover] He did so in part by being an integral member of the Kyoto Arts and Crafts circle and editing the important journal of Japanese design Shin-Bijutsukai. Beginning in 1905, Furuya also taught at the Kyoto Municipal School of Arts and Crafts; he was appointed to a professorship directly before his death in 1910.

Among Furuya's works are other orihon-format albums of geometric patterns and motifs from nature based on flowers and plants (1905), pine trees (1905), and bamboo (1907), all published by Yamada Unsodo. His Korin Patterns (1907), a two-volume sample book for the kimono industry, was described by John T. Carpenter of the Metropolitan Museum of Art as "impressive." Furuya's gafu and e-hon works are held by the British Museum and the Rijksmuseum. The present book is in the collection of the Metropolitan Museum of Art.

List of Plates: 1. Ritual Utensil Decoration. 2. Bedroom Decoration. 3. Genpuku Ceremony Decoration [Coming-of-Age Ceremony]. 4. Kujo Aristocratic Family's Dormitory Architectural Plan. 5. Official Clothing. 6. Poetry Party Decoration. 7. Garaku Equipment Decoration. 8. Kemari Decoration [Ancient Ball Game Played at Court]. 9. Sencha Decorations [Tea]. 10. Matcha Decorations. 11. Raku Decoration. 12. Monko Seating Decoration [Incense Ceremony]. 13. Banquet Decoration. 14. Wedding Decoration. 15. Play Accessories. 16. Armor Decoration. 17. Armor Decoration II. 18. Tachibana Decoration [Prominent Family].

Carpenter, Designing Nature: The Rinpa Aesthetic in Japanese Art, pp. 35-36, 102. Dover Publications, A Mirror of Japanese Ornament: 600 Traditional Designs, p. xi.
(#39837) $ 2,400.

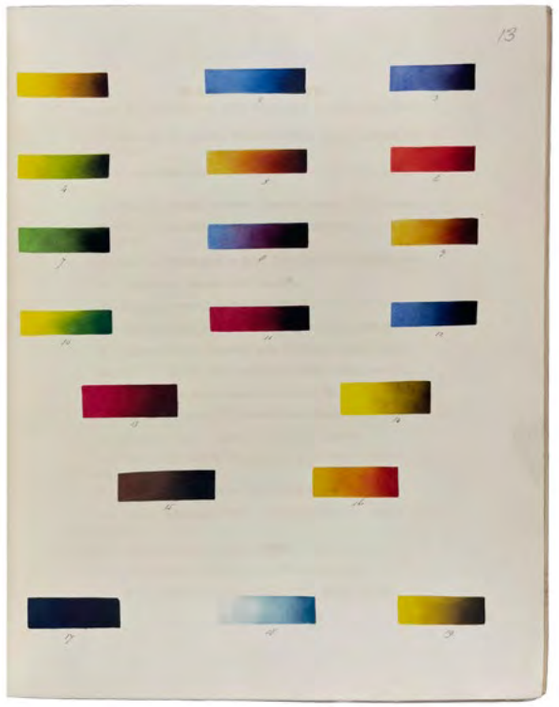
GILBERT, Burton Wright (c.1790-1848). ***Hints on the Art of Oriental Painting.***
London: Printed for the Author by Messrs. Reeves and Son, 150 Cheapside, c.1831.
4to (10 1/4 x 8 1/4 inches). Unpaginated, 148 pp. Pencilled foliation to 70 that skips four leaves: between 20 and 21, 29 and 30, 48 and 49, and 50 and 51, ff. 74. 20 hand-colored plates. 62 subjects in the text with the "easiest method of painting them." Title page signed by author in ink. Dedicated to Charles Beatty of Lincoln in "grateful remembrance of early kindness, patronage." Sections: title, dedication, preface, index, material list, "Tints Made by Mixture," "Examples for Practice," "Methods of working," "Hints on Oriental painting," "Rules for Painting Fruit, Flowers, Birds, Insects," and "Shells, a Study from Nature, Flowers from Nature". Green morocco, brown spine with raised bands in six compartments each with decorative gilt motif. [Oriental Painting - Gilbert] gilt-tooled in second compartment, gilt double fillets on covers, top edge gilt, other edges uncut, marbled red and blue endpapers.

A fascinating, signed instructional book on natural science illustration using "theorems," the author's 20 color drawings are marvelous and in remarkable condition, as bright as the day they were painted. The only other copy found is in the British Library, which has just 8 drawings.

Burton Wright Gilbert (B. W. Gilbert) was born in Peterborough, England, and was active in the 1820s, 30s, and 40s, as an itinerant profilist, touring Ireland and England with his wife and the Lancashire-born portraitist Edward Barnes (1807-1873). "Gilbert and Barnes," as they were marketed, offered portrait paintings in profile and lessons in "Oriental Painting," alternatively referred to as the "Theorem Method" or "Mezzotinto Pencilling" for its likeness to mezzotint prints. "Oriental Painting" used drawings and watercolors "made with theorems, a kind of stencil produced by placing a design on transparent paper and cutting out the pattern." This technique, as expounded on in Hints on the Art of Oriental Painting, seems expressly aimed at young women, intended to be part of their education at finishing school. The resulting illustrations Gilbert produced using the method are remarkably bold and bright, popping off the page nearly two hundred years later with the aid of subtle shadowing. In the newspaper advertisements Gilbert and Barnes placed to promote their painting tours, they claimed to be able to teach the Oriental Painting method to 12-year-old children and artless adults alike in just six easy lessons. Gilbert and Barnes, and an occasional third partner named Rowlatt, painted portraits on card with "Frame and Glass included for 1 shilling" in the summer of 1825 as they toured Lancashire, Cheshire, Yorkshire, Birmingham, Liverpool, and Sheffield. In an advertisement in the Carlisle Journal on December 17th, 1842, Gilbert boasted that "twenty years' practice enables [him] to warrant an EXACT LIKENESS with splendid finish."

(Description continues on the next page.)



Hints on the Art of Oriental Painting is a treatise on botanical illustration: how it should be done, and to what end. The book is exceedingly rare. The only other copy to be found is in the British Library. A comparison with the British Library's copy shows that Hints was custom-produced with different plates for each copy. The British Library's copy has just 5 flower illustrations, while this copy has 17. A few of the textual leaves vary between the two copies as well. A companion volume to Hints on the Art of Oriental Painting titled A Treatise on the Art of Mezzotinto Pencilling: Also Observations on Painting on Glass, Satin, Velvet and Wood, is found at the Yale Center for British Art's library. Hints and A Treatise are both instructional books intended for solitary study for "pupils in the absence of the master, for governesses, and families who reside in the country." This "Gilbertian System," which relied on so-called "theorems," or cut stencils, supposedly did away with the "tedious old method of poring over a leaf for days to the great injury of the health of the Pupil."

The partnership of Gilbert and Barnes likely ended in 1826, though both kept touring and painting portraits in later years. Gilbert, who prior to being an artist was a sadler, seems to have enlisted the aid of his wife for his art, and mentions his family helping him to produce Hints. The text of Hints is as eccentric as its method; it is opinionated and prescriptive. In Hints, Gilbert, a true entrepreneur, suggests the reader buy their paints directly from him, 12 colors in a mahogany box, for 10s. 6d. Also needed, he states, are 18 different brushes and "a knife for cutting theorems." Gilbert lived his advice in Hints, as he explains:

"[I]t was originally my intention to have embellished this work with Lithographic Copies, but when I considered what a faint idea it would give the Public of Oriental Painting, I relinquished it altogether, and in their stead I resolved, that however great the labour, I would in conjunction with other members of my family embellish the Work with real Paintings. The idea I believe is novel, and when it is considered the enormous labour requisite for the undertaking, few persons I believe will deny us a claim to their indulgence on the score of Industry, what they may be inclined to withhold on the score of merit."

The text is signed by Gilbert in ink on the title page, hand-foliated in pencil, and in a contemporary Morocco binding. The work stands out as a distinct, curious example of art pedagogy.

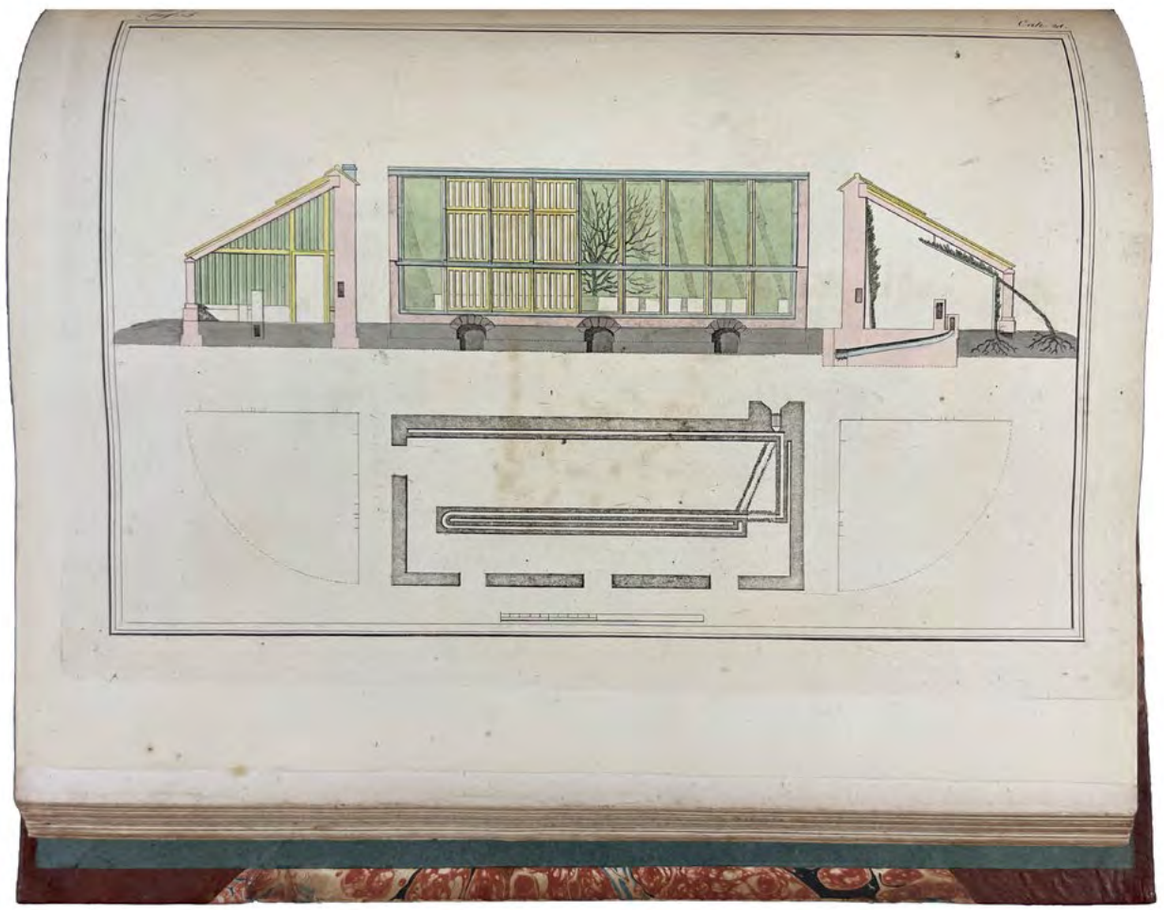
Francis, Henry S. "Water Colors Made by the 'Theorem Method' and Drawings," The Bulletin of the Cleveland Museum of Art, October 1934, Vol. 21, No. 8, pp. 128-131, 135. McKechnie, British Silhouette Artists and Their Work, 1760-1860. Wellings, Brian. "Gilbert and Barnes," Profiles of the Past: 250 Years of British Portrait Silhouette History, 3.2.2023. Wilfrid, Blunt. "The Art of Botanical Illustration." 1950, 218-219.
(#40821) $ 8,250.

GROHMANN, Johann Gottfried (1763-1805), BAUMGÄRTNER, Friedrich Gotthelf (1759-1848). ***Ideenmagazin für Liebhaber von Gärten, Englischen Anlagen und für Besitzer von Landgütern um Gärten und ländliche Gegenden, sowohl mit geringem als auch grossem Geldaufwand, nach den originellsten Englischen, Gothischen, Sinesischen Geschmacksmanieren zu verschönern und zu veredeln. [Magazine of Ideas for Lovers of Gardens, English Landscapes and for Owners of Country Estates to Embellish and Refine Gardens and Rural Areas, Both with Little and Large Expenditure of Money, According to the Most Original English, Gothic, Chinese Taste]. Recueil d'Idees Nouvelles pour la Decoration des Jardins. [Collection of New Ideas for Garden Decoration].*** Leipzig; Paris, et al: Friedrich Gotthelf Baumgärtner, in der Baumgärtnerischen Buchhandlung; Chez Fuchs Libraire, Quai des Augustins No. 18, et al. Printed by J. P. C. T. Werther; Jean Sommer, 1798-1800-1802-1806. Four volumes. 4to (12 1/2 x 9 1/2 inches). First, second, and third editions. Four volumes of 46 cahiers. Ideen Magazin: II-XXIV, XXVI-XXIX, XXXI-XXXXVIII. Neues Ideen-Magazin: I. 423 copper-engraved plates, of which 36 are hand-colored, 1 printed brown and black, 1 folding, and 1 with over-slip. Vol. I, second edition: Cahiers XIII-XXIV. 194 ff. 388 pp. 112 copper-engraved plates, of which 16 are hand-colored and 1 is printed black and brown. Vol. II, first edition. Cahiers XXXVII-XXXXVIII. 138 ff. 276 pp. 104 copper-engraved plates. Vol. III, first, second, and third editions, 1798-1806. Cahiers II-XII and Neues Ideen-Magazin I. 159 ff. 318 pp. 120 copper-engraved plates, of which 17 hand-colored, and 1 folding. Vol. IV: Cahiers XXVI-XXIX XXXI-XXXVI. 109 ff. 218 pp. 87 copper-engraved plates, 3 of which are colored, and one with over-slip. Letterpress titles, some cahiers with part-titles, no title in Vol. IV. Text in German and French. Introduction, index, explanatory texts. Bound to style in half diced russia over 18th-century orange stone-pattern marbled boards, flat spine richly gilt in six panels with gilt-lettered red morocco titling-piece in second, gilt-lettered black morocco volume piece in fourth, and rest with foliate center tool, green endpapers. Provenance: Armorial bookplate of Sir John Bridgeman.

The most beautiful German magazine of the 18th century about the layout of gardens, garden houses, their equipment and furnishings, and garden decorations.

Grohmann's Ideenmagazin was published for "admirers of English gardens" and landowners wishing to "ornament" their properties. The present four volumes are a significant selection from this profusely and finely illustrated magazine filled with suggestions for what we now call landscape architecture. The 423 plates are of views of gardens and country houses, follies, tempietti, chinoiseries, facades,

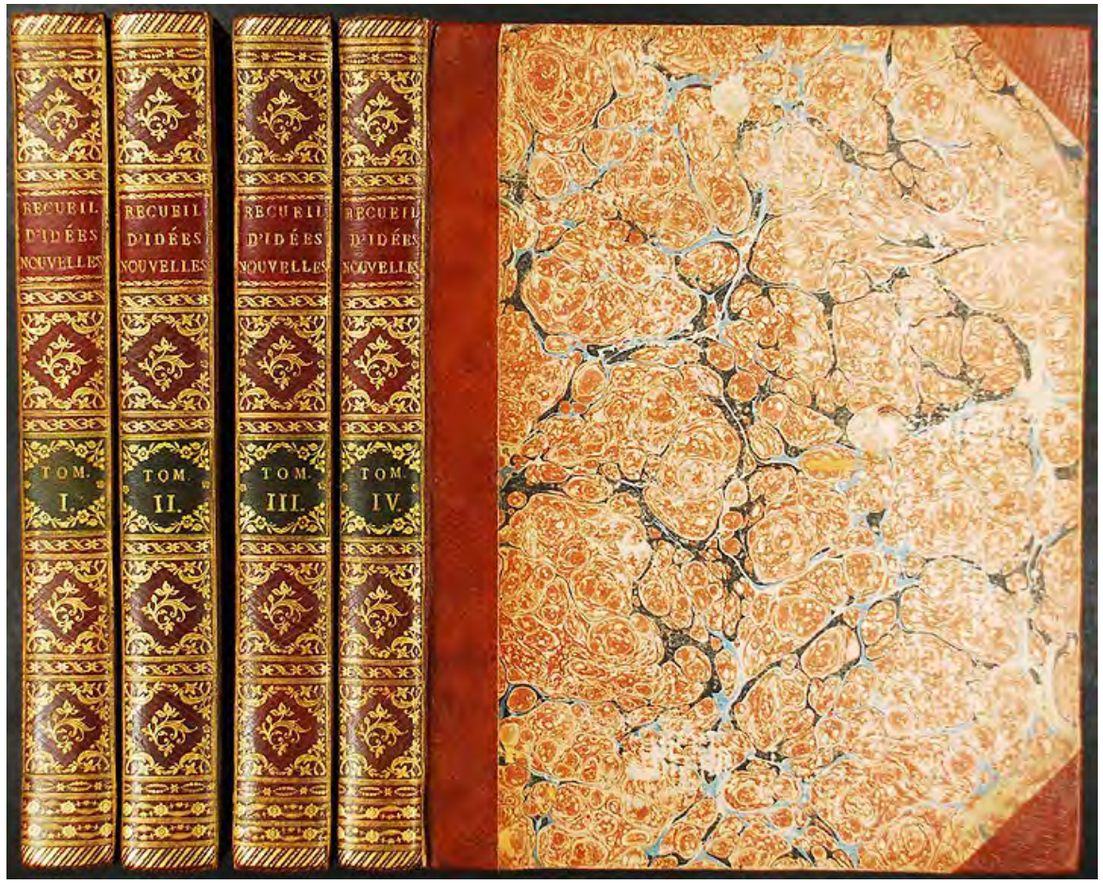
(Description continues on the next page.)



decorative grilles and fences, monuments, steles, water features, bridges, pavilions, grottoes, and lanterns “to embellish and refine garden and rural areas according to the original English, Gothic, and Chinese tastes.” These designs reflect an eclectic range of sources and styles, Western and Eastern, classical and rustic, with beautifully detailed views of the landscaped gardens and their furnishings, all of which are done in a mode tinged with romanticism. “Grohmann took care to emphasize emotional effect and atmosphere. ‘There are moods in the soul,’ he wrote, that may be brought into a ‘certain indescribable analogy with the surroundings through the choice of style.’” [Hvattum]

Due to the comprehensive variety of the buildings depicted as well as the fine execution of the copper engravings, Grohmann’s Ideenmagazin acquired a legendary reputation throughout Europe, and boasted of simultaneous publishing in Russia, France, Germany, and Budapest. Its popularity induced numerous derivative followers to begin publishing similar content.

Grohmann was a Professor of Philosophy at Leipzig, and a prolific author of works on architecture and the decorative arts. “Grohmann’s ambition, as the magazine’s subtitle spelled out, was to ‘improve and ennoble gardens and landscapes.’ The examples were sometimes actual buildings, but just was often they were projects drawn up by architects in Grohmann’s circle. Ideenmagazin became something of a hotbed for a new generation of German architects, with Carl Haller von Hallerstein, Gottfried Klinsky, Johann August Heine, and many others using the journal to widen not only garden patrons’ choice but also the accepted stylistic repertoire of German architecture.” [Havttum] The Ideenmagazin was continued briefly after his death in 1805 by the publisher F. G. Baumgärtner.

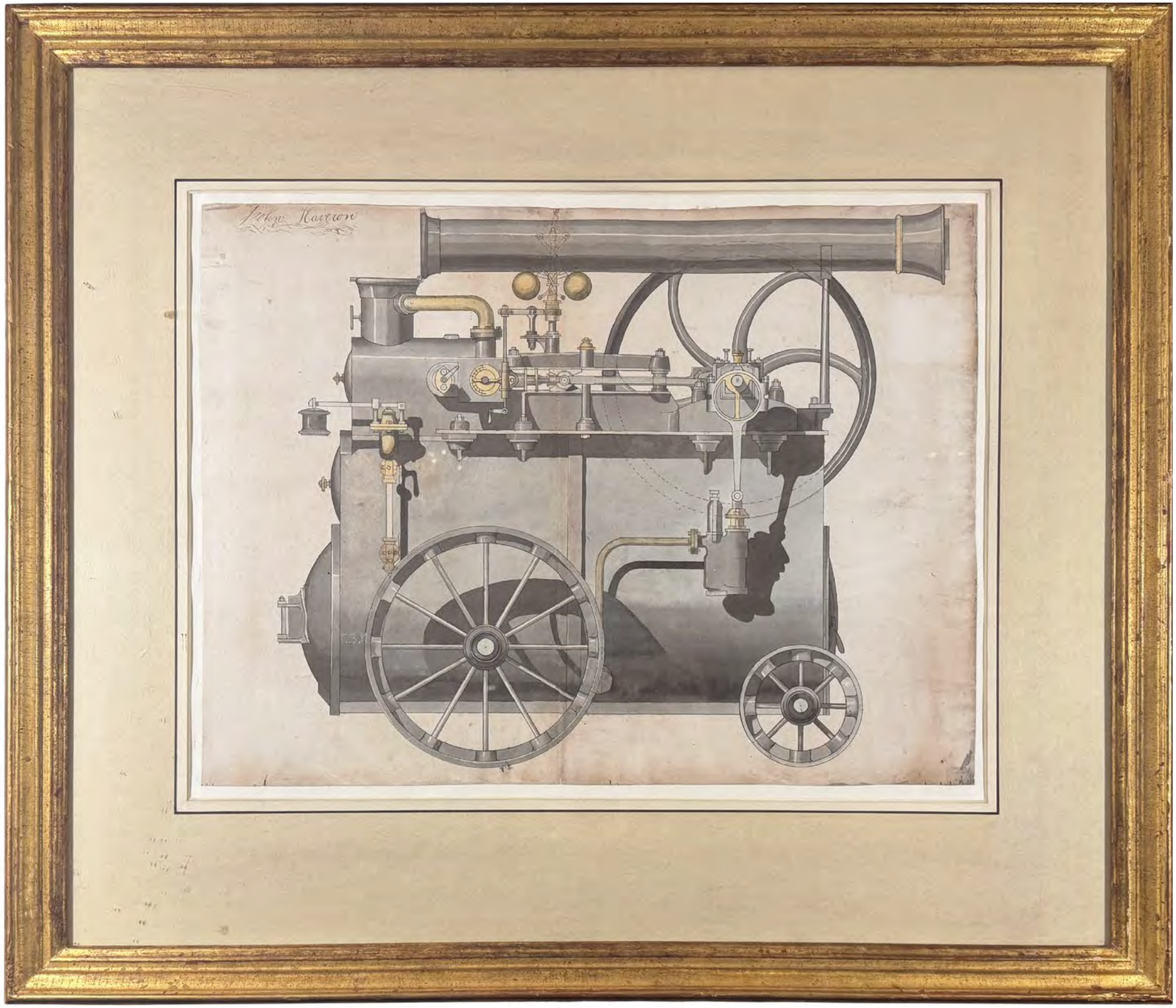


Complete copies of Ideenmagazin are exceptionally rare and comprise 60 cahiers in 5 volumes with 555 copperplates, 42 being colored, with cahiers 1-48 from Ideenmagazin and 1-12 from Neues Ideenmagazin. Often individual leaves are missing, having been taken out to frame for their vivid visual beauty. As is usual with works issued over a long period of time, the final fascicles are particularly difficult to locate as subscriptions fell. This is why Ideenmagazin, seen in any significant offering, as here, is rare.

Berlin Katalog 3366. Brunet III, 1293. Dochnahl 78. Hvattum, Style and Solitude: The History of an Architectural Program, p. 97. Kirchner I, 4099. Lee, The German Mittelweg: Garden Theory and Philosophy in the Time of Kant, passim. OCLC 11586395. Ornamental Engraving Collection 3366. Quérard III, p.485.

(#22483) $ 8,500.

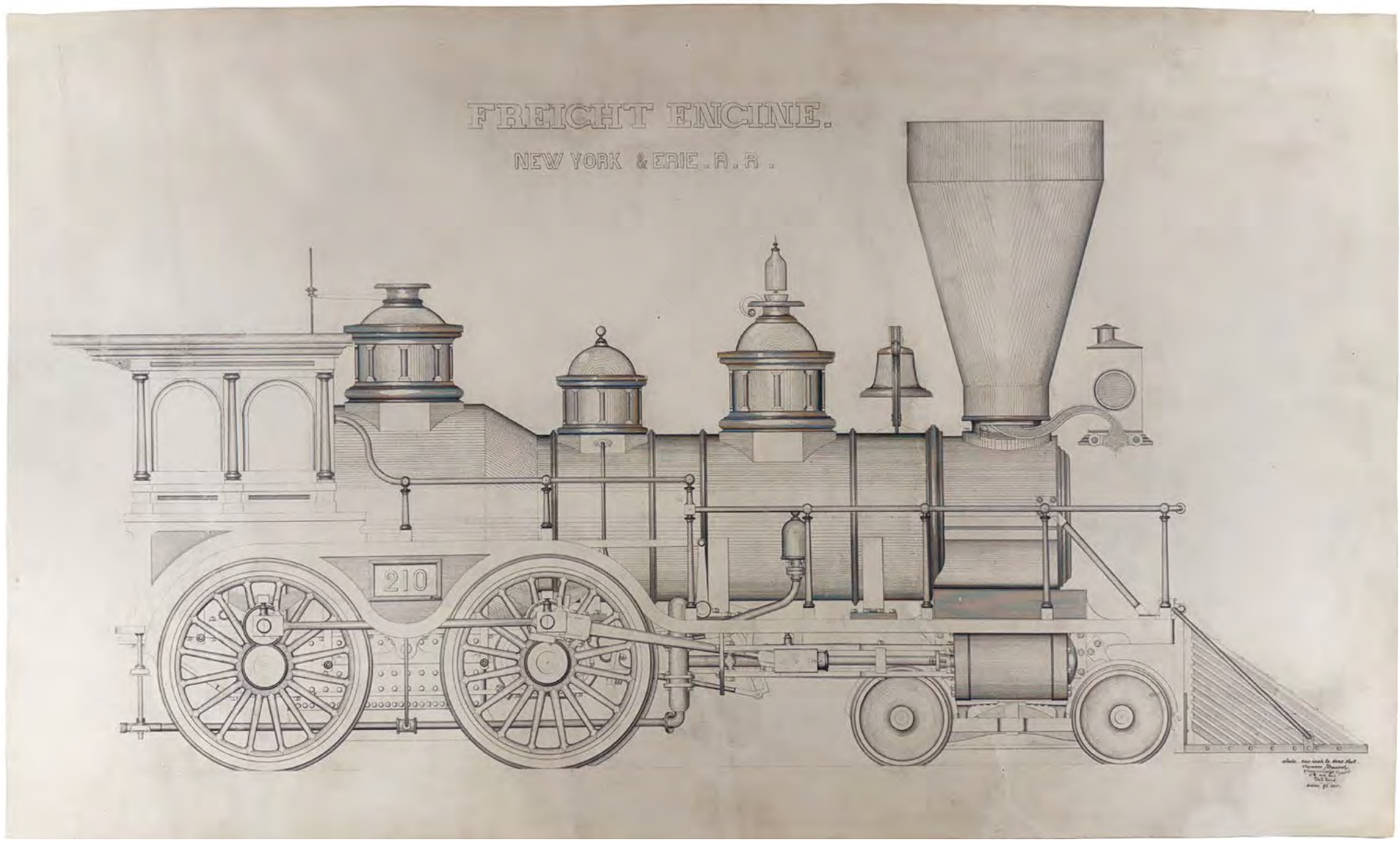
HAVERON, John (fl. 1820-1860).
Design for a locomotive, circa 1840.
Pen and grey ink, signed ‘John Haveron’ (upper left). Wove paper, watermark ‘J Whatman’. Sheet size: 14 7/8 x 20 inches. Provenance: E.S.K. (perforated ownership stamp at lower left).



An early locomotive such as the one in the present watercolour, was also known as a ‘Portable Engine’, and was used mostly by farmers for agricultural tasks such as ploughing and threshing. The difference between a Portable Engine and a so-called ‘Traction Engine’ is that the latter is self-propelled. From the 1850s and 1860s onwards the Traction Engine replaced the Portable Engine for many jobs, but there were still instances where the simplicity and efficiency of the older design won out.

Apart from threshing work, portable engines were used to drive corn-mills, centrifugal pumps, stone-crushers, dynamos, chaff-cutters and hay-balers. They were even used to generate electricity for floodlighting at football matches, the first instance being at Bramall Lane, Sheffield in 1878. In general, the portable engine is hauled to the work area, often a farmyard or field, and a long drive belt is fitted between the engine’s flywheel and the driving wheel of the equipment to be powered. In a number of cases, rather than being towed from site-to-site, the portable engine was semi-permanently installed in a building as a stationary steam engine, although the wheels were not necessarily removed. A more extreme use occurs where the engine is removed from the boiler and is re-used as a stationary engine. Often, the boiler is also re-used (without its wheels) to provide the steam.

(#20800) $ 2,750.



KRAUSCH, Theodore (19th century). ***Freight Engine.*** New York & Erie R.R. An original drawing. Susquehanna Depot: 1855. Pencil, pen and ink. Signed in ink: "Theodore Krausch. Susquehana [sic] Depot. N.Y. and Erie Railroad. October 13, 1855.". Sheet size: 20 1/2 x 33 7/8 inches.

A very handsome drawing of a locomotive by a prominent inventor and engineer.

Theodore Krausch, dates unknown, was employed by what was then known as the New York and Erie Railroad at Susquehanna Depot where railway cars and locomotives were designed, built and repaired. The town in northeastern Pennsylvania, just below the New York border and Binghamton, came into existence with the coming of the railroad. Krausch, who obtained several patents during his life, (one for innovations in railway chair design), also received a Silver Medal from the American Institute of the City of New York for a drawing of a locomotive, no doubt similar to this one.

During the 1850s, when railway lines and companies were spreading out across the country, each railroad customized its engines and cars to its specific needs. There was a large degree of standardization, and this Krausch drawing is a perfect rendition of the 4-4-0 wheel arrangement and overall design that was used almost universally in 19th century America.

(#28465) $ 1,500.

NASH, Joseph (1809-1878).
Minerals. [Exhibit at the Great Exhibition of 1851]. [London]: Dickinson Brothers, [1854]. Hand-coloured lithograph proof with gum arabic by Joseph Nash after his own drawing. Signed by Nash lower right. Text included. Image size: 13 3/4 x 19 1/2 inches. Sheet size: 26 1/2 x 19 inches.

A rare deluxe coloured proof edition of a fine lithograph from Dickinson's Comprehensive Pictures of the Great Exhibition, signed by the artist.

A handsome rendition of the Minerals Exhibit at the Great Exhibition of 1851, the first world's fair from "Dickinson's Comprehensive Pictures of the Great Exhibition of 1851". Included here is the text, a well-informed commentary on the minerals found and processed in Great Britain.

The Great Exhibition of 1851, although it was the first truly international event of its kind, was prompted by the success of the French Industrial Exposition of 1844. The idea was initially ignored by the British Government, but under the enthusiastic patronage of Prince Albert, plans for the exhibition went ahead. Albert was keen that the 'Exhibition of All Nations' should be self-financing: Parliament still remained unconvinced. A fund of 230,000 pounds was raised and a board of Commissioners set up. The declared aims of the exhibition were to celebrate human progress in the form of manufacture, invention and good design, and to promote cooperation between nations. The size of the exhibition space was fixed at 700,000 square feet, and the government was persuaded to treat the Crystal Palace as a bonded warehouse, so that no import duties were payable on goods imported for the exhibition. As it happened, and despite government skepticism, the event was a huge success, both nationally and internationally, and received over 6,000,000 visitors. The exhibition ranged in scope from ornamental furniture and modern machinery to an elaborate tent from Tunis.

(#26985) $ 1,500.

PIRANESI, Giovanni Battista (1720-1788).
[Plate of a neo-Classical fireplace, from "Diverse maniere d'adornare i cammini ed ogni altra parte degli edifizi". [31]. [Rome: mid-1770s - 1790]. Etched plate, on laid paper, by Piranesi. In good condition with large margins. Sheet size: 14 7/8 x 20 7/8 inches.

A fine impression of one of Piranesi's imaginative chimneypiece designs, showing his neoclassical vocabulary applied on an intimate, domestic scale.

The composition presents a monumental fireplace framed by tall caryatid figures standing on richly carved pedestals, supporting a heavy entablature whose frieze is strung with masks, medallions, and scrolling ornament. Within the dark firebox a single plume of smoke rises dramatically, flanked by elaborate andirons in the form of seated figures, so that even the fire itself becomes part of the ornamental display.

Issued as part of Diverse maniere d'adornare i cammini, this plate belongs to Piranesi's celebrated series of designs for chimneypieces and interior fittings, in which he drew on Egyptian, Etruscan, Greek, and Roman sources to argue for a more inventive, archaeologically informed approach to modern design. In an essay in Diverse maniere, Piranesi insists that "an artist, who would do himself honour, and acquire a name, must not content himself with copying faithfully the ancients, but studying their works he ought to show himself of an inventive, and, I had almost said, of a creating Genius," a principle clearly on display here in the bold mixture of sculptural figures, antique motifs, and theatrical handling of light and shadow.

Although a small number of Piranesi's chimneypieces are known to have been executed, for example the marble mantel incorporating ancient fragments made for the Amsterdam banker John Hope and the design associated with Abbondio Rezzonico, most of the fireplaces in Diverse maniere appear to have remained on paper, including the present design, for which no realised example is recorded.

Ficacci 655; Focillon 891; Wilton-Ely 843; Hind p. 86
(#20509) $ 500.

PIRANESI, Giovanni Battista (1720-1788). ***[Plate of a neo-Classical fireplace, from "Diverse maniere d'adornare i cammini ed ogni altra parte degli edifizi". [40].*** [Rome: mid-1770s - 1790]. Etched plate, on laid paper, by Piranesi. In good condition with large margins. Sheet size: 15 x 20 7/8 inches.

An elaborate chimneypiece design from Piranesi's Diverse maniere, showing his neoclassical imagination applied to the scale of an interior.

The fireplace opening is framed by paired pilaster-like jambs ornamented with urns, rams' heads, and pendant foliage, supporting an entablature whose architrave and frieze are thickly encrusted with scrolls, masks, and festoons. At the center a trophy-like assemblage of leaves, fruits, and classical ornaments hangs over the firebox, within which a single plume of flame rises against a darkened ground, echoing the vertical axis of the composition and turning the fire itself into part of the decorative scheme.

Published in Diverse maniere d'adornare i cammini, this plate belongs to Piranesi's celebrated series of designs for chimneypieces and interior furnishings, in which he drew on Greek, Etruscan, Egyptian, and Roman sources to argue for a more inventive, archaeologically informed approach to modern design. Although a few of his fireplace inventions are known to have been translated into marble for elite patrons, most remained visionary proposals on paper, and no realised example corresponding to this particular plate has been identified.

Ficacci 663; Focillon 901; Wilton-Ely 851; Hind p. 86
(#20516) $ 500.

SAMSON & CO. (designers). ***An original design for a porcelain pitcher.*** [Paris: 1845 or later]. Pen, ink, and watercolour. Good condition apart from some overall light soiling and minor foxing. Sheet size: 11 x 12 inches.

A rare example of an original watercolour design for porcelain, by the Samson factory of Paris.

This drawing presents a finished watercolour elevation of a large baluster-shaped pitcher, with additional details of the handle, border ornament, and a separate shield-shaped side panel drawn to the right. The vessel is decorated in bright greens, blues, ochres, and reds: broad bands of scrolling foliage encircle the neck and handle, while the body is divided into teardrop-shaped cartouches filled with floral arrangements, foliage, and patterned grounds. Smaller motifs like flowers, leaves, latticework, and geometric borders fill the remaining surface.

The French porcelain manufactory Samson & Co. was founded in 1845 by Edmé Samson (1810-1891), a Paris-born painter on ceramics who began by making replacement pieces for damaged services before turning to high-quality reproductions of historic wares. Working first at 7, rue Vendôme (later rue Béranger) in Paris and later from a factory at Montreuil run by his son Emile Samson (1837-1913), the firm drew on a large study collection of original pieces to copy or adapt designs from Sèvres, Meissen, Chelsea, Derby and Worcester, as well as Chinese export porcelain, Japanese, Islamic, Delft, faience and maiolica. Samson always maintained that its reproductions were distinctly marked to avoid confusion with the originals, though later removal or alteration of marks has often led the firms work to be mistaken for earlier pieces. Production continued into the twentieth century, finally ceasing in 1969, and the manufactory is now recognised as one of the most inventive nineteenth-century interpreters of historic ceramic styles. Surviving design drawings such as the present work offer rare insight into the way the Samson workshop translated museum models and historic patterns into working colour copies for its painters and modellers.

(#14128) $ 650.

SAMSON & CO. (designers). ***An original design for porcelain.***
[Paris: 1845 or later]. Pen, ink, and watercolour. Very good condition apart from some overall light soiling and foxing, overall light creasing and a vertical crease in the center. Sheet size: 11 3/4 x 10 7/8 inches.

A rare example of an original watercolour design for porcelain, by the Samson factory of Paris.

This drawing shows a full-height outline of a covered pot with high, waisted body and spreading foot, drawn in ink and completed in delicate washes of red, green, and soft blue. The main surfaces are filled with loose, asymmetrical floral sprays centred on a large bouquet of roses and other garden flowers, repeated on the shoulder, foot, and domed cover. The spout and opposing handle take the form of sinuous dragon- or serpent-like creatures, their heads heightened in red and their scaly bodies mottled in green, adding a whimsical zoomorphic note to the otherwise floral scheme.

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(#15379) $ 1,500.

SAMSON & CO. (designers). ***An original design for a porcelain vase.*** [Paris: 1845 or later]. Pen, ink, and watercolour. Very good condition apart from some overall light soiling and mild foxing. Sheet size: 10 x 11 3/4 inches.

A rare example of an original watercolour design for porcelain, by the Samson factory of Paris.

Here the designer presents a single, large baluster vase in elevation with blue washes on a pale ground. A dense frieze of scrolls and shell-like motifs encircles the neck, with long pendant lappets dropping towards the shoulder. Below, the body is covered with stylised blossoms and foliage, among which a small peacock stands prominently on one side. The decoration is arranged to suggest continuous bands around the vase. The restricted blue palette, scrolling bands, and bird-and-flower imagery all recall East Asian blue-and-white prototypes, adapted here into a clear working drawing for a Samson vase in a similar style.

The French porcelain manufactory Samson & Co. was founded in 1845 by Edmé Samson (1810-1891), a Paris-born painter on ceramics who began by making replacement pieces for damaged services before turning to high-quality reproductions of historic wares. Working first at 7, rue Vendôme (later rue Béranger) in Paris and later from a factory at Montreuil run by his son Emile Samson (1837-1913), the firm drew on a large study collection of original pieces to copy or adapt designs from Sèvres, Meissen, Chelsea, Derby and Worcester, as well as Chinese export porcelain, Japanese, Islamic, Delft, faience and maiolica. Samson always maintained that its reproductions were distinctly marked to avoid confusion with the originals, though later removal or alteration of marks has often led the firms work to be mistaken for earlier pieces. Production continued into the twentieth century, finally ceasing in 1969, and the manufactory is now recognised as one of the most inventive nineteenth-century interpreters of historic ceramic styles. Surviving design drawings such as the present work offer rare insight into the way the Samson workshop translated museum models and historic patterns into working colour copies for its painters and modellers.

(#15909) $ 850.

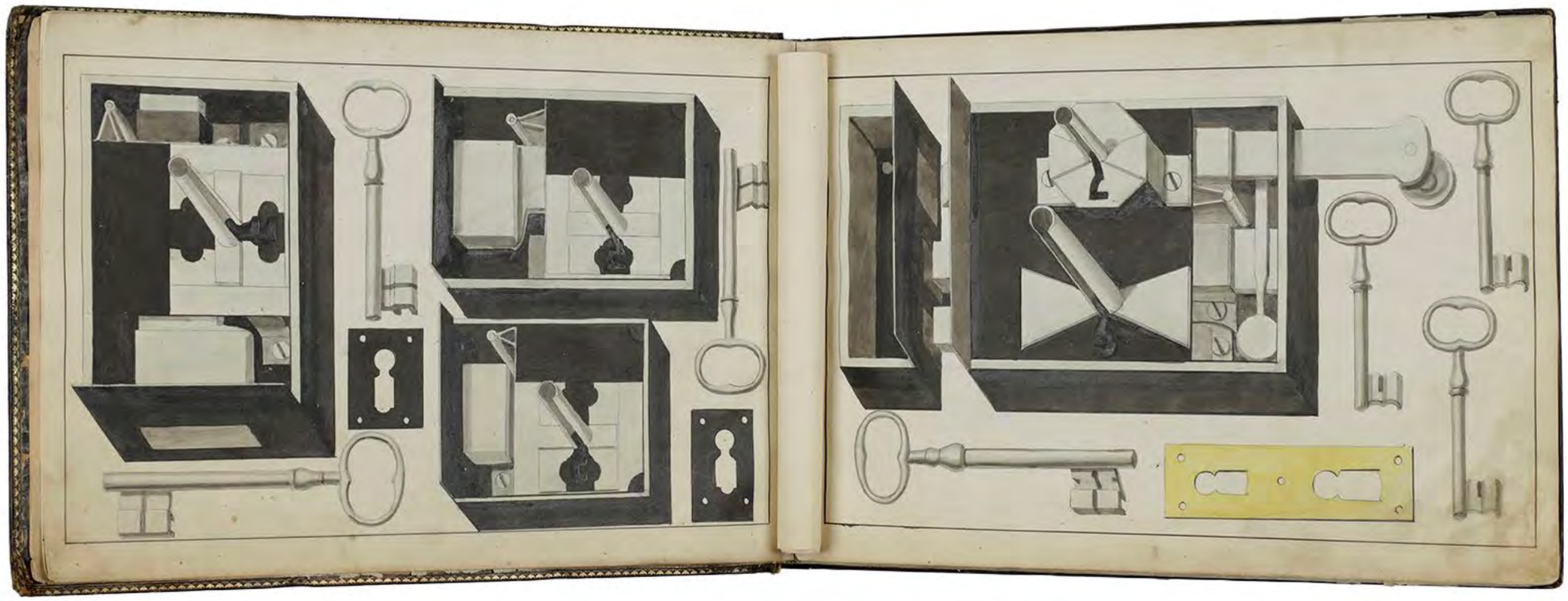
SAMSON & CO. (designers). ***An original design for a porcelain vase.*** [Paris: 1845 or later]. Pen, ink, and watercolour. Very good condition apart from some overall light soiling and mild staining. Sheet size: 12 3/4 x 18 1/2 inches.

A rare example of an original watercolour design for porcelain, by the Samson factory of Paris.

This drawing sets out the decoration for a single tall covered vase. At the top are small studies of the cover; below, the main portion of the sheet opens the vessel into a sequence of flattened panels representing each side of the body and neck. The pattern, in ink and blue wash reflects Chinese blue-and-white porcelain with large floral rosettes and leafy sprays interspersed with small birds, framed by simple borders at rim and foot.

The French porcelain manufactory Samson & Co. was founded in 1845 by Edmé Samson (1810-1891), a Paris-born painter on ceramics who began by making replacement pieces for damaged services before turning to high-quality reproductions of historic wares. Working first at 7, rue Vendôme (later rue Béranger) in Paris and later from a factory at Montreuil run by his son Emile Samson (1837-1913), the firm drew on a large study collection of original pieces to copy or adapt designs from Sèvres, Meissen, Chelsea, Derby and Worcester, as well as Chinese export porcelain, Japanese, Islamic, Delft, faience and maiolica. Samson always maintained that its reproductions were distinctly marked to avoid confusion with the originals, though later removal or alteration of marks has often led the firms work to be mistaken for earlier pieces. Production continued into the twentieth century, finally ceasing in 1969, and the manufactory is now recognised as one of the most inventive nineteenth-century interpreters of historic ceramic styles. Surviving design drawings such as the present work offer rare insight into the way the Samson workshop translated museum models and historic patterns into working colour copies for its painters and modellers.

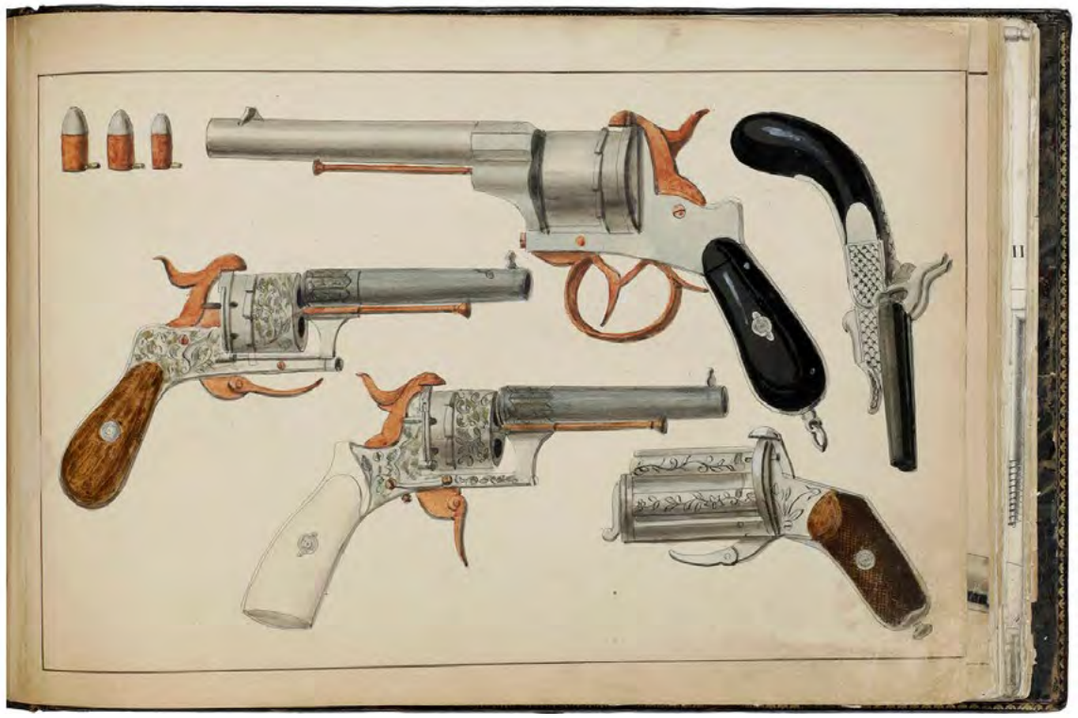
(#15917) $ 900.

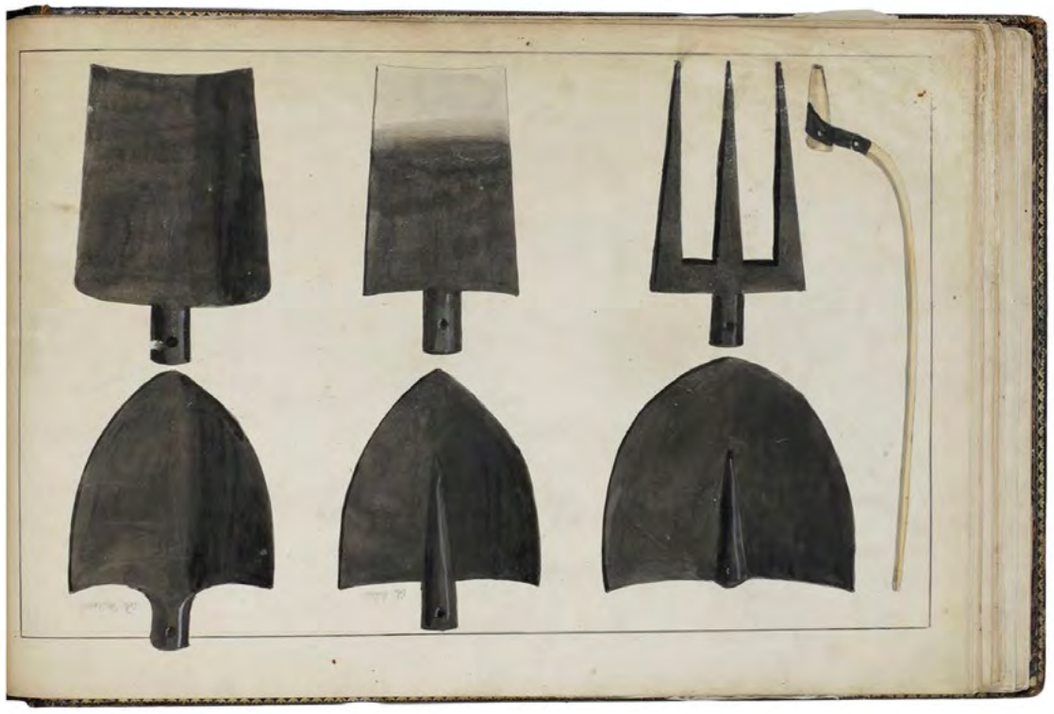


[TRADE CATALOGUE] BRUYAS, Guillaume. [***Illustrated hardware trade catalogue].*** Lyon: Guillaume Bruyas & Fils, [c.1860-1870]. Oblong folio (10 1/2 x 15 1/2 inches). 92 leaves bearing 1,734 original watercolour illustrations, a few leaves with blank versos, several larger folded items. All drawings in ink and watercolour on paper, most items individually numbered. Some minor losses to the outer margins in a few pages towards the end of the album. Contemporary full black morocco, front board with blind-stamped and gilt borders and lettering, marbled endpapers.

A remarkable and unique mid-nineteenth-century manuscript trade catalogue for the Lyon hardware firm of Guillaume Bruyas, documenting in meticulous watercolour the range of stock available from a provincial manufacturer and ironmonger in one of France's principal industrial centres.

(Description continues on the next page.)

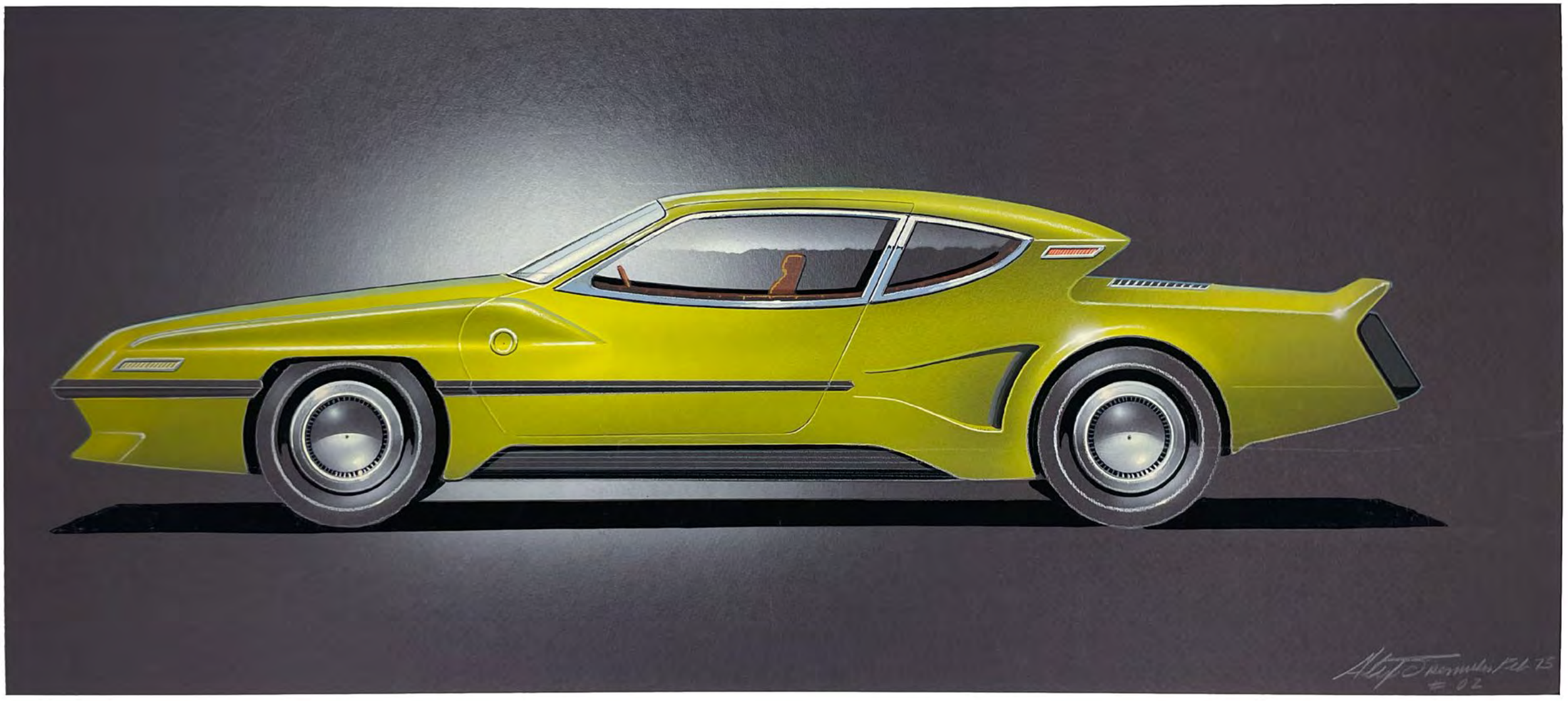




The album presents an extraordinary array of wares: locks and keys; door, window, and furniture fittings; hammers, chisels, planes, saws, files, scrapers, pincers, and other hand tools; cutlery and kitchen utensils; lamps and lanterns; nuts, bolts, brackets, and hinges; bells and clocks; paintbrushes and mouse traps; garden tools; and firearms, including revolvers and rifles. Each object is drawn and coloured with striking precision, giving a clear sense of both decorative detail and functional design.

Compiled at the threshold of industrial mass-production, the catalogue captures a fascinating mixture of ornamental and strictly utilitarian forms, from exuberantly styled door-plates to austere utilitarian tools. The careful delineation of profiles, mouldings, handles, and mechanisms, combined with consistent numbering, suggests uses that could have ranged from an internal pattern book for ordering and production and as a presentation volume for commercial clients. It is also a rich visual source for the history of nineteenth-century material culture, industrial design, and the hardware trade in Lyon, one of the earliest and most important industrial cities in eastern France.

(#42549) $ 12,000.



TREMULIS, Alex (1914-1991). ***Bricklin II Concept Art.*** 1975. Original drawing. Signed, dated, and numbered “#02”. Image size (including text): 10 x 22 1/2 inches. Framed. 20 3/4 x 30 3/4 inches.

Alexander Sarantos Tremulis (1914-1991) was the designer of the production version of the 1948 Tucker Torpedo and was America’s most original design theorist of the post-war era. He was born in Chicago and without any training in drawing or engineering joined the design team of Auburn-Cord-Duesenberg in 1933. He was chief stylist when the company failed in 1937. He worked for GM, Chrysler and Custom Motors in Beverly Hills, which designed unique cars for movie stars. During World War II, he worked for the Air Force designing aircraft, and in the process drew what may have been the first visualizations of extra-terrestrial transport: flying saucers.

After the war, Tremulis worked with Preston Tucker, and later for Ford. He formed his own consulting firm in the 1960’s. This quite beautiful design and other similar ones were made for the ill-fated Bricklin car company, which existed from 1974 to 1976, and whose demise had nothing to do with Tremulis’s designs. He was inducted into the Automotive Hall of Fame in 1982.
(#18783) $ 2,500.

Contact Information:
www.DonaldHeald.com
info@donaldheald.com
212 744 3505
124 East 74th Street
New York, NY 10021

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