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Fig. 35. Mahogany Highboy. C. 1770.
The rich carving as well as excellent proportions of this piece mark it as an outstanding example of furniture made in Philadelphia in the Chippendale tradition. Courtesy Metropolitan Museum of Art.



Fig. 36. Philadelphia Chippendale Pie-Crust Table. C. 1780.
The carved acanthus leaves on the legs and the claw and ball foot as well as the carved edge of the table cut from the solid top suggest the skill of the remarkable group of Philadelphia cabinet makers. Courtesy Brooklyn Museum.

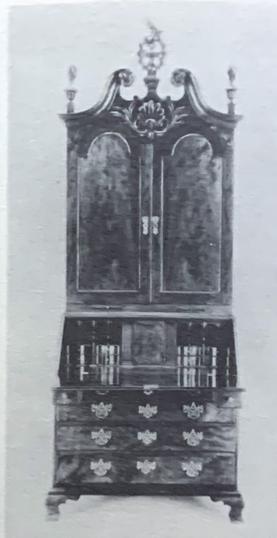


Fig. 37. Secretary Bookcase. C. 1775.
The fine mahogany surfaces provide effective contrast for the carved top of this rare Philadelphia-made piece. Note the Chippendale style of brasses. Courtesy Philadelphia Museum of Art.

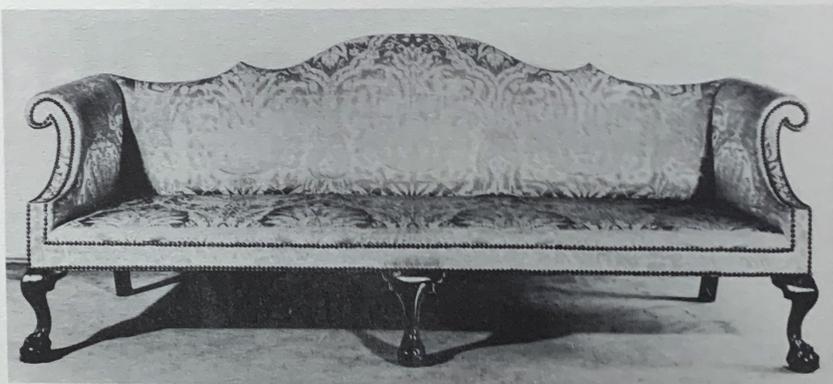


Fig. 38. Philadelphia Walnut Sofa.
The claw and ball feet, a Chippendale style favorite, are in perfect accord with the graceful lines of the sofa proper. Courtesy Philadelphia Museum of Art.



Fig. 39. Console Table. C. 1770.
Made in Philadelphia. A superb illustration of carved cabriole legs and the claw and ball foot. Note the decisive and richly modeled ornamentation on the knees; the claw appears to really grasp the ball. The front of the table is serpentine shaped and the top is of marble, as is customary. Courtesy Philadelphia Museum of Art.



Fig. 40. Mahogany Side Chair. C. 1770.
This was very probably made by Benjamin Randolph of Philadelphia. An outstanding example of Chippendale style which leans toward the French taste as executed in Colonial America. Courtesy Philadelphia Museum of Art.

ACCLAIMED FURNITURE MAKER

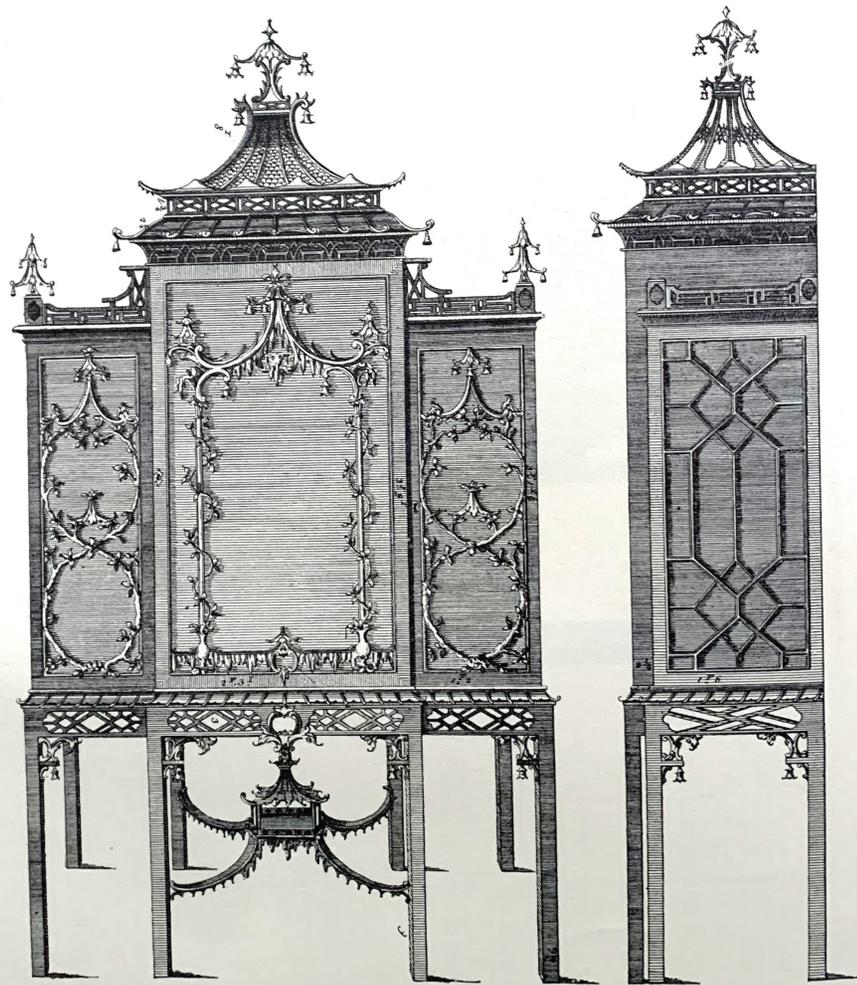
1. CHIPPENDALE, Thomas; STOREY, Walter Rendell

The gentleman and cabinet maker's director by Chippendale, with A gallery of Chippendale furniture and sketch of life and works. New York: Towse Publications, 1938. Folio. With 200 engravings of Chippendale's furniture and decorations with commentary, plus several black and white photographs of furniture made in the Chippendale style. Red cloth spine, beige boards, dust jacket chipped and torn around edges; interior very good. Presentation inscription by the author: "To one who appreciates fine furniture from one who writes about it" and dated May 12, 1942, plus a second presentation inscription to Orlando F. Weber from 2 other people dated May 14, 1942.

Reprint of the 1762 third edition replete with all of the photographic illustrations of the famous furniture-maker. Also included is a biography of Thomas Chippendale (1718-1799) followed by 99 pages of advertisements from the leading fine furniture manufacturers, who underwrote the publication of this book. \$ 250.00

To one who appreciates
Fine Furniture
from one who writes about it
Walter Rendell Storey
May 12, 1942
Presented to
Orlando F. Weber
With Compliments
Paul Skinner
Henry Kolton
May 14th 1942

China Case.



T Chippendale inv't & del.

Pub' according to Act of Parliam't 1753.

Worley sculp.



Fig. 6. Carved Girandole.

A beautiful example of carving. The candle holders are similar to those included in a design on Plate CLXXVIII. The ribbon motif is also suggestive of Chippendale's ribbon back chairs as shown in Plate XV. Courtesy Museum of Fine Arts, Boston.



Fig. 7. Bracket for a Bust.

Corresponds closely to Chippendale's design on Plate CLX. An unusual piece of carving and thoroughly in the manner of his finest work, as shown, for example, in the spirited action of the dragon. Important drawing rooms of the eighteenth century had on their walls one or more of these brackets with a marble statuette or porcelain vase on it. Sold by Frank Partridge, Inc., to a private collector of New York.



Fig. 8. Ribbon-back Settee. C. 1755.

A remarkable example of Chippendale's ribbon back, almost identical with a design on Plate XV. The carving on the knee of the legs is similar to that on Plate XI and the French scroll foot may be seen on Plate XX. Ralph Edwards, Keeper of the Department of Woodwork of the Victoria and Albert Museum, which owns this and four chairs in the same style, states that they may be fairly assigned to Chippendale himself. In quality they are fully worthy of the eighteenth-century cabinet maker. Chippendale in his book speaks of chairs made from this design as the best he had ever produced. Courtesy of Victoria and Albert Museum.

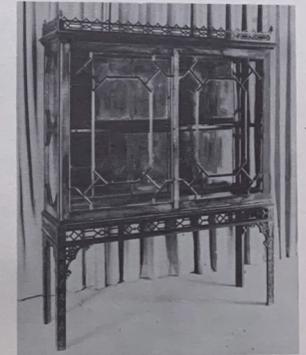


Fig. 9. Chippendale China Cabinet.

An unusual and beautiful piece, slightly modified from a design on Plate CXXXIII. The original Chippendale design included a pagoda-like top. Courtesy Frank Partridge, Inc.

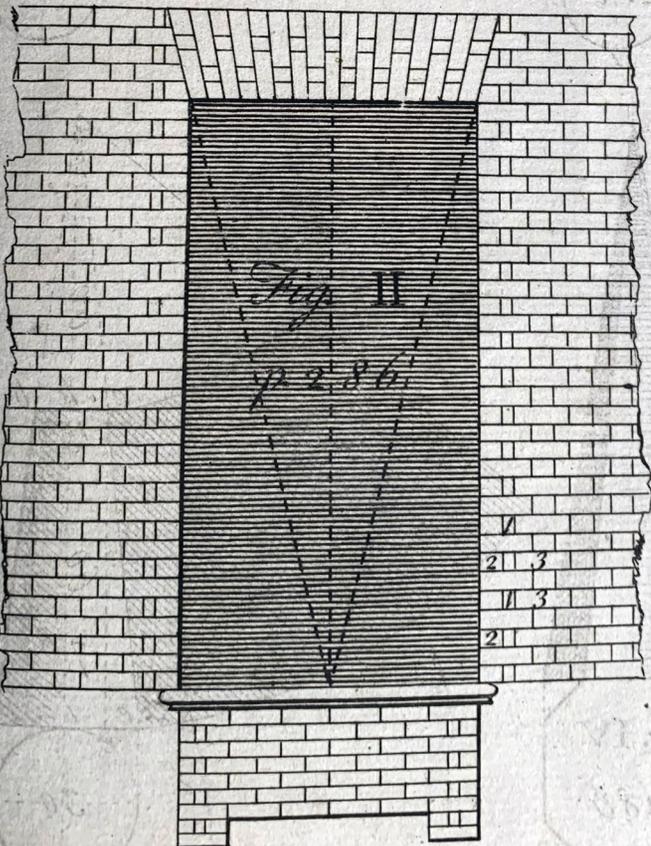
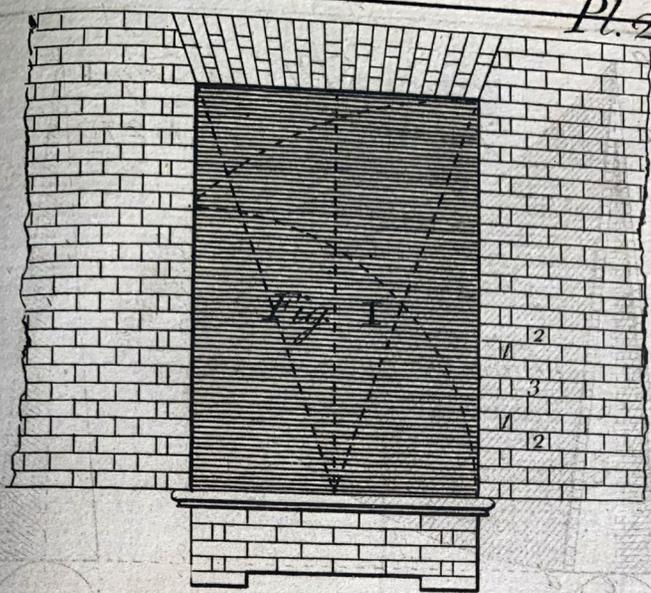


Fig. 10. A Chippendale Pierced-splat Chair. C. 1755-65. A typical Georgian style in which Chippendale did a great deal of his work. Notice the angle brackets on the legs. The splat of this chair corresponds with the design on Plate X. Courtesy Victoria and Albert Museum.



Fig. 11. Ribbon-back Chairs. C. 1755.

A pair which obviously are from the same set as the settee on this page. The carving on the splats is more delicate than even Chippendale's original drawing, on Plate XV. See description of the settee, Fig. 8. This pair of chairs came from the Liddell family, Northumberland, and more recently from the famous Drury collection. Sold by Frank Partridge, Inc., to a private collector in New York.



THE BUILDING TRADE IN EIGHTEENTH CENTURY GREAT BRITAIN

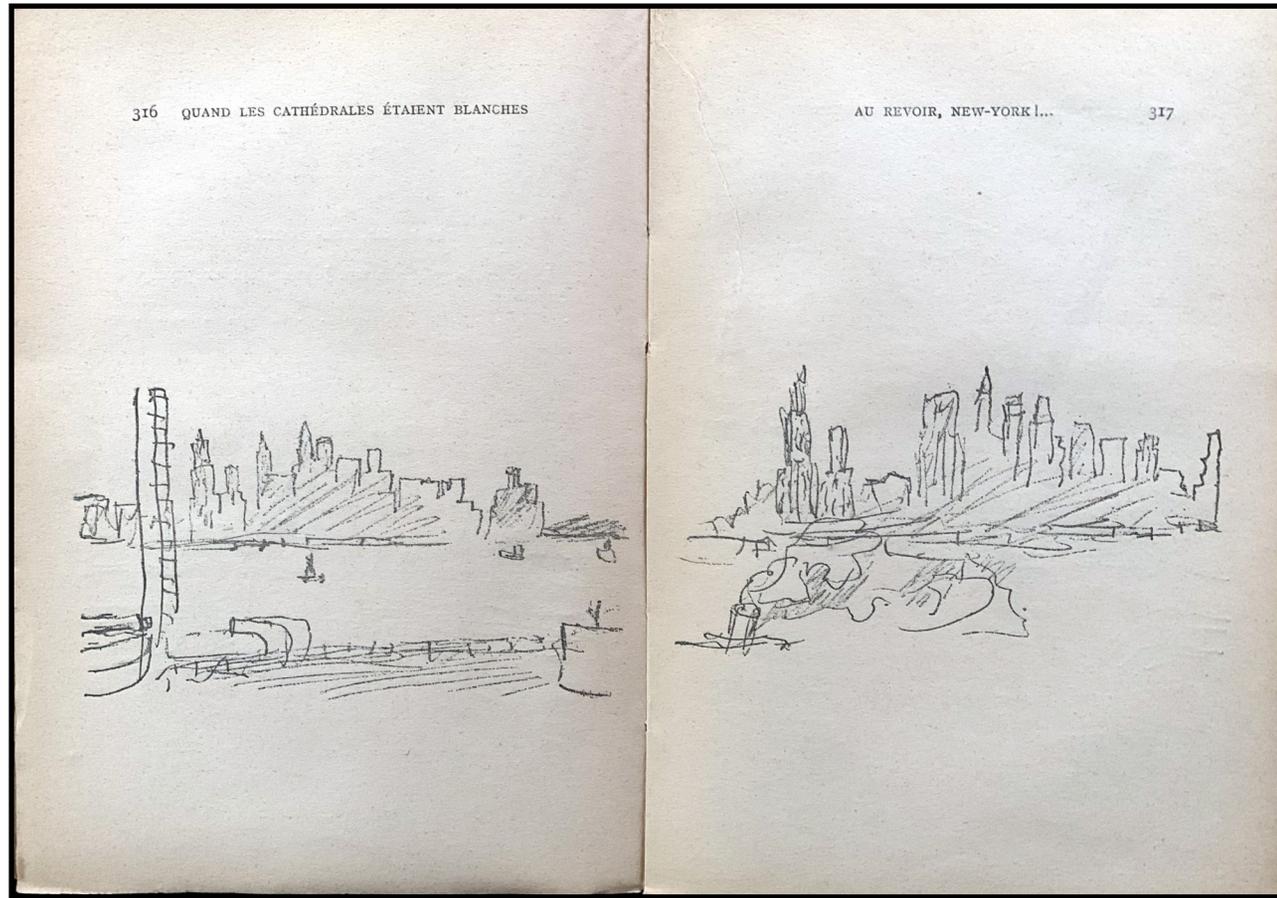
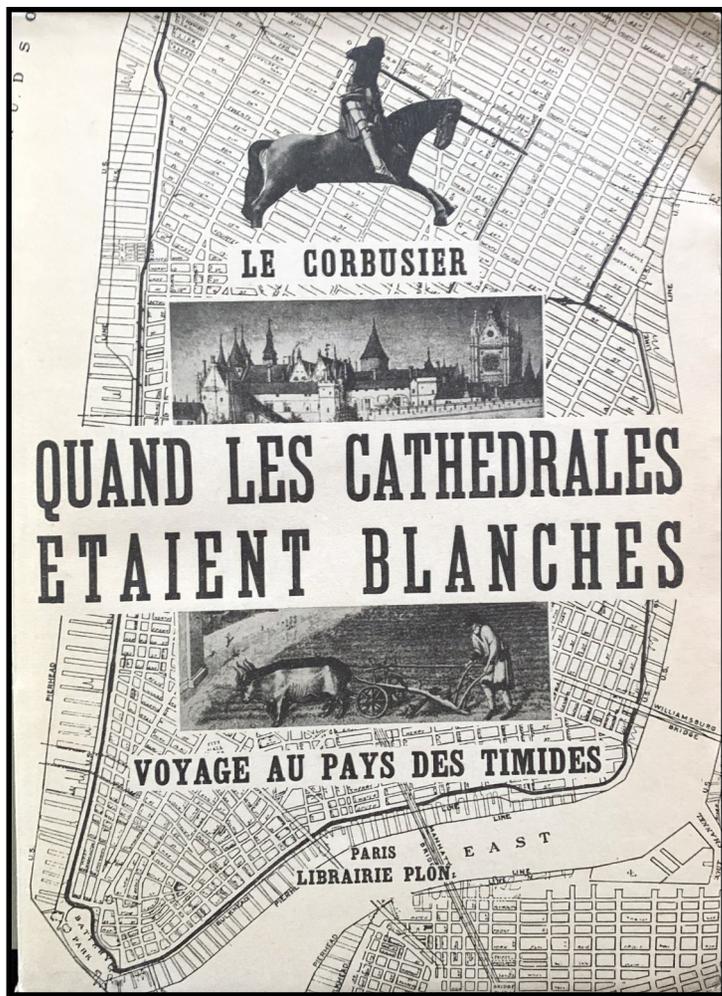
2. LANGLEY, Batty

The London prices of bricklayers materials and works. London: Richard Adams and John Wren, 1749. 8vo. With 32 copper plates. Contemporary calf, morocco spine label; interior excellent. From the library of John Barton Winton with his small engraved bookplate

First edition, second issue under this title, the first issue having been printed the prior year (the sole difference is the date on the title page and the errata). This is an extremely valuable work for historians of the building trade, especially brickwork, for its variety of information including sizes, types and prices of brick, tiles, lime, sands, mortar, plaster, lath, nails, etc. The plates are also of interest, showing primarily details of brickwork. "Written for the use of gentlemen, stewards and workmen in general, and particularly for such landlords and tenants who are subject to the repair of buildings." Of particular interest is Langley's coverage of not only the prices and quality of building materials, but also of the questionable practices of workmen and those who sell such material. He is also concerned with potential legal issues that may arise in construction and advises readers to be as careful as possible in order to avoid disputes.

Langley (1696-1751) is today remembered for his numerous published works, especially his architectural pattern books. He created the designs for a number of gothic-type structures with classical lines and proportions, which influenced designers and builders as far away as America (Mt. Vernon, for example, relied on Langley's drawings for a good part of its design). Langley also ran his own academy of architectural drawing.

\$ 3200.00



THE ORIGINAL INFLUENCER

3. LE CORBUSIER

Quand les cathédrales étaient blanches. Voyage au pays des timides. Paris : Librairie Plon, 1937. 8vo. With maps and illustrations from drawings by the author. Original printed wrappers. A very good uncut copy.

First edition of a work on a very current topic: the confrontation between European and American civilization. This very interesting travel book was the result of Le Corbusier's trip to America where he embarked on a series of lectures, meetings and an exhibition, deeply influencing future American architectural thinking. He expresses his enthusiasm for some aspects of the American culture and at the same time his criticism of the lack of courage of the American people to embrace his innovative ideas. But the pages of Le Corbusier are not only serious: they also contain sharp snapshots on well-known personalities of public life, witty observations on the fashion and ways of thinking of that country.

Le Corbusier (1887-1965), Charles-Edouard Jeanneret, Swiss of origin but a French citizen, was a painter and sculptor, but he is best known for his architectural work, which made him one of the greatest designers of all time.

\$ 250.00

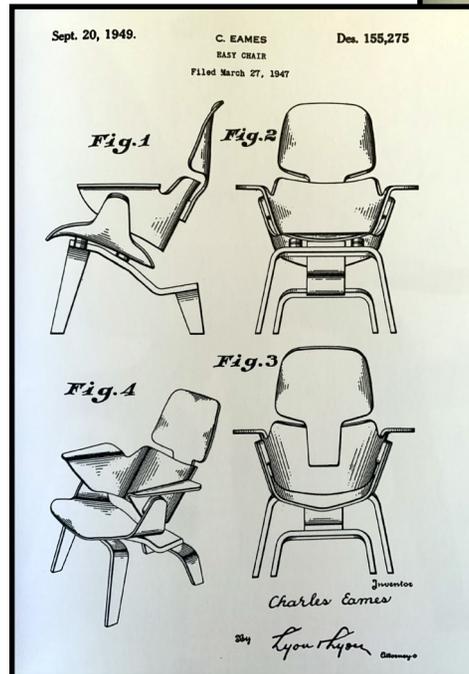
EAMES FURNITURE

4. NEUHART, Marilyn & NEUHART, John

The story of Eames furniture. Berlin: Die Gestalten Verlag, 2010. **Two volumes.** Large 4to. 798 pp. With over 2500 illustrations. Original printed boards, and in the publisher's original illustrated box. Like brand new, never before opened.

First edition of this history and progress of Eames furniture since its founding by Charles and Ray Eames in around 1943. Full of colorful photographs, this work is "the benchmark reference on what is arguably the most influential and important furniture brand of our time. It reveals in unparalleled detail how Charles and Ray Eames as well as a talented team of designers ... worked to create pieces that still top bestseller lists and, decades later, have not lost any of their original elegance, timeliness, freshness, and quality. The book describes the key role played by the Eames Office's own development and perfection of production processes for its designs as well as the significance of its relationship with manufacturers. By documenting the creation and spread of these landmark furniture designs, this book also tells the story of how modernism became established in homes and offices throughout the world" (from the publisher's box).

\$ 200.00



ANCIENT & CONTEMPORARY GREEK ARCHITECTURE

5. PAUSANIAS

[Greek:] *Pausaniou Tes Hellados periegesis. Hoc est, Pausaniae graeciae descriptio accurata, qua lector ceu manu per eam regionem circumducitur; cum latina Romuli Amasaei interpretatione, Accesserunt Gul. Xylandri & Frid. Sylburgii annotationes, ac novae notae Ioachimi Kuhnii.* Leipzig: Thomas Fritsch, 1696. Folio. Text in Greek and Latin in parallel columns. Bound in full period calf, spine elaborately gilt in compartments; minor wormhole running through margin of second half of text (slightly larger towards end); light age toning, still an exceptionally bright and crisp copy. From the

library of the eminent Shakespeare scholar Charles Tyler Prouty, with his bookplate, as well as those of the accomplished palaeographer and classical historian Ellis H. Minns and Sir George W. Denys. Contemporary inscription to fly-leaf as well as some occasional Greek and Latin marginalia.

Originally printed in 1516, this valuable edition of Pausanias' description of Greece is considered by many to be the best edition. It is especially noteworthy for the detailed descriptions and broad array of information on ancient Greece, including its history, geography, and architecture, and has been exceptionally useful in the archaeological exploration of a number of ancient cities, including Olympia, Athens, Delphi and Argolis. Without Pausanias' monumental achievement, our modern understanding of classical culture, especially in the areas of religious cults, mythology, folk-lore and, above all, Greek art, would not be the same.

Of major significance is Joachim Kühn's (1647-97) editing based upon notes he found in the margins of the original Aldine text belonging to Isaac Casaubon (1559-1614). Casaubon, a French Huguonot and son-in-law of printer-scholar Henri Éstienne, was widely considered to be the most learned classical scholar of his time.

\$ 2250.00

ΠΑΥΣΑΝΙΟΥ
ΤΗΣ ΕΛΛΑΔΟΣ
ΠΕΡΙΓΗΣΙΣ.

hoc est,

PAUSANIAE
GRAECIAE DESCRIPTIO
ACCVRATA,

qua Lector ceu manu per eam regionem
circumducitur:

CVM LATINA

ROMVLI AMASAEI
INTERPRETATIONE.

Accesserunt

GVL. XYLANDRI & FRID. SYLBVRGII
ANNOTATIONES,

ac

NOVAE NOTAE

IOACHIMI KVHNII.



LIPSIAE,

APVD THOMAM FRITSCH.

M. DC. XCVI.



SMOKEY THE BEAR WOULD BE PROUD

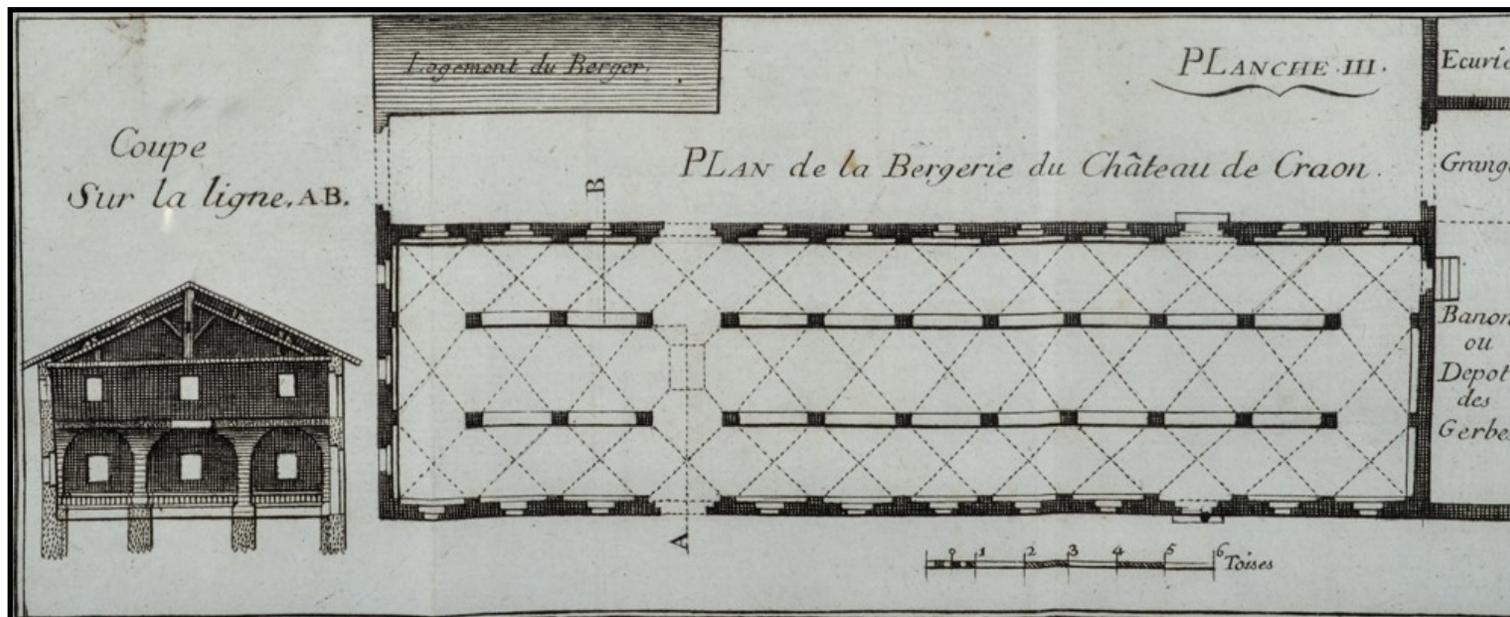
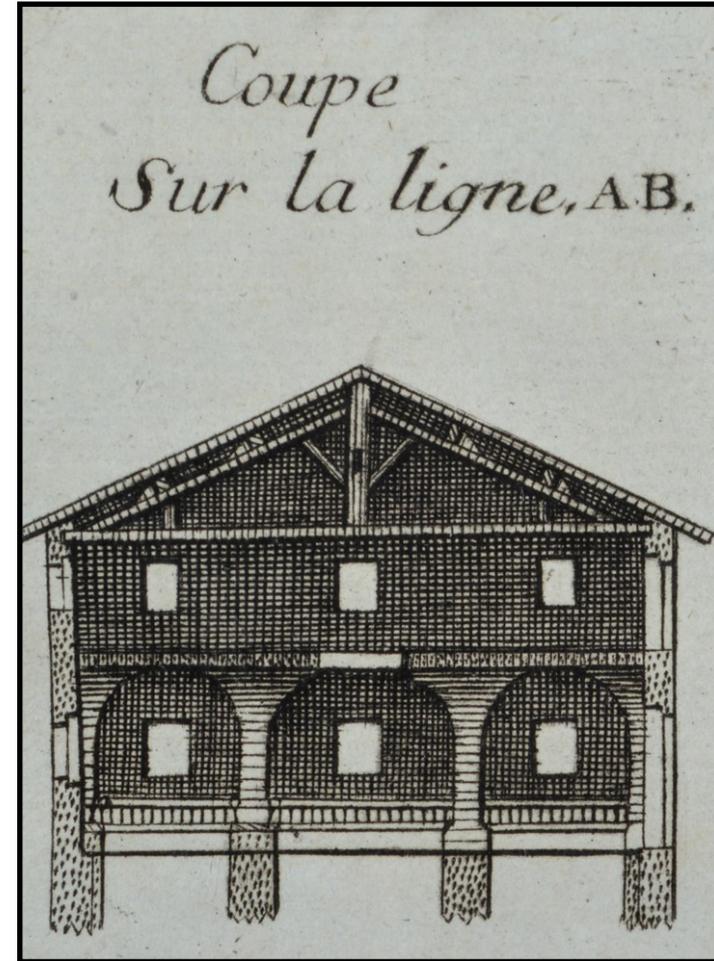
6. PIROUX, M. fl. 1781-1791

Moyens de préserver les édifices d'incendies, et d'empêcher le progrès des flames.... Strasbourg: les Freres Gay, 1782. 8vo. With engraved headpiece and 4 folding engraved plates. Contemporary half-calf over marbled boards.

First and only edition of this work on fire-resistant structures. Chapter one describes what fire is and how wood burns, opening with a reference to the researches into the nature of fire by Marat (who was to send everything up in flames before very long). The author then moves to the subject of stoves and chimneys, emphasizing the importance of regular chimney cleaning, but also of doing away with chimneys plastered with clay over wood and their replacement with chimneys of mortared bricks. Potential hazards presented by the construction of floors, walls and staircases are discussed, as are means of amelioration such as the invention of a fire-proof floor. The dangers of wooden cladding and of flammable roof materials are exposed. The four plates illustrate desirable means of construction for a hearth positioned on a floor, of floor supports, for a bergerie, and for a roof.

Piroux (fl. 1781-1791) had won the prize offered by the Académie Royale for the discovery of a means of preventing fires and of keeping fires from traveling to neighboring structures.

\$ 1400.00



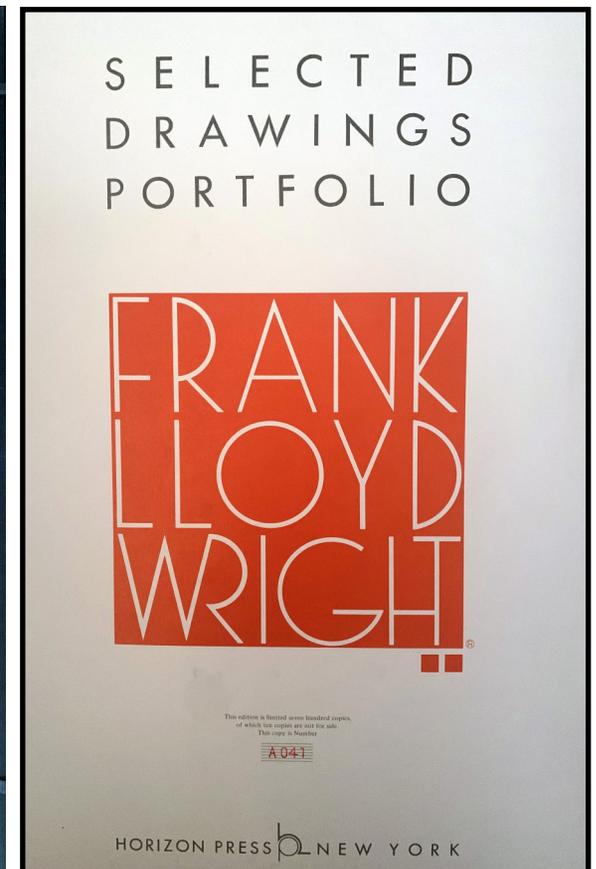
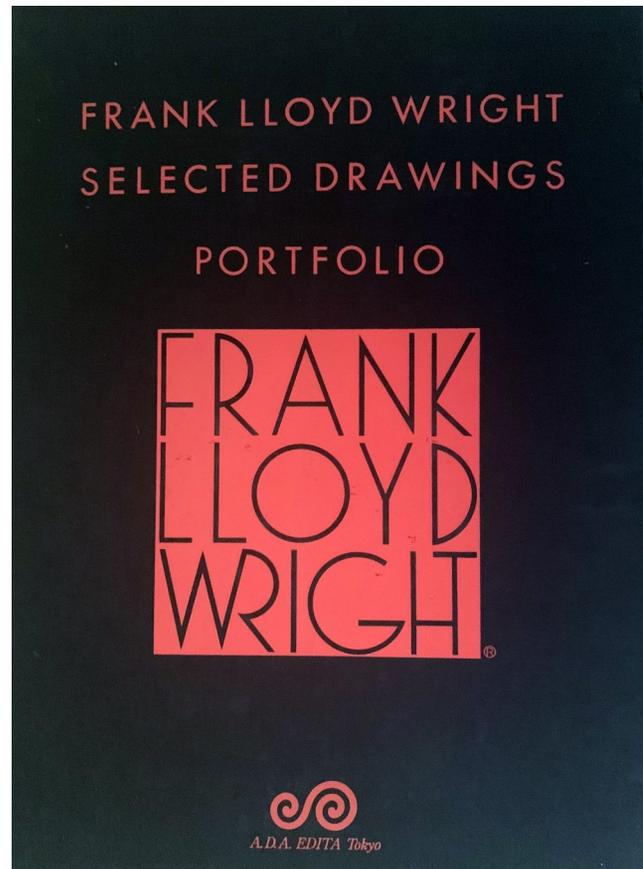
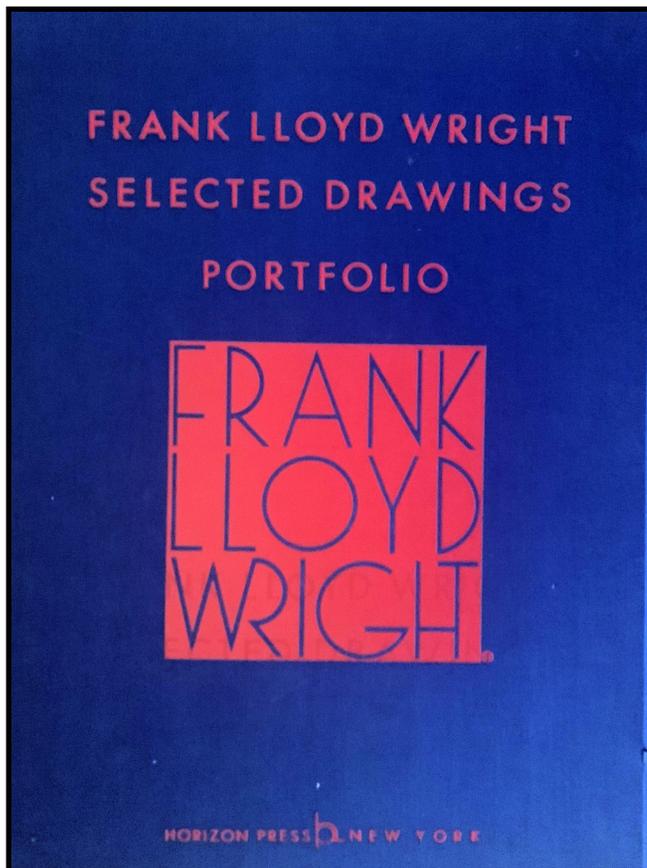
EVERYONE'S FAVORITE ARCHITECT

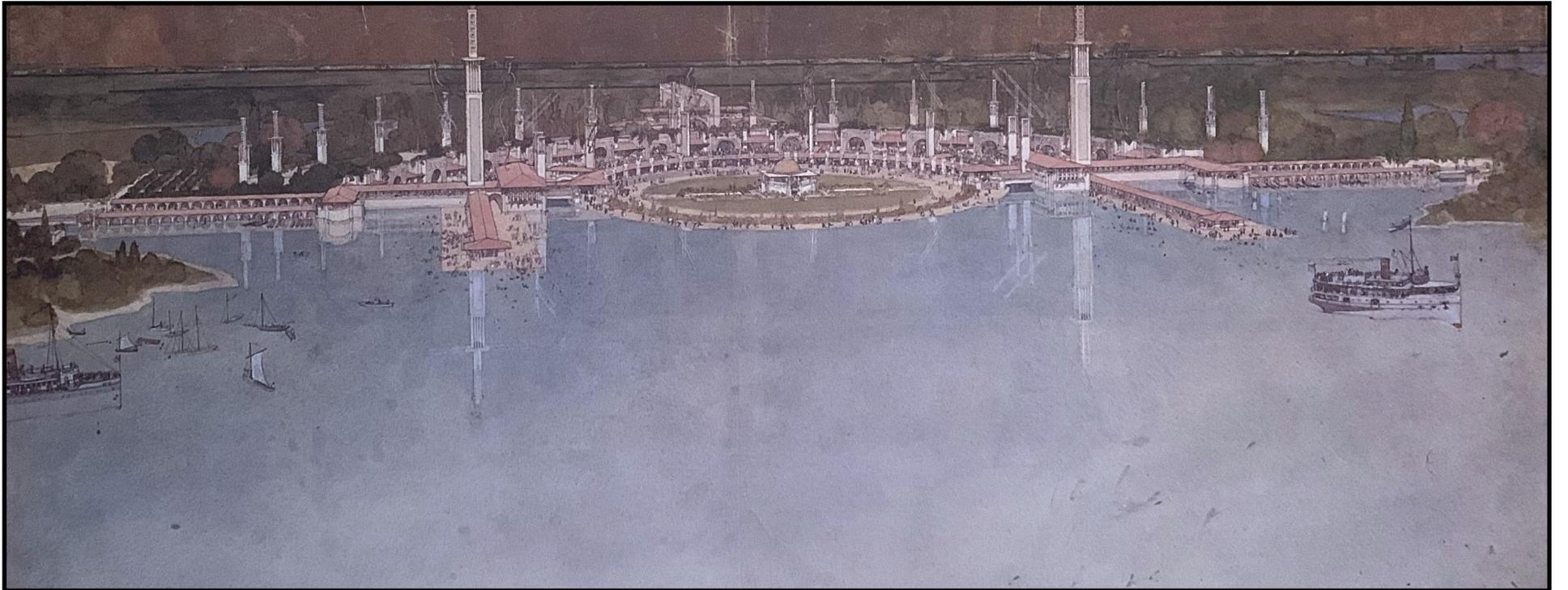
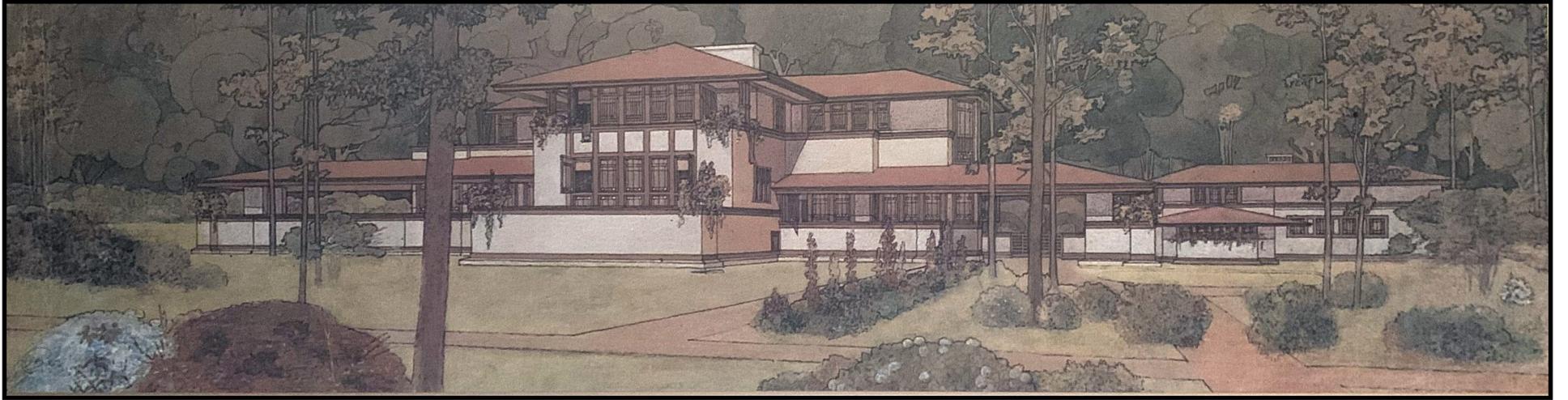
8. WRIGHT, Frank Lloyd

Selected drawings portfolio. Tokyo: ADA Edita and New York: Horizon Press, 1977, 1980, 1982. **Three volumes.** Folio. A total of 150 plates, 50 in each portfolio. The plates measure 20 ½ x 15 inches. A separate Introduction consisting of 1 leaf folded by Olgivanna Lloyd Wright is loose on top of each group of plates. Each of the 3 portfolios is contained within a cloth-covered clamshell case, and each case is contained in the original shipping box. Every part of the three portfolios is in excellent condition; indeed, Volume II has never been opened; the entire set of plates is still in the original plastic wrapping.

First edition of each of the portfolios. Each of the 150 full-color plates is mounted on stiff archival ivory board and include previously unpublished drawings by Wright, one of the most well-known and important American architects and interior designers. His designs were innovative and created with a sense of harmony of environment and humanity. He was perhaps the most influential architect of the twentieth century, impacting generations of younger architects and designers.

\$ 5000.00

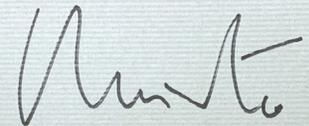
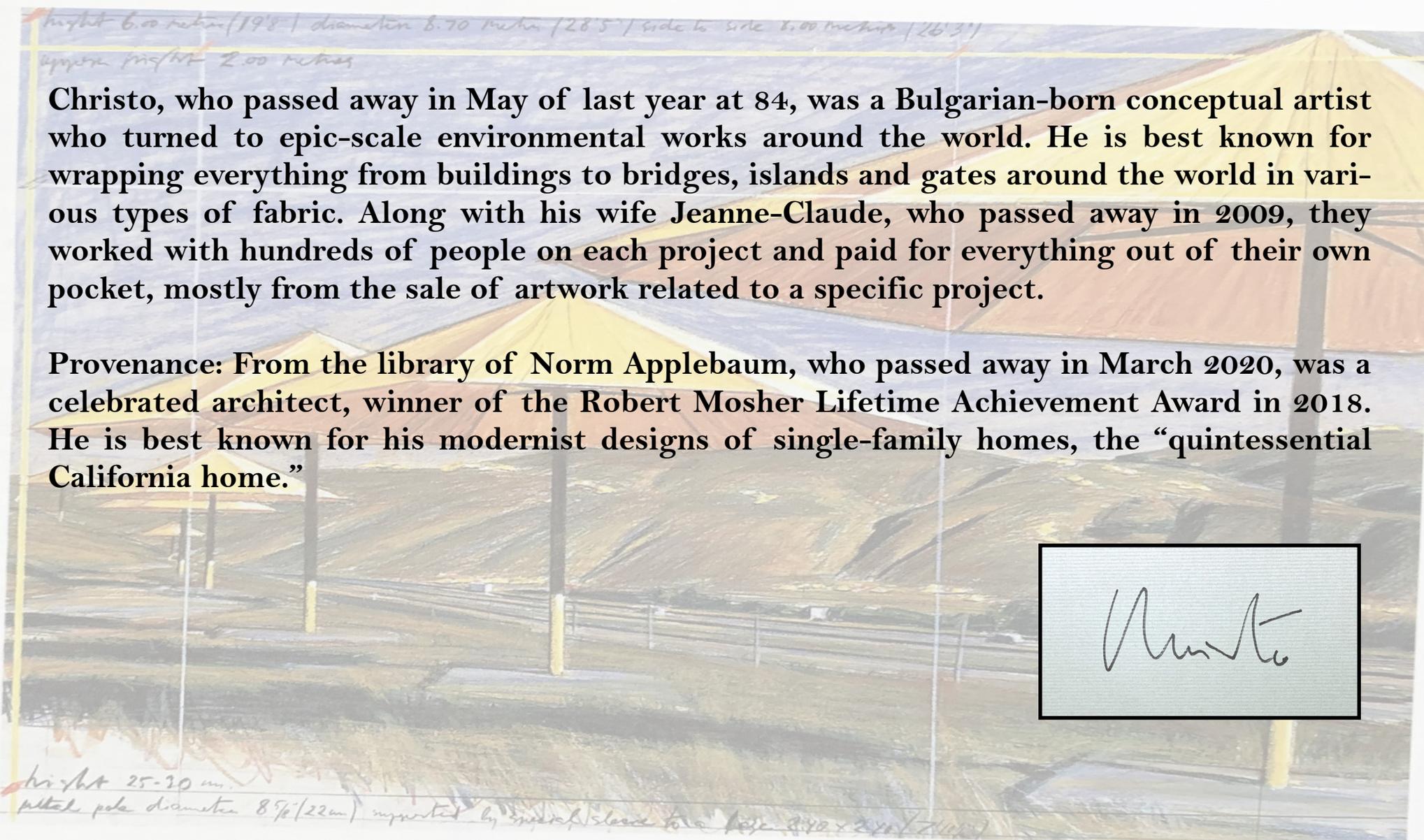




FIVE WORKS FROM THE LATE ARTIST AND WRAPPER CHRISTO

Christo, who passed away in May of last year at 84, was a Bulgarian-born conceptual artist who turned to epic-scale environmental works around the world. He is best known for wrapping everything from buildings to bridges, islands and gates around the world in various types of fabric. Along with his wife Jeanne-Claude, who passed away in 2009, they worked with hundreds of people on each project and paid for everything out of their own pocket, mostly from the sale of artwork related to a specific project.

Provenance: From the library of Norm Applebaum, who passed away in March 2020, was a celebrated architect, winner of the Robert Mosher Lifetime Achievement Award in 2018. He is best known for his modernist designs of single-family homes, the “quintessential California home.”

A handwritten signature in black ink, appearing to read 'Christo', enclosed in a black rectangular box. The signature is written in a cursive, stylized script.

height 6.00 meters (19'8") diameter 8.70 meters (28'5") side to side 6.00 meters (26'3")
upper height 2.00 meters

height 25-30 cm.
metal pole diameter 8 7/8" (22cm) supported by metal sleeve to a base 8'10" x 2'4" (260cm)

NORTHERN CALIFORNIA ENVIRONMENTAL PROJECT

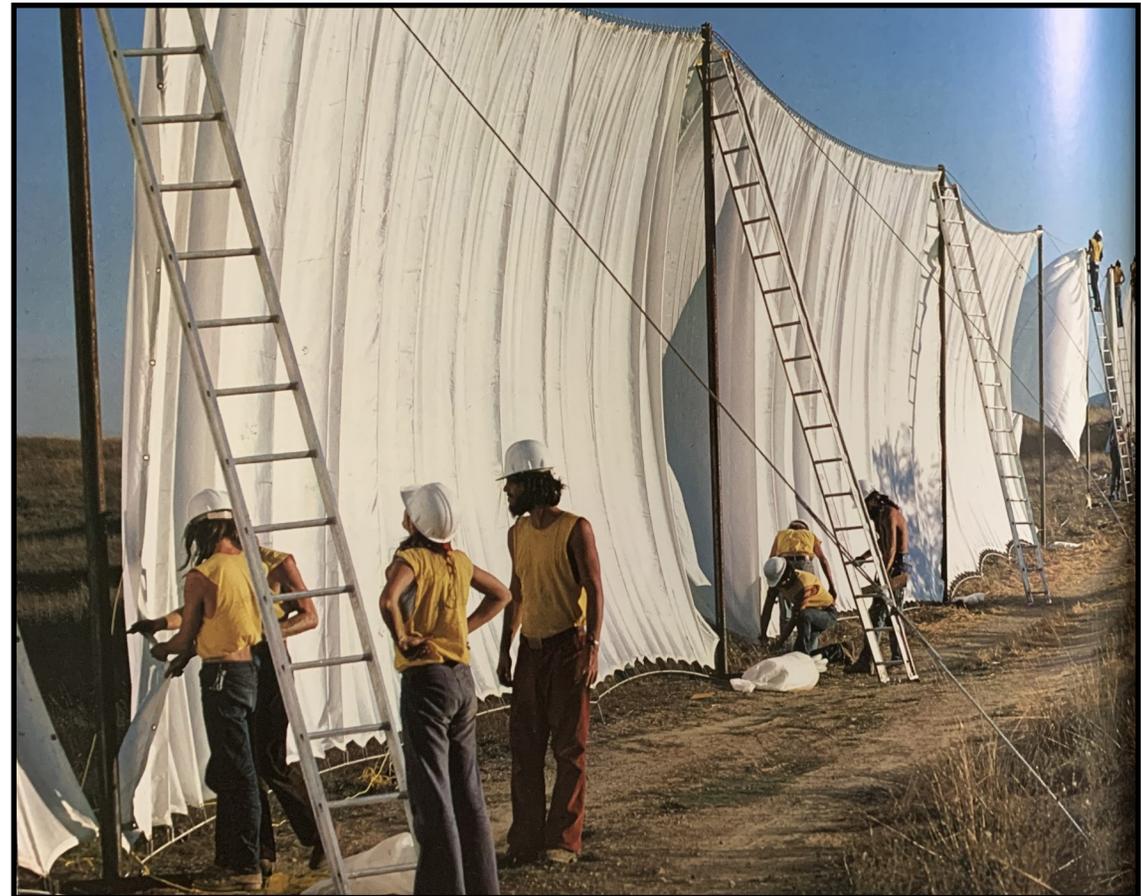
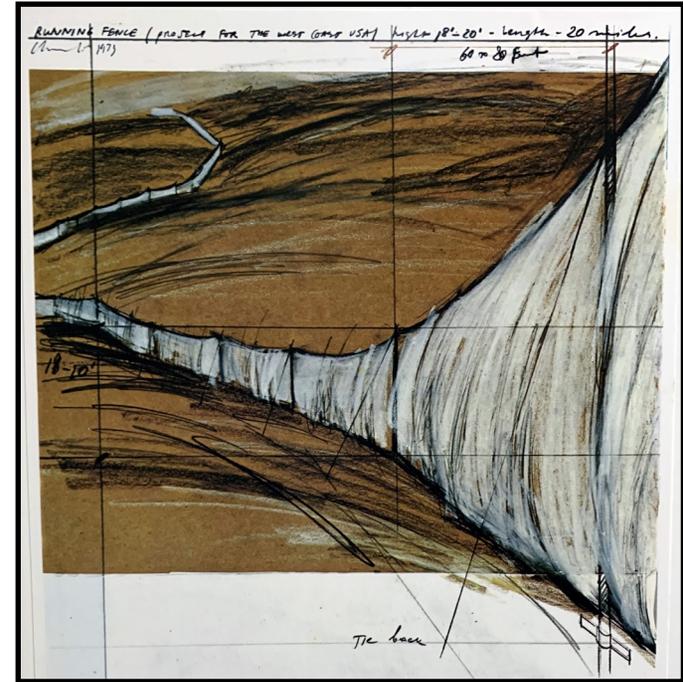
9. CHRISTO

Christo: running fence. Sonoma and Marin Counties, California, 1972-1976. New York: Harry Abrams, 1978. Oblong 4to. With hundreds of photographs, charts, maps, sketches, plus a piece of the fabric from which the fences were made. Preserved in the original pictorial slipcase. No. 1689 of 2159 copies, signed by Christo on the limitation page. In addition, this is a presentation copy to Fern and Norm Applebaum, the presentation and additional signature by Christo on the half-title, and with Jeanne-Claude's signature on the dedication leaf.

First edition. Conceived in 1972, Christo spent nearly four years in the planning of this environmental project. The installation consisted of a veiled fence 24.5 miles long extending across the hills of Sonoma and Marin counties in northern California. The fence was 18 feet high and was made of 200,000 square meters (2,222,222 square feet) of heavy woven white nylon fabric hung from steel cables. The route of the fence began near U.S. Highway 101 and crossed 14 roads and the private property of 59 ranchers to reach the Pacific Ocean near Bodega Bay. The project required 42 months of collaborative efforts, 18 public hearings, 3 sessions at the Superior Courts of California, and the drafting of an Environmental Impact Report.

The entire project was completed on September 10, 1976 and was removed 14 days later. This book details every aspect of the project, from the hearings to the installation and Gianfranco Gorgoni's amazing photographs of the completed fences.

\$ 650.00



ISLANDS IN FLORIDA

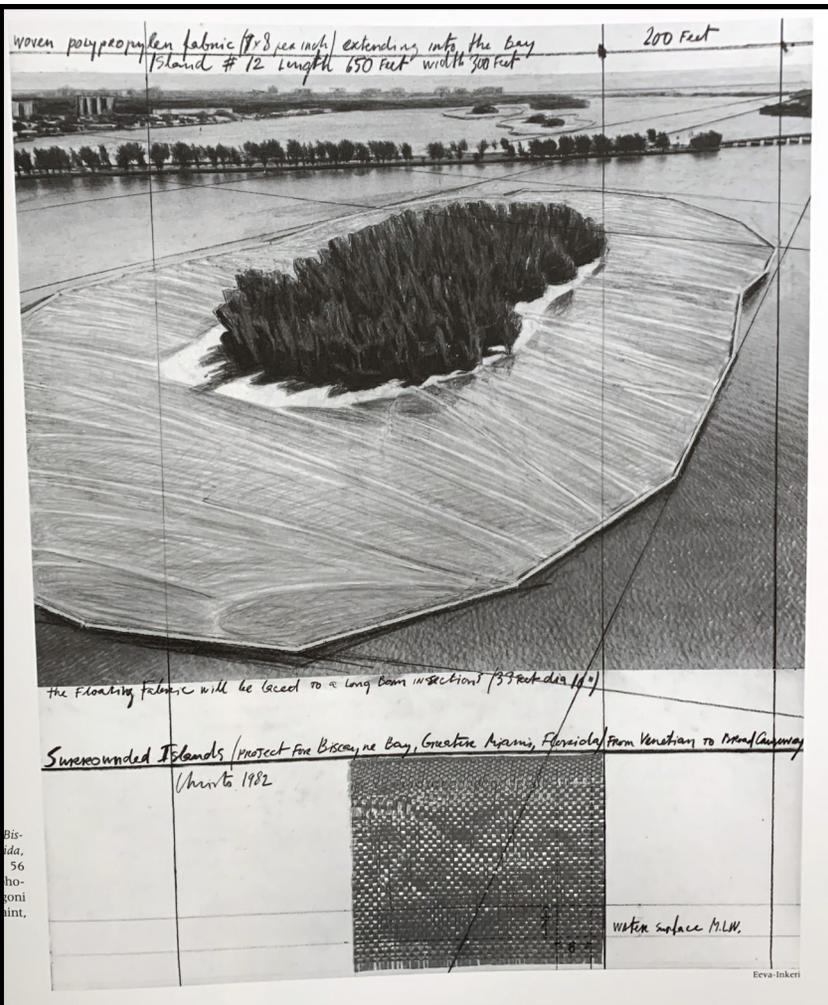
10. CHRISTO

Christo: surrounded islands, Biscayne Bay, Greater Miami, Florida. 1980-83. New York: Harry N. Abrams, Inc, 1986. Oblong 4to. With hundreds of color and black and white images, sketches, maps, charts, plus a sample of the fabric used. Publisher's cloth, author and title on spine, preserved in the original photographic-illustrated slipcase. A fantastic copy, like new.

First edition. In May of 1983, Christo and Jeanne-Claude encircled 11 manmade uninhabited islands in Miami's Biscayne Bay with 6.5 million square feet of floating, pink, woven polypropylene fabric. For just under two weeks, these small densely covered islands were encircled by 200-foot-wide bands of fabric that floated on the placid water, the results harmonizing with water, sky, and foliage, creating a vivid composition in blue, green, pink, and turquoise. The fabric installation began on May 2, 1983 and was completed on May 7. The wrapping was removed between May 17-19.

Despite its short duration, *Surrounded Islands* had a strong impact on Miami, stimulating the growth of the local art community and encouraging the city to recognize the ways in which Miami could become a significant center for contemporary art. In a broader sense, the project had a unifying effect on the city as a whole, prompting residents to come together in celebration of the natural beauty that surrounds them.

\$ 250.00



THE UMBRELLAS PROJECT

11. CHRISTO

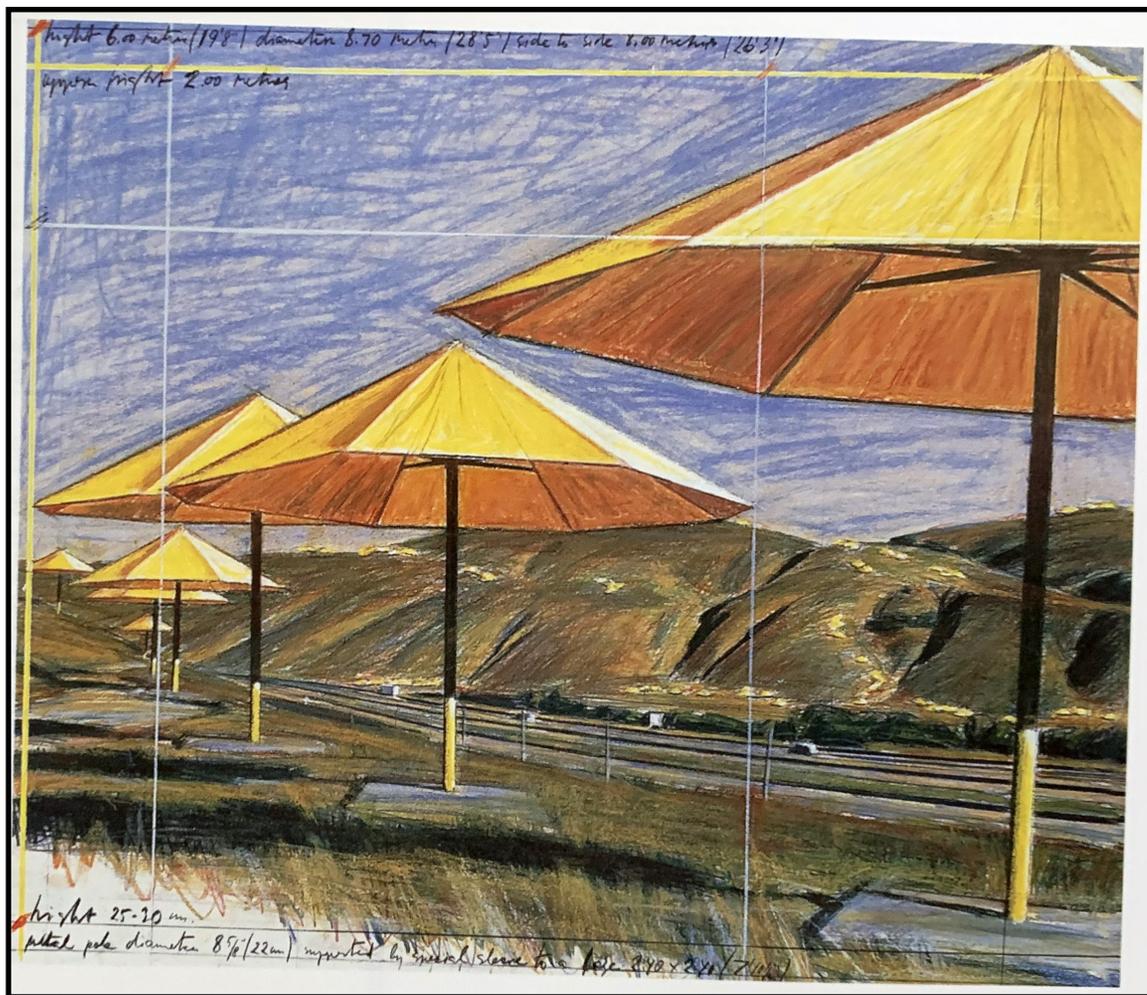
The accordion-fold book for the umbrellas, joint project for Japan and U.S.A. San Francisco: Bedford Arts, Publishers, 1991. Folio. With 16 colored panels (8 on each side) which extends to 7 feet. Text includes 2 photographic illustrations. Publisher's original photographically-illustrated boards. Signed by Christo on the fly-leaf. Large number of newspapers and clippings laid in, including first-day issue stamped envelope and first-day issue stamped post card both from Lebec, CA and dated October 19, 1991.

First edition of this fascinating work related to Christo's umbrellas project. "For this unique artist book, Christo created a series of painted photographs – reproduced here to their original size – to further explore his vision of The Umbrellas. The panels of the accordion fold can be made to stand up and stretch out in the manner of a mural and to spiral back and forth on themselves, easily contrasting and comparing the landscape of yellow umbrellas on one side with the blue on the other. The photography is by Wolfgang Volz. An interview with Christo and a foreword about the project, both by Masahiko Yanagi, are included in the text pages."

The umbrellas were part of an international environmental art project by the husband and wife team of Christo and Jeanne-Claude, spanning two continents, eight years of planning, and costing \$26 million. Beginning in December, 1990, on both Kern County's Tejon Ranch, and the rice paddies of Ibaraki, Japan, the team installed a total of over 3000 umbrellas, blue ones in Japan, and yellow ones in California, each standing nearly 20 feet tall. The umbrellas were opened on October 9, 1991. It was estimated that over three million people saw the exhibit during the very brief installation, lasting less than three weeks.

\$ 400.00





TWO CONTINENTS AND EIGHT YEARS OF PLANNING

12. CHRISTO AND JEANNE-CLAUDE

The Umbrellas Japan-USA, 1984-91. Cologne: Taschen, 1998. Two volumes. Oblong 4to. Literally thousands of black and white and color photographic illustrations, maps, charts and sketches. Includes a swatch of both the blue and yellow umbrellas. Publisher's cloth, preserved in the original photographically-illustrated slipcase; an amazing set, as new.

First edition, No. 1473 of 2500 copies signed by Christo, Jeanne-Claude and Wolfgang Volz, who took the photographs. This is the complete story of Christo's Umbrella Project, including diaries, fact sheets, and a full overview of the planning and execution of the project.

\$ 600.00

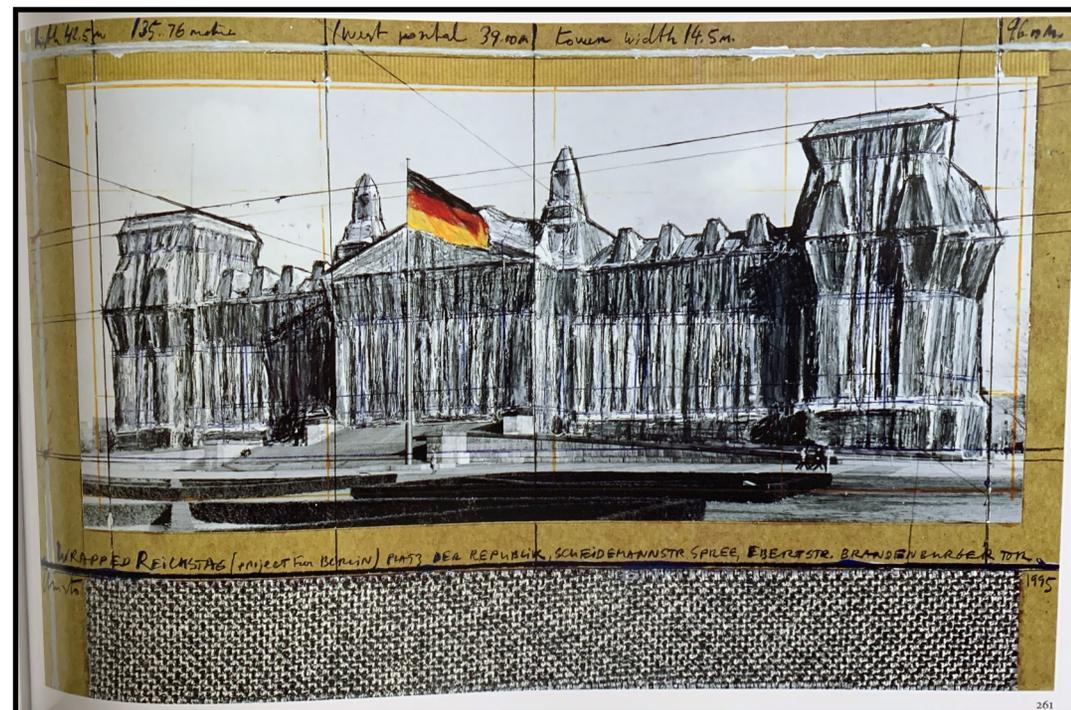
WRAPPING THE GERMAN PARLIAMENT BUILDING

13. CHRISTO & JEAN-CLAUDE

Wrapped Reichstag Berlin 1971-1985. Berlin: Benedikt Taschen Verlag GmbH, 1996. Large 4to. Over 1300 full- and partial-page color photographic illustrations, plus sketches, maps, plans, blueprints and charts. At the back of the book is a sample of the actual fabric used to wrap the Reichstag. Original publisher's silver cloth, author and title on spine; preserved in the original publisher's slipcase as well as the original shipping box. Number 4317 of 5000 copies signed by Christo, Jeanne-Claude and Wolfgang Volz, the photographer. This book is a special presentation copy signed to Norm Applebaum and dated April 14, 1997.

First edition of this complete chronology of the wrapping of the Reichstag in Berlin. The environmental project, first conceived of in 1971, was completed in June, 1995. The Reichstag was the original home of the Imperial Diet of the German empire, opened in 1894. After three rejections, Christo and Jeanne-Claude were finally granted permits to wrap the building in 100,000 square meters of silver fabric in 1994, and completed the draping of the building the following year. The project suffered numerous setbacks, including inclement weather and huge cost increases. The project was finally completed on June 24 and remained open for 14 days.

Christo described the Reichstag wrapping as autobiographical based on his Bulgarian upbringing. The wrapping became symbolic of unified Germany; the formal unification ceremony was held there in October, 1990. The project truly marked Berlin's return as a world city. The process of the entire project, documented with Volz' pragmatic and insightful photographs, is detailed throughout this wonderful book. \$ 700.00



CHRISTO AND JEANNE-CLAUDE
WRAPPED REICHSTAG, BERLIN, 1971 – 1995

This volume is one of a special edition limited to 5000 copies
signed by Christo, Jeanne-Claude and Wolfgang Volz.

Dieser Band erscheint in einer Vorzugsausgabe
in einer limitierten Auflage von 5000 Exemplaren,
signiert von Christo, Jeanne-Claude und Wolfgang Volz.

This is copy number
Dieses Exemplar hat die Nummer

4317

Christo et Jeanne-Claude
Volz

For
Norm Applebaum,
April 14, 1997

In addition there are 700 *hors de commerce* copies
for the use of the artists and the publisher
numbered HC 1 – HC 700

Zusätzlich erscheinen 700 *Hors de Commerce*-Exemplare
für die Künstler und den Verlag
mit der Numerierung HC 1 bis HC 700

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