

CATALOGUE 188



MORE RARE ARCHITECTURAL BOOKS

ALL NEW ACQUISITIONS

PART II (ITEMS 56-116)



WINTER-SPRING 2022

Charles Wood

Bookseller

P.O. Box 382369 / Cambridge / MA 02238

[charles@cbwoodbooks.com]

617-868-1711



**EARLY PUBLICATION OF PAXTON'S
DESIGNS FOR THE CRYSTAL PALACE
THESE ISSUES MORE THAN DOUBLED
THE CIRCULATION**

56. (LONDON: GREAT EXHIBITION). *The Illustrated London News. The full year of 1851 (Jan.-Dec.)*. London, 1851
\$750.00

The full year of 1851, including all the Exhibition Supplements, bound in one large volume. Founded in 1842, the *Illustrated London News* had a rocky start. But "its circulation soon increased to 40,000, and by the end of its first year was 60,000. In 1851, after the newspaper published Joseph Paxton's designs for the Crystal Palace before even Prince Albert had seen them, the circulation rose to 130,000." - Wikipedia. The Exhibition opened on May 1st so this is the complete I.L.N. contemporary record until its closure on October 15 and some time after. This copy has five double-page wood-engraved panoramas said to be after daguerreotypes by Beard. It also has the three large folding plates (one of the exterior, one of the interior, one London), laid in loose, with some marginal tears and at the folds, probably from another copy. (See details below).

Lg folio, recent heavy duty brown cloth with black spine labels. Nice sturdy binding. Vol 18: (iv)+343-634; Vol 19: (iv)+[1]-776. Details of the 3 large fdg plates: 1. "Exterior of the Crystal Palace, SE View", Aug 2, 1851 (16 x 43"). 2. "Interiors of the Crystal Palace Hyde Park", Oct 11, 1851 (33 x 46"); 3. "London - The City" (32 x 45").

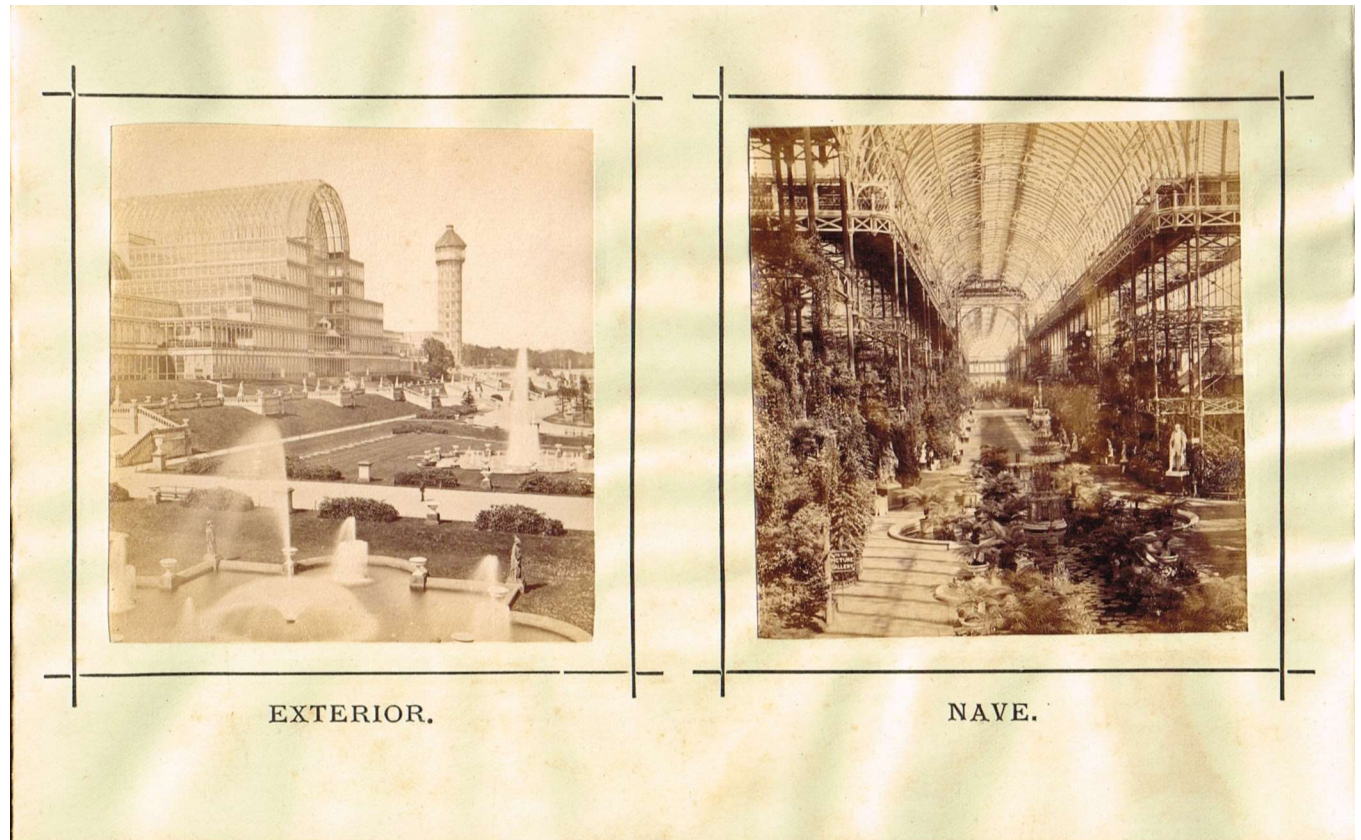


TWELVE PHOTOGRAPHS OF THE SYDENHAM CRYSTAL PALACE

57. LONDON. CRYSTAL PALACE EXHIBITION. 12
Photographs of the Crystal Palace. [London, ca. 1856-60] \$1150.00

It is well known that after the Crystal Palace Exhibition in Hyde Park closed the famous iron and glass building was taken apart, moved to Sydenham in southeast London and re-erected in 1854. It was repurposed as a museum of 'period' rooms of ancient and Renaissance civilizations. The twelve original albumen photographs in this souvenir album, in leporello format, are as follows: Exterior; Nave; Grounds; Pompeian Court; Egyptian Court; Ancient Sculpture Court; Greek Court; Alhambra Court; Byzantine Court; English Mediaeval Court; Renaissance Court; and Italian Court. The photos are in square format (3 x 3 inches) each with printed captions. This little work is in fine condition and is very rare. I have never seen a copy before; OCLC locates just one copy: DePaul University. Not in Gernsheim's *Incunabula*.

Oblong 8vo (5 ½ x 8 ¼"); in orig cloth boards with title stamped in gilt on cover. With 6 leaves (leporello fashion) with 12 mounted albumen prints. Fine copy.

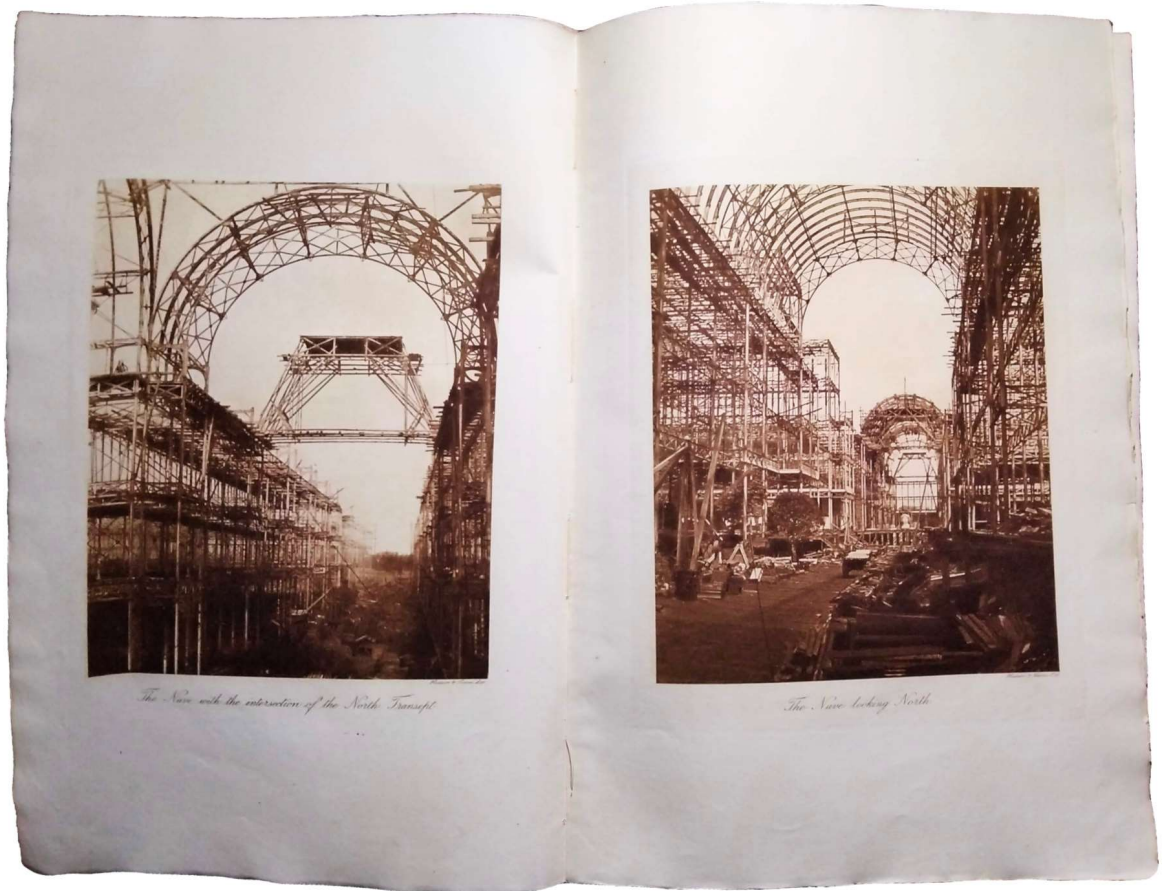


**THE CRYSTAL PALACE ON THE AUCTION
BLOCK - COMPLETE WITH THE
ORIGINAL PLAN IN THE ORIGINAL
ENVELOPE!**

58. LONDON: GREAT EXHIBITION. *The Crystal Palace Sydenham. To be sold by auction...London...by Howard Frank of Knight, Frank & Rutley acting in conjunction with John Roy Lancaster of Messrs Horne & Co. London, 28 Nov. 1911* \$1500.00

First edition. The Crystal Palace was offered as one lot, "as a going concern." This first edition of the catalogue is especially valuable for the very fine photogravure illustrations; a second and final edition, to embody the conditions of sale, was later published. The text gives a good history of the building, which in its Sydenham period operated as a popular museum of historical architectural and art historical styles. It burned in 1936. There are 65 fine gravure illustrations, about half of which were from photographs. The first four photos illustrate the construction process - they are amazing. Very scarce.

The original plan is a miracle of survival. It is very large (39 x 50") and printed in full colors by Martin, Hood and Larkin, Lithographers. It was folded down to 8 1/2 x 12 1/2" but I have had it restored flat (there were numerous cracks at the folds but with no losses). Very rare.



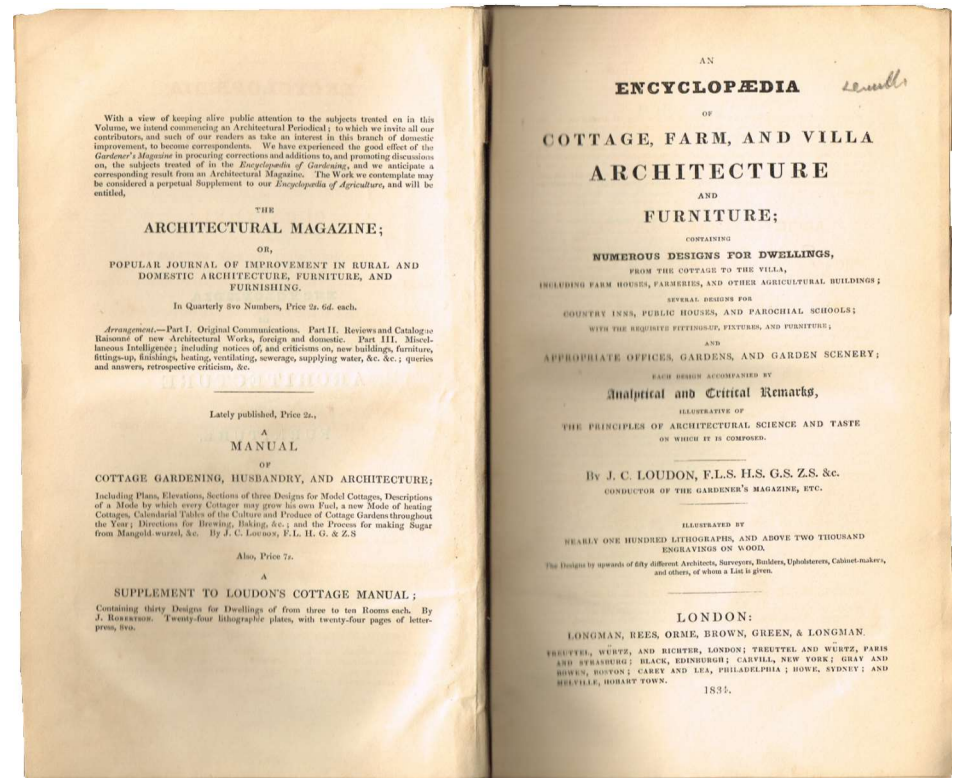
Folio, orig. stiff paper wraps, original printed cover panels preserved and laid down (hinges cracked, lower 2" of spine missing. 64 pp with 65 illus. Untrimmed copy. Plus the plan (39 X 50") as described above. Plan restored by Green Dragon Bindery. It will be shipped separately from the catalogue, rolled and in a strong tube.

"A MINE OF INFORMATION"

59. LOUDON, JOHN C. *An encyclopedia of cottage, farm and villa architecture and furniture; containing numerous designs for dwellings...each design accompanied by analytical and critical remarks illustrative of the principles of architectural science and taste.* London: Longman &c., 1834 \$750.00

Originally published London 1833. The title page of this re-issue states: "illustrated by nearly one hundred lithographs and above 2000 engravings on wood." In actual fact, only the true first edition of 1833 had the lithographs; the eleven later editions did not have them.

This immensely important book is "a mine of information on the homes and furnishings of all classes, in contrast to earlier pattern and similar books which had the upper and middle classes mainly in mind...the *Encyclopedia* had enormous influence, not only in England, but also in America and as far away as Australia. It had no less than eleven later editions, including at least two in America. It treated every aspect and all types of buildings, from villas to cottages, with analytical notes which display, on the whole, a remarkable objectivity. It differs from most previous books of the kind in devoting attention to the cheap utilitarian furniture. Nothing else in print of the time gives us such a detailed account of the early Victorian household." - Joy, *Pict dict of Brit 19th cent furnit design*, p. xxi. Among the contributors were Charles Barry, W. F. Dalziel (on modern furniture), Robert and William Mallet (ironwork), Marriott Field (an architect who later moved to New York), a number of other architects including Charles



Fowler, John Robertson, William Ross, etc., the writer Henry Shaw and many others. UCBA, p. 1253. Hitchcock 742 citing a later New York edition of 1883.

Thick 8vo, well bound in sturdy coarse weave buckram with two leather spine labels (the upper one has a slight chip along the top). xx+1138 pp with 2038 wood-engr. illus. A very good untrimmed copy.



4to, cont. tan polished calf spine and corners, dark red lettering piece, textured cloth sides, slight rubbing but a very good copy. (iv)+592 pp. with 18 engr. plates (of which 8 folding), 14 full-p un-numb. wood-engr plates and 776 wood-engr. illus. The frontisp is pl. 4.

AN IMPORTANT SOURCE ON EXPOSITION ARCHITECTURE

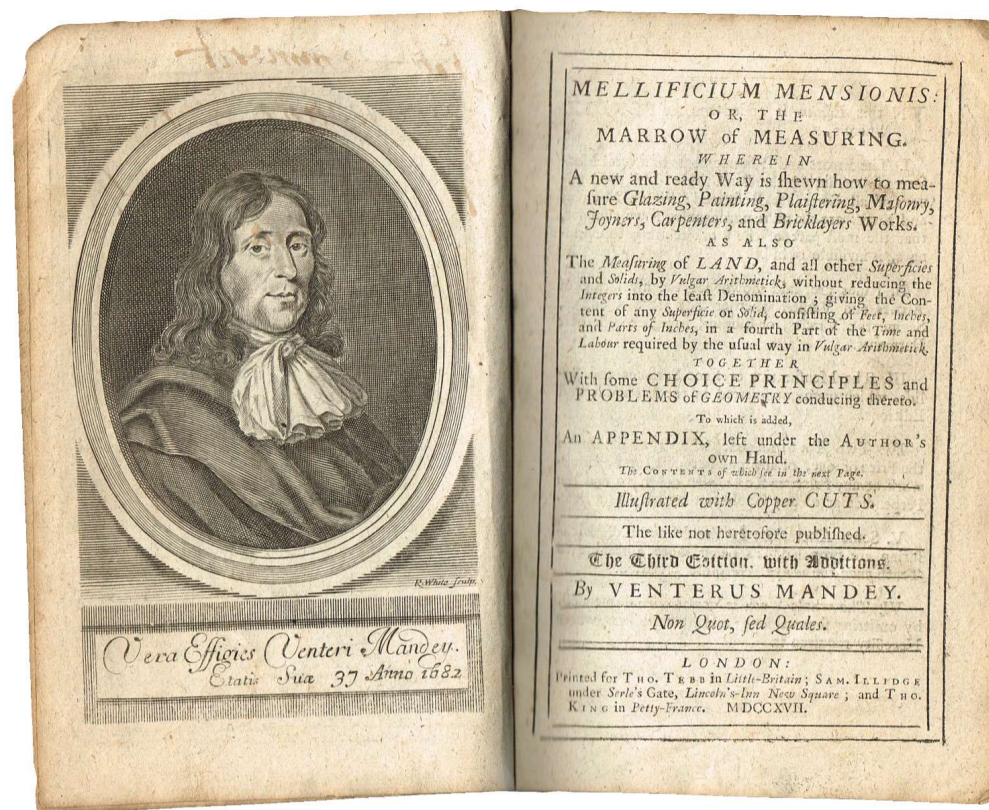
60. MALLET, R. (ED). *The record of the International Exhibition, 1862*. Edinburgh & London: William Mackenzie, [1862] \$950.00

A very good copy. A work of great importance for the historian of exposition architecture. The 64-page introduction is in fact an informative and scholarly history of the buildings of national and international exhibitions from the French exhibition of 1798 up to the present (1862). Every major exhibition building built during that period is described and illustrated (for this section alone there are five fine large engraved plates and 94 wood-engravings. A partial list: French, 1844, 1849, 1855; London 1851 (the Crystal Palace), Dublin 1853, New York, 1853, Manchester, 1857, Florence, 1861, London, 1862, etc.). The essay emphasizes details and techniques of construction and identifies as well the personalities (architects and builders). Information on the pre-1855 French national industrial exhibition buildings is not otherwise easy to find. Other essays are by leading specialists, e.g. Warrington Smyth, Robert Hunt, Peter Graham (cabinetmakers), Robert Mallett himself, J. F. Bateman, the water engineer; G. B. Rennie; W. J. Rankine, J. E. McConnell, W. B. Adams (who in 1850 first suggested to Joseph Paxton the idea of a crystal palace); J. Clerk Maxwell, etc. etc. Davis, p. 67. *The books of the fairs*, no. 135. Also contains much material for the historian of early photography (Gernsheim, *Incunabula*, 868. See also J. Findling (ed), *Hist. dict of world's fairs and expositions*, pp. 23-30.

VERY RARE 18TH CENTURY CARPENTER'S MEASURER

61. MANDEY, VENTERUS. *Mellificium mensionis: or the marrow of measuring. Wherein a new and ready way is shewn how to measure glazing, painting, plastering, masonry, joyners, carpenters and bricklayers works. Third edition with additions.* London: Tho. Tebb, 1717 \$1500.00

Originally published in 1682 at the author's own expense. The *Marrow* proved a successful text book; it had four editions and remained in print until 1727 when it was superseded by Hawney's *Compleat measurer*. 'For the historian, it is an important source of information about the profession of quantity surveying in its infancy.' - E. Harris, *BABW*, no. 544. The present edition contains the appendix treating of the measuring of chimneys. According to Colvin, p. 536, the author was a bricklayer to Lincoln's Inn from 1677 to the time of his death, 1701. He assembled a library of valuable mathematics books which was sold at auction in 1714, 13 years after his death. This copy is inscribed on the rear blank flyleaf 'Robert Edser 1732'; inscribed again by Robert on the front pastedown 1746 and on the rear pastedown by his grandson William 1847. The placement of the 12 plates is erratic but is given precisely by the copy in the *BAL Early Printed books*, 2631. Very rare; OCLC locates just two copies in America, Notre Dame and Historic Deerfield (both of which passed through my hands). Park List 111.



8vo, orig. calf. (xxii)+487+(iii) with engr. author's portrait and 12 engr plates (some fdg). Hinges weak; small loss of leather on upper inner corner front board. But a good copy of a very rare book.

VERY RARE 'HOUSE PORTRAIT BOOK'

62. MASSACHUSETTS. BROOKLINE. *Should auld acquaintance be forgot*. N.p. [Brookline, Mass], 1889 \$500.00



Spine title: "A home in New England." Tipped inside the front cover is the following printed slip: "With Greetings and a welcome to the home of Mr. and Mrs. James Murray Kay, Brookline, Massachusetts, 1889." Originally from Scotland, James Murray Kay was a publisher and partner at Houghton Mifflin. This book was clearly intended as a gift and keepsake for guests. This is a well recognized genre of architectural book but most of those which survive are albums of original photographs, occasionally with a short text, and almost always with a title (usually the name of the house). The present book is unusual in that it does not give the name of the house. But it otherwise conforms to the usual format: it consists of ten very sharp photomechanical plates (probably heliotypes) which consist of three exterior views and seven interior views: entrance hall, stairs (very grand), breakfast room, library, dining room, parlor or music room, and bedroom. One wishes the architect were named. The present work is not in Hitchcock, but he does include several books of this sort, e.g. *Armsmear* (home of Samuel Colt); *Mr. Vanderbilt's House and collection* (N.Y.City) and a few others. Several libraries have good collections of these books; Avery Library has one of the best. OCLC locates just one copy: AAS.

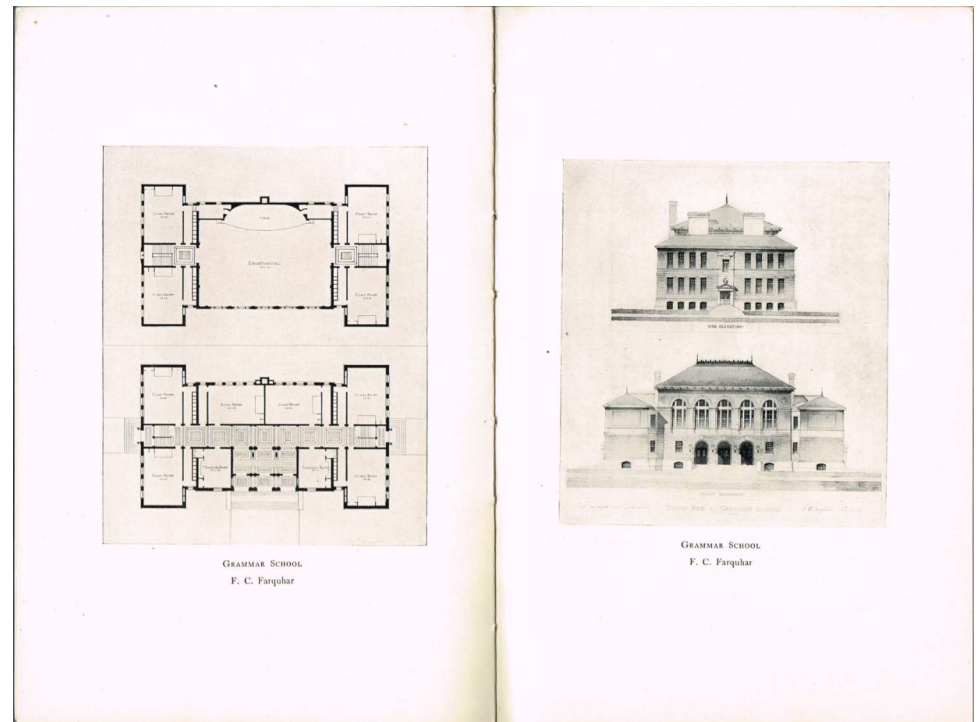
Oblong small folio (10 x 12 ½"). Orig. gray paper boards, imitation vellum spine and corners. No title page (there never was one). With 10 finely detailed photo-mechanical plates. Light soil to boards but an excellent copy.

A VERY RARE CATALOGUE OF EXHIBITED ARCHITECTURAL DRAWINGS

63. MASSACHUSETTS. HARVARD. *Examples of the work from the Department of Architecture, Harvard University.* Published for the Pen and Brush Club Anno Domini MCM [1900] \$350.00

Fine copy. Opens with a list of the instructors: Herbert Langford Warren, Denman Waldo Ross, George Frederick Newton, Andrew Garbutt, and Walter Dana Swan. Then follows halftones of 29 drawings; the first three are from first year students. The remaining 26 are Problems in Design from second, third and fourth year students. At the end are Statements of the Problems; these correspond to the drawings. On this general subject see Mary Woods, *From Craft to Profession, the Practice of Architecture in 19th century America*. Very rare; OCLC locates just two copies, one in Switzerland (in the library of Werner Oechslin) and one at Harvard.

8vo, orig. printed wraps. 19 ff (38 pp) with 29 fine plates. Printed on coated paper. Fine copy.



A RARE WORK ON BRIDGE BUILDING

OCLC: NO COPIES IN AMERICAN LIBRARIES

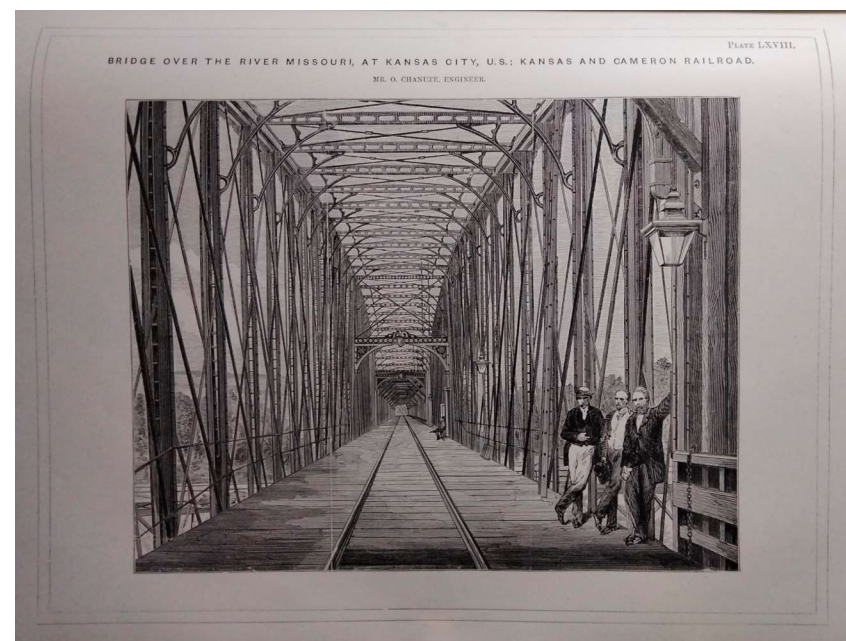
64. MAW, WILLIAM H. & JAMES DREDGE. *Modern examples of road and railway bridges: illustrating the most recent practice of leading engineers in Europe and America*. London: 'Engineering', 1872 \$2000.00

First and only edition, a fine copy. "A splendidly illustrated review of bridges built all over the world with a series of highly informed and authoritative articles not only from *Engineering* but also from periodicals such as *Zeitschrift fur Bauwesen* and *Journal of the Franklin Institute*.

Bridges in all materials and of all types then in use are represented including two of Beton coignet then in France. The word bridge is also used here in its widest sense to embrace such structures as the Beton Gas Works taking gas mains over the River Lea or the sewer crossing over the Metropolitan District Railway at Sloane Square station as well as piers at Clevedon and Woolwich Arsenal. Suspension bridges include Samuel Keefer's Clifton bridge over Niagara Falls and Roebling's Cincinnati Bridge as well as Ordish's curious construction in Singapore. There is a splendid timber truss bridge on the Nicolai Railway in Russia deigned by Major George Whistler of the United States Engineers and built by Handyside & Co., a firm of British contractors, and a dramatic road bridge with a single cast iron span over a very deep gorge in Algeria, which posed interesting construction problems for its French designer Martin, who solved them by the use of suspension chains from which to build the centering. Maw and

Dredge were joint editors and proprietors of the periodical *Engineering*, which they had taken over in 1870 on Zerah Colburn's death. Dredge was a member of the family of suspension bridge builders and had worked in the office of John Fowler (whose achievements are well represented here) before taking up technical journalism." - Frank Newby. This copy is inscribed with the name of an early owner: M. Colson, Owner, Singapore, 1875. OCLC locates 6 copies in European libraries; none in the USA.

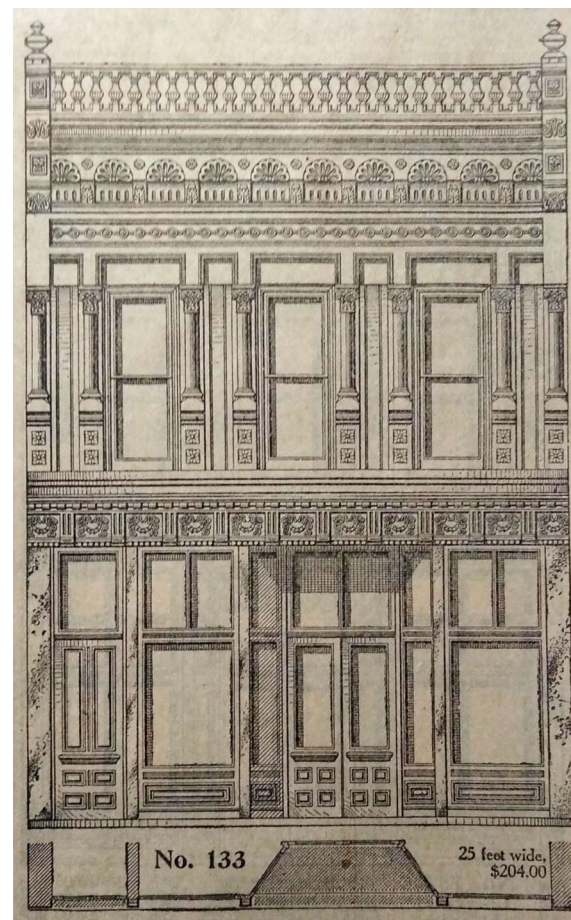
Folio (14 ½ x 11"), recased in green linen sides, tan buckram spine with green morocco lettering piece, a nice binding. iv+180 pp with 94 fine wood-engraved plates.



RARE MESKER CATALOGUE OF IRON HOUSE FRONTS

65. MESKER AND BRO. *Mesker and Bro. Manufacturers of Complete House Fronts*. St. Louis, Mo., 1904 \$875.00

John B. Mesker was born in Holland in the 1830s or 40s and came to this country at 8 years old; initially he went into the hardware business. The family firm eventually specialized in iron front buildings. The present catalogue, which is very rare (OCLC locates one copy only), is unusual for the company as it is devoted to iron front houses; the Meskers were primarily manufacturers of iron store fronts and commercial buildings. There is much information on Mesker on the internet: "Many Main Street commercial buildings of the late 1800s and early 1900s reflect the widespread availability of mass-produced building parts, which ranged from individual components to entire building facades. While prefabricated architectural elements were available from a number of manufacturers, no other companies better exemplify this niche than the Mesker Bros Iron Works of St. Louis, Mo., and George L. Mesker Co. of Evansville, Ind. They specialized in ornamental sheet metal facades and cast iron store front components which were ordered through catalogues and easily shipped by rail to any interested building owner..."Meskers", as they are called, are found across America. However, because the companies were based in the Midwest, they are particularly plentiful in Illinois, and are part of the states' rich architectural history..." [hpa.gotmesker@illinois.gov]. They are now all subject for historic preservation. There is a growing nationwide database of these buildings (see the [gotmesker] website). They built



their business through lavishly illustrated catalogues (many were issued; see Romaine, p. 32 with a long note) but as they were printed on thin poor quality paper they are all rare today. The present copy is fragile, and should be used with care, but it is absolutely complete with no losses. OCLC locates just one copy (N-YHS).

Oblong 4to (8 1/2 x 11 1/2"). Orig. printed wrappers. 48 pp profusely illustrated. Front cover has been torn and repaired, but no loss. Tiny area (1 inch) of paper loss on final leaf.

RARE ENGRAVED TRADE CATALOGUE OF STOVE GRATES AND METALWARES

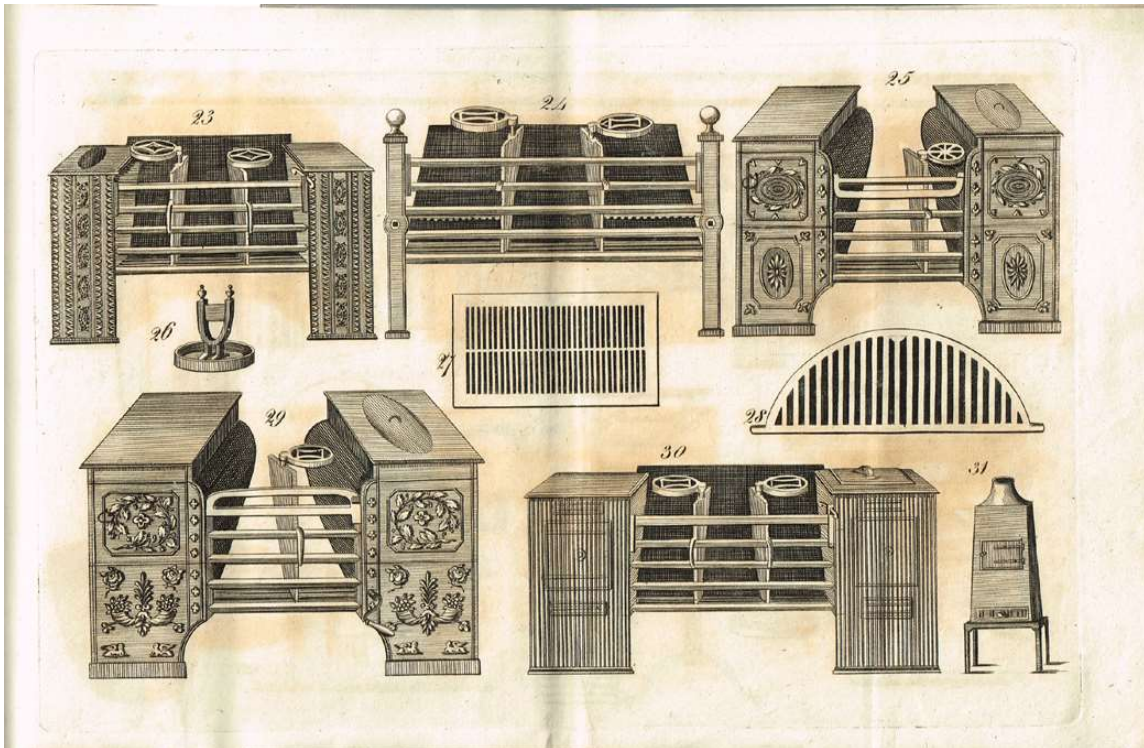
66. METALWORK TRADE CATALOGUE. "*Grate Makers Director(y)*" N.p., N.d. [?Birmingham, ca. 1790] \$3500.00

A rare and perhaps unique engraved trade catalogue (or 'pattern book' - the terms are used interchangeably). It consists of the original marbled paper wrappers with original label and 6 leaves of engraved designs. They are numbered 1-72 and illustrate the following products: register and pantheon fire or stove grates (numbers 1-22); kitchen ranges and vents (23-31); kitchen and cooking accessories (32-57), i.e. tongs, cast iron spout, plain plates, waffle irons, hanging pan, kettle, baking oven, andirons, trivet, etc.; and finally designs no. 58-72 (stair banisters, iron fencing, foot scrapers, lawn roller, iron gates,

etc.). There is no indication in the book itself of date or place of origin or manufacturer. A former owner has written on the inside front cover: 'Walsall, ca. 1790'. Walsall is a town in the West Midlands near Birmingham, which was a center of metal manufactures; this catalogue could very well have originated

there. The date of c. 1790 is based on the styles of the goods shown; the paper is not watermarked. I can locate no other copy but there is said to be a similar pattern book in the V & A. This copy comes from the noted collection of Martin Orsky.

Oblong sm. folio (7 ½ x 12 ¼"). Orig. marbled covers, remains of original roan spine. The label on the upper cover, which is quite worn) appears to have been engraved. Preserved in a custom-made foldback solander case with a gilt lettered dark red morocco label on upper cover.

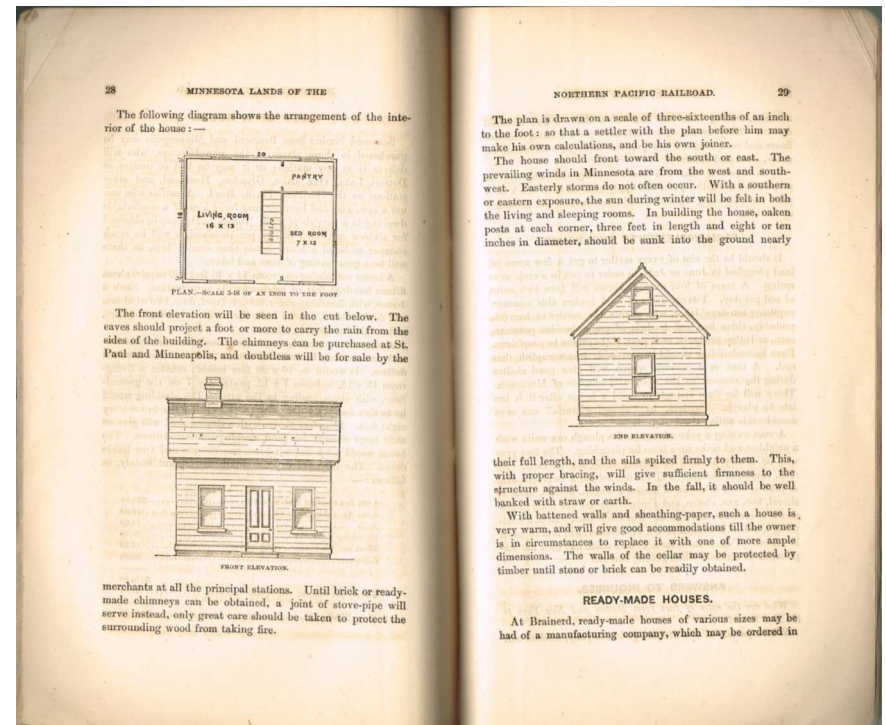


VERNACULAR ARCHITECTURE IN 1870S MINNESOTA BACK COUNTRY

67. MINNESOTA. NORTHERN PACIFIC RAILROAD.
Guide to the Lands of the Northern Pacific Railroad in Minnesota.
New York: Powers, Macgowan & Slipper, Printers, 1872
\$750.00

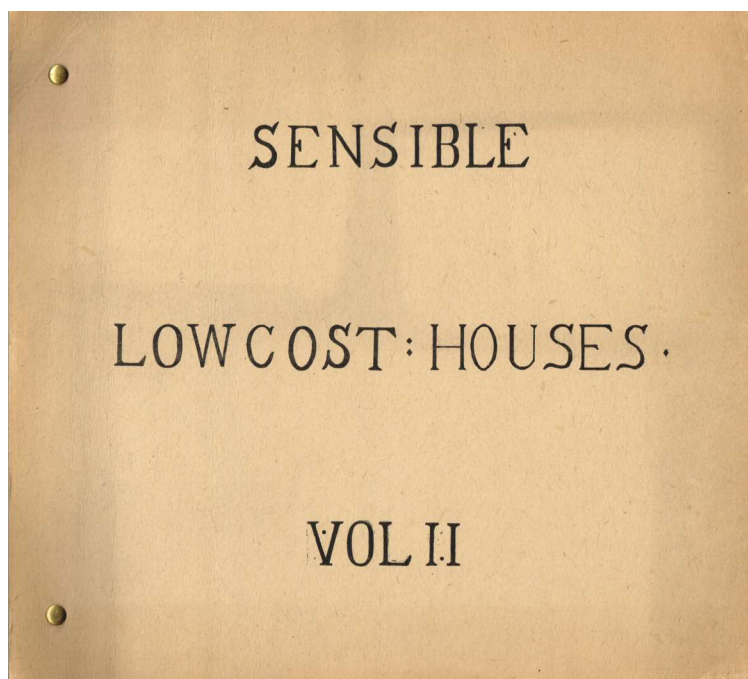
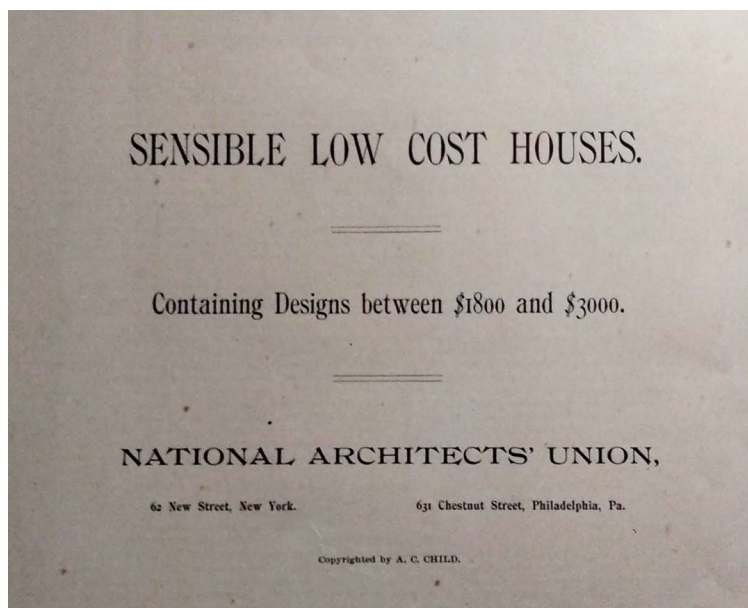
First and as far as I can determine only edition. This is a proposal offering railroad lands to settlers in Minnesota. Such pamphlets were very common in the latter half of the 19th century but this one is exceptional as it includes information and plans and elevations of a house for homesteaders. It gives the cost of seasoned lumber, the plan and two elevations, and directions for building a small house. "A very comfortable house, large enough for a family of several persons, may be built at a cost of about \$200. It would be 16 x 20 feet inside, contain a living room of 13 x 16, bed-room 7 x 12, pantry 4 x 7 on the ground floor, with stairs leading to the attic...In building the house, oaken posts at each corner, three feet in length and 8 or 10 inches in diameter, should be sunk into the ground nearly their full length, and the sills spiked firmly to them. This, with proper bracing, will give sufficient firmness to the structure against the winds. In the fall it should be well banked with straw or earth..."

Such temporary vernacular structures were commonplace in early settlements in the west but they are not well documented and very few have survived. The present elusive item must be little known to architectural historians who work



in this field. I have handled many hundreds of these land promotionals and have only ever seen one other of them which addressed and illustrated the subject of frontier housing. OCLC locates a number of copies but they are surely all in western Americana collections, not architecture collections.

8vo, orig. printed wrappers. 32 pp with maps on the rear cover and inside front cover and three illustrations (one plan and two elevations of a small house as noted above).



MAIL-ORDER HOUSE PLANS

68. NATIONAL ARCHITECTS UNION. [A. C. CHILD, Architect & Holder of Copyright]. *Sensible low cost houses. Volume II. Containing designs between \$1800 and \$3000.* New York & Philadelphia: [NAU], [1893] \$950.00

A very fine copy and very rare. There were a number of these National Architects' Union catalogues published between ca. 1885 and ca. 1900 (Hitchcock lists 8 of them; see his nos. 817-824). His notes are confusing. The present issue gives designs in plan and perspective for 32 single-family houses and two blocks of row houses. According to notes on the rear cover of "Modern Rural Homes" (ca. 1889, a copy of which I owned many years ago), the designs were originally issued monthly between 1889 and 1890. They then were re-issued with a new title, **Sensible low cost houses**, in three volumes, as follows: I. Designs between \$600 and \$1800; II. Designs between \$1800 and \$3000; III. Designs between \$3000 and \$9000. These more or less correspond with the entries in Hitchcock, especially his no. 822.

The rarity of all of these N.A.U. catalogues was surely due to the fact that they were not saved. Of the present issue OCLC locates just two copies: NYState Lib., and U.Wisc. Lacrosse.

Oblong small folio (10 ½ x 11 ¾"), orig. printed wraps. 'Bound' with two grommets. (78) pp with 34 designs in plan and perspective, each taking 2 pages. Very fine copy.

Small folio, orig. stiff printed wrappers. 'Bound' with two grommets. (36) pp., with 34 designs in perspective views and floor plans. Very fine copy.

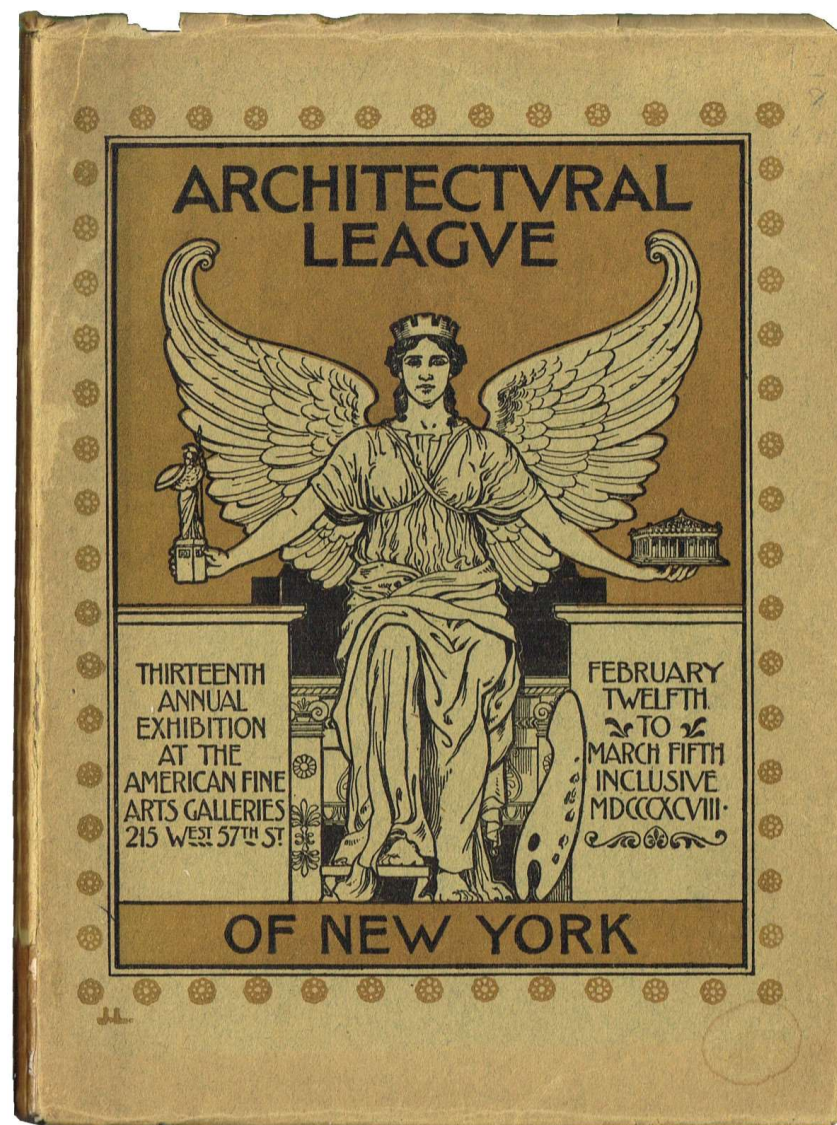
**THE EARLIEST ARCHITECTURAL LEAGUE
OF NEW YORK ANNUAL EXHIBITION
CATALOGUE TO BE LISTED AS A
SEPARATE IN OCLC**

69. NEW YORK. ARCHITECTURAL LEAGUE. *Catalogue of the Thirteenth Annual Exhibition of the Architectural League of New York*. [New York: Published by the Club, 1898] \$500.00

Architectural associations were created in most major cities in the last several decades of the nineteenth century. Mary Woods states: Draftsmen and young architects created their own associations for education like the Architectural League of New York, established in 1881. Similar organizations were formed in Boston, Philadelphia, Pittsburgh, and Chicago." - *From Craft to Profession*, p. 197, n.86. The present volume illustrates works by Bruce Price, Whitney Warren, George B. Post, George Martin Huss, Chas. I. Berg, E. M. Wheelwright; Cram, Wentworth & Goodhue; C. F. Schweinfurth, Heins & LaFarge, John Calvin Stevens, Wilson Eyre, R. Clipston Sturgis, and many others. The exhibition was held at the American Fine Arts Society, 25 W. 57th St.; it was immense with 875 drawings. The catalogue also has 100 pages of illus. ads.

Hard copies of this 1898 catalogue are extremely rare; OCLC locates a total of 3 copies (Columbia, NYState Lib., & Syracuse Univ). All earlier issues are on microfilm only. See Hitchcock 827 for an interesting note.

8vo, orig. two-tone color printed wrappers. (iv)+130pp plus a display advertising supplement of 100 pp. With 60 pp of plates in line and halftone on coated paper. Spine has been neatly repaired; close to a fine copy.

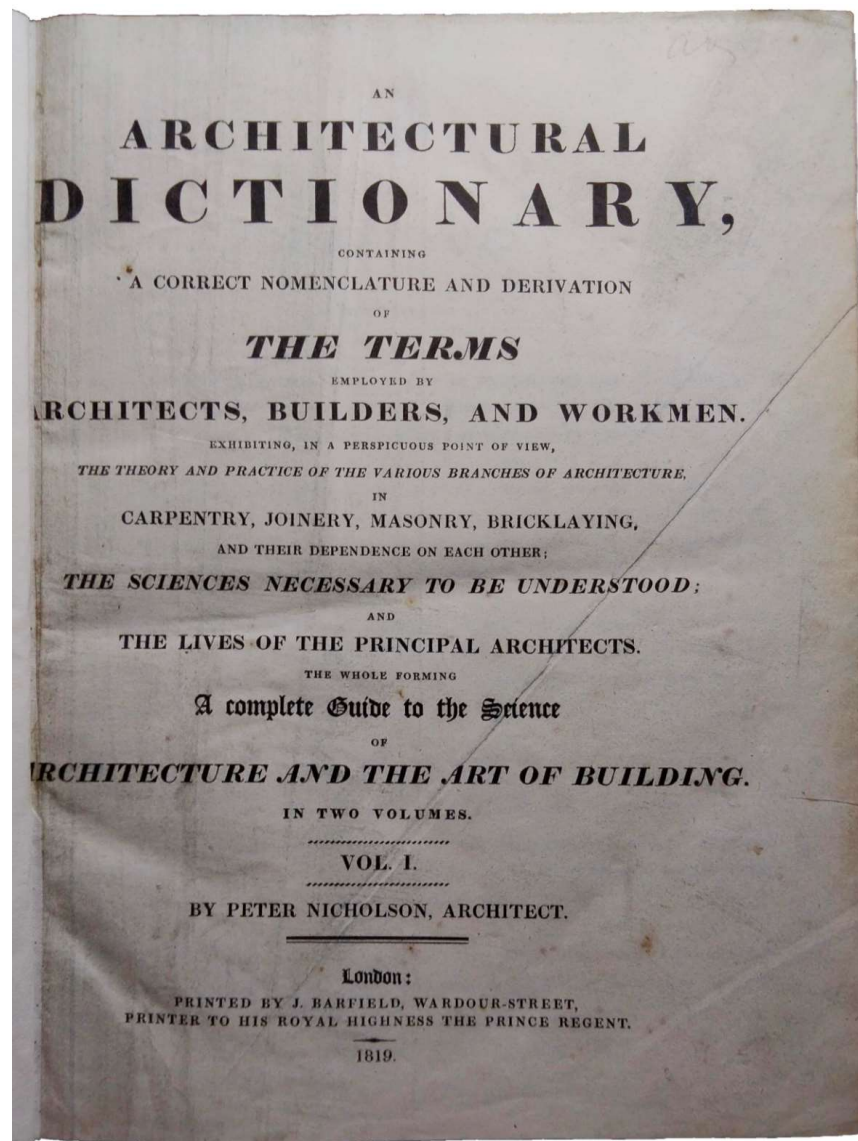


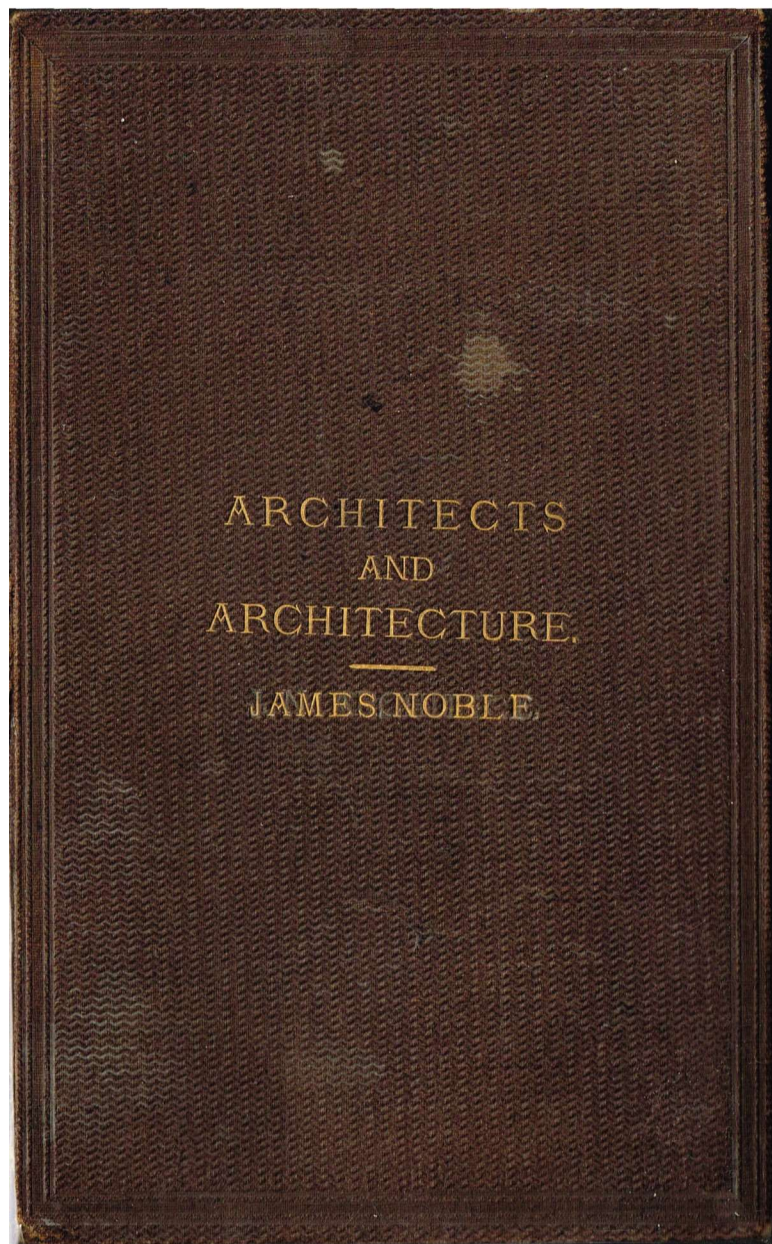
**"THIS, HIS MOST IMPORTANT WORK" -
BAL**

70. NICHOLSON, PETER. *An Architectural Dictionary, containing a correct nomenclature and derivation of the terms employed by architects, builders and workmen.* London: J. Barfield, 1819 \$1500.00

First edition, a good copy. Originally issued in parts between 1811 and 1819. BAL, *Early Printed Books*, 2281: "Nicholson was embroiled for thirty years in a Chancery suit over the copyright of **this, his most important work**...Plans and elevations of buildings designed by Nicholson are to be found illustrating terms such as 'House', 'Town' and 'University' and the book is as much a pattern book for builders and a guide for architectural draughtsmen, with lengthy sections on perspective and projection, as it is a straight dictionary of architectural terms. The printed list of subscribers is often not present, and was probably only included with those copies issued to subscribers during part publication." It is not present in this copy. It was reprinted several times and saw an American edition about 1858. The British Architectural Library holds two copies but both are imperfect. Archer 223.1.

2 vols. Lg. thick 4to, orig. sheep, neatly rebacked with dark red lettering pieces. I. iv+ix-xlvi [general index]+1-475;1-260; II. 261-913 with 281 copper-engr plates; separate title pages to each vol; Preface to Vol I.





THE FIRST BOOK ON ARCHITECTURAL PRACTICE

71. NOBLE, JAMES. *The professional practice of architects, and that of measuring surveyors, and reference to builders, &c. &c. from the time of the celebrated Earl of Burlington.* London: John Weale, 1836 \$650.00

First edition of the first book on architectural practice. Noble became principal assistant to C. R. Cockerell; but eventually established himself in independent practice. He is best known as the author of this book (see Colvin, p. 596). Cited several times in Barrington Kaye's *Development of the archit profession in Britain*, (1960). BAL 2307 with a good note (and a reference to a copy I owned in 1992).

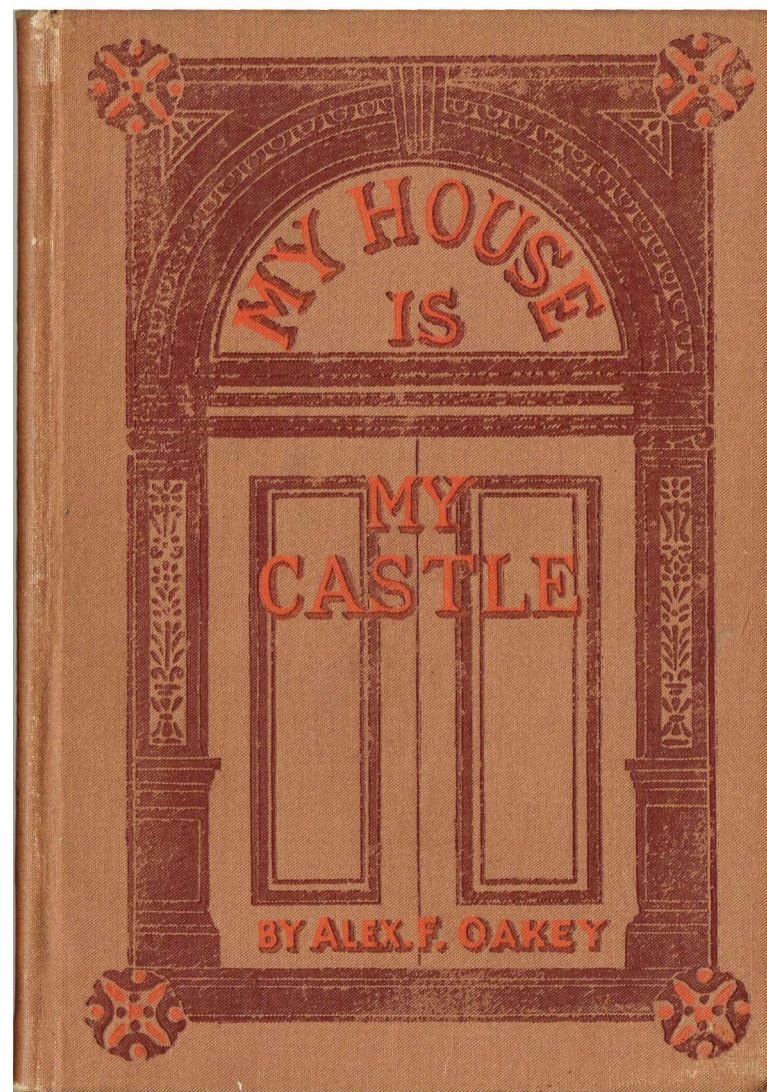
8vo, orig. diced publisher's cloth, title in gilt on spine. viii+216 pp. Tail of spine mended. A good copy.

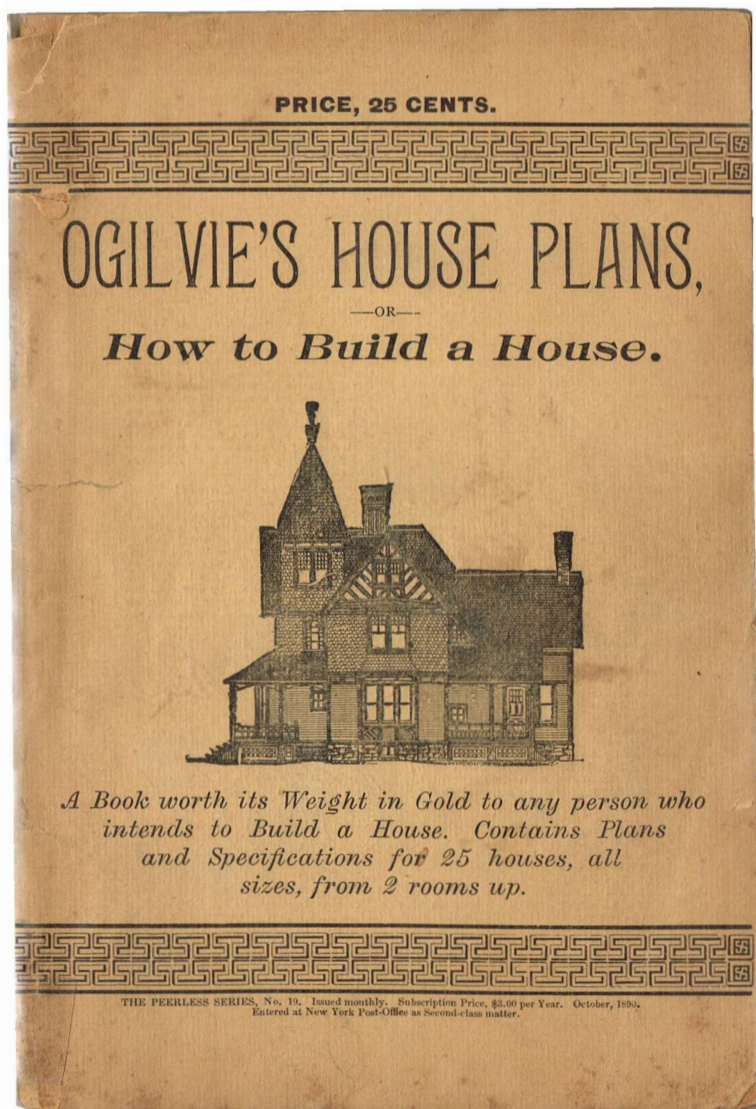
A RARE CALIFORNIA IMPRINT

72. OAKLEY, ALEXANDER F. *"My house is my castle."* San Francisco: Pacific States Savings, Loan & Building Co., 1891
\$450.00

First edition. Rare; not in Hitchcock. Oakley, who died in San Francisco in 1916, was a major architect. He began his career in the office of R. M. Hunt in New York. His best known book is *Building a home* (see Hitchcock 868-871). He was given a lot of attention by Vincent Scully in his *The Shingle Style* (1955), though Scully concluded that "he failed to develop into a mature practitioner of the new architecture." -p. 71; 72-73. The present work is unusual in that it was published by a financial institution - but it is a purely architectural book. Its is also unusual as a pre-1895 California imprint on architecture. There were very few such books.

8vo, orig. pictorial cloth. 102 pp. with numerous illus and plans. A nice copy.





73. OGLVIE, J. S. *Ogilvie's house plans, or how to build a house.*
 New York: J. S. Ogilvie & Co., [October 1886] \$200.00

Hitchcock 872 lists a variant of this title by G. W. Ogilvie; our copy is copyrighted by G. W. Ogilvie despite the J. S. listed as author. The designs are simple and cheap wooden buildings, each shown in plan and perspective. 25 houses, all sizes, from two rooms up. A cheap publication printed on poor quality paper, this was meant to be ephemeral. Such few copies as have survived are rare (I have owned one other copy in the past 55 years).

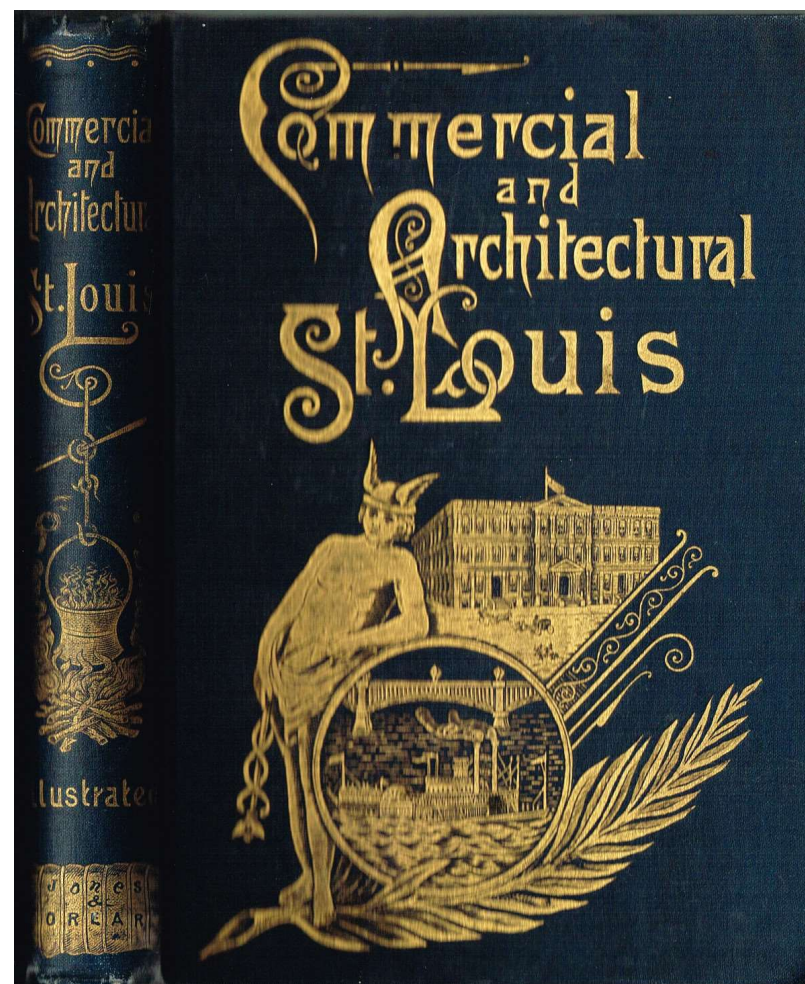
12mo, orig printed wraps. 44+(ii)+10+(iv) pp with numerous wood-engr illus. Browned throughout. In a clear acetate dust jacket to preserve the covers.

A LITTLE-KNOWN SOURCE OF ARCHITECTURAL HISTORY

74. [O'REAR, G. W.]. *Commercial and architectural St. Louis. Illustrated.* [St. Louis]: Dumont Jones & Co., Publishers, 1888
\$500.00

First edition, a very uncommon book (I have had one other copy in the past 55 years). An important book, especially in view of the fact that so much of St. Louis's important nineteenth century commercial architecture has been destroyed. It is an extensive and well illustrated survey of St. Louis buildings, including many commercial buildings, giving the names of the architects in many cases (Adler & Sullivan, L. Cass Miller, Grable & Weber, Charles K. Ramsey). There is also extensive material on St. Louis architectural firms and local manufacturers of building materials, including iron fronts. The book has a good index. Not in Hitchcock. O'Rear was also the author of *Commercial and architectural Chicago* published one year earlier.

8vo, orig. die stamped gilt dec cloth, fine copy. 342 pp with several hundred fine illus and 19 halftone plates on coated paper.

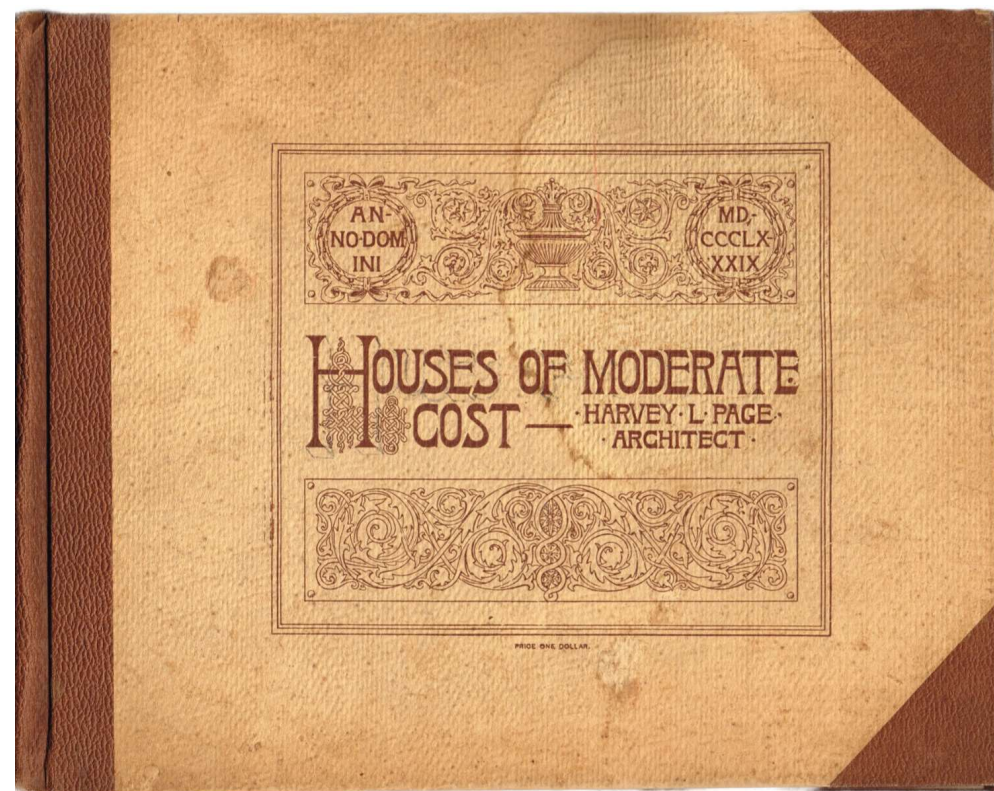


AN EXTREMELY RARE AMERICAN ARCHITECTURAL BOOK

75. PAGE, HARVEY L. *Houses of moderate cost*. Washington, D.C.: Gibson Bros., Printers, 1889 \$1250.00

First and only edition; a very good, almost a fine copy still in the original binding. Extremely rare; Hitchcock 893 locates one copy and OCLC as of September 2021 locates just four copies in American libraries. The book consists of a 12 page introduction and 15 designs in drawn plans and perspective views for suburban houses. Page was not unaware of good design; in his opening remarks he mentions H. H. Richardson and W. Ralph Emerson as designers of excellent examples of modern suburban houses and shore cottages. Final page of text is a "Partial list of buildings recently erected by Harvey L. Page, Architect."

Page (1859-1934) is given a good entry in Withey: "A native of Washington, D. C., and educated in the city, Mr. Page was trained in architecture in the office of the late J. L. Smithmeyer, and continued as draftsman there until he felt adequately prepared to practice for himself. With an office in the city, he designed a number of public buildings there during the early 1880s, including the Army and Navy Club, the Metropolitan Club, and several large residences, one of which, planned for Mrs. Phoebe Hearst, later was occupied by the Italian Legation. After 1897 Mr. Page spent several years in Chicago associated with E. S. Hall under the firm name of H. L. Page & Co. In a much later period he moved to San Antonio, Texas, where he carried on work under his own name until his death known as the architect of the city's Masonic Temple, and



other public buildings. He also designed the County Court House at Corpus Christi, Texas." - H. F. Withey, *Biographical Dict. of American Architects (Deceased)*, [1956], p. 452.

Oblong sm. 4to (9 ½ x 12"), orig. stiff boards with printed front cover & cloth spine and corners. 42 unnumb. pages, profusely illus. In addition to the text and illus. there are 6 pages of ads. Inner hinges weak but holding. Close to a fine copy.

AN ARTIST'S BOOK BEING AN HOMAGE TO PALLADIO

76. PALLADIO, ANDREA. *Excerpts from the Four Books on Architecture*. Translated by Robert Tavernor and Richard Schofield. [Bremen, Maine & New York City]: Red Angel Press, 2008
\$1600.00

I do not personally like artist's books but this one is an exception; it is the only livre d'artiste I have ever seen which is a tribute to an historical architect. It is very creatively and tastefully done. The colophon gives the details: "Fifty copies of this book were printed at Red Angel Press in Bremen, Maine and New York City. Set by hand, the type is Bembo (named for the 16th C. Italian cardinal and scholar, Pietro Bembo) for text and sub-titles, Caslon for the title. This was printed on

dampened Italian-made Fabriano Artistico paper. The Central image of La Rotonda is of cast paper. Concept and artwork, as well as typesetting and printing, were done by Ronald Keller." This is copy no. 9 signed by Ronald Keller. The book is now out-of-print; I bought the last two copies from Mr. Keller, who is now living in a care home.

Oblong small folio (10 ½ x 17"); original cloth. (i-iv)+14 numbered pages with colophon printed on verso of p. 14 which is a fold-out. Double-spine binding; opens out both to left and right from the center. As the pages are turned the leaves are trimmed narrower, gradually revealing the cast paper bas-relief image of the facade of La Rotonda on the inside back cover. Fine copy of an enchanting book.



A PRACTICAL TREATISE
ON FOUNDATIONS,

EXPLAINING FULLY THE PRINCIPLES
INVOLVED.

WITH
DESCRIPTIONS OF ALL OF THE MOST RECENT STRUCTURES, AC-
COMPANIED BY NUMEROUS DRAWINGS; ALSO AN ACCU-
RATE RECORD OF THE BEARING RESISTANCES
OF MATERIALS AS DETERMINED FROM THE
LOADS OF ACTUAL STRUCTURES.

BY
W. M. PATTON, C.E.,
*Formerly Professor of Engineering at the Virginia Military Institute ;
Engineer in charge of the Mobile River, Ohio River, Susquehanna River, and Schuyl-
kill River Bridges ; late Chief-Engineer of the Mobile and Birmingham
Railway and of the Louisville, St. Louis, and Texas Railway.*

FIRST EDITION.
FIRST THOUSAND.

NEW YORK :
JOHN WILEY & SONS,
53 EAST TENTH STREET.
1893.

FOUNDATIONS

"FIRST EDITION, FIRST THOUSAND"

77. PATTON, W. M. *A practical treatise on foundations, explaining fully the principles involved.* New York: John Wiley, 1893 \$500.00

A fine copy of the 'first edition, first thousand.' For some reason, an extremely scarce book; this is only the second copy I have had in the past 55 years. The author taught engineering at Virginia Military Institute. He is primarily concerned with bridge design and engineering and gives descriptions of all the most recent structures. Chapters discuss foundation beds, foundations, concrete, building stone, quarrying, stereotomy, masonry, ice and wind pressures, retaining walls, arches, skew arches, brick, box culverts, cements and hydraulic limes, mortar, sand, etc. The final two chapters deal with the foundations for high buildings and discuss some of the key structures of the period (East River Bridge, Capitol Bldgs at Albany, Bridge at London, Washington Monument, Tay Bridge, Hudson River Tunnel, Eiffel Tower, City Hall (Kansas City), Auditorium Building (Chicago), and others. Hitchcock 927.

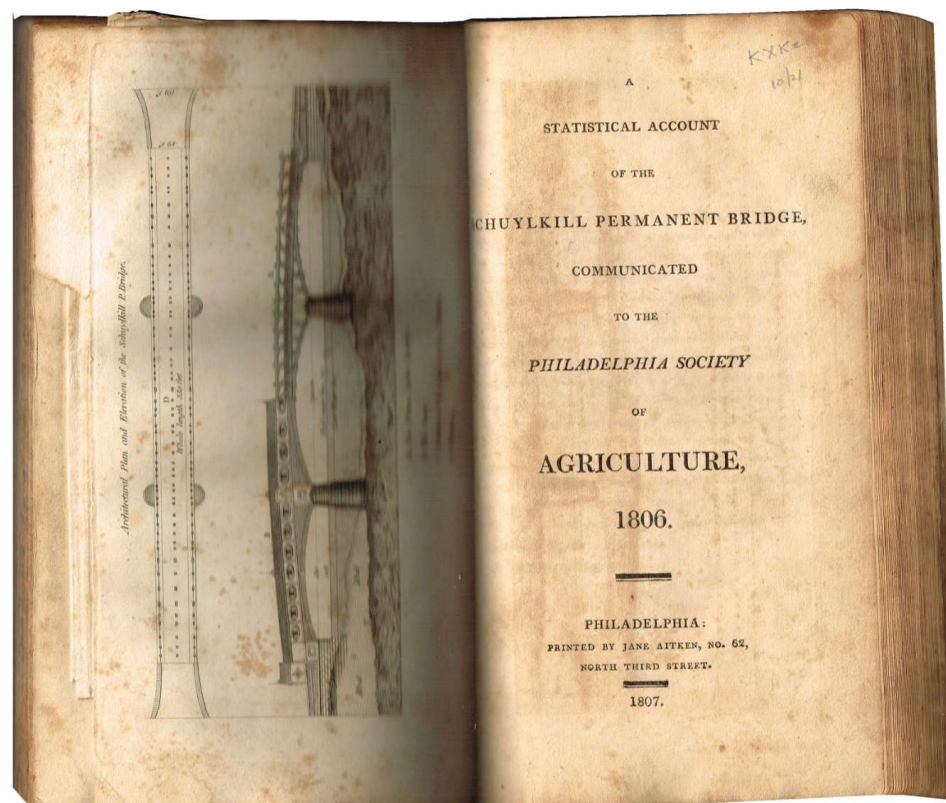
8vo, orig. cloth. xix+410 pp. with fdg. wood-engr plates. Fine copy.

A VERY EARLY AMERICAN BRIDGE BOOK

78. [PETERS, RICHARD]. *A statistical account of the Schuylkill Permanent Bridge, communicated to the Philadelphia Society of Agriculture, 1806*. Philadelphia: Printed by Jane Aitken, 1807 \$950.00

Not in Hitchcock; the earliest bridge book he cites is Pope's *Treatise on bridge architecture*, NY 1811. The Schuylkill bridge was begun 1801 and finished 1805; it was said to be the only covered bridge in the world at the time and it was the largest and most ambitious bridge built in America up to that time. It was built on stone piers and abutments which were designed by a British engineer named William Weston; these were sunk in deep cofferdams. The superstructure was of wood. It was built under the direction of Richard Peters with the design assistance of Timothy Palmer of Massachusetts; the wooden covering was designed by Adam Traquair and executed by Owen Biddle. It lasted in serviceable shape for 55 years until it was destroyed by fire. The bridge is very thoroughly described and with frontispiece illustration. See Tatum, *Penn's Great Town*, no. 34. Rink 2667 giving the author as Richard Peters. See also D. Jacobs & A. Neville, *Bridges, canals & tunnels*, (N.Y., 1968), p. 27.

There was a considerable, but rare and obscure, literature on bridges in America before the present work. Rink, in his *Technical Americana*, lists 46 publications on this subject before the date of the present work.



2 works in one volume. 8vo, orig. full calf, rubbed. iv+lxv+331+38+(ii)+84 pp. with engr. frontisp. Scattered light foxing. This copy is bound at the rear of Vol I of: *Memoirs of the Philadelphia Society for promoting agriculture...* Philadelphia: Jane Aitken, 1808. The Peters publication is separately paginated and is complete in itself. Rare.

EXEMPLARS OF PHOTO-ELECTROTYPES, PHOTO-ZINCOGRAPHS & PHOTOLITHOGRAPHS

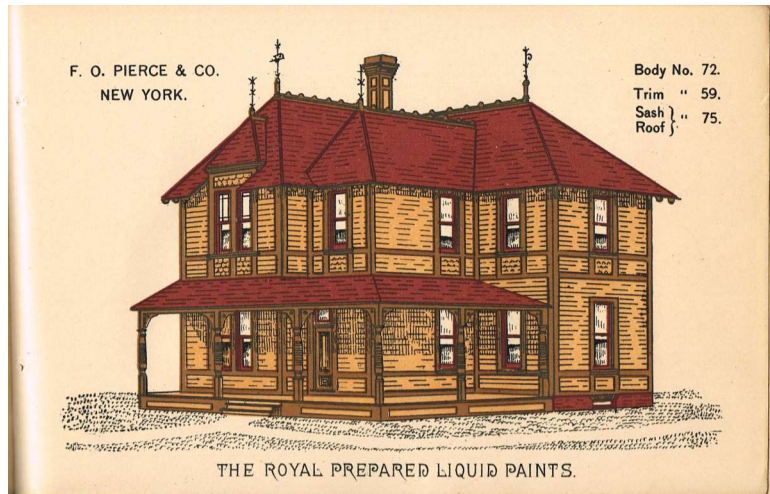
79. PHILADELPHIA. *Proceedings at the laying of the corner stone of the new Public Buildings on Penn Square in the city of Philadelphia. July 4, 1874. Printed for the Commissioners.* Philadelphia: Henry E. Ashmead, Printer], 1874 \$400.00

Excellent copy of a book which incorporated three different photomechanical processes. It is included in the *David A. Hanson Collection of the History of Photomechanical Printing* (2000), 1874:16 which states: "2 **Photo-Electrotypes** of architectural drawings; 4 **Photo-Zincographs** of floor plans; 10 **Photo-lithographs** of plaster models of architectural ornaments credited to F. A. Wendroth & Co., 1328 Chestnut Street. This book establishes Wendroth's work as a photomechanical printer as well as a professional photographer. The photolithographs in this example are typical of the retouched work that appears in many government reports during this time." Wendroth is also listed in Gary Edwards, *Internat guide to 19th cent photographers*, p. 564 (which does not mention his photomechanical work).

The book is also important in the literature of 19th century Philadelphia architecture. John McArthur Jr (1823-1890) is noted especially for his designs for the 'Public Buildings' (see the *MacMillan Encyclopedia*). The present work includes a 5-page description of the building. Not in Hitchcock but see his no. 935 which is a variant.



Large 8vo, orig. printed wraps. 64 pp. with 2+4+10 photomechanical plates. This is an ex-library copy but still it is a fine copy; it has just two library markings: 'Philadelphia' written in pen and ink across the top of the cover and a very faded old library rubberstamp on the title page. It was clearly never read. (I love 19th century books in this condition.)



WITH 23 CHROMOLITHOS OF VICTORIAN HOUSE PAINT SCHEMES UNRECORDED

80. PIERCE, F. O. & CO. *Suggestive combinations for House Painting. The Royal Prepared Liquid Paints, ready for use. The Royal Paint Company.* N.p., N.d. [New York City, ca. 1880s] \$875.00

Fine copy of a very charming and unrecorded booklet showing 23 houses in plan and perspective views, the latter printed in bold and varying colors, "ideas and suggestions as to the application and combination of the colors." In each opening the plans are shown on the versos, the color plates on the rectos. OCLC locates two other items on house paints from the Pierce Company, one each at Columbia and the Athenaeum of Philadelphia. But not the present title.

In the sparse literature on Victorian house painting, I can find no mention of the Pierce Company. But a useful source on this subject is a good book by Roger Moss & Gail Winkler, *Victorian Exterior Decoration* (New York, 1987).

Small 8vo (4 ½ x 7"), orig. color printed wrappers. 24 leaves with 23 color illus (chromolithographs) and 2 plans. First page is introductory matter. Excellent copy.

**THE FIRST FULL FLEDGED BIOGRAPHY
OF AN AMERICAN ARCHITECT**

81. [RICHARDSON, H.H.]. VAN RENSSELAER, MRS. SCHUYLER. *Henry Hobson Richardson and his works*. Boston & New York: Houghton Mifflin, 1888 \$1500.00

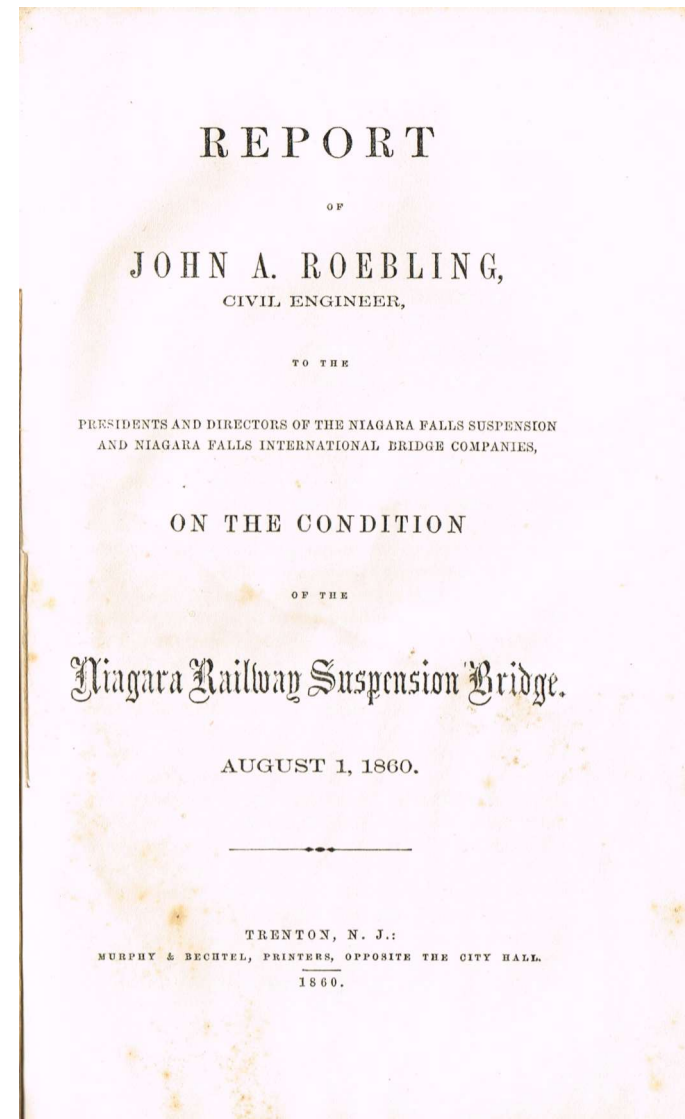
Fine copy of the deluxe first edition, which was limited to 500 copies printed by the Riverside Press, Cambridge, and with fine heliotype plates (this is copy no. 31). "This book stands out for several reasons: it is the main work of one of America's distinguished architectural critics of the nineteenth century (to quote H.-R. Hitchcock) and it is the **work of the first major woman architectural writer**. It is also the first full-fledged biography of an American architect. Not only is it the basic source for Richardson's life, narrated with a devotee's care and enthusiasm, but it is also an appreciation of his works, which are described with an amazingly modern critical perception." -*Avery's Choice*, 243. Hitchcock 1298. There was a reprint in 1967 but that is now out of print. For some informed commentary on this book see Lisa Koenigsberg, "Life Writing: first American biographers of architects and their works," (in) *The Architectural Historian in America*, (1990), pp. 43-44.

Folio, orig. printed paper sides, orig. dark green cloth spine & corners; title printed in gold on spine (faded); t.e.g. ix+152 pp. with frontisp. portrait, 36 full-p. photographic (i.e. heliotype) plates and 62 wood-engr. illus. In a mylar dust jacket.

***“IN MANY WAYS [THIS WAS] THE MOST
STRIKING STRUCTURE DESIGNED BY
JOHN ROEBLING”***

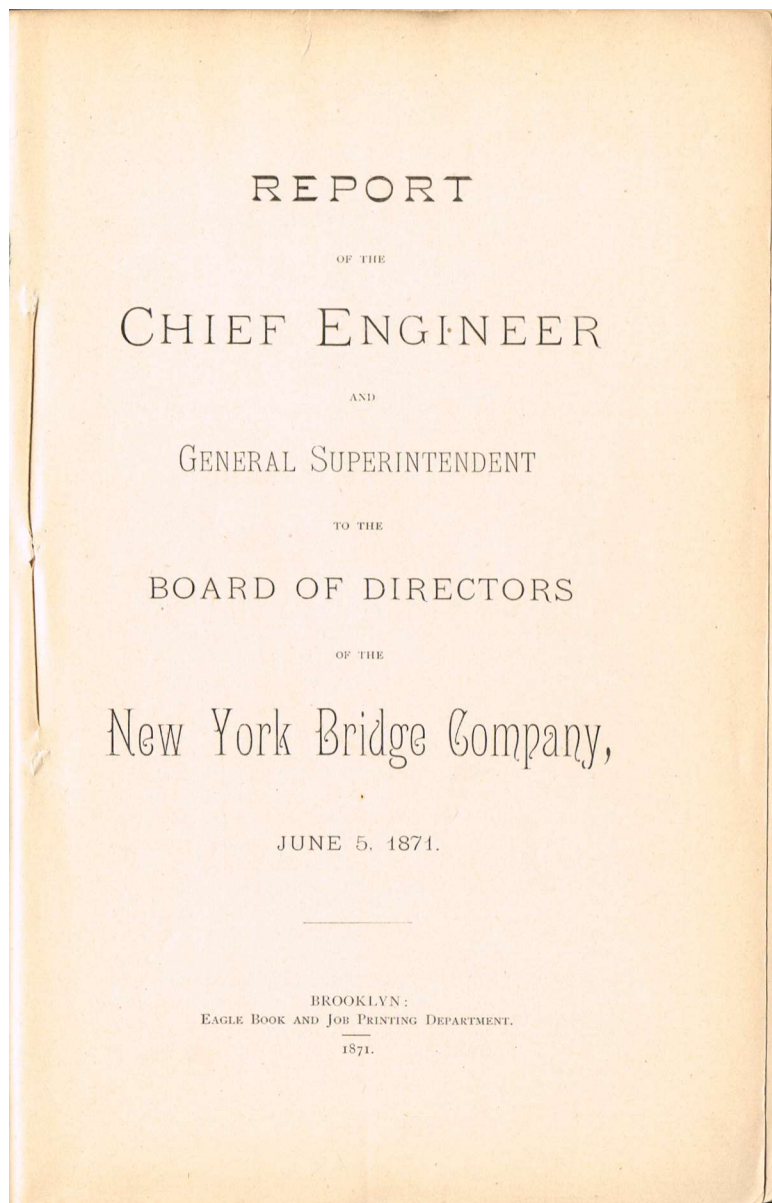
82. ROEBLING, JOHN A. *Report of John A. Roebling, Civil Engineer, to the Presidents and Directors of the Niagara Falls Suspension and Niagara Falls International Bridge Companies, on the condition of the Niagara Railway Suspension Bridge, August 1, 1860.* Trenton, N. J., Murphy & Bechtel Printers, 1860 \$650.00

First and only edition, an excellent copy. John Roebling (1806-1869) is best known for his work on the Brooklyn Bridge but this was far from his only bridge. “The list of Roebling’s works in the field of important bridge construction is a long one. In many ways the most striking structure was the pioneer railroad suspension bridge which he built at Niagara Falls in the years 1851-55. In addition to the natural obstacles to be overcome, there was a cholera epidemic at the bridge site in 1854. The bridge was opened in March 1855, and stood for many years, a monument to the ingenuity and resourcefulness of its builder.” - D.A.B. “In view of his experience with the Niagara Falls bridge (completed 1855, span 821 feet), the deep deck beam of which acted as a stiffening truss. [Roebling] maintains that for longer spans the pure suspension type is the most appropriate form.” - Frank Newby (Elton 13:87). Roebling was a good writer; the present work is full of interest and gives a good picture of the bridge as it was in 1860. Here he reports on worn parts and makes recommendations for repairs and replacements. Trains made an average of 45 trips per day, so some rails needed replacement and train speeds needed to be



restricted. He reassures the Company that the bridge and cables are still sound.

8vo, orig. printed wrappers. 20 pp. Very nice copy.



EARLY REPORT ON THE CONSTRUCTION OF THE BROOLYN BRIDGE

83. [ROEBLING, WASHINGTON A.]. *Report of the Chief Engineer and General Superintendent to the Board of Directors of the New York Bridge Company, June 5, 1871*. Brooklyn: Eagle Book and Job Printing, 1871 \$650.00

First and only edition; very rare (see below). Sectional headings summarize the contents: Excavation of material; Nature of material; Lowering the cassion; Removal of boulders and earth; Boulders under the edge; Blasting; The water shafts and buckets; Dumping cars; Management of air pressure; Relation of upward pressure of air to downward pressure of cassion; Brick piers; Blowing out the supply shaft; Filling up the air chamber...and so forth. The best source I know of to put these annual reports in context is David McCullough's *The Great Bridge* (1972). That same source is also the best bibliography of these reports (pp. 604-608). The present work is very rare; OCLC locates three copies: NYPL (unless they destroyed it); CCA in Canada and ETH in Zurich. W. C. Kingsley is listed as joint author (but Roebling really wrote it).

8vo, orig. printed wrappers. 57 pp. Spine of the wrappers neatly mended with old cello type. Else a very good copy.

BARNs FROM ALL OVER THE MID-WEST NOT "EXPENSIVE LUXURIES"

84. SANDERS, J.M. *Practical hints about barn building*.
Chicago: the author [J. H. Sanders Pub. Co.], 1892 \$375.00

First edition, an excellent copy. The most thorough and comprehensive book on the subject, especially good on western developments. Chapters on farm barns, cattle barns, horse barns, sheep barns, yards, corrals, silos, etc. Describes and illustrates (with 141 plans, perspectives and elevations) barns in Illinois, Missouri, Indiana, Iowa, Ohio, Michigan, Kentucky, and Wisconsin. A few of the barns are of circular plan. These barns are quite different from nineteenth century barns of New England; many were 'purpose built' for requirements which did not exist in New England. The author made a tour of inspection of all the barns described. He had no use for architects; he states these plans and suggestions "are all the work of practical men; all the result of practical experience, and not merely the fanciful conceptions of a theoretical architect who, sitting in his cozy office, may draft beautiful pictures which will often prove expensive luxuries to those who attempt to carry out these paper designs in a practical way upon the farm." Hitchcock 1131.

8vo, orig. publisher's cloth. 284+3 pp with 148 wood-engr illus. Very nice copy.

as a concrete illustration of the character of improvements which at the present time are greatly needed to insure the highest development of a large and profitable animal husbandry in a climate of long cold winters.

It will conduce to clearness if the fundamental ideas referred to are stated concisely at the outset and then amplified and illustrated.

1. Whatever other advantages or disadvantages a shelter



Fig. 1.—Cylindrical barn, showing main entrances to first and second stories.
From a photograph.

for live stock may possess, it should in no way interfere with the best performance of the animals housed.

2. The shelter should be so built that the heat necessarily given off by the bodies of animals housed shall be sufficient to maintain the best stable temperature during cold weather and at the same time admit of ample ventilation, while during warm weather the surplus heat may readily escape.

3. The construction should be such as to admit the needed amount of light to all the animals housed.

4. The construction of the shelter should be such as to

ONE OF THE COMPETITION DESIGNS FOR THE WASHINGTON MONUMENT

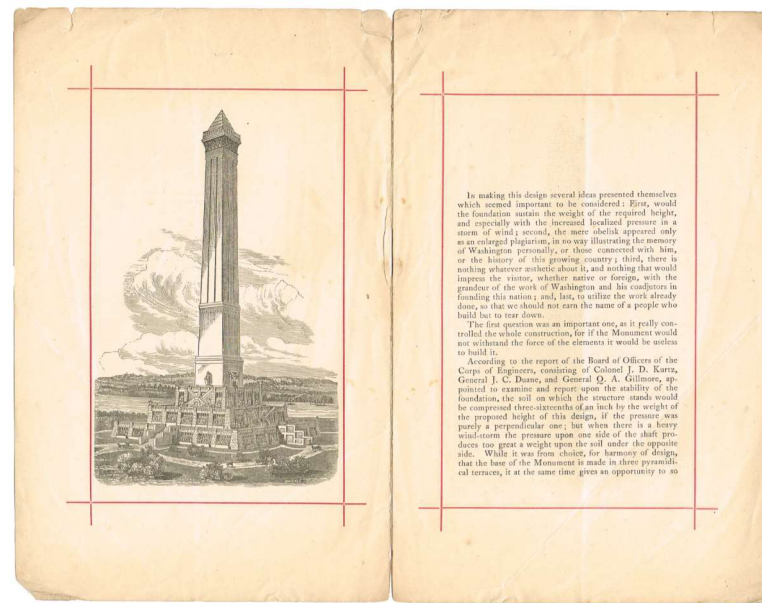
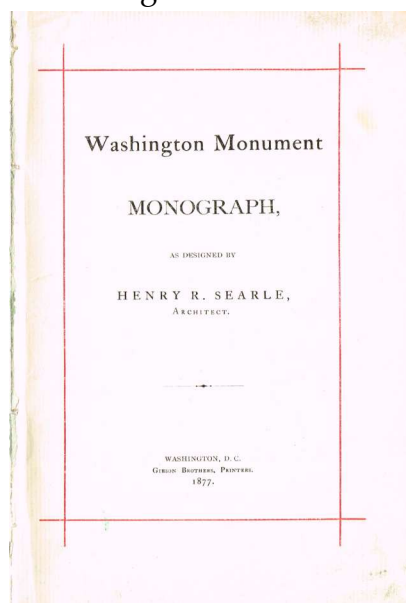
85. SEARLE, HENRY R. *Washington Monument Monograph, as designed by Henry R. Searle, Architect.* Washington, D.C.: Gibson Bros., Printers, N.d [1847] **PLUS** Second issue with imprint date of 1877. For the two: \$600.00

Very rare. Not in Hitchcock (he does list 4 other titles on competitions). As is well known the Monument was built to the design of Robert Mills (designed 1833; built 1848-84). I suspect that the Washington Monument competition has been the subject of modern scholarship - but I cannot find it.

Searle (1809-1892) is included in Withey: "A native of Springfield, Mass., he was first employed under architect Ammi B. Young of Boston on the old federal building in Rutland, Vermont, and a few years later planned and built the Congregational Church in that city. In 1844 Mr. Searle moved to Rochester, N.Y., and during the 25 years he practiced there designed the Third and Central Presbyterian Churches, the City Savings Bank, Hospital and other buildings. After 1868 he worked in the office of the U. S. supervising architect, in Washington, D.C., connected with the plan and/or erection of a number of Government Buildings, one of which was the Court House at Canandaigua, N.Y."

There were two issues of this pamphlet and I am able to offer them both here as one lot (though they are both very rare). The first issue did not have an imprint date and it **did** have the frontispiece illustration of Searle's design for the monument. Of this issue OCLC locates 4 copies (Georgetown, LC, MassHistorical and Hopkins). The second edition *did* have an imprint date (1877) but it did **not** have the illustration. OCLC locates one copy only (LC) and suggests that the print was published separately.

8vo, orig. printed wraps (dusty and soiled). Wood-engr frontisp and 8 pp of text. Second copy (dated 1877) is disbound with no wrappers and no illustration, but is in fine condition.



THE SUSPENSION BRIDGE

86. SEGUIN, AINE [Marc]. *Des ponts en fil de fer. Seconde edition*. Paris: Bachelier, 1826 \$1600.00

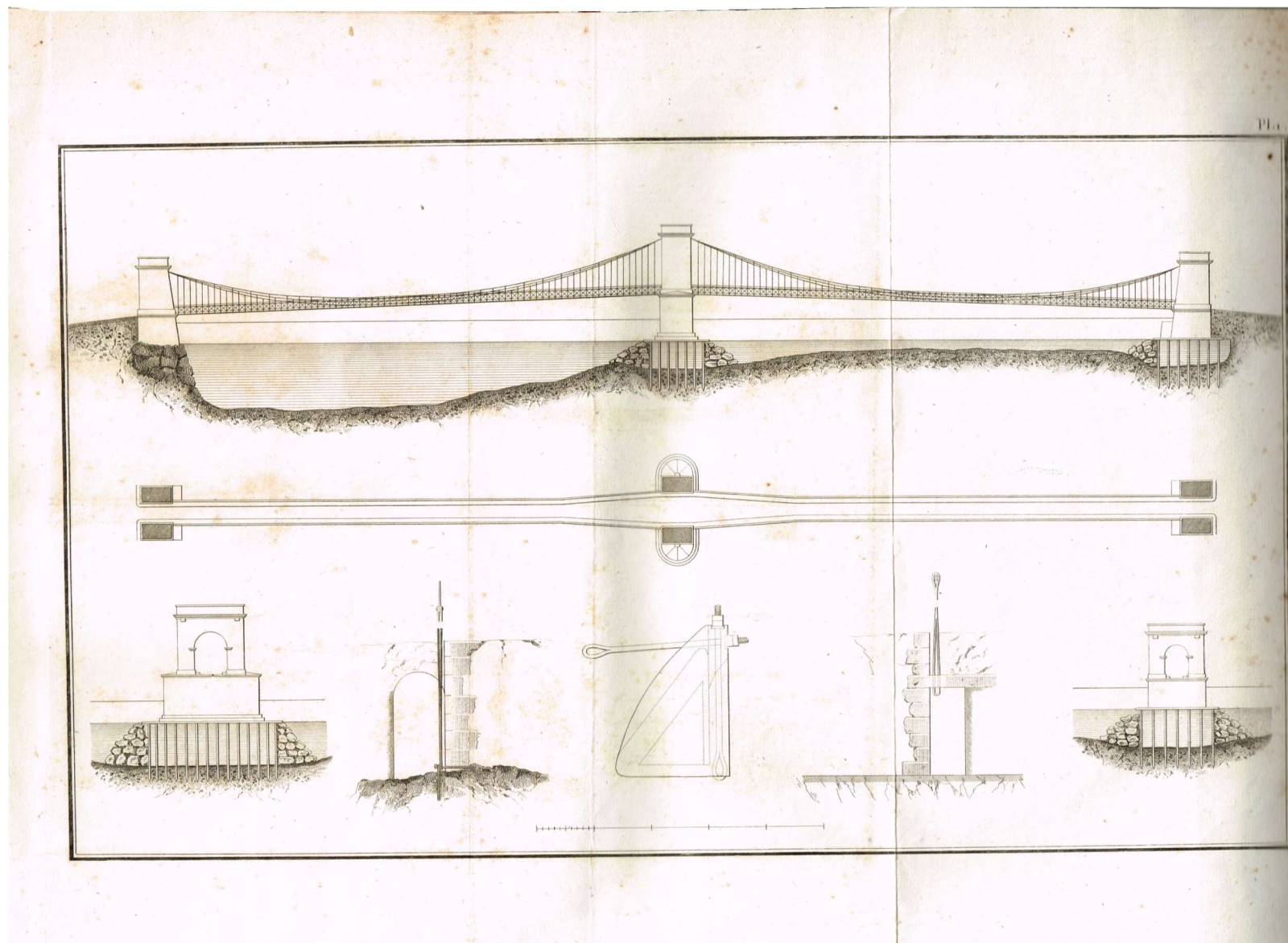
Originally published in 1824, this is a key work in the history of the suspension bridge. "In France, the modern suspension bridge began with Marc Seguin, whose first bridge was a very small one near his factory in Annonay, Ardèche, a light affair only 18 metres long, which cost fifty francs. [It is illustrated in the present book]. In 1823 the Department des Ponts et Chausees approved Seguin's plan for a bridge over the Rhone, a few miles farther south between Tain and Tournon. This, the Sequin Brothers were to build at their own expense which they did in 1825; they were then given permission to collect the tolls for ninety-nine years! In 1824 Marc Seguin published a book *Des ponts en fil et fer.*" - Kirby & Laurson, *Early modern years of civil engineering*, pp. 153-4.

"La premiere édition de cet ouvrage," writes Seguin in his preface to the second edition, "ne pouvait etre regardée que comme présentant, a la suite de quelques experiences, des données théoretiques sur la maniere d'envisager la construction des ponts en fil de fer." This second edition of Seguin's seminal work has been substantially re-written in the light of his practical experience of the Tain-Tournon bridge (which had been modified from the original proposal to allow for vehicular traffic) and its smaller prototype, the 30m span Saint-Vallier footbridge. For instance, the construction details of the cables as

built differ from those described and illustrated in the first edition, as does the stiffening truss. The section on 'Des supports et cadres de tension' has been replaced with a more authoritative 'Des moyens de régulariser des cables.' There is an extra chapter describing the Saint-Vallier bridge, etc. Also of interest is the fact that he has now absorbed Navier's work, citing in particular his factor of safety studies. The only section to remain unchanged is that tabulating his experiments, but even here Seguin has added a substantial essay, 'Sur la force de fer.' Finally, the second edition is in a more generous format and the plates are different.

The firm of Seguin & Cie. went on both to manufacture wire cables and to erect many bridges (at least 86 and probably more) of their own all over France and also in Italy and Spain. For a full account of the history of the Seguin firm, see vol 6, nos. 2 & 3, of the journal *History and Technology*, as well as Peters's *Transitions in Engineering*. Roberts, *Bibliotheca Mechanica*, pp. 292-3.

4to, nicely rebound in marbled paper boards, vellum spine with dark red lettering piece. (iv)+115+(1) pp with 4 fdg engr plates. Occas light foxing. Old light brown spot in the margins of the first four and the last four leaves (not really bad but priced with this in mind).



EXTREMELY RARE COLOR SHEET FOR VICTORIAN HOUSE PAINT SCHEMES

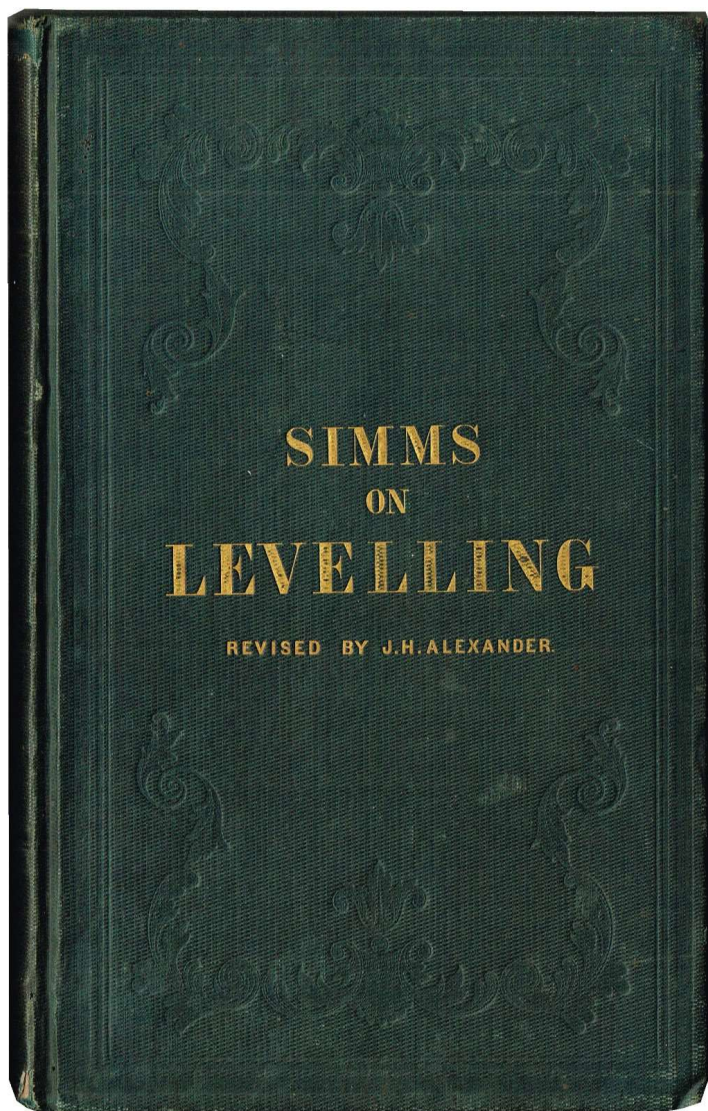
87. SHOPPELL, ROBERT W. *Color Sheet from the Co-Operative Building Plan Association, Architects*. New York, N.d. [ca. 1885-90] \$500.00

A spectacular, very large (24 x 19") color-printed sheet showing color schemes, with directions, for two large Victorian houses. This was published by Shoppell as a supplement for purchasers of plans from his Co-Operative Building Plan Association. It was intended "...to give the owner and his painter an idea of some of the colors now popular where good taste prevails." When the owner is his own painter, illustrated instructions are given for proper painting technique. These include tinted images of brushes for body colors, sash colors, a round or "bridled" brush and how to hold brushes.

The Shoppell firm, which sold house plans by mail, was very active and prolific; they published at least ten pattern books (see Hitchcock nos. 1169-1179) between 1880 and 1890. But they were not known for advice on paint colors. One of the best works on the subject, *Victorian Exterior Decoration* by Moss and Winkler make no mention of Shoppell. The item on offer here is an aberration, and I hope it will end up in a library collection devoted to Victorian exterior decoration.

Large sheet folded down to 24 x 19". Printed on one side only. A few short clean tears to margins, but in excellent condition. The chromolithos are signed CHAS. HART & SONS LITH. For a good note on the Hart firm see Jay Last, *The Color Explosion*, pp. 96-97.





FIRST AMERICAN EDITION

88. SIMMS, FREDERICK W. *A treatise on the principles and practice of levelling, showing its application to purposes of civil engineering particularly in the construction of roads...* Baltimore: Published by Fielding Lucas Jr., [1837] \$400.00

First American edition, a fine copy. Originally published London, 1836, and commissioned by the publisher. The title continues..."together with a practical mode of setting out the widths of ground for a railway or canal." The publisher's foreword to this American edition states: "...it seemed that several matters treated of might be made more suited to the peculiar circumstances and practice here; and where ever that has been the case, the Editor has inserted the remark of explanation in brackets..." Skempton, *British Civil Engineering Literature 1640-1840*, 1290. Thomson, *Checklist of American Railroads*, 1747.

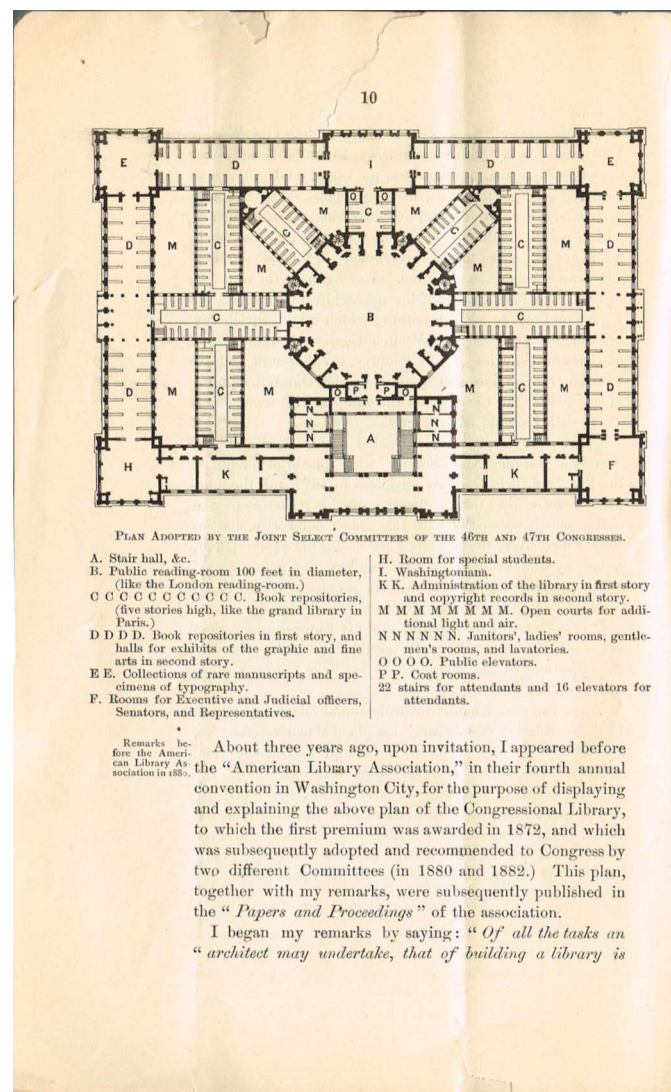
8vo, orig. publisher's patterned cloth, title boldly stamped in gild on cover. viii+9-122; 32 pp with engr. frontisp., half title, 3 inserted leaves of plates at rear (2 folding). Brief split to upper inch of rear gutter, but a very nice, essentially a fine copy.

VERY RARE PUBLICATION ON LIBRARY ARCHITECTURE

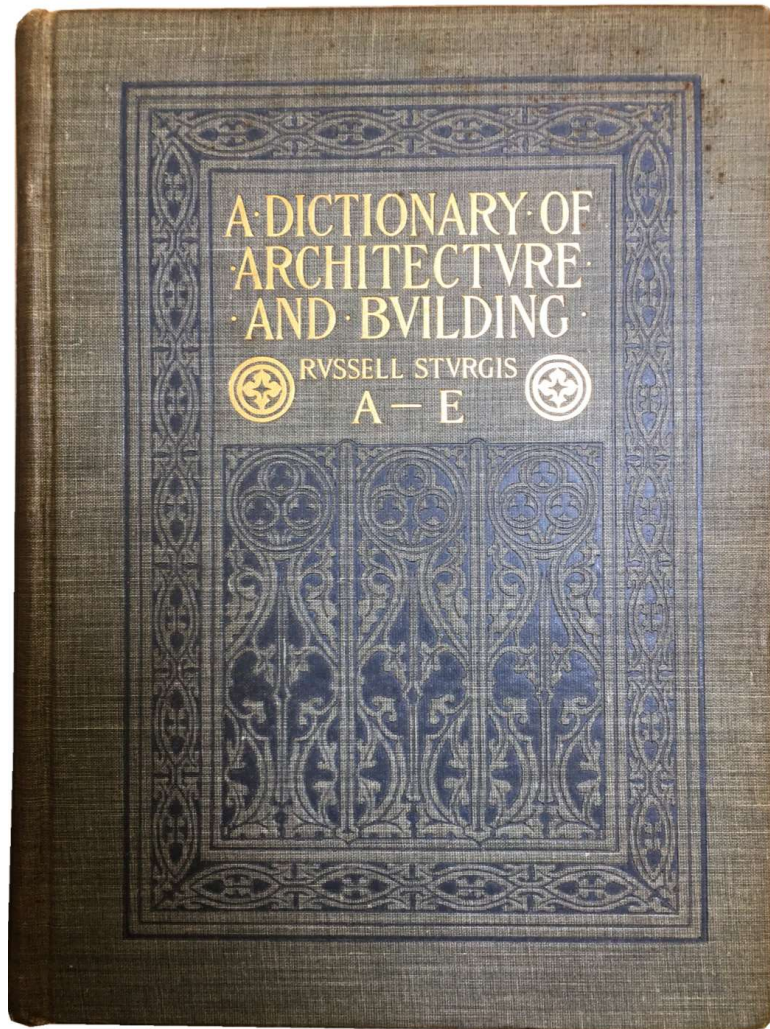
89. SMITHMEYER, J. L. *Suggestions on library architecture, American and foreign, with an examination of Mr. Wm. F. Poole's scheme for library buildings.* Washington: Gibson Bros., Printers, 1883 \$435.00

First and only edition, very rare. A vitriolic privately printed attack on librarian Poole's proposals for the new Library of Congress (Poole favored bookrooms with shelves rather than unsightly, badly lighted, and frequently dirty stack storages). Poole had previously published his views on library architecture (Hitchcock 943-945). Smithmeyer ultimately won the controversy and his firm prepared the designs for the executed Library of Congress; the building, erected in 1888-1897, was in full classical regalia and fulfilled its role as an imperial monument much more effectively than its function as a repository for the purveyors of reading material. See: Burchard & Bush-Brown, *Architecture of America*, pp 279-281. Very uncommon (I have had one other copy in the past 55 years). Smithmeyer was an architect of some importance; while the LC was his major work, he did other buildings of importance as well (see Withey). Hitchcock 1227.

Smithmeyer has received much attention in a recent book on the subject: Kenneth Breisch, *American Libraries 1730-1950*, Norton & LC, 2017, *in passim*. Very rare; OCLC locates just three copies (Columbia, Amer Phil Soc & Bost Pub Lib-this latter copy probably lost, stolen, or deaccessioned).



8vo, orig printed wrappers. 31 pp. with 6 text illus. Front wrapper and t.p. have a small lacunae (a small piece torn away) in the upper right blank margins; does not touch printing. A few other small edge tears but none affect printing or letterpress.



90. STURGIS, RUSSELL. *A dictionary of Architecture and Building, biographical, historical and descriptive*. New York: Macmillan Co., 1901-1902 \$150.00

First edition, a standard and still useful work. Though Adolf Placzek does not say so in his introduction, this could well have served as the inspiration for *The Macmillan Encyclopedia of Architecture* (1982). The Sturgis book is included in Lucas, *The Harvard list of Books on Art* (1952), p. 27.

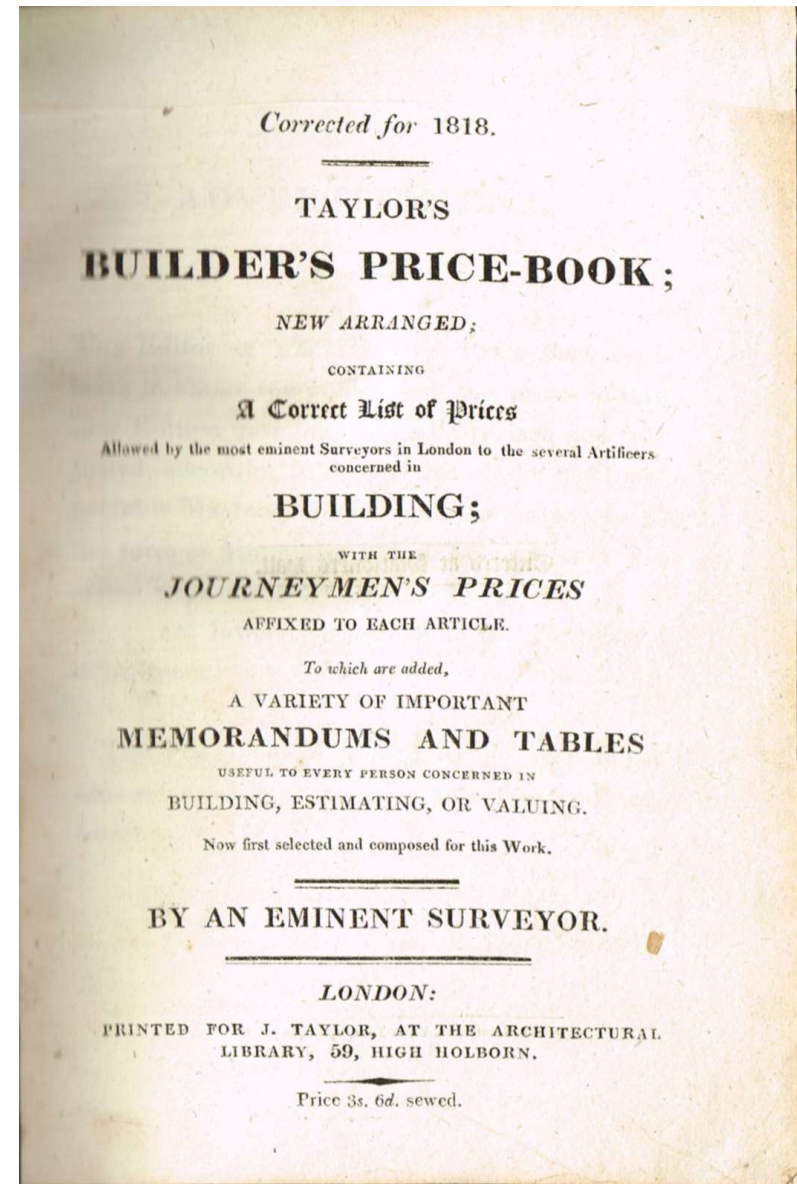
3 vols. 4to, orig. cloth, title in gilt on upper cover. 942; 1059 and 1212 pp. Profusely illus. Spines faded (as usual).

AN EXTREME RARITY
NO COPIES OF THIS EDITION IN OCLC

91. TAYLOR, J., (Publisher). *Taylor's Builder's Price Book; new arranged; containing a correct list of prices allowed by the most eminent surveyors in London to the several artificers concerned in building; with the Journeymen's Prices affixed to each article. By an eminent surveyor.* London: Printed for J. Taylor, 1818 \$1250.00

Originally published in 1776, this work went through a number of editions, with updated prices, until the mid-nineteenth century. They are all today very rare; they just were not saved. Prices are given for units of work in the following trades: bricklayers; carpenters and joiners, sawyers, carvers, plasterers, masons, painters, glaziers, blacksmiths, slaters, pavers, plumbers, and copper covering. The publisher states in his 'Advertisement'..."it is stated with much satisfaction that in general the prices are lower [than in previous years], particularly in the carpenter's department." The best explanation of these books that I know of is found in Eileen Harris's *British Architectural Books and Writers*, pp. 43-45. For individual entries see her numbers 77-90. As noted in our header no copies of this edition are located in OCLC.

8vo, orig. marbled sides, calf spine and corners. (xii)+114 pp. Edges of covers and spine rubbed, dark spot to fore edge of cover only; strip of blank paper has been trimmed from upper edge of title page but does not touch text. Internally fine.



A KEY MONUMENT OF WORLD ARCHITECTURE

92. THIERRY, J[ULES] D[ENIS]. *Arc de Triomphe de l'Etoile* publié avec l'approbation et sous les auspices de Mr le Ministre des Travaux Publics. Paris: Firmin Didot, 1845 \$1300.00

First edition. Designed by J. F. T. Chalgrin in 1806, this was his last important work. It was commissioned by Napoleon. "Although not completed until 1836, the arch follows Chalgrin's design except for the decoration and the attic. It issues from a long lineage of triumphal arches reaching back through the ancient regime to antiquity, but Chalgrin realized it on a colossal scale. Dominating the grand axis of the Champs-Élysées, the arch remains the most powerful monument of French imperial ambitions." - *Macmillan Encyc.*, I, 400. As noted, it was begun in 1806 by Chalgrin. After Chalgrin's death in 1811, the work was taken up by his pupil L. Goust, and from 1823 to 1831 by J. N. Huyot. The arch was finally completed by G. A. Blouet in 1837. The present work, which is a monumental folio, appropriate in size to the monumentality of the arch itself, is a fine example of neo-classical architectural representation (plans, elevations, sections, details). The images were drawn by J. D. Thierry and engraved by E. Ollivier and Reveil; also by Normand. Two sheets illustrate a total of ten projected designs for the completed monument by each of the architects involved. Widely held in libraries (OCLC locates 22 copies), it is very uncommon in the marketplace.



Elephant folio (27 ½ x 20 ½"), in a modern portfolio with ties. 28 pp with 26 engr. plates. First leaf foxed; else clean. Printed on fine thick untrimmed paper loose in sheets in portfolio. [The image of the Arc illustrated here is a slight variant of the one in the portfolio].

A CARPENTER AND BUILDER'S DESIGNS FOR THE NEW HOUSES OF PARLIAMENT

93. THOMPSON, PETER (Carpenter and Builder). *Designs for the Proposed New Houses of Parliament consisting of four plans, four geometrical elevations, one longitudinal and two transverse sections, with two perspective views.* London: the Author, 1836
\$1500.00

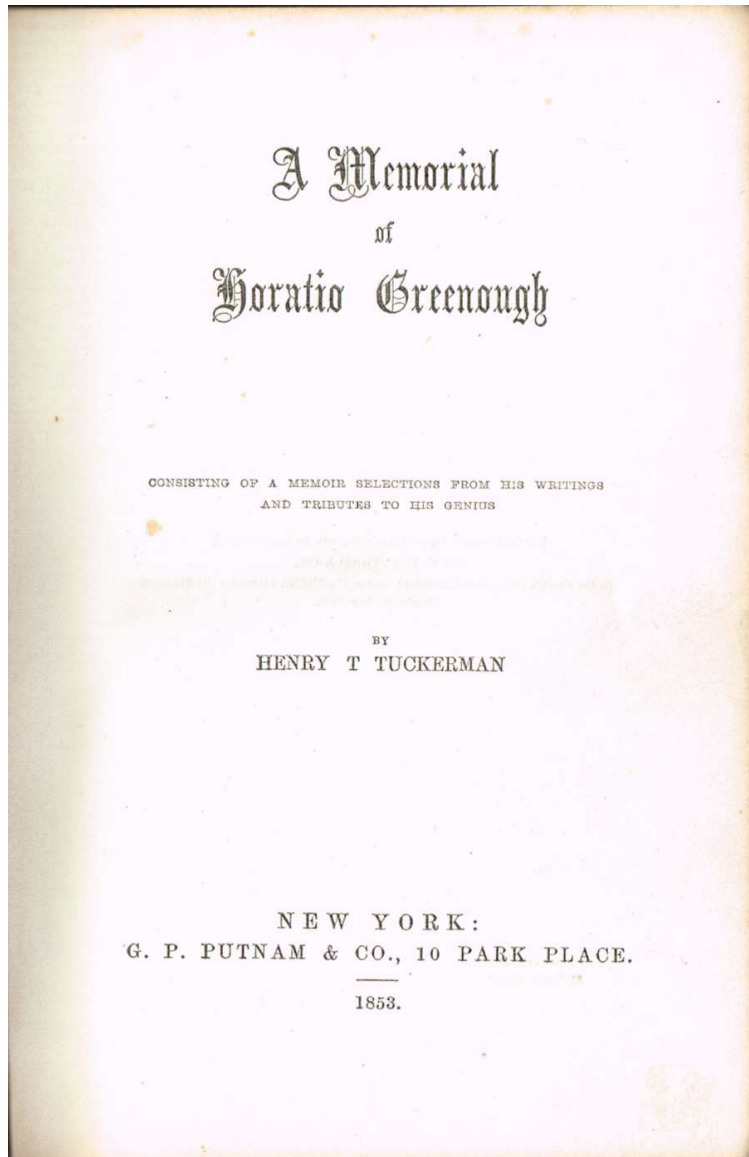
First and only edition; rare. In October 1834 the mediaeval Palace of Westminster which served as the Houses of Parliament was largely destroyed by fire. In 1835 a competition for the design of a replacement was held. Ninety-seven designs were submitted and the competition was won by Sir Charles Barry with his neo-Gothic design. The present work by Thompson was also Gothic but in a strange, untutored and self-taught manner.

Thompson is given an interesting note by Colvin: "He was an ingenious but dubious character who made a precarious living on the fringes of early Victorian architectural practice...By 1828 he was established in London as a carpenter and builder...In 1835 he competed for the new Houses of Parliament, publishing his very indifferent Gothic design...In the 1850s he was active as an antiquarian forger, producing a number of topographical drawings purporting to be the work of Wenceclas Hollar and of a certain 'Captain John Eyre.' When these were exposed as fraudulent, he started a short-lived trade journal, *The Oil and Colourman* (1863), and issued a series of pamphlets about working-class housing." Hugh Pagan has



stated that this book "is one of the rarities of the literature on the Houses of Parliament." (4:129). This is a presentation copy, inscribed on the front pastedown: "London March 9, 1846. To Messrs W. & R. Chambers, Editors of the "Edinburgh Journal" from the Author with his best respects." OCLC locates just five copies in American libraries: Columbia, Getty, Boston Athen., Princeton and UT, Austin.

Large 4to, orig. cloth, title gilt stamped on cover and spine. (vi)+iv+(vi) pp with 13 litho plates, 10 of which double-page. Some light foxing, mostly marginal, to the plates.



GREENOUGH ON AMERICAN ARCHITECTURE

94. TUCKERMAN, HENRY T. *A memorial of Horatio Greenough, consisting of a memoir, selections from his writings and tributes to his genius.* New York: Putnam, 1853 \$350.00

First edition, a good copy. Though he worked as a sculptor, Greenough is of course best known today as an early prophet of functionalism. "His notions of art...ranged far beyond his time, and his analysis of the art he saw around him was brilliantly perceptive; [he was] a believer in the organic principle nearly half a century before Sullivan and Wright." (Larkin, *Art and life*, p. 183). The present work includes Greenough's important critical articles on architecture (American Architecture; Structure and Organization; Criticism in Search of Beauty, etc.). See D. Gifford, *The literature of architecture*, pp. 126-171 for additional comments on Greenough. Hitchcock 1274.

8vo, tiny chips at head and tail of spine, but a nice copy. 245+1 pp.

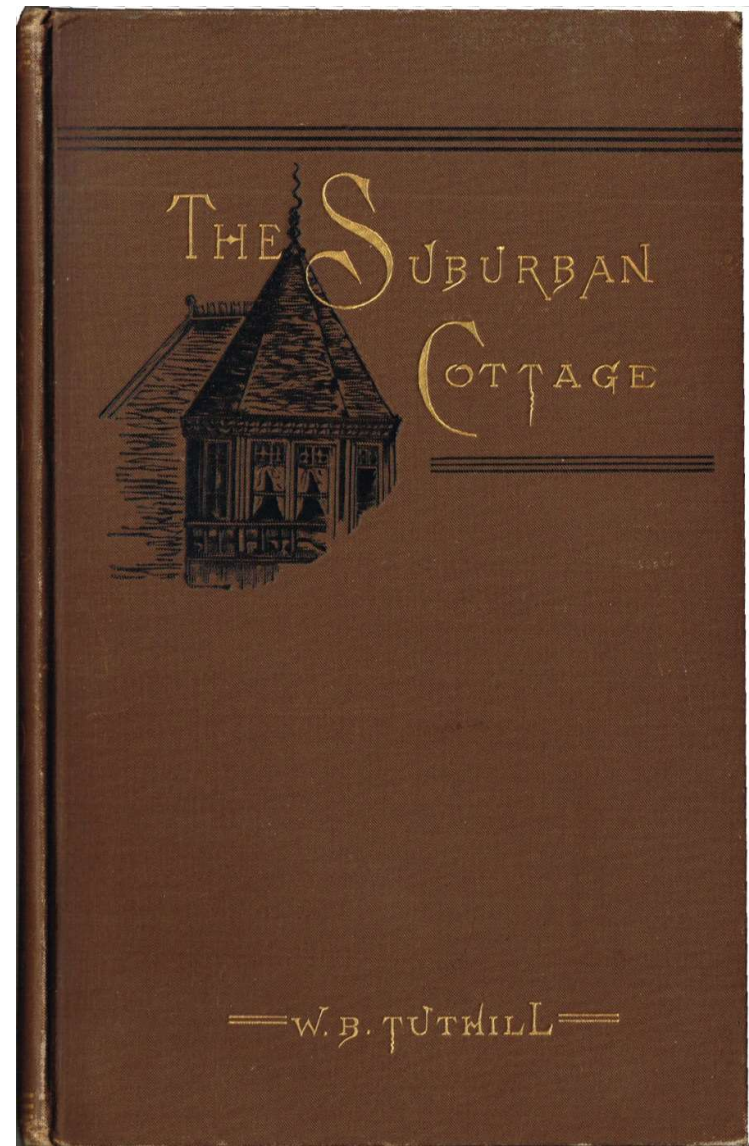
BY THE ARCHITECT OF CARNEGIE HALL

95. TUTHILL, WILLIAM B. *The suburban cottage, its design and construction. Second edition.* New York: William T. Comstock, 1891 \$400.00

First published 1885. It was originally published as a series of articles in the magazine *Building*. It is especially good for its material on the technical aspects of building; includes chapters on the plan, its design and requirements; elevations; masonry and brickwork; framing; the roof; general details; plastering and plumbing. Hitchcock 1281.

Tuthill (1855-1929) was a highly successful architect. He trained in the office of Richard M. Hunt and set up his own practice in 1878 in New York City. His first important commission was to design for Andrew Carnegie a music hall named for its founder. "In association with Dankmar Adler and Louis Sullivan of Chicago, architects of that city's Music Hall, Tuthill worked out successfully the acoustical problems involved in his building." - Withey, *Biographical Dictionary of American Architects Deceased* (1956), pp. 608-9.

8vo, orig. decorated cloth with gilt stamped vignette. 101 pp with 117 wood-engr. illus. A nice copy.

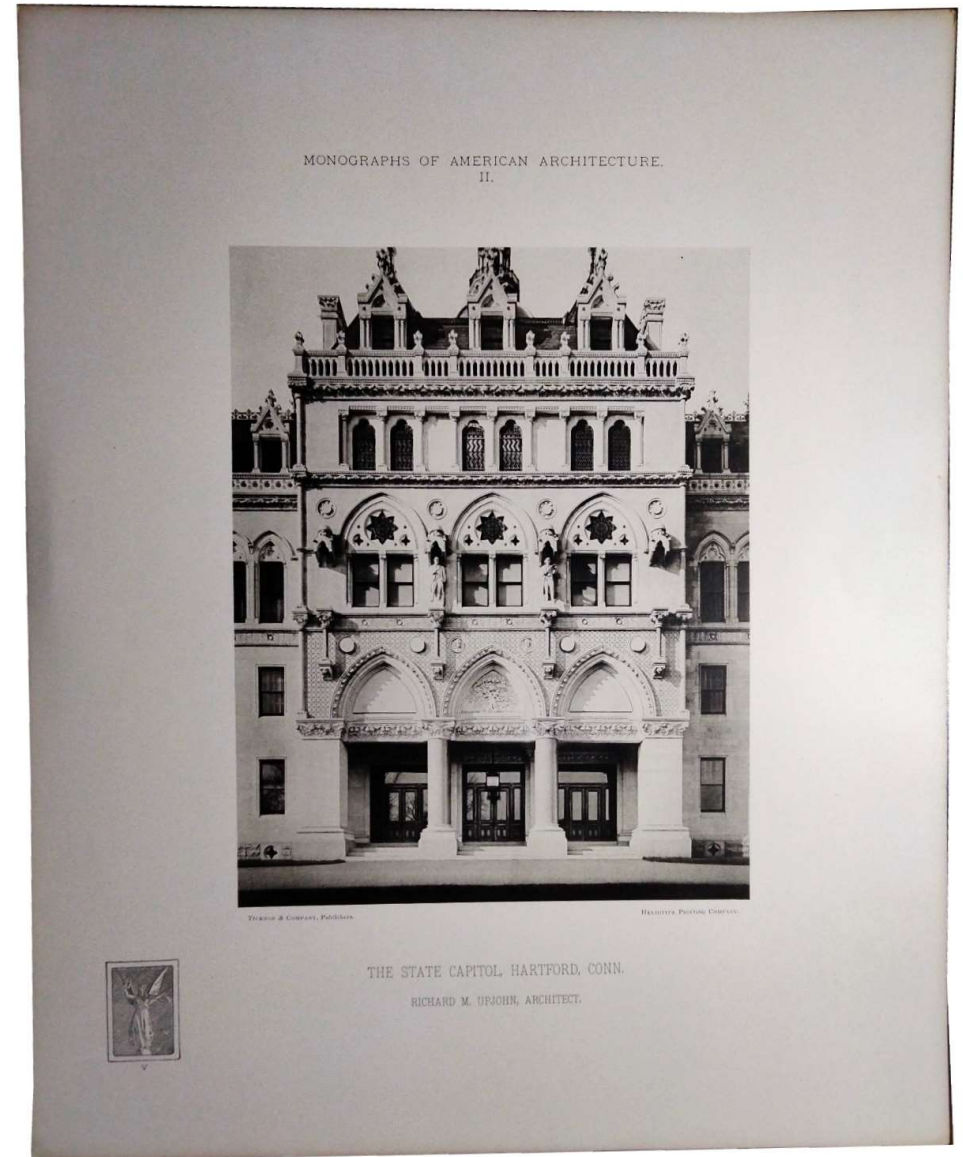


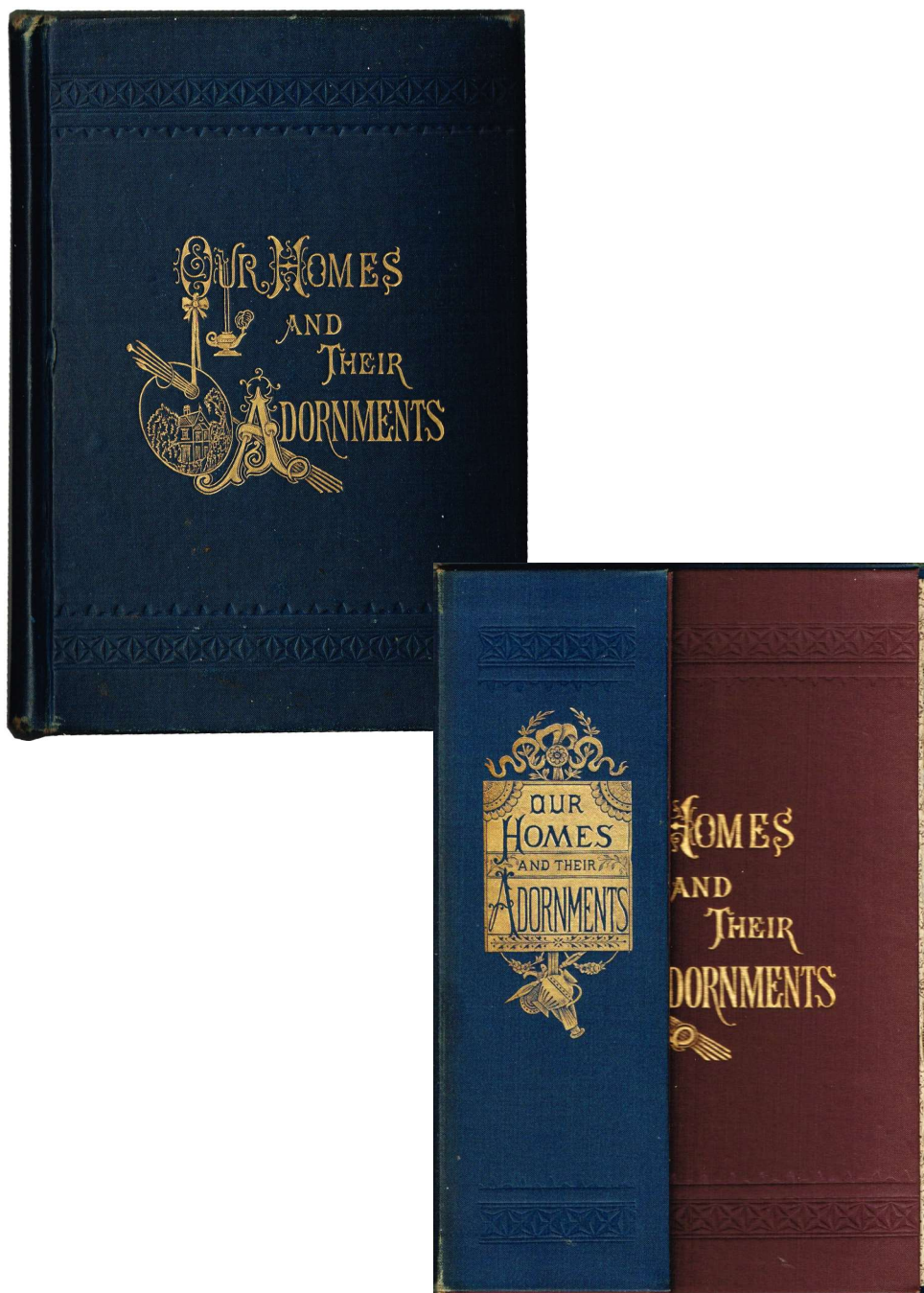
**ONE OF THE INCREASINGLY RARE
"MONOGRAPHS ON AMERICAN
ARCHITECTURE" SERIES**

96. UPJOHN, RICHARD M[itche]ll. *The State Capitol, Hartford, Conn.* Boston: Ticknor & Co., 1886 \$1800.00

First and only edition. Son of the more famous Richard Upjohn (1802-1878) Richard M. (1828-1903) was born in Shaftesbury, England; his career has been overshadowed by his father. His most important and conspicuous work was the Connecticut State Capitol (1872-78); it is an outstanding monument of the Victorian Gothic in America. As was his usual practice, Upjohn designed all the interior fittings and furniture, and they are all clearly visible here, in these fine sharp heliotype plates. This is number II in the series *Monographs of American Architecture*, issued in connection with *The American Architect and Building News*. Hitchcock 1286. The photographs in all the volumes of the "Monographs" series are extremely good; I wonder who took them?

Folio, orig. printed portfolio covers, original cloth spine. 22 plates of which 1-21 heliotype views and plate 22 is plans. Table of contents printed on the front pastedown. Pl. 19 has a very small water stain along the edge of the blank margin (goes in about $\frac{3}{8}$ "). Otherwise all plates are fine. Covers are rubbed and with edge fading; ties replaced. In spite of the above, a very good copy.





AGENT'S CANVASSING BOOK

97. VARNEY, ALMON C. *Our homes and their adornments, or, how to build, finish, furnish and adorn a home.* Chicago & Philadelphia: People's Publishing Co., 1885 \$450.00

Fine and bright copy, obviously never used. In my 55 years of bookselling, this is the first example I have ever seen of a 19th century canvassing book on the subject of architecture. Canvassing books (also called sample books or dummy copies) were widely popular in the 19th and into the 20th century. The books themselves were not complete copies; they contained a sampling only of the text and illustrations, and almost always several examples of binding options. They were used by travelling door-to-door sales men or women (book agents); they had conditions of subscription at the rear, followed by a series of blank pages to be filled in by subscribers (subscriber's names, residence, style of binding - as noted this copy was unused). The subject of canvassing books, prior to 1996, was lost in obscurity, but in that year was published a scholarly work by Keith Arbour titled *Canvassing Books, Sample Books and Subscription Publisher's Ephemera 1833-1951 in the Collection of Michael Zinman*. It contains some 1784 entries but as far as I can tell contains no architectural books. The present copy, in fine condition, would make a great addition to an exhibition of such books. Hitchcock 1300-1303 listing complete copies.

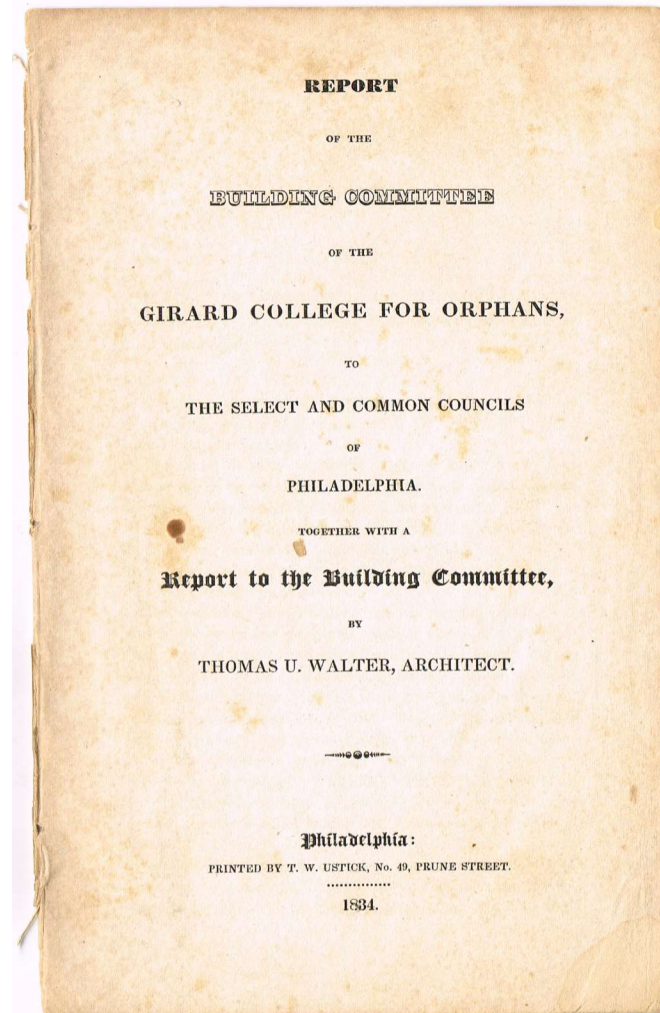
8vo, orig. blue cloth with fine gilt stamped title and vignette on upper cover. Two binding options are shown on the inside front and rear covers (these are the actual covers, not printed images on paper). Several hundred erratically numbered pages, followed by selling details (see above).

THE FIRST REPORT OF THE BUILDING COMMITTEE OF GIRARD COLLEGE

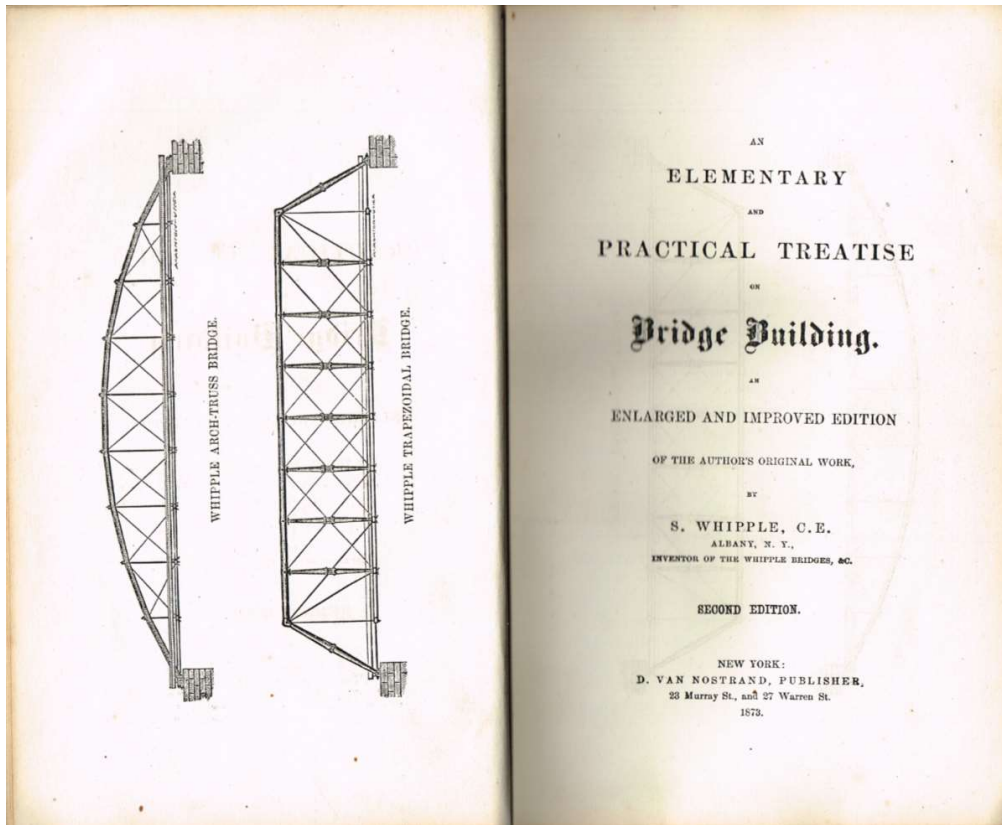
98. WALTER, THOMAS U. *Report of the Building Committee of the Girard College for Orphans, to the select and common councils of Philadelphia. Together with a report of the Building Committee.* Philadelphia: Printed by T. W. Ustick, 1834 \$425.00

First and only edition. This was the first of 14 annual reports printed at Philadelphia between 1834 and 1850. They are all rare and used to turn up in odd issues; this is the first copy of the first annual report I have ever had. Architect Walter gave a complete set of them to the Royal Institute of British Architects; they are now included in the BAL, *Early Printed Books*, v. III, nos. 2512-2515. See also Hitchcock 1322 which is a group entry for the 14 pamphlets. All of the Annual Reports are now very rare. OCLC locates two copies of this 1834 Report (Hist Soc of PA; Amer Phil Soc).

8vo, disbound. 9 pp.



A CELEBRATED CLASSIC OF STRUCTURAL THEORY



99. WHIPPLE, SQUIRE. *An elementary and practical treatise on bridge building, An enlarged and improved edition of the author's original work. Second edition, revised and enlarged.* New York: Van Nostrand, 1873 \$400.00

Originally published in 1847 as *A work on bridge building*, this was "the first notable attempt to reduce the problem [of bridge engineering] to a scientific basis. Previously engineers had built bridges so as to look strong enough to experienced eyes; modern methods of computing stresses and designing the parts of such structures to meet them were unknown; Whipple's book was the first extensive and thorough treatment of the subject. Later in 1869, he issued a continuation of this treatise, making the woodcuts himself, and printing the issue on a hand press in his home. Still later, in 1872, it was published by Van Nostrand..." (DAB). I have had the first edition of 1847 only twice in the past 55 years. Whipple is widely recognized as a pioneer in bridge design. See Condit, *Amer building art 19th cent*, pp. 113-117. *Bibliotheca mechanica* p. 353 (edition of 1873). OCLC locates 7 copies of this edition in this country.

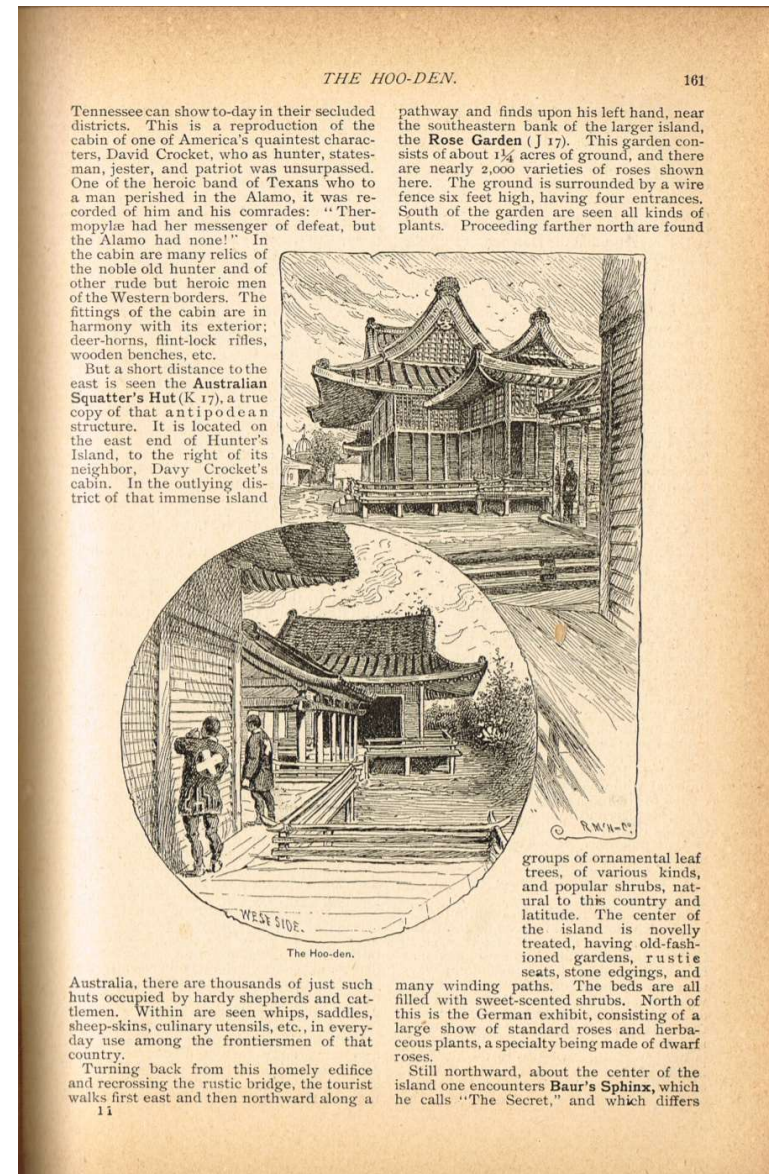
8vo, orig. cloth. iv+352+32 pp. with 75 wood-engr. illus. Light wear to hinges and head of spine; preserved in a mylar dust jacket.

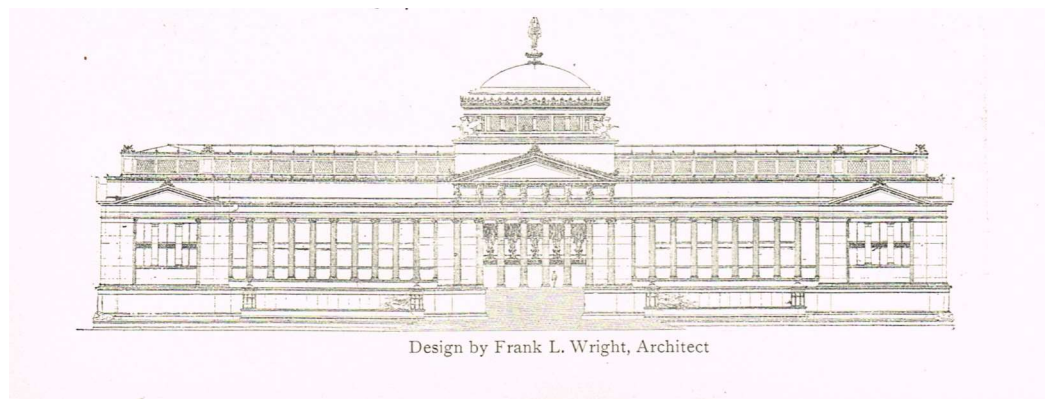
THE HO-O-DEN, FRANK LLOYD WRIGHT, AND THE COLUMBIAN EXPOSITION

100. [WRIGHT, FRANK LLOYD]. RAND, McNALLY & CO. *Rand McNally & Co.'s A Week at the Fair illustrating the exhibits and wonders of the World's Columbian Exposition, with special descriptive articles.* Chicago: Rand McNally & Co., 1893 \$400.00

It is well known that Frank Lloyd Wright was influenced by Japanese architecture from an early date. This has been discussed by many scholars, one of whom was Grant Manson: "What then could a young radical of the Chicago School learn from the Japanese Imperial exhibit of 1893? Nothing less than a highly provocative clue to a fresh concept of Western architecture: the interplay of solid structure with unprecedented quantities of light and atmosphere..." (*Frank Lloyd Wright to 1910*, 1958, p. 38). The Japanese house, the Ho-o-Den, is illustrated and described on pp. 161-2 of the present Rand McNally work. It was described at the time in a pamphlet written by Okakura Kakudzo in English (*The Ho-o-den, Phoenix Hall*, 1893. Though OCLC locates 8 copies in American libraries, it is exceedingly rare in the marketplace; in the past 55 years I have never seen a copy. A modern facsimile reprint is included with the Rand McNally book on offer here. See also: Kevin Nute, *Frank Lloyd Wright and Japan* (NY, 1993) chapter 3: "The Ho-o-den: the temple and the villa married in South Chicago."

(Rand McNally): 8vo, orig. red cloth. 6+251+252-268 with numerous illus & a lg. fdg map of the fair laid in. (Okakura): Small 8vo, printed wraps. 42 pp with 14 illus.





INCLUDES A KEY DESIGN IN THE EVOLUTION OF FLW AS AN ARCHITECT

101. [WRIGHT, FRANK LLOYD]. CHICAGO. CHICAGO ARCHITECTURAL SKETCH CLUB. *Catalogue. Seventh Annual Exhibition. Chicago Architectural Sketch Club.* Art Institute of Chicago, May, 1894 (BOUND WITH) *Catalogue Eighth Annual Exhibition, May - June, 1895* \$1500.00

Extremely rare; in the past 55 years I have never had any of the pre-1900 Chicago Architectural Sketch Club catalogues. This one is of special importance as it includes and illustrates a remarkable and completely unprecedented Beaux-Arts design by Wright for the Milwaukee Public Library. Neil Levine explains: "Wright therefore found himself in a curious and difficult position in 1893. All his experience was in suburban domestic architecture or commercial design, whereas the new impetus was toward monumental urban architecture of just the classical sort detested by his "leiber meister" Sullivan. Wright felt the change in the air and submitted a grandiose classical composition in a competition for the Milwaukee Public Library and Museum in 1893. His project, with its symmetrical

disposition of pedimented pavilions linked by open colonnades and crowned by a central dome, though ultimately derived from Perrault's west facade of the Louvre, clearly made reference to the monumental classical structures around the Fair's Court of Honor [illustrated in Levine, p. 7]. And although it did not even receive honorable mention, Wright exhibited the project in 1894 as his first contribution to the Annual Chicago Architectural Club exhibition. Recognition from none other than Daniel Burnham came soon thereafter and led to the most serious decision Wright had yet to make about the direction his career would take..." - the story goes on, but it's too long to quote here so I refer the reader to Neil Levine, *The Architecture of Frank Lloyd Wright* (1996), p. 7. Hitchcock 262. OCLC locates three copies: SUNY Buffalo; U.Ill., Roger Williams Univ. Provenance of this copy: C. J. Morse.

8vo. 2 vols bound together. Cont. half dark blue calf, marbled sides (binding is badly distressed, rear hinge broken, sewing loose; preserved in a morocco backed clamshell case). I.(1894): 32 ff (64 pp) with 46 illus. II.(1895): 47 ff (94 pp) with 38 illus.

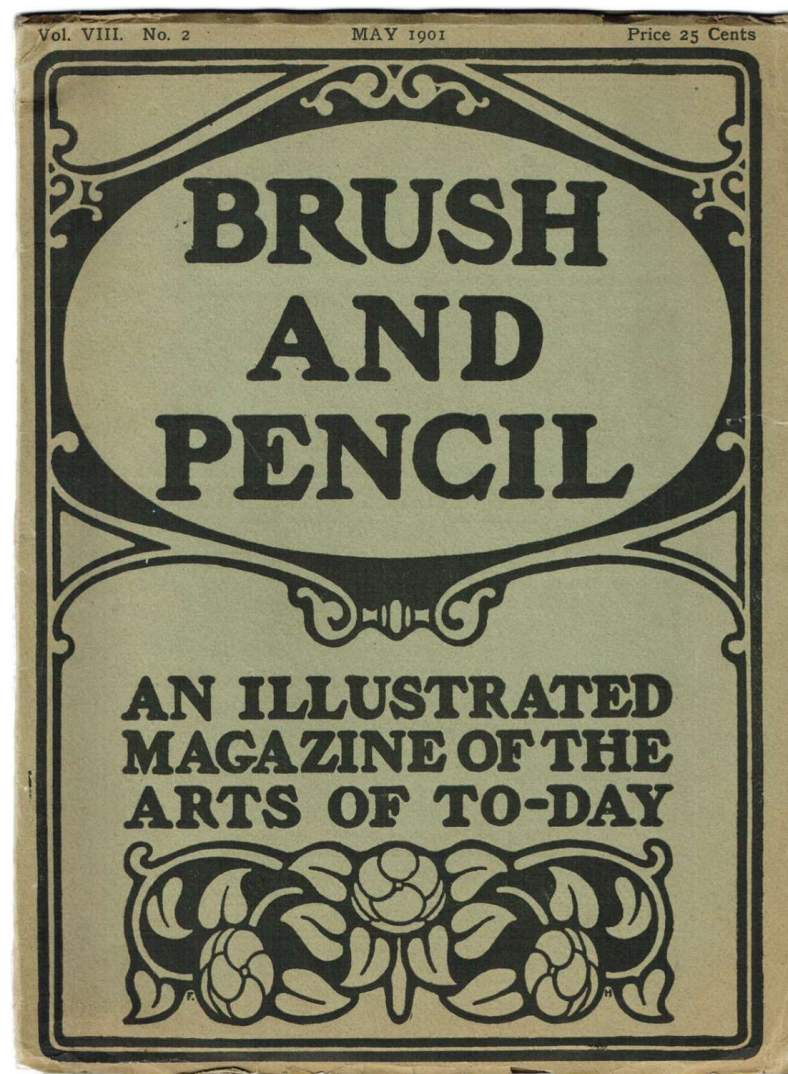
AN EARLY REPRINT OF "THE ART AND CRAFT OF THE MACHINE"

102. [WRIGHT, FRANK LLOYD]. "*The Art and Craft of the Machine*" (in) *Brush and Pencil VIII* (May 1901) \$400.00

This important essay by Wright was originally published in the *Catalogue of the fourteenth annual exhibition of the Chicago Architectural Club* (1901). Sweeney 47. The text of the original printing occupied 21 pages of letterpress; the present issue occupies 13 pages. It states on p. 77 that it was "abridged". It was reprinted a second time in *The New Industrialism* in 1902. Sweeney 50. I think that this version was unabridged as it occupied 32 pages (also, according to Sweeney, it was "here slightly revised.")

However, the present issue of *Brush and Pencil* also includes an 8-page article, "Work of the Younger Architects", by Robert C. Spencer Jr., with six illustrations, including three by architects John T. Hetherington, Pond & Pond, and Hugh M. Garden. Spencer was a key figure in the Prairie School and there is much on his architecture in H. Allen Brooks, *The Prairie School, Frank Lloyd Wright and his Midwest contemporaries*.

Of the "Art and Craft" essay Neil Levine has written: "Wright would continue to be involved both directly and indirectly with this anesthetizing reform movement eventually trying to redirect its energies from Ruskin's and Morris's ideal of handicraft toward acceptance and incorporation of the machine as a way of achieving more modern results. Wright's lecture at Hull House in 1901 on "The Art and Craft of the Machine" represented the most forceful statement of that



position." - *The Architecture of Frank Lloyd Wright* (Princeton, 1996), p. 27.

Large 8vo (10 ½ x 8"), orig. printed wrappers. 24 pp of prelims and ads; the text is paginated 65-120. The Wright essay occupies pp 77-90.

THE ART AND CRAFT OF THE
MACHINE

FRANK LLOYD WRIGHT

WHAT the machine means in ethics or sociology no artist can know as yet, but this thing has become the commonplace of his field, and from actual experience, repeated day after day in every phase of his effort, he may approach the nature of the riddle closely, and in time he may prove that this "creature of iniquity" is capable of carrying to fruition high ideals in art—higher than the world has yet seen!

In this day and generation we must recognize that this transforming force whose outward sign and symbol is the thing of brass and steel we call a machine, is now grown to the point where the artist must take it up, no longer to protest. Genius must dominate the work of the contrivance it has created. This plain duty is relentlessly marked out for the artist in this, the Machine Age. He cannot set it aside, although there is involved an adjustment to cherished gods, perplexing and painful in the extreme; and though the fires of long-honored ideals shall go down to ashes. They

**THE SECOND ALMOST CONTEMPORARY
REPRINT OF THIS IMPORTANT LECTURE**

103. [WRIGHT, FRANK LLOYD]. "*The Art and Craft of the Machine*" (in) *The New Industrialism*. Chicago: National League of Industrial Art, 1902 \$375.00

Fine copy. "The following year [1902] Wright's famous lecture "The Art and Craft of the Machine" was given in the Hull House. This was originally published in the exhibition catalogue of the Chicago Architectural Club (Sweeney 43) and, in a slightly revised form by the Daughters of the Revolution in *The New Industrialism*." (Sweeney 50). I believe this printing is very close to the original text (except for Wright's revisions). It was also very nicely printed by R. R. Donnelly & Sons at the Lakeside Press in Chicago.

Large 8vo, orig. gilt stamped blue-paper covered boards, coarse weave tan spine. 167+(i) pp with 10 halftones on coated paper. Wright's lecture occupies pp. 81-114.

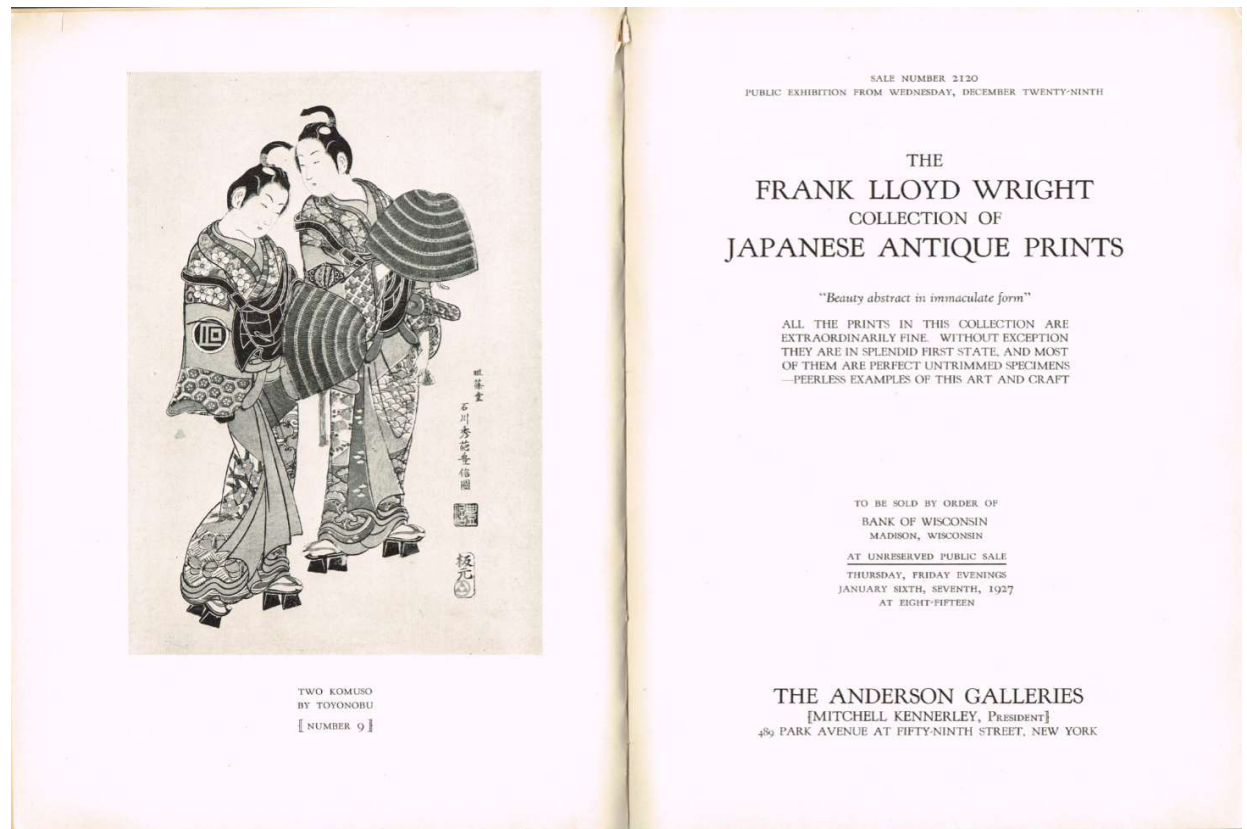
"BEAUTY ABSTRACT IN IMMACULATE FORM"

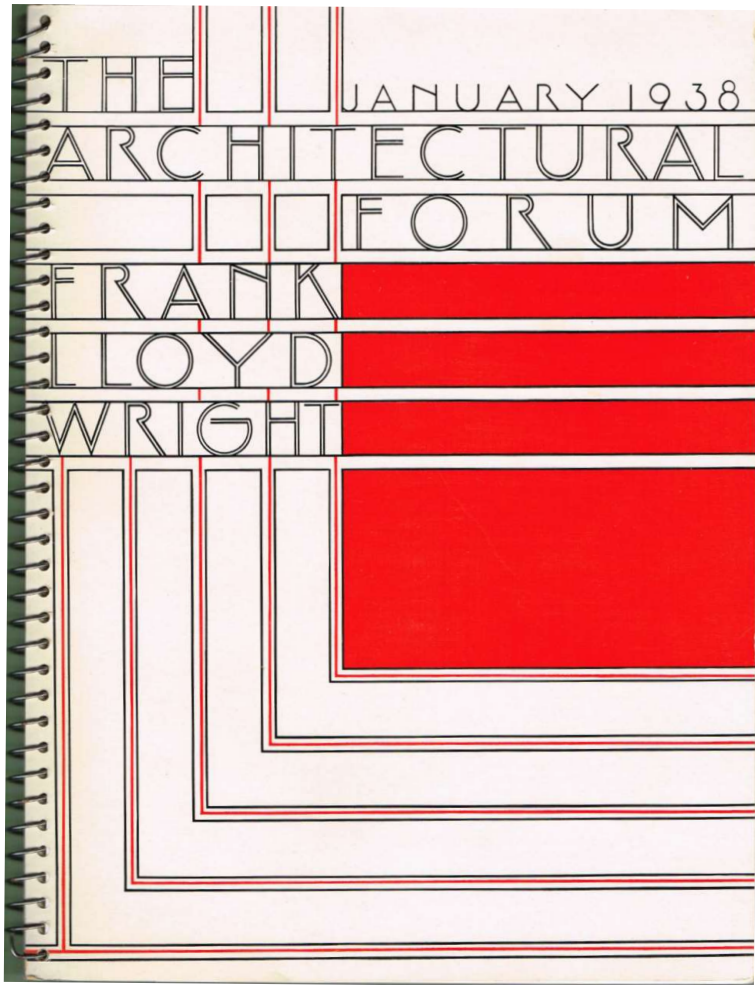
104. [WRIGHT, FRANK LLOYD]. *The Frank Lloyd Wright Collection of Japanese antique prints...to be sold by order of Bank of Wisconsin. The Anderson Galleries, Jan. 6, 7, 1927. New York, 1927* \$800.00

First edition. The rare auction catalogue of Wright's famous collection of Japanese prints. The collection was sold after the fire and rebuilding of Taliesin. This tragedy caused Wright to incur great debt and resulted in the Bank of Wisconsin taking over Taliesin. Herbert Jacobs writes "The Japanese print which had helped to teach him simplicity of line and openness of plan, was helping him again, this time with money, rather than ideas." The catalogue includes an introduction by Wright which describes the prints, a list of artists, and an annotated list of the 346 prints to be sold. Wright's introduction was reprinted in 1967. 93 of the prints are illustrated. A thorough analysis of the influence of the Japanese woodblock print on the work of Wright is given in chapter 6 of Kevin Nute, *Frank Lloyd Wright and Japan*, pp. 99-119. Sweeney 187.

The sale contained 346 lots and made \$36,975.

8vo, orig. printed wrappers. (xii)+163 pp. with 93 illus. Printed on fine coated paper. Fine copy.





4to, orig. printed wrappers, spiral bound, stiff covers with the design printed in red, black and white. 32+108+33-74 pp. with many photos and folding plates. Preserved in a custom-made plexiglass slip-case which allows the book to be exhibited vertically.

"A MASTERPIECE" - David Hanks

105. WRIGHT, FRANK LLOYD. *The Architectural Forum*. Frank Lloyd Wright. January 1938. New York, 1938 \$750.00

"The entire issue of the January 1938 *Architectural Forum* is a masterpiece in terms of its totally unified design, which combines the skills of the photographer, the writer, and the graphic designer. The design is a statement of Wright's ideas about architecture expressed in the graphic medium. The bold, simple rectilinear designs characteristic of Wright's furniture are reflected here in the straight lines and right angles that compose the cover. Wright's idea of continuity is expressed in the continuation of the design from the cover to the inside pages and then its repetition at the end. The lettering used on the cover was developed in the 1920s and was also used in *An Autobiography* six years earlier. Five variations of the typeface of the cover were used inside the magazine. Wright's now familiar signature - the red square from the early Oak Park days - appears boldly as the center of the cover's design. Appropriately, the issue was dedicated "to my beloved master Louis Henry Sullivan and grand old chief Dankmar Adler." - D. Hanks, *The decorative designs of FLW*, pp. 182-3 and color plate 21. Sweeney 457 and plate 11. A copy of this book made \$4600 at Christies New York in December 1988 and \$5000 at Sotheby's New York, 10 March 1989 (but these prices reflect the art market rather than the book market). The real value of this item as a *book* is closer to \$800 - \$900. But it also has great appeal as an object and as an example of Wright's best graphic design. This is a fine copy.

**OCLC: NO COPY IN AMERICAN
LIBRARIES - DUTCH CATALOGUE FOR
THE TRAVELLING EXHIBIT
"SIXTY YEARS OF LIVING ARCHITECTURE"**

106. WRIGHT, FRANK LLOYD. *Academie van Beedende Kunsten en Technische Wetenschappen. Frank Lloyd Wright*. Rotterdam: Ahoy'gebouw, 1952 \$250.00

The Dutch catalogue for the travelling exhibit "Sixty Years of Living Architecture". It includes "To Holland" (in English) by Wright dated 1 June 1952, and "FLLW" by J. J. P. Oud (in Dutch). Sweeney 863. OCLC locates just one copy: Univ. of Calgary Library.

Lg. 8vo (square format, 8 ³/₈ x 8 ³/₈"). Orig. color printed wrappers. (12) pp of text and 12 halftones of photographs. Fine copy.





2D-104

For uniform, effective and dramatic daylighting of his famous exhibition "Sixty Years of Living Architecture", Frank Lloyd Wright chose lightweight, shatterproof roof panels of translucent Corrulux.

Corrulux Division
P. O. Box 20026
Houston, Texas

FRANK LLOYD WRIGHT USED THIS PRODUCT

107. [WRIGHT, FRANK LLOYD]. CORRULUX PRODUCTS. *A group of 23 Professional Promotional Photographs with typewritten captions of Corrulux products.* Houston, Texas, mid 1950s \$450.00

Corrulux manufactured translucent corrugated fiberglass panels which were billed in the 1950s as a "new idea in building". The panels could be used as roofing, walls, windows, greenhouses, patio covers, room dividers, car-port covers, office cubicle and class room partitions, all of which are represented here. The photos have typewritten captions tipped onto the backs. One of the photos shows an interior of a museum exhibition with the following caption: "For uniform, effective and dramatic daylighting of his famous exhibition "Sixty years of Living Architecture", Frank Lloyd Wright chose lightweight, shatterproof panels of translucent Corrulux." The photo shows a long gallery with movable panels of the Wright exhibit in a temporary steel-framed space with the translucent Corrulux panels as roofing clearly visible.

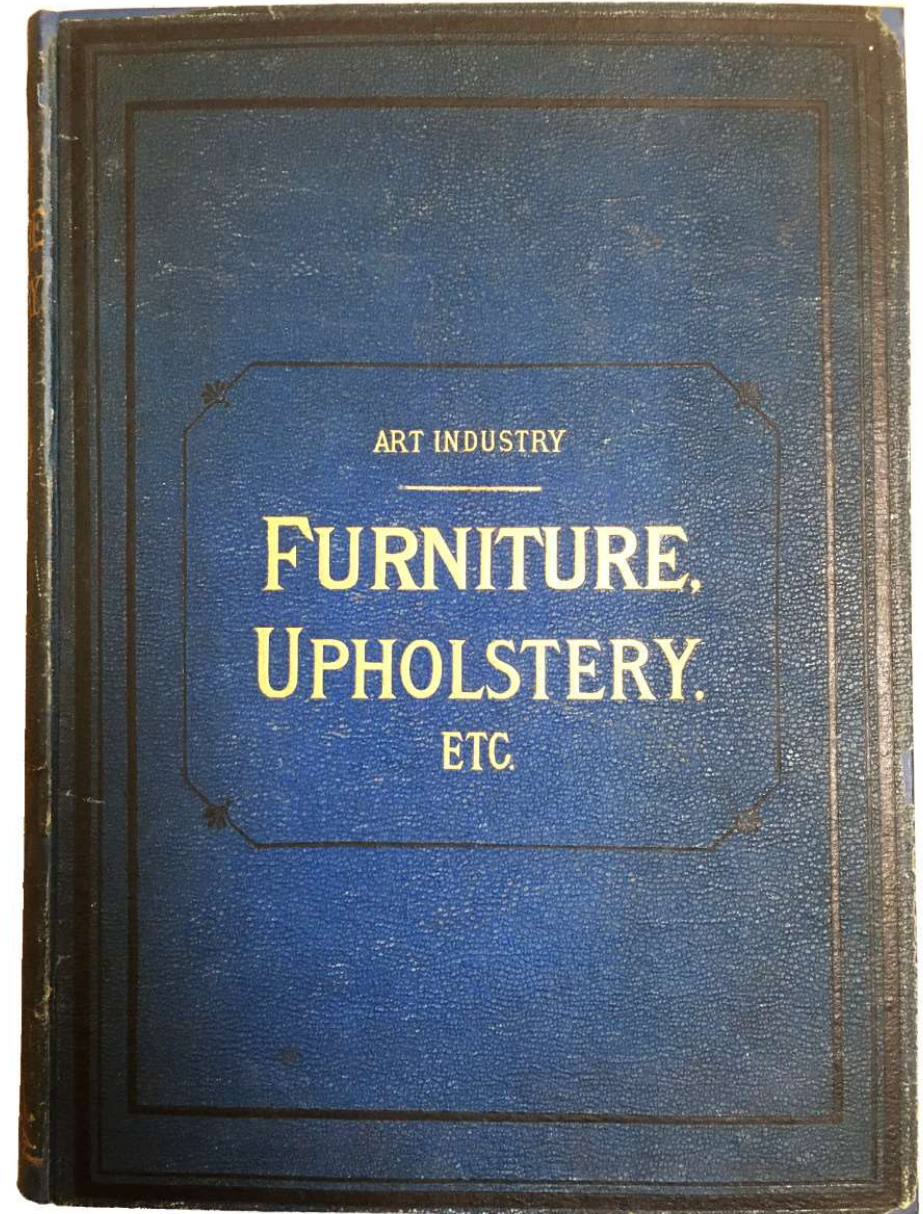
FLW has been studied by many very smart scholars for well over a century but I am not aware that any one of them has focused on the subject of commercially manufactured building products which he used.

23 8 x 10" silver prints of Corrulux products in use. Still preserved in the original mailing envelope from Johns-Manville, Houston Tx. The edges of the mailing envelope are torn (no loss) but the photos are in fine condition.

108. YAPP, G. W. *Art Industry. Furniture, upholstery and house decoration illustrative of the arts of the carpenter, joiner, cabinet-maker, painter, decorator, and upholsterer*. London: Virtue & Co., [ca. 1879] \$1750.00

An excellent copy of a highly valuable work given a good note by Edward Joy: "His *Art Industry* has some 1200 illustrations. An important introductory section on woodworking has sketches of joints and of machinery, with technical descriptions. There are also descriptions of papier maché, carton pierre, and other materials connected with furniture making. For illustrations of furniture Yapp selects some of the more elaborate exhibits from the International Exhibitions of 1851, 1855, and 1862 as well as examples from a collection of antiques shown at Gore House, London, in 1853. He expresses approval of the Gothic designs of Pugin, "a learned and skillful revivalist", but is strongly critical of the "modern mediaeval" of contemporary designers. *Art Industry* is backward looking; it ignores the changes of the 1870s and stamps its approval of mid-Victorian taste." - *Pict dict of British 19th cent furnit design*, p. xxxviii. Illustrations are as follows: furniture (151 plates); textile fabrics (84 plates); house decoration (47 plates) and carpets and floor cloths (38 plates). One of the essential works for the study of Victorian furniture and decoration. NUC locates 5 copies (DLC; CtY; TU; MiGR; NN).

Folio, orig. dec. cloth, title in gilt on upper cover and spine. vi+76 pp with several hundred wood-engr. text illus and 320 fine full-p. wood-engr. plates. Expertly rehinged with original spine laid down by Green Dragon Bindery.

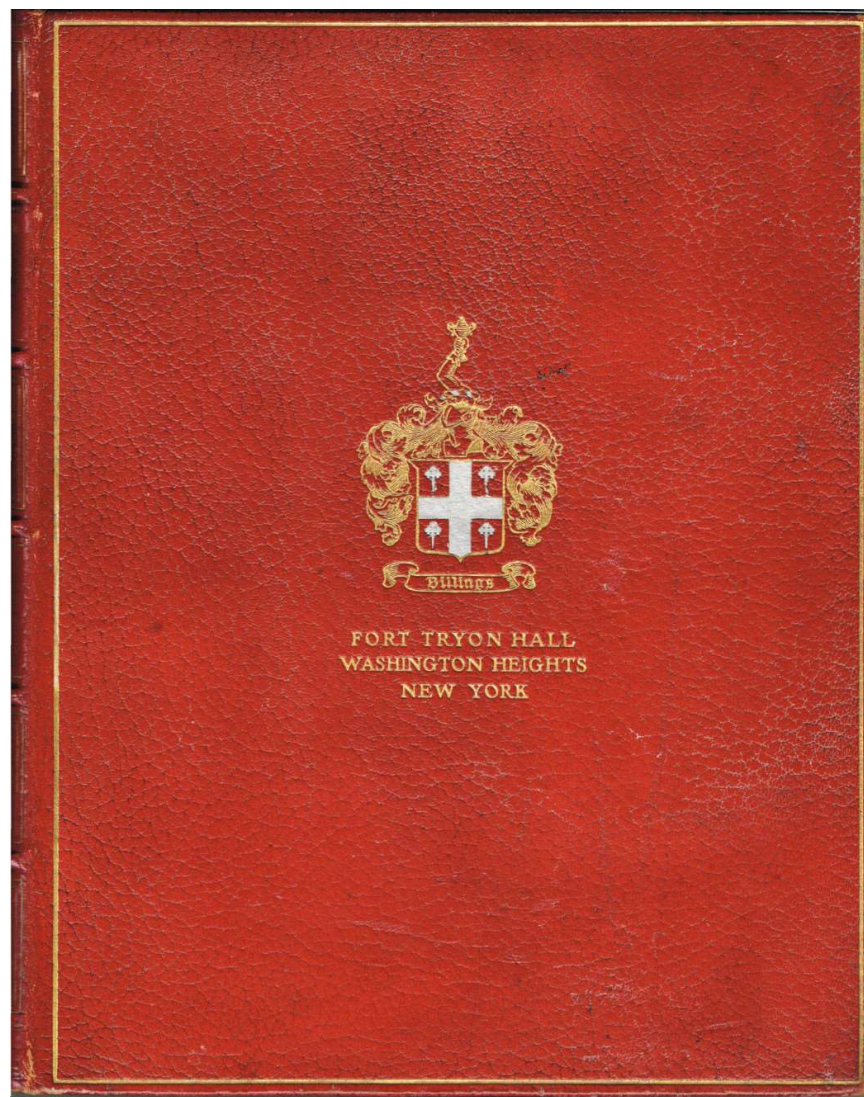


ADDENDA

**DESCRIPTION OF A MAJOR HOUSE
DESIGNED BY GUY LOWELL
DELUXE EDITION BOUND IN
FULL RED MOROCCO**

109. BILLINGS, C. K. G. ESQ. *Fort Tryon Hall, the residence of C. K. G. Billings, Esq., a descriptive and illustrated catalogue issued privately by the owner. [Privately Printed]* Washington Heights, New York, 1911 \$950.00

A beautifully printed account of this grand estate situated on about 25 acres of land on the northern part of Manhattan Island. It was designed by the distinguished architect Guy Lowell. The description was written by Barr Ferree. P. W. French of New York supervised the furnishing and decoration. The fine photogravure plates illustrate 2 views of Tryon Hall and the grounds; interior views include the patio, south end of living room, north end of ditto, reception room, dining room, breakfast room, living hall (2nd floor), billiard and trophy room and bed room. Then follow 53 photogravures of paintings, mostly of artists fashionable at the time but including Rosa Bonheur, Corot, Daubigny, Troyon and others of note. Then follow eight plates of ceramics and porcelains, with extensive captions and notes; and finally, three portraits of famous horses owned by Mr. Billings. A sumptuous work, printed on high quality imitation vellum by the Riverside Press, Cambridge. The edition was probably very small, I would guess not more than fifty or so copies. The number of copies bound in full red morocco would have been even smaller.



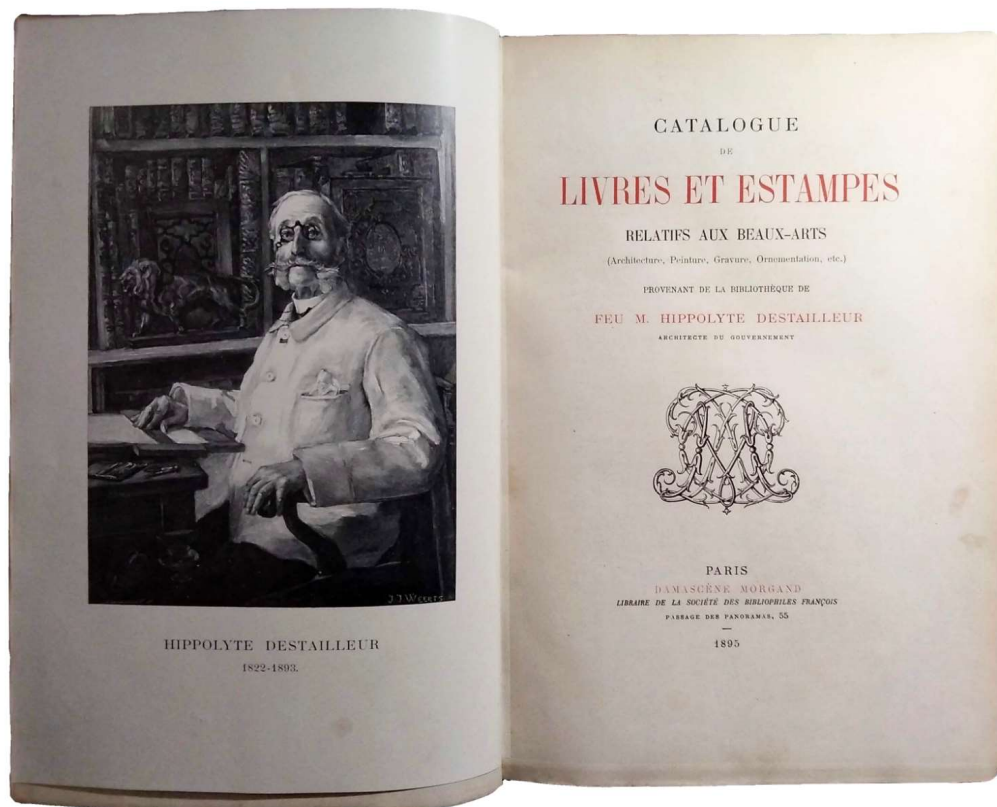
Small folio, orig. full red morocco, t.e.g.; Billings arms blocked in gold and silver on the upper cover. Binding signed by The Riverside Press. Unpaginated; [OCLC states 179 pp with 93 leaves of plates]. Untrimmed.

AUCTION CATALOGUE OF A MAJOR ARCHITECTURAL LIBRARY SOLD IN PARIS IN 1891 AND 1895

110. DESTAILLEUR, HIPPOLYTE. *Catalogue des livres rares et précieux composant la bibliothèque de M. Hippolyte Destailleur* **(WITH)** *Catalogue de livres et estampes relatifs aux beaux-arts*. Paris: Damascene Morgand, 1891 & 1895 \$550.00

Sale catalogue of the important library belonging to the French architect Hippolyte Destailleur (1822-1889), on whom see the *Macmillan Encyclopedia of Architects* (a brief note by Robin Middleton which mentions his collections). Included in the first volume are Destailleur's fine collection of fête books (126 lots) and portrait books (179 lots). In the second catalogue are his books and prints on architecture, ornament, perspective, fine arts, etc. According to Middleton, the contents of most of these two sales passed into national museums in Paris.

2 vols, 4to, each bound in contemp. half morocco (but bindings do not match). I. (iv)+xvi+448 pp with 1 fdg. plate of an early binding. This vol is priced throughout in pencil. II. (frontisp. port. of Destailleur; t.p. in red and black, xvii+420 pp. This vol is not priced. Hinges slightly rubbed but very good copies.

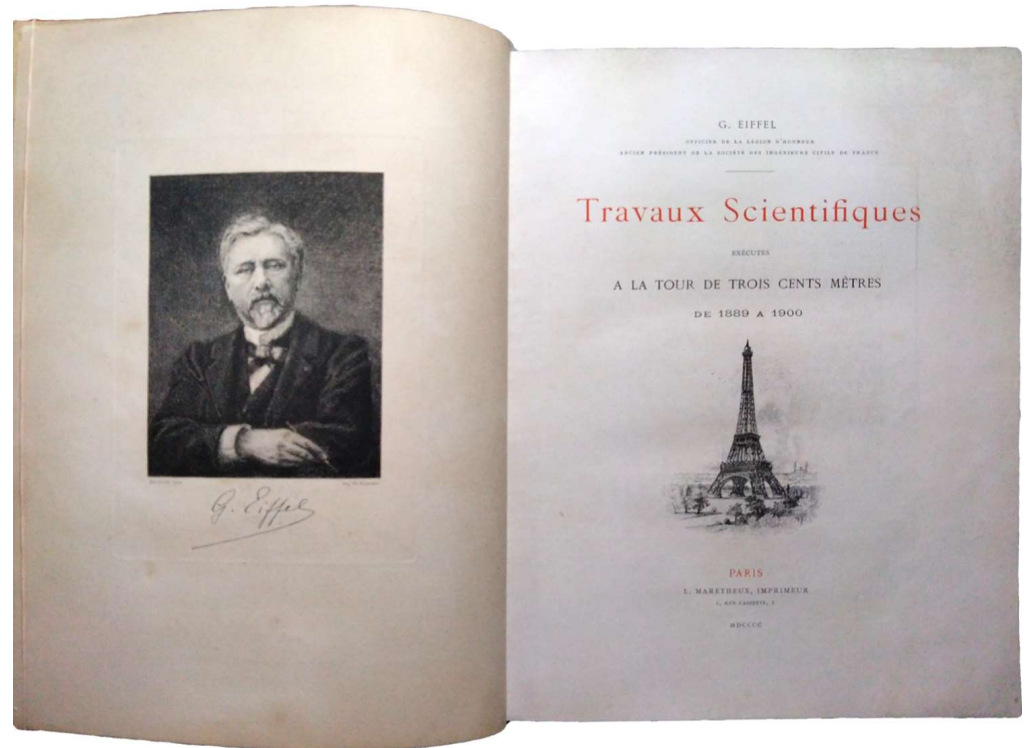


EIFFEL'S ATTEMPT TO JUSTIFY THE EXTRAVAGANCE OF THE TOWER

111. EIFFEL, G[USTAVE]. *Travaux scientifiques exécutés a la Tour de Trois Cent Metres de 1889 à 1900*. Paris: Maretheux, 1900
\$1150.00

The Eiffel Tower, built for the 1889 Exposition Universelle, also served as the focal point of the 1900 Exposition. To celebrate this latter event, Eiffel produced a large and sumptuous pair of folio volumes, which describe and illustrate the construction of the tower. However, he was stung by the many critics who considered the whole edifice a useless and extravagant folly and was at pains to point out the scientific uses to which it was put. The present volume, published the same year as the great folio work, brings together all the information on these scientific aspects from it in a smaller and altogether more manageable (and less expensive) format.

Because of its great height and open structure, the tower was, as Eiffel himself writes, an incomparable meteorological observatory, and as early as 1889 he had installed instruments to measure atmospheric pressure, air temperature, humidity, rainfall and evaporation, and so on. Because he had always been involved with large-scale engineering works, he was particularly interested in wind force and speed and here he compares some of his findings with those of Langley at the Smithsonian in Washington. His studies in wind were to lead directly to his interest in aeronautics and as early as 1892 he installed a laboratory on the second platform of the tower 120 metres above ground level, from which the earliest experiments on the free-fall of bodies took place. The book also includes a



long account of the origins and construction methods of the tower itself. - adapted from Frank Newby (Elton 18:147).

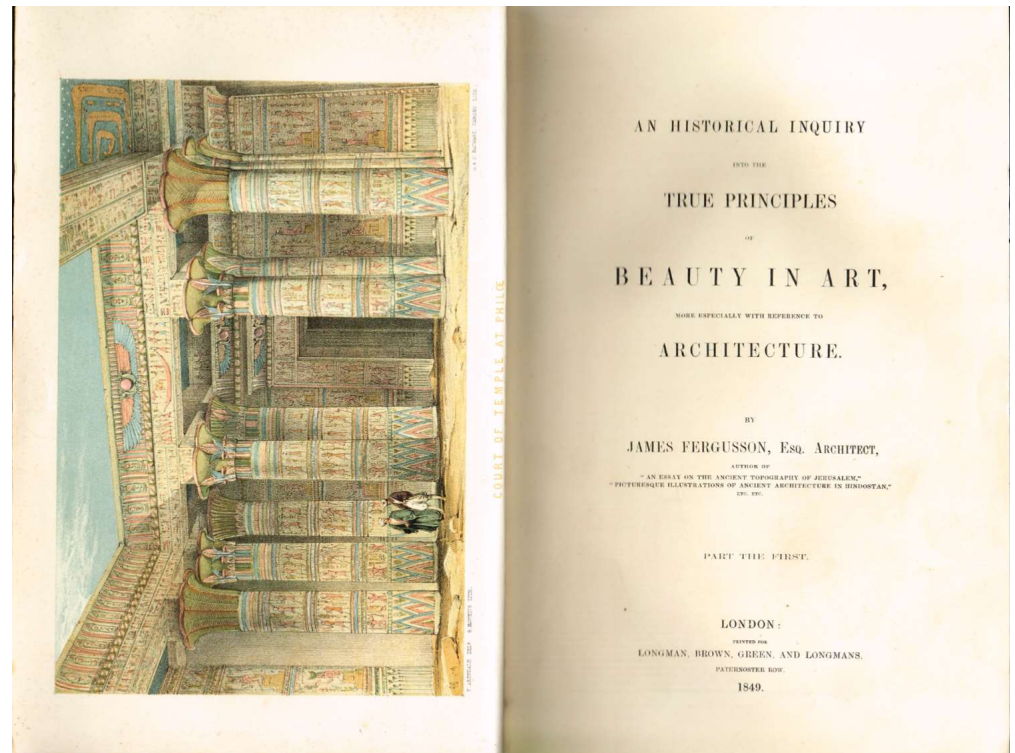
Small folio (10 x 13"), elegantly rebound in full red morocco. Orig. stiff printed wrappers bound in. (vi)+262 pp. with engr. portrait frontisp of Eiffel; with 4 plates & tables and many text illus and halftones. Bound it at the very end is a large folding "Carte Special des Environs de Paris indiquant les points visibles au haut de la Tour Eiffel" (this is not present in all copies for which I have seen collations). Presentation stamp from Eiffel.

THE AUTHOR'S OWN FAVORITE BOOK
"IN ARROGANCE HE OCCASIONALLY
EVEN SURPASSES RUSKIN..." - PEVSNER

112. FERGUSSON, JAMES. *An historical inquiry into the true principles of beauty in art, more especially with reference to architecture. Part the first [all published]*. London: Longman &c., 1849 \$650.00

First and only edition. Of all his many books, this was Fergusson's own favorite. When he died, in 1886, *The Builder* wrote: 'He is as important a writer on architecture in the modern world as Vitruvius was in the ancient world.' The present work is analyzed at great length by Pevsner who begins by stating: "The *True principles* are the very opposite of Pugin's. Fergusson is not moved by religion nor is he really interested in this book in the art and architecture of the past. His passion is system building, and never before had art and architecture been pressed so hard to fit a system. In rudeness to his own day on the other hand he is a match for Pugin and also for Ruskin, and in arrogance he occasionally even surpasses Ruskin...The system begins in all its rigors with a passion for classifications and a crazy delight in new terms: Etherics, Biotics, Thermatics, Nosology, Amativeness, Eumorphics - enough to warm the heart of any American scholar of today" ...and on and on, it is Pevsner at his best - *Some architectural writers of the 19th century*, p. 238. This is one of Fergusson's scarcest books.

Large 8vo, cont, half dark purple morocco, marbled paper sides, spine with raised bands, titled on spine with bold gilt lettering; T.e.g. xvi+537 pp with 98 illus., colored frontisp and 5 engr. plates.

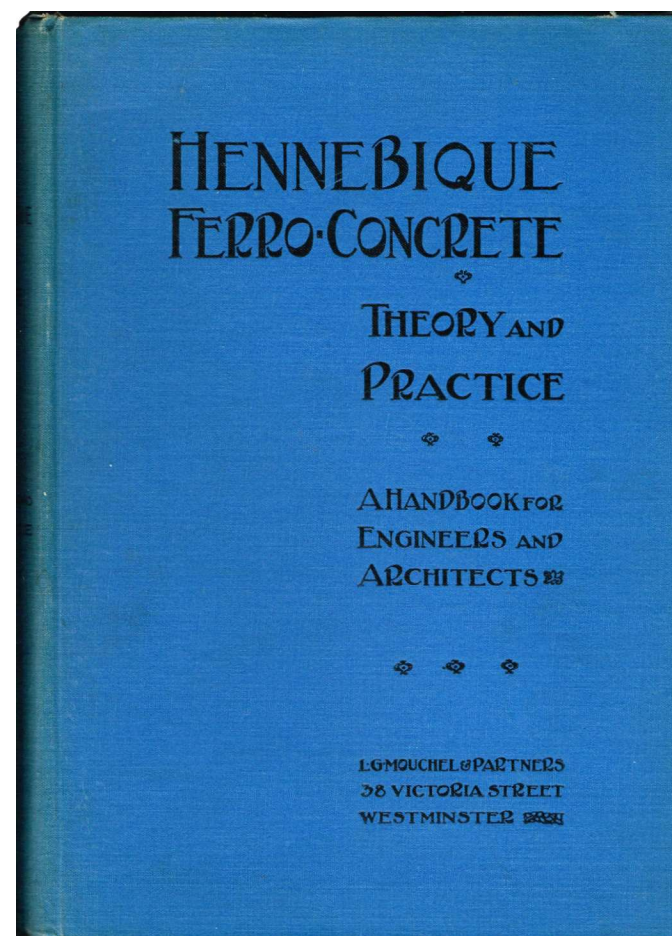


THE MOUCHEL-HENNEBIQUE SYSTEM
OCLC: NO COPIES IN AMERICAN
LIBRARIES

113. [HENNEBIQUE, FRANCOIS]. *Hennebique Ferro- Concrete. Theory and practice, A handbook for Engineers and Architects.* London: E. G. Mouchel & Partners, 1909 \$1100.00

First edition, a very fine copy. "Hennebique was largely responsible for the establishment of reinforced concrete construction and its international acceptance. In 1892 and 1893, Hennebique took out his first patents for beams and floor slabs reinforced with plain round bars distinctively bent up at the ends and with stirrups along the length of the member, not dissimilar to the standard arrangement in use today. In order to market the system, he established branch offices all over the world, each administered by a Hennebique-trained agent, licensed to use the Hennebique system in exchange for royalties.

One of the most successful of these offices was that in Great Britain. Established in 1897, it was administered by his agent, L. G. Mouchel, who worked assiduously for acceptance of the Hennebique system. Mouchel's office gradually became independent and the system later became known in Britain as the Mouchel-Hennebique system, partly owing to modifications made by Mouchel. The present item is very much a survey of Mouchel-Hennebique ferro-concrete construction in Great Britain rather than merely a text-book, though it does contain a general description of the system and full details of the design of beams, slabs and so on. But it also contains a photographic record, with text, of buildings, bridges, marine



and river works, reservoirs, tanks, aqueducts, etc., giving a clear indication of the success of the system and its widespread use." Frank Newby in Elton 13:44. This is a rare book; OCLC locates five or six copies in the UK, Australia and Canada but no copies in American libraries.

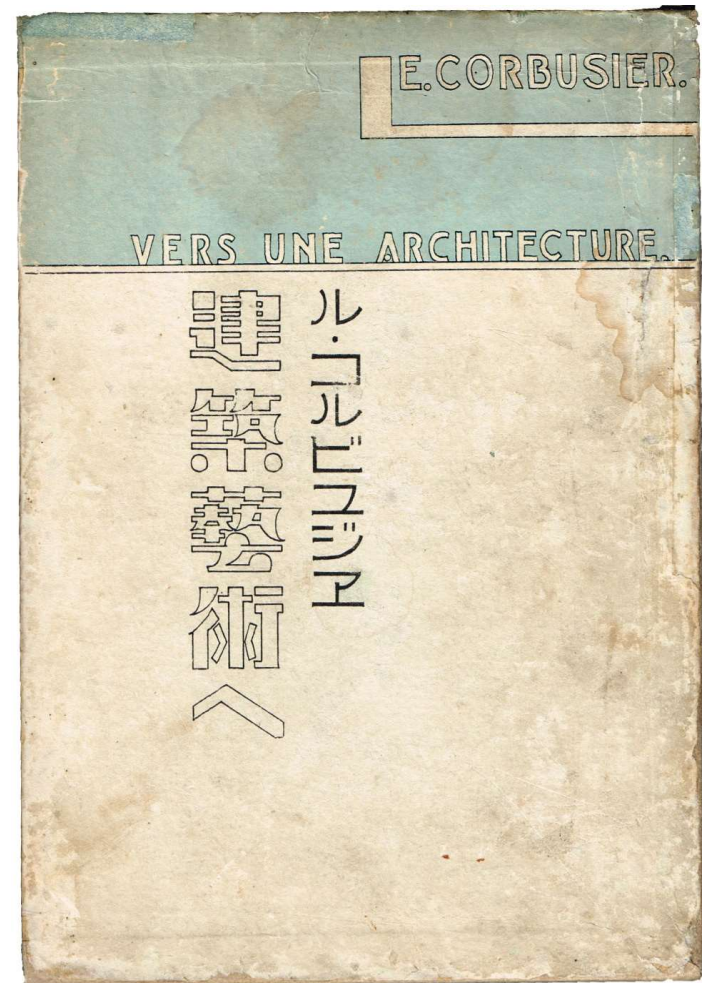
Lg. 8vo, orig, publisher's blue cloth with title lettered in black on spine and cover. (8)+360+(8) pp of index with several hundred fine and sharp halftones, each giving the name of architect or engineer. Orig. owner's name inscribed on front fly, else a very fine copy.

EXTREMELY RARE
FIRST JAPANESE EDITION

114. LE CORBUSIER. *Vers une architecture*. Tokyo: Koseisha Shobo, [1929] \$3500.00

First published in Paris in 1923 by G. Crès, this has been called by numerous authorities “the most influential architectural book of the twentieth century.” The story of the present edition can be found on the website of World Heritage: “The influence of the Architectural work of Le Corbusier within...Japan... Above all, it was Hideto Kishida, a lecturer at Tokyo University Dept of Architecture, who lectured on Le Corbusier and lent works by Le Corbusier he had brought back from Europe in 1926 to a student of his who knew French, Kunio Mayekawa (1905-1986). The first Japanese translations of Le Corbusier appeared between 1928 and 1929 in the journal *Kokusai Kenchiku*. The journal devoted two special issues to Le Corbusier expressing all-out enthusiasm. In 1929 the publisher Koseisha Shobo published in Japanese the complete text of *Towards an Architecture*.” -<https://lecorbusier-worldheritage.org/en/the-influence-of-the-architectural-work/japan>.

Vers une Architecture has been translated into many languages: German, 1926; English, 1927; Spanish, 1964; Finnish, 1979; Hungarian, 1973; Italian, 1973; Portuguese, 1973; Russian (partial) 1970; and Serbo-Croatian 1973. - Jacques Lucan (Directeur de l'ouvrage), *Le Corbusier une encyclopedie* (Paris, 1987), p. 483. Some idea of the interest in and importance of Le Corbusier's ideas and writings in Japan can be learned from the fact the present edition was only the third translation into a foreign language just six years after the date of the first edition



of 1923. It is extremely rare; OCLC locates just one copy in this country - U of Mich. The present copy retains the original slipcase with printed front and rear covers and spine.

8vo, orig. cloth, title in Japanese on spine. i+ii+289 pp with portrait, halftones and plans. The cover reads “LE CORBUSIER VERS UNE ARCHITECTURE” followed by the same in Japanese characters. Text is entirely in Japanese. A few slight spots on the front and rear covers (but none on spine). Slipcase is fine in glassine.

**A LITTLE-KNOWN SOURCE ON HENRY
HOBSON RICHARDSON & FREDERICK
LAW OLMSTED**



115. WARREN, H. LANGFORD. *Picturesque and architectural New England. Architectural features. Edition De Luxe*. Boston: D. Hurd & Co., 1899 \$1000.00

First edition of the complete two column set. Nice copies of a rare and important work with much on the work of H. H. Richardson and F. L. Olmsted. Volume I, deals with "Architectural features" by Warren; volume II with "Picturesque Massachusetts" by Edward Everett Hale. Warren was a professor of architecture at Harvard; his volume includes architectural descriptions and illustrations of a number of estates and country seats, public libraries, memorial halls, churches, etc., mostly in Massachusetts, many by Richardson or his school. Not mentioned in the extensive bibliography to Scully's *Shingle style*. This is the *edition de luxe* bound in handsome white gilt cloth in imitation of vellum. See: Maureen Meister, *Architecture and the Arts and Crafts Movement in Boston: Harvard's H. Langford Warren* (Univ Press of NE, 2003). Dumbarton Oaks 311.

2 vols. Oblong small folio, white cloth, gilt; all edges gilt. Vol I: 104 pp with about 100 fine halftone plates on coated paper each with dust sheet. Vol II: 114 pp with about 100 fine halftone plates on coated paper each with dust sheet. A very good set.

"THE OPENING TEXT OF POSTMODERNISM"

116. VENTURI, ROBERT. *Complexity and Contradiction in Architecture*. With an introduction by Vincent Scully. New York: Museum of Modern Art, 1966 \$475.00

First edition, a fine copy in the original cloth in dust jacket. Scully calls this one of the three most influential architectural treatises of the 20th century (the other two are Le Corbusier's *Vers une Architecture* of 1923 and Wright's *Ausgeführte Bauten* of 1910). He goes on: "How different those three books are. *Vers une Architecture*, of very moderate size, mixes photographs, drawings and text in an explosive crackle of images and ideas. *Complexity and Contradiction*, printed microscopically in the first edition, also incorporates illustrations in the text, but pursues a quiet relentless argument, reflecting respectfully upon the past. Both books are concerned with an integrated structure of forms and ideas, and both were written by men whose own mature work was yet to come." From Scully's foreword to *Studies and Executed buildings by F. L. Wright* (NY, 1986). *Avery's Choice* 427: "This text is an enormously influential example of the importance of the printed book for the actual course of architecture...this volume can be considered as the opening text of postmodernism."

8vo, orig. cloth in d.j. 143pp. with 350 small halftones.

