

RARE
ARCHITECTURAL
BOOKS



Catalogue 176

[PART ONE · A-L]



CHARLES WOOD
BOOKSELLER

Cambridge

RARE ARCHITECTURAL BOOKS

Catalogue 176 - Part One



CHARLES WOOD BOOKSELLER
FALL 2017

1. ABERNATHY, R. JAMES. *Practical hints on mill building*. Moline, Illinois: R. James Abernathy; London: William Dunham, 1880

SOLD

Hitchcock 1, rare, locating only one copy; this is the only edition. Deals primarily with the technology of milling machines for the flour milling industry. The joint imprint, Moline/London is unusual. The final 24 pages are illustrated advertisements of mill furnishing establishments and manufactory of mill machinery and supplies. This is a rare book; this is only the second copy I have owned in the past fifty years. OCLC locates 3 copies - but they are all microform.

8vo, orig. cloth, a good copy. viii+298+xxiv pp. with numerous wood-engr. text illus. Head and tail of spine worn but hinges sound.

“THE MOST IMPORTANT SOURCE WE HAVE ABOUT LEONI’S ARCHITECTURAL CAREER”

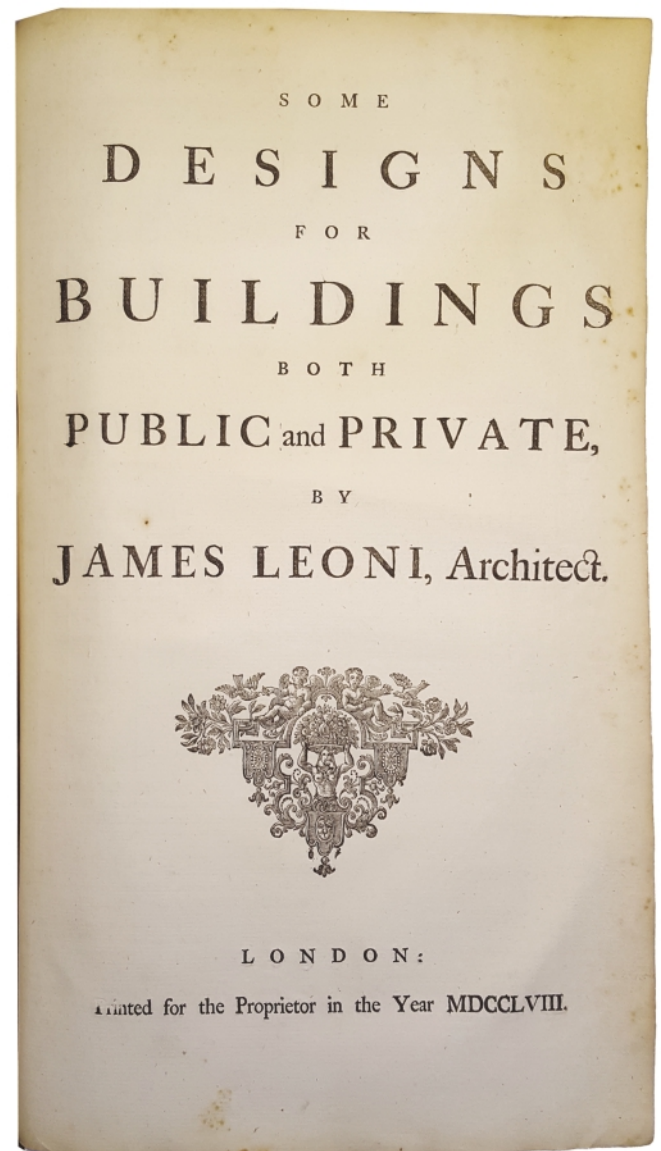
2. ALBERTI, LEON BATISTA. *The architecture...in ten books. Of painting, in three books, and of statuary, in one book. BOUND WITH Some Designs for Buildings both Public and Private, by James Leoni*. London: Printed for the Proprietor, 1758. London: Edward Owen for Robert Alfray, 1755

\$4500.00

One of the fundamental works in the literature of classical architecture, one which went down from century to century in many editions in many languages. Originally published in Latin in Florence in 1485, this edition was translated into Italian by Cosimo Bartoli and into English by James Leoni and first published in London in three volumes in 1726. Summerson calls this a “theoretical work of fundamental, if rather archaic, importance...” (*Architecture in Britain*, p. 208).

The present edition has been enlarged; whereas the previous editions had 75 plates, this one has 102. The 27 plates added to this edition are of great importance. Eileen Harris states:” To volume III of Alberti’s treatise, Leoni added a supplement of *Some Designs for Buildings both Public and Private*, which he had made between 1719 and 1727...This new volume of designs was evidently intended to stand on its own, but owing to Leoni’s death in June 1746 it never appeared. The supplement was reprinted on its own in English only in 1758 and remains **the most important source we have about Leoni’s architectural career.**” This work is not included in the collation Harris gives in her entry 15; but she does give it a separate entry under Leoni: *BABW* 492. Park List 48. Harris, *BABW*, 15 and 492. *RIBA, Early printed books*, 49.

Folio, rebound in full calf by the Green Dragon Bindery, old style. (x)+276 pp with engr. frontisp and 75 engr. plates (several folding). BOUND WITH: *Some Designs*, 8 pp with 27 engr plates (several folding). One or two leaves browned; occas. spots of foxing here and there, but a good copy of a rare book.



Item #2

“IT IS IN THE WRITINGS OF ALBERTI THAT A COMPLETE HUMANIST DOCTRINE IS FIRST DEVELOPED”

3. ALBERTI, LEON BATTISTA. *I Dieci Libri di Architettura...tradotti in Italino da Cosimo Bartoli. Nuova edizione, diligentemente corretta e confrontata coll'originale latino*. Roma: Nella Stamperia di Giovanni Zempel presso Monte Giordano, 1784

\$1500.00

Vitruvius and Alberti were the two earliest and most influential writers on architecture. Together they constituted fundamental architectural theory and provided the literary model for other later treatises. Alberti’s *De re aedificatoria* was first published in Florence in 1485. The first illustrated edition, translated into Italian by Cosimo Bartoli, was published at Florence in 1550.

The present work is “a scholarly edition of Bartoli’s translation based, the title page claims, on a comparison with the Latin original. Of the editors, the architect Andrea de Dominicis was the son of Raguzzini’s disciple Carlo de Dominicis, and Gioacchino Pessuti was a mathematician. The attribution of the short biography of Alberti to Tommaso Pulcini is made in Brunet I, p.130 (see Fowler). For this edition as belonging to the neo-Classical, rationalist tradition, and for the editors’ attempt to purify Bartoli’s Tuscan idioms without losing his gravity as ‘rather like removing the rust from a medal while leaving its patina’, see Borsi, pp. 350-351.” - BAL, *Early Printed Books*, 56. Fowler 13. OCLC locates 7 copies, all in Europe (though in fact there is a copy in the Fowler Collection at Johns Hopkins).

Thick 4to, orig. marbled sides, green roan spine, highly gilt, with dark red lettering piece, a handsome 18th century binding. xxvi+ +565 pp. with 35 folding plates (final plate foxed), else an excellent copy.

ONE POINT PERSPECTIVE

4. ALBERTI, LEON BATTISTA. *Della pittura e della statua*. Milano: Societa Tipografica de Classici Italiani, 1804 \$450.00

Originally published in 1436. This work is given an exhaustive analysis by Martin Kemp who states: “His treatise contains the first written account of one-point perspective. His attitude to the making of a picture is founded upon his conviction that ‘a painting is the intersection of a visual pyramid at a given distance, with a fixed centre and a defined position of light, represented by art with lines and colors on a given surface.’” (*The science of art*, pp. 21-25). A further long analysis of the *Della pittura* is given by F. Borsi, *Leon Battista Alberti, the complete works* (1986), pp. 199-210. The work went through innumerable editions; the present one includes a life of the author by Girolamo Tiraboschi. The present edition is found in the UCBA,I, p. 13.

8vo, modern boards, old style. xxvii+136+(iii) pp. with engr. authors port., and 6 engr plates numb *, *, I,I, II, II. The plates illustrate the principles of Alberti’s perspective.

5. ALLEN, FRANK P. *Artistic dwellings, containing views, floor plans, and estimates of cost of fifty-six house and cottage designs ranging in cost from \$650 upwards. Second edition*. Grand Rapids, Mich [Grand Rapids Litho Co for the author], 1892 \$500.00

Originally published ca. 1891. Many years ago, I had the ninth edition of 1902; an obviously long popular work, though today all editions are rare. Most of the designs are vestigial remnants of the stick style and although not distinguished are nonetheless representative of thousands upon thousands of houses built at the turn of the century. The present day rarity of these ephemeral publications cannot be over emphasized. This is one of those items which is about equally a trade catalogue and a pattern book. A brief account of Frank P. Allen (1856-1933) is given in Withey; he learned

the fundamentals of architecture in a mail order correspondence course. OCLC locates seven copies of this edition. Hitchcock 9.

Oblong 8vo, orig. printed boards, cloth spine. 118+(viii) pp. profusely illus in line & halftone. Small chip in lower margin of cover; large corner piece missing from rear cover (which was blank).

6. AMERICAN ARCHITECT & BUILDING NEWS. *Art Gems from the American Architect*. Boston: Ticknor & Co., 1886 \$275.00

Not in Hitchcock; rare. A charming special promotional publication of the *American Architect and Building News* consisting of 30 leaves of plates from the magazine with a specially designed cover. Primarily sketches, a few of the plates are early and primitive halftones from photographs (quite early for this process). The idea was to give an idea of the contents and variety of the magazine. Some of the architects were Wm. E. Chamberlain, Wilson Eyre Jr., Clinton Day (of San Francisco), C. S. Luce, etc. The verso of each plate is a wonderful illustrated ad, mostly related to architecture and the building trades. OCLC locates but two copies: Columbia and Art Inst of Chicago (which came from me).

Oblong 4to, orig. printed wrappers, sewn with orig. ribbon. 32 ff. Tiny area of loss along top margin, else a very nice copy.

“THE STANDARD WORK FOR ARCHITECTS”

7. AVILER, A[UGUSTIN] C[HARLES] D’. *Cours d’architecture, qui comprend les ordres de Vignole, avec des commentaries; les figures & les descriptions de ses plus batimens, et de ceux de Michel-Ange...Nouvelle edition...par Pierre-Jean Mariette*. Paris: C. A. Jombert, 1756 \$1150.00

A good copy of this standard work, with an interesting provenance. First published in 1691, this is, “after Blondel’s, the most important manifesto of academic doctrine in the later seventeenth century.” - (A. Blunt). “Daviler’s *Cours d’Architecture* includes a life of Vignola, a description of buildings by Vignola and by Michelangelo and a dictionary



Item #5

of architectural terms, and practical advice for the design and the construction of buildings. His book contains plans and elevations of a typical house, and designs of all architectural details, as doorways, entrances, windows, etc. including even the design of gardens. Daviler refers to the architectural works of Jacques Lemercier, Salomon de Brosse, both the Mansarts and Pierre Bullet...In the eighteenth century Daviler's book was received as a standard work for architects, many revised editions and translations were published." - Wiebenson II-12. An English edition, with the title *Vignola Revived* was published in 1761; it is extremely rare.

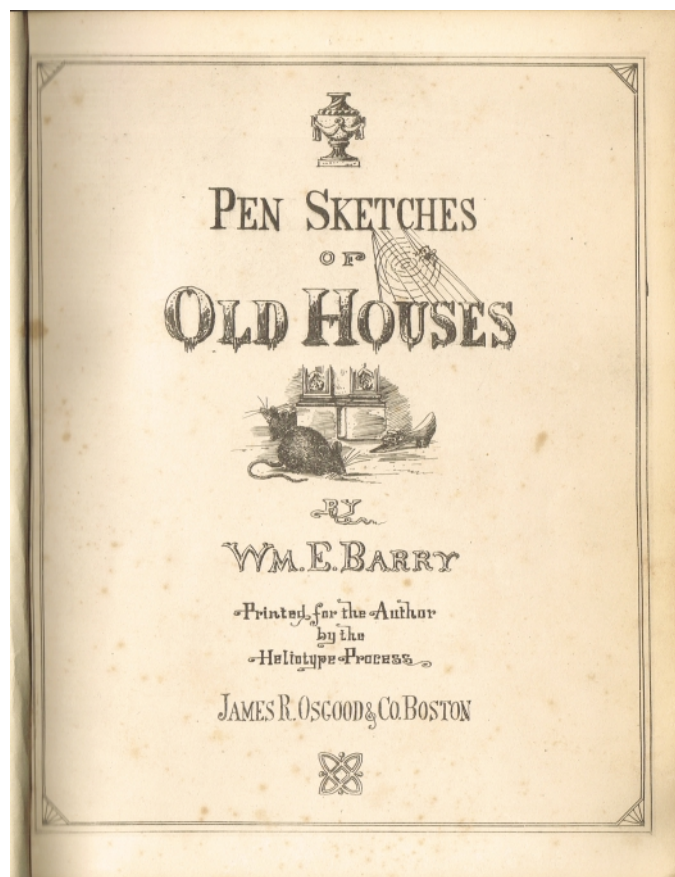
This copy belonged to Alexander McMillan Welch (1869-1943), a distinguished New York City architect. He is given a long note in Withey, which states: "There [in his office, at 15 E. 71st St.] he installed his library, one of the largest and most important collections of architectural books in New York." It was subsequently owned by James Grote Vanderpool (1903-1979), Dean of the School of Architecture at Columbia University, a prominent preservationist, and director of Avery Library.

Lg. 4to, recent linen sides, brown morocco spine, raised bands, all edges red. (iv)+xxxviii+(x)+447+1 pp with 162 engr. plates. Both the pagination and the plate numbering is slightly erratic but is absolutely complete. Bookplate and signature of Architect Welch dated April 1902. Slightly browned throughout but a good copy.

THE GOTHIC STRUCTURAL SYSTEM

8. [AVRIL, LOUIS]. *Temples anciens et modernes; ou observations historiques et critiques sur les plus célèbres monumens d'architecture Grecque et Gothique*. Par M. L. M. Londres & Paris: Chez Musier, 1774 \$750.00
First edition. "In 1741 J. G. Soufflot delivered a lecture at the Académie des Beaux-Arts under the title *Mémoire sur l'architecture gothique*. This paper, which may have been known to Laugier, was remarkable for its sympathetic approach to Gothic as a valid architectural style, as worthy of study as any other. Its argument was developed by Louis Avril, a sometime Jesuit, who published *Temples anciens et modernes...* (London & Paris, 1774) under the pseudonym M. L. M. It contains some extremely perceptive comments on the structural system of the Gothic church." - D. Watkin, *The rise of architectural history*, p. 23. Avril's book was important and has been noted by several scholars: M. McCarthy, *The origins of the Gothic Revival*, p. 11; W. Herrmann, *Laugier and 18th century French theory*, p. 109. The plates represent the Pantheon, the Basilica of Saint Paul, Santa Sophia at Constantinople, Saint Peters and the Coliseum. RIBA, *Early Printed Books*, I, 165 with an interesting note stating that Soane translated this work in its entirety in 1806. NUC locates four copies.

8vo, orig. full calf, gilt spine, fine copy. (iv)+xvi+347+(iii) pp. with 7 fdg. engr. plates.



Item #11

9. BARGEMONT, ALEXANDRE DE. *Les Halles. Dessin par C. Fath*. Paris: Gustave Havard, 1855 \$250.00
The markets of Paris have always attracted writers; this little work gives an anecdotal history of them from the earliest times right up to the days of Haussmann. It is rare; OCLC locates but two copies: BN & UChicago.

24mo, old linen, leather label on spine. 96 pp. with wood-engr frontisp.

A MODEL BOOK FOR URBAN 19TH CENTURY CLUB HOUSES

10. [BARRY, CHARLES]. *The Travellers' Club House...accompanied by an essay on the present state of architectural study and the revival of the Italian style, by W. H. Leeds*. London: John Weale, 1839 \$1500.00
First edition. A work of very considerable importance in the development of the Renaissance Revival both in England and America. The Travellers' Club "...was as basic to Victorian stylistic developments in many fields of secular building as Pugin's churches erected a decade later were to be in the ecclesiastical and related fields. It also received in 1839 the honour of being presented by W. H. Leeds in a special monograph. This publication, with its fine engraved plates, made the design generally available for study and emulation".

- Hitchcock, *Early Vict. Archit. in Britain*, p. 38. It was emulated for the design of several American clubs in the mid-nineteenth century, as well. Leed's essay is also important, for he developed at some length the arrangements for a Renaissance Revival. The running title is "Studies and examples of the modern school of English architecture." This has now gotten to be a rare book. This is only the third copy I have had in the last 50 years.

Folio, orig. printed boards, edges worn, neatly rebacked, original spine lettering copied closely. (viii)+35 pp. with 10 engr. plates. Scattered light foxing but a good copy.

11. BARRY, WILLIAM E. *Pen sketches of old houses*. Boston: James R. Osgood & Co., [1874] \$800.00
First and only edition, rare. The edition was in fact only 100 copies. Barry was an architect trained in the office of William Ralph Emerson; he practiced most of his life either in Boston or Maine, where he spent the final years of his life. The book is a fascinating collection of charming and accurate pen sketches of early buildings from Quebec to New Orleans, with the majority from New England. It includes many houses, churches, and public buildings of architectural importance. The sketches are reproduced by the heliotype process, wonderfully sharp and accurate. The author's concern throughout is with structures of unusual architectural interest, including some extraordinary details, and not with buildings of historic or sentimental association. There is an excellent note on Barry (1846-1932) by Kevin Murphy in *A biographical dictionary of architects in Maine* (Vol I, no. 6, 1984). Not in Hitchcock and a major lacuane. This is only the third copy I have owned in fifty years.

8vo, orig. printed boards, black roan spine (rebacked copying the original). Title and 100 sketches on 30 plates.

12. BENJAMIN, ASHER. *The architect, or practical house carpenter*. Boston: Benjamin B. Mussey, 1851 \$350.00
Originally published 1830, this was Benjamin's fourth and vastly most popular work. This was the key book in introducing the Greek Revival to the New England countryside, as well as to the states in the mid-west.

4to, modern (but not brand new) full cloth. 119 pp. with 64 engr. plates. With occasional scattered light foxing. Signed on front fly: "Thomas Lakey's Bot 1 Mo 1854."

THE FIRST MAJOR AMERICAN BOOK ON RAILROAD STUCTURES

13. BERG, WALTER G. *Buildings and structures of American Railroads. A reference book for railroad managers, superintendents, master mechanics, engineers, architects and students*. New York: John Wiley & Sons, 1893 \$750.00
First edition. A rare book, this is only the second copy I have had in the past 50 years. This is the first major American book on the subject (though Bradford Gilbert's privately printed

work on stations appeared in 1881). In the present work the author describes over five hundred different buildings; there are chapters on watchman's shanties; section tool-houses; section houses; dwelling houses for employees, sleeping quarters &c for ditto; snow-sheds and protection sheds for mountain slides; signal towers; car sheds and car cleaning yards; ashpits; ice-houses; sand houses; oil storage houses; oil mixing houses; water stations; coaling stations for locomotives; engine houses; freight houses; platforms, platform sheds and shelters; combination depots; flag-depots; local passenger depots; terminal passenger depots; and appendix. For large city stations he usually names the architect. There are 691 illustrations. Berg is mentioned in the standard scholarly work on the subject, C. L. V. Meeks, *The Railroad Station*, Yale UP 1956. Hitchcock 145 locating 11 copies; this is a good example of a book which was bought by libraries early on and has since vanished from the market.

4to, recent cloth, gilt stamped label from the original binding laid down on new spine. xxxiv+500 pp. with 691 text illus. Ex-lib., tiny embossed stamp on t.p. & 2 other tiny rubberstamps, else clean. Some pages are becoming loose in binding but none are detached.

FINE COPY OF THE SECOND AMERICAN ARCHITECTURAL BOOK

14. BIDDLE, OWEN. *The young carpenter's assistant; or, a system of architecture, adapted to the style of building in the United States*. Philadelphia: Published by Johnson and Warner, printed by Robert and William Carr, 1810 \$3000.00
First published in 1805. In the present second edition, the title page and preface have been reset, but it is otherwise identical to the first edition except that it does not have the list of subscribers. This was the second original American architectural book. Hitchcock comments: "A native born American, like Asher Benjamin [who wrote the first original American architectural book in 1797], Biddle emphasizes in his title that his book is especially suited for American use, and that there is by this time 'a style of building in the United States' distinguishable from that of England. Benjamin imitated this title the next year in that of the first edition of *The American builders' companion*." (*American architectural books*, 176). Talbot Hamlin has made some thoughtful comments on the essential conservativeness of Biddle's designs: "Its designs, much more restrained and austere than those shown in Asher Benjamin's plates, are all in the dignified Georgian style of the late Philadelphia colonial. Although occasionally they show some of the New England work, generally they have that kind of quiet correctness so typical of the Philadelphia region. Of the newer classical feeling championed by Jefferson there is scarcely a trace; of even the delicate, creative modifications of the Adam spirit that characterized the work of New England, New Jersey and New York there is little sign." (*Greek revival archit in America*, p. 64). A copy of this 2nd edition, in poor condition, made \$3250 at auction in 2000). The present copy is in remarkably fine condition with both folding plates completely intact, with minimal foxing

4to, orig. full sheep. 64 pp. with 44 engr plates (2 of which are folding). Upper outer corner of blank front flyleaf torn away to remove an early owner's name.



Item #15

PANORAMA OF STOCKHOLM

15. BILLMARK. C. J. *Panorama de Stockholm. Pris du dome de l'église de l'île de l'amirante, dessiné d'après nature, lithographié et publié par C. J. Billmark. Nouvelle édition entièrement refaite.* Stockholm: J. C. Hedbom, N.d. [ca. 1830] \$750.00

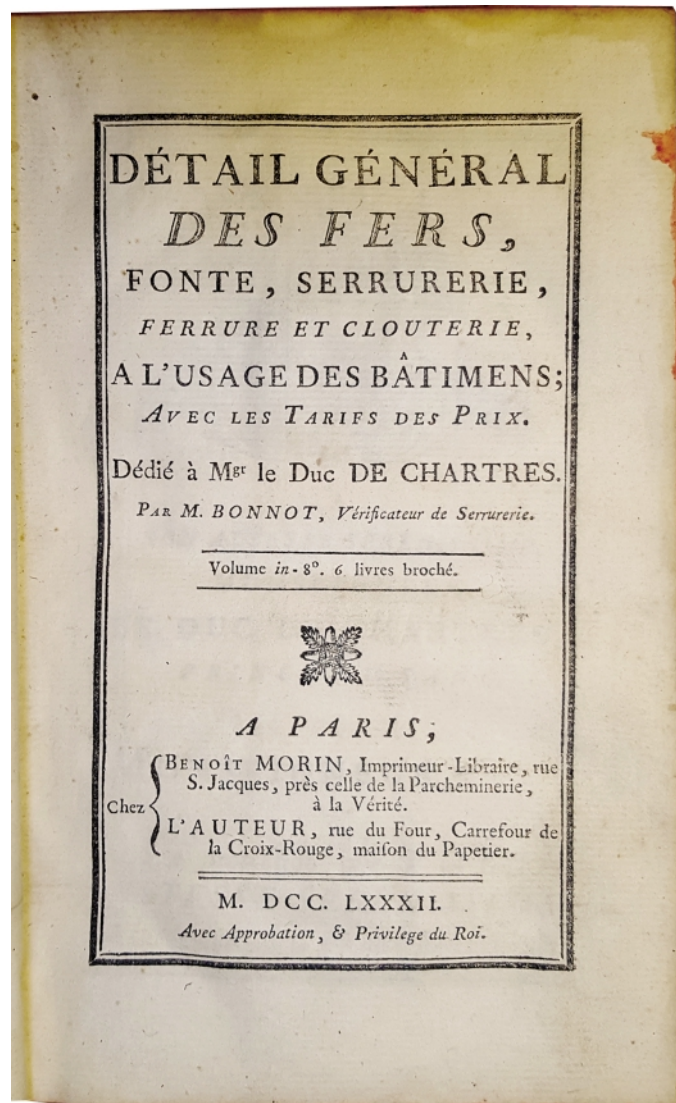
A visual knock-out, a very long (85 inch) beautifully drawn and precisely detailed lithographic panorama. It shows the Stockholm waterfront with the city in the background, the river in the middle ground and the commercial frontage in the foreground. Bound in at the end is a 16 page essay on Stockholm by Felix Droinet. The present item is not in the Abbey catalogue but a related item is: a panorama titled "Stockholm to Gotheburg", c. 1860 (Abbey, *Life in England*, 617). Panoramas take many forms and exist in various media; a good overview is Ralph Hyde, *Panoramania! the art and entertainment of the all-embracing view*, (London 1988). OCLC locates 4 copies in USA: U of Ill, UTAustin, Yale, Huntington.

Large 4to (12½ x 9"), orig. printed boards (handsome litho title on upper cover, plan of Stockholm on rear cover. Panorama is in five panels (each 11½ x 17) each of these panels folded in the middle to make a total of 10 panels. Two tiny spots of old water stains in the blank margins; else a lovely copy.

**RARE REFERENCE WORK ON 18TH CENTURY
FRENCH HARDWARE**

16. BONNOT. *Détail général des fers, fonte, serrurerie, ferrure et clouterie, à l'usage des batimens; avec les tarifs des prix.* Paris: Benoit Morin; chez l'auteur, 1782 \$1350.00

First edition, very rare. An important work, especially for curators and researchers on 18th century French architecture and furniture, devoted to locks, and to the different kinds of wrought iron utilized in house construction and furniture making: charnières (hinges); équerres (angle-irons); espagnolettes (bolts for French windows); clous (nails); crochets (hooks and clasps); pommelles (gratings); chandeliers; utensils de cuisine, etc. Presented in the form of a practical manual with an index, it contains the description of each piece and the explanation of its usage, as well as a number of addresses of iron workers and forge-masters throughout all of France (they were based for the most part on the Rue de la Picardie, but also in Normandy, in Lorraine, and in Paris). Also, the work gives in detail the specialties and the prices of each forge and offers as well an instructive panorama of this industry in the 18th century. I know of no similar work for the corresponding English industry in the 18th century. NUC locates two copies only. OCLC also locates two copies in this country: Getty & USMA (West Point). Querard, vol I, p. 412.



Item #16

8vo, orig. full sheep, (hinges rubbed, chip in head of spine) but a good sound copy. viii+xvi+519 pp.

"A CONSCIOUS RETURN TO THE CLASSICAL TRADITIONS OF DESIGN"

17. BRANCA, GIOVANNI. *Manuale d'architettura, corretto ed accresciuto*. Rome, 1772 \$1000.00
Fine copy of a charming little book. Originally published in Ascoli in 1629, this fundamental text for architects had a long life. The present edition is the fourth, much expanded, and revised by Leonardo de'Vegni. De'Vegni's long introduction, quoted at length by Comolli, contains information on Branca's life and work, with bibliographical details of the editions of his *Manuale*. De'Vegni's notes are set in italic to distinguish them from Branca's original text. De'Vegni also took pains to ensure that his engraved plates should copy the original woodcuts more faithfully than had been the case in intervening editions. The first edition is cited in Wiebenson (II-3) with the interesting comment: "The revival of Branca in the 18th century reflects a conscious return to the classical tradition of design; the revisions and commentaries incorporate the new research in building technology." There were in fact two more 18th century editions, Rome 1783 and Modena 1789. Comolli, IV, 167-183. RIBA, *Early printed books*, 357, the Rome edition of 1783. Of this edition OCLC locates six copies in this country.

Small 8vo, orig. full vellum, edges colored by the binder. xxiv+271+(1)+(1) pp with engr. t.p. and 28 engr plates. Nice clean crisp copy.

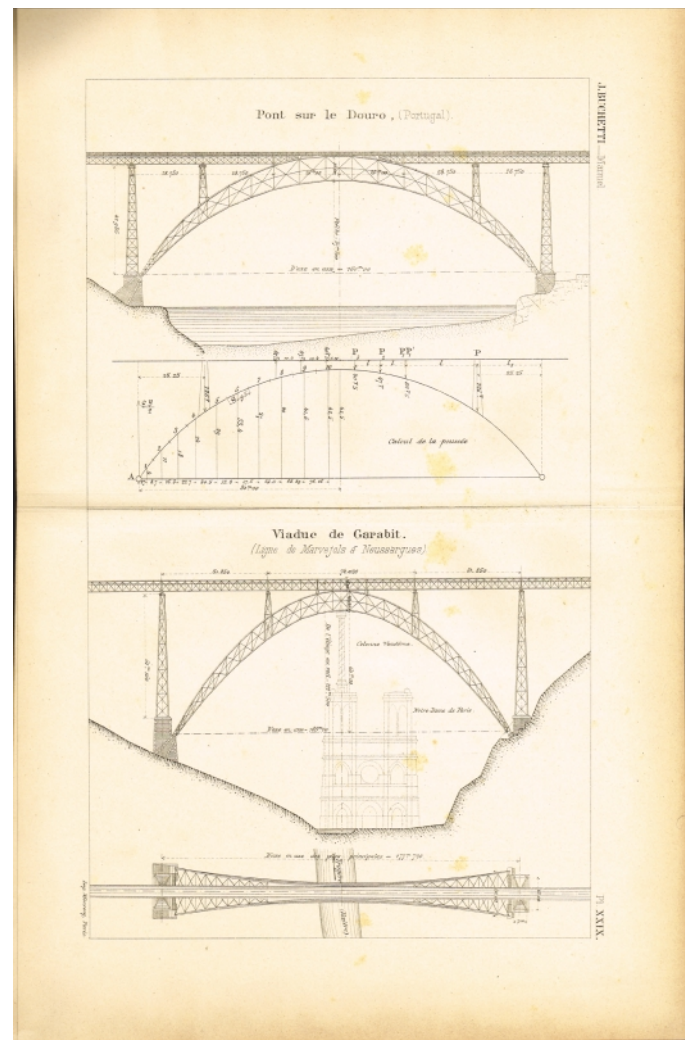
TODDINGTON

18. BRITTON, JOHN. *Graphic illustrations, with historical and descriptive accounts of Toddington, Gloucestershire, the seat of Lord Sudeley*. London: The author, 1840 \$900.00
Very good copy of a scarce book about a very interesting country house, rebuilt in the Gothic Revival style by its owner, the amateur architect, Charles Hanbury Tracy, Baron Sudeley, between 1820 and 1835. A good note on him and on Toddington is given by Colvin, p. 836. The present book has been noted by John Harris: "A few [country house] guides are outstanding for their literary, typographical or historical contents...they belong to a category either too expensive to purchase at the Inn or Lodge, or too large to carry about. Britton's Cassiobury and Toddington, excellent as they may be as historical monographs, would never have been on sale to the tourist." - J. Harris, essay in the Pevsner Festschrift, p. 68. Thus it is not surprising that this is a very scarce book. See also: J. Harris, *A country house index* (1978), p. 44. Holmes, p. 252. BAL, *Early printed books*, no. 415.

4to, orig. marbled sides, polished calf spine, gilt, dark red lettering piece. xvi+46+(2) pp. with tinted litho frontisp. and 28 etched plates. Scattered light foxing on the plates (as in every copy I have seen).

RARE MANUAL FOR IRON CONSTRUCTION FOR EXPOSITION BUILDINGS AND BRIDGES

19. BUCHETTI, J[ACQUES]. *Manuel des Constructions Métalliques et Mécaniques. Deuxième édition contenant de nouveaux tableaux inédits des moments résistants des poutres*. Paris: chez l'auteur, 1895 \$600.00
Fine copy of a very rare work, OCLC locates just one copy (in Switzerland, EPFL). The long and disursive title continues: "...traite complet, theorique et pratique - de resistance, essai et reception des metaux - calcul des cables: de suspension, de transport, d'extraction, de transmission - calcul des cordages, chaines, barres à oeil, rivures, colonnes et piliers, etc: application des methodes analytiques et graphiques, 1. aux poutres droites, pleines, en treillis, 2. aux arcs articulés, continus, encastres des ponts et charpentes, 3. aux fermes de charpentes de tous systemes 4. aux domes spheriques, paraboliques, etc." The author was a civil engineer based in Paris and Aix, "Ex-Constructeur, ex-Professeur sup. a l'Ecole Centrale." The plates begin with graphs, and progress on to diagrams and sections of iron exposition buildings (Paris 1889; Paris 1878;



Item #19

Beaux Arts Expo 1889; Annexe 1878); and finally conclude with bridges and viaducts: Pont Douro; Garabit Viaduct, etc. The reason for the book's rarity is probably that it was privately published by the author and was never distributed properly. Originally published 1891.

2 vols, 4to, gilt stamped pebble grain cloth sides, gilt stamped black morocco spines. Text: (xii)+361 pp. Plates: (iv) pp with 32 litho plates - mostly double-p. bound on stubs. Stamped in gilt on the covers of both volumes: "EXPOSITION DE 1889"

20. *The BUILDER'S DICTIONARY: or, gentleman and architect's companion.* London: A. Bettesworth & C. Hitch, 1734 \$1750.00

First edition. The only illustrated 18th century builder's dictionary; it was largely based on Neve's earlier *Dictionary*; Chambers's *Cyclopaedia*, and other sources. According to Harris the preface is the most interesting and original piece in the *Dictionary*. The work also contains the only English translation of Gautier's *Traité des Ponts*. Each volume bears the approbation of Nicholas Hawksmoor, John James, and James Gibbs. The frontispiece is a charming engraving of a gentleman and an architect conversing with a quotation from Pope (and illustrated in Harris, p. 129). Park List 4. UCBA, I, p. 418. Harris, *BABW*, 65. Thomas Jefferson owned a copy of this edition (O'Neal 15).

2 vols, 8vo, orig. calf, hinges of both volumes mended with flexible cement, new lettering pieces. Unpaginated. Engraved frontisp. and 34 engr. plates: Vol I, 1-15; vol II, 16-27, [*], 28-33. Vol II is partially split. Bindings are not very attractive but internally a nice clean absolutely complete copy.

21. BULLET, [PIERRE]. *Architecture pratique, qui comprend la construction generale & particuliere des Batimens...nouvelle édition, revue & augmentée.* Paris: Delalain, 1774 \$350.00

Nice copy of this long standard and popular work. Originally published in 1691, it was reprinted in 1722, and new "enlarged and corrected" editions appeared in 1755 (reprinted in 1726 *sic*, 1768, 1774), 1812, 1825 and 1826, as well as other years. The book provided information on basic building procedures for the use of contractors, architects and other tradesmen. Topics covered are materials, methods of measuring construction and appraising costs, articles from the Paris building code and the format of specifications. RIBA, *Early printed books*, 491, edition of 1732. Weibenson III-C-14 with good note. Fowler 72 (edition of 1691, with good note). Berlin Catalogue 2542 (1762 edition). Cicognara 456. Millard Architectural Catalogue (French), no. 45, this edition.

8vo, orig. cat's paw calf, gilt spine. xxx+622+(ii) pp. with engr frontisp and 15 engr. copper plates, of which 7 folding. With numerous wood-cut text illus. Head of spine chipped, else a good copy.

**A SPECIAL COPY PRESENTED BY THE
ARCHITECT TO HIS MOTHER**

22. CHARDON, E[RNEST], PIERRE LAMPUE & MARCEL-NOEL LAMBERT. *Projet d'un Hotel de Ville a Vienne.* N.p. [Paris], 1869 \$3250.00

Fine copy of a beautiful and very limited publication of photographs of the drawings for the projected Rathaus in Vienna. Very rare; OCLC locates one copy only (Getty) with a good note; I loosely quote parts of here: "This album displays eleven photographs of the drawings for the Rathaus in Vienna prepared by the French architect Ernest Chardon de Thermeau (act. 1869-1880), in collaboration with Marcel-Noel Lambert (act. 1860/69-1880). As a city's administrative headquarters, the hotel de ville or Rathaus stands as a symbol of its community. Although Cardon's project plans won "1er prix au concours internationale" held at Vienna that year, an Austrian architect, Friedrich Schmidt, was awarded the commission for the Vienna Rathaus. On the title page, Chardon is described as "Architecte Inspecteur aux Travaux du Gouvernement," and Lambert as "Architecte Eleve a l'Ecole imperiale et speciale des Beaux-Arts." The albumen prints illustrate plans, elevations, and sections of the building as well as details of the Salon des Fetes and the Pavilion. Of particular note is the title page; it is done in manuscript with black and red letters and with gold historiated initials. The captions to the plates are also done in very precise manuscript. The inscription on the upper right corner of the title page reads: "A ma Belle Mere, Souvenir de ma jolie affections, E. Chardon." The photos are in both oblong and vertical formats; they are mounted within double red line borders. They were made by Piere Lampue who is noted in J. M. Voignier as a specialist in "Vues d'architecture."

Oblong large folio (19 x 25"), bound in red pebble grain cloth, dark red morocco spine (very slightly rubbed). Title in handsome gold stamped letters on upper cover. Photos are good and rich and dark.



Item #20



Item #22

23. CLAVERING, ROBERT. *An essay on the construction and building of chimneys. Including an enquiry into the common causes of their smoaking.* London: I. Taylor, 1779 \$1250.00 First edition. Of this book Eileen Harris writes: "Another subject neglected by architects and misunderstood by builders was the construction of efficient chimneys, to which Clavering's attention was first drawn, he says, in 1764. There is a certain truth in his criticism of esteemed and worldly architects from Vitruvius onwards, who have designed and executed strong and elegant buildings without ever considering a fundamental 'conveniency' like heating and ventilation. His remedies are, as he admits, largely derived from the publications of C. Eliot (see James Anderson)." Harris, *BABW*, 134. RIBA, *Early Printed Books*, I, 657 quoting Clavering's p. vi: "I am very sensible I run no small risque of censure, from some of the lower order of surveyors, and more particularly from the whole tribe of advertising chimney doctors..." OCLC locates seven copies in American libraries. The name of former owner "W. Dickinson" inscribed in an early hand on front fly.

8vo, original marbled sides, calf spine, neatly rebacked with orig. lettering piece preserved and laid down. viii+100+(iv) pp with engr. fdg plate and fdg table in letterpress. The plate is slightly shaved along the lower inner margin; archival repair to two blank corners. A very good copy.

A RARE PATTERN BOOK BY PLACIDO COLUMBANI

24. COLUMBANI, P[LACIDO]. *Variety of Capitals, Freezes and Corniches, and how to increase, or decrease them, still retaining the same proportion as the original: likewise 12 designs for Chimney pieces, drawn an inch and a half to a foot, the whole consisting of 12 plates, published according to act of parliament in the year 1776.* London: Printed for I. Taylor in Holborn near Chancery Lane, [1776] \$3750.00

Columbani (born ca 1744) is a shadowy figure but is given a few lines by Eileen Harris: "Columbani came to England from Milan probably in the early 1760s, certainly before 1766 when nineteen designs by him appeared together with others by Crunden, Milton and Overton in *The Chimney-Piece Maker's Daily Assistant*. He was the most competent and advanced designer of the group, working in a simple neo-classical style. In 1776 the architectural publisher, Isaac Taylor, issued three pattern books of antique ornament by Columbani, probably as companions to books of similar designs by N. Wallis which Taylor had published between 1771 and 1773." - *BABW*, p. 168 and no. 149.

The contents of the present work are as stated in the title (capitals, friezes and corniches), but the final three plates are designs for ornamental chimney pieces, shown four to a plate. Harris, *BABW*, 150. It is often pointed out that these publications by Taylor are sometimes later than the date on the title page, as they were kept in print for years. But for the present work the *BAL* note states: "The *BAL* copy is printed on wove paper probably dating no later than the 1790s (Gaskell, p. 66)." *BAL* 680. The present copy is printed on laid paper with an undated watermark; this is clearly paper from the 18th century. This is the first copy I have seen in 50 years.

Oblong small folio (10 x 15"), 12 sheets as issued, never sewn. 12 etched plates. Bookplate of a noted contemporary collector. Preserved in a custom-made flap edged chemise.



Item #24

WITH CUT OUT PLATES WHICH MOVE AND FOLD

25. COWLEY, JOHN LODGE. *An illustration and mensuration of solid geometry; in seven books: containing forty-two movable copper-plate schemes for forming the various kinds of solids. The third edition, revised, corrected and augmented by William Jones, mathematical instrument maker.* London: S. Gosnell a.o., 1787 \$5000.00

A fine copy with all the plates unfolded. Originally published as *Geometry made easy* in 1752 with only 10 plates printed on heavy paper; the present very much enlarged edition has 42 such plates. The idea has been explained by Marilyn Williamson: "As early as 15th century Albrecht Durer showed that it was possible to construct regular and semi-regular solids out of paper by drawing the bounding polygons all in one piece and then folding the figures along the connected edges. This method is precisely what Cowley demonstrates and Jones augments..." - *John Lodge Cowley and solid geometry*, (Ga. Inst of Technology). The present copy is especially appealing as it is in almost perfect condition; the plates were issued with all the cuts made but none of the figures have been folded. They were to illustrate solid geometrical figures: tetrahedron, cube, octahedron, dodecaedron, etc. Bound at the end of the text in this copy is "A catalogue of optical, mathematical and philosophical instruments made and sold by W. & S. Jones." One of those books which is endlessly intriguing, indeed fun, to look through. Cowley produced another book with folding cut-outs, *The theory of perspective*, in 1765. The present work is rare; OCLC locates but four copies in USA.

This copy has an interesting provenance. An ink inscription on the front fly states: "F. Maseras Sept: 23, 1796." Secondly, it has the engraved heraldic bookplate (ca. 1800) of the Inner Temple Library (Jas Kirk Del et Sculp) and also with the contemporary rubber stamps of "Inner Temple" on t.p., and finally the bookplate of a modern collector.

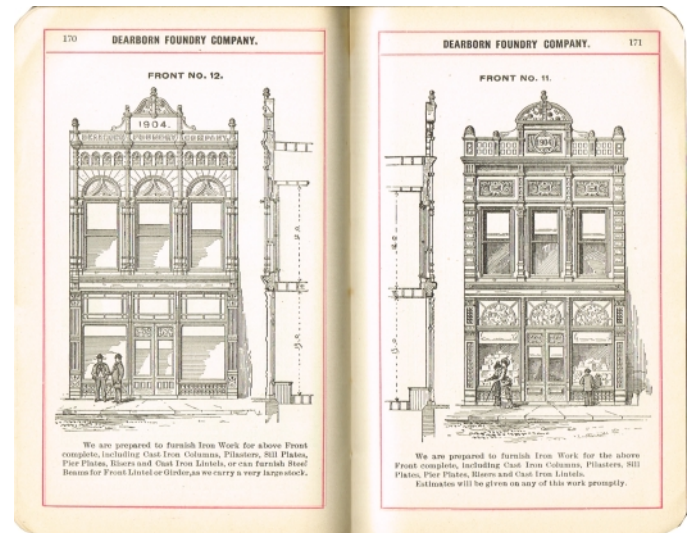
4to, beautifully bound in full modern speckled calf, dark red lettering piece, gilt lined spine. 32 pp with 42 plates as described above. A blank sheet of heavy paper is bound in between each of the plates. 16 pp. catalogue of Jones's instruments bound at end. Fine clean copy.

THE MOST SUCCESSFUL PATTERN BOOK

26. CRUNDEN, JOHN. *Convenient and ornamental architecture, consisting of original designs, for plans, elevations, and sections: beginning with the farm house, and regularly ascending to the most grand and magnificent villa. A new edition.* London: Printed for the Author and Henry Webley, 1767 \$1650.00 First edition and unchanged in seven or eight subsequent editions. "This turned out to be the most successful pattern book of town and country house designs of the period, indeed of the century" (Harris, p. 171). It was also popular in America; several of the simpler plans published here are almost identical with major groups of houses built in this country. Also, Fiske Kimball long ago pointed out that plate

52-53 served as the source for John McComb's design for the Government House in New York in 1789. Harris, *BABW*, 159. Park List 10. Berlin Catalogue 2288. Schimmelman 16. Wiebenson III-D-32. Archer 49.3. Colvin, p. 242.

4to, cont. polished calf, neatly rebaked, with dark red lettering piece and gilt stamps in the spine panels. viii+(4)+26 pp. with 57 engr. plates numbered 1-70 of which 12 are double-page with each page numbered and one single plate with 2 numbers. With 4 pp of Webley's adverts following p. 26.



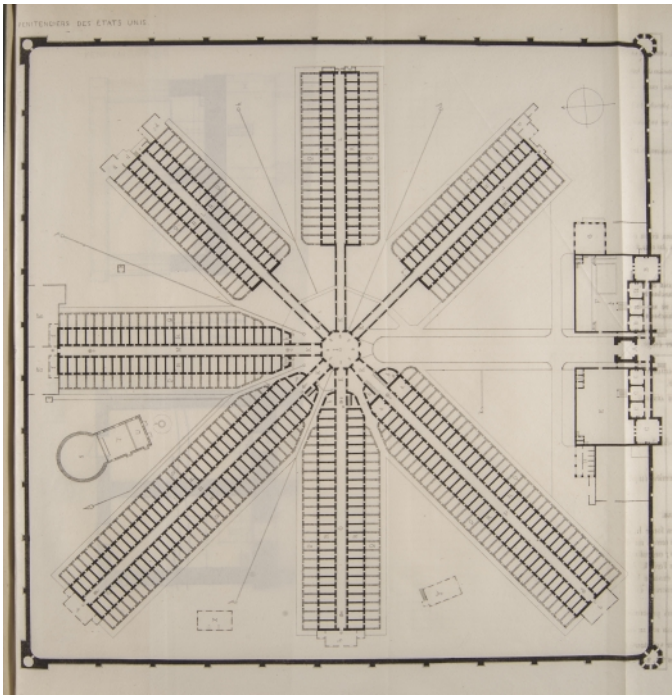
Item #27

GOOD SOURCE FOR THE ARCHITECTURAL HISTORIAN IN TURN OF THE CENTURY CHICAGO

27. DEARBORN FOUNDRY COMPANY. *Architectural Iron Work, machinery, castings, steel beams.* Compiled by Thomas Smith, Supt. Chicago, Office and Works, 1525 Dearborn St., Chicago, 1906 \$500.00

A rare little book. The preface is of interest: "In the following edition, we present standard sections of Steel Beams, Channels and Angles, as adopted by the American Association of Steel Manufacturers in January 1896...The manufacture of wrought iron beams having been practically discontinued, the tables for Beams, Channels, Angles, and Tees are all based upon the use of Mild Steel." In two parts; the first is mostly tables, the second is "devoted to tables and designs of cast iron columns, lintels, store fronts, and miscellaneous architectural work." Of particular interest, on pp. 170 and 171 are illustrations of two cast iron fronts, with caption: "We are prepared to furnish Iron Work for above Front complete, including Cast Iron Columns, Pilasters, Sill Plates, Pier Plates, Risers and Cast Iron Lintels, or can furnish Steel Beams for Front Lintel or Girder, as we carry a very large stock." Of this edition OCLC locates two copies (U of Chicago U of Utah).

12mo, orig. cloth (cloth on outer edges of covers faded & frayed; internally fine). 272 pp. including tables. With hundreds of illus., from small details to full-page.



Item #28

**A KEY SOURCE ON AMERICAN PRISON
ARCHITECTURE**

28. DEMETZ, [FREDERICK AUGUSTE] & [GUILLAUME], ABEL BLOUET. *Rapports à M. Le Comte de Montalivet, pair de France, Ministre Secrétaire d'État au Département de l'Intérieur, sur les Pénitenciers des États-Unis*. Paris: Imprimerie Royale, 1837 \$3500.00
First edition, good untrimmed copy of this important report, one of the primary sources for the history of the American penitentiary system, and deservedly famous. Less well known than Beaumont and de Tocqueville's *Du système pénitentiaire aux États-Unis* (1833), the present work is much more valuable to the architectural historian as it includes architectural descriptions and 45 fine folding plates of plans and elevations of more than 15 major American prisons. The co-author of the report, Blouet, was in fact an architect and protégé of Quatremère de Quincy; the brief entry on him in the *Macmillan Encyclopedia of Architects* notes his "influential report of the design of penal institutions [in America] (1837)." See also D. Van Zanten, "A French architect in America in 1836," *JSAH*, 1970, p 255 ff. Nikolaus Pevsner, in his *History of building types* makes several references to this report calling it a "model of its kind" (p. 314, note 70). Among the architectural descriptions and plates are four prisons with identified architects: Eastern States Penitentiary in Philadelphia and the prisons in Lamberton, N.J. and "The Tombs" in New York, all by John Haviland and the prison at Moyamensing, Penna by Thomas Walter. Yet the work is not mentioned by Talbot Hamlin in his *Greek revival architecture in America*; it will surely need to be consulted by future historians of the Greek Revival in America. Not in Howes.

Monaghan, *French travellers in the United States*, 535. This work should be compared with the British "Crawford Report" of 1834.

Folio, orig. mottled paper sides, brown linen spine with orig. dark green lettering piece (probably the original binding). (iv)+144+114+(i) pp with 45 fdg. litho plates. Excellent untrimmed copy.

THE VERY RARE FIRST EDITION

29. DESGODETZ, [ANTOINE]. *Les loix des batiments, suivant la coutume de Paris...avec les notes de M. Goupy*. [Paris: no publisher], 1748 \$600.00
First edition, a fine copy. "*Les loix des batiments* was published twenty years after the author's death (1728) by the architect Goupy. According to the introduction by Goupy it was to have formed the last section of Desgodet's unpublished *Cours de Architecture*, a compilation of lectures given at the Academy of Architecture. The book contains the publication and explanation of building laws and is related to the works of Bullet and Savot." - Steven Frear in Wiebenson, III-C-17. BAL, *Early printed books*, 861 with a fascinating note, stating that the work appeared in three successive years (1775-77) in three physically different versions. This first edition is very rare; it is not located in OCLC.

8vo, orig. calf, gilt spine, red edges. xxxvi+437+204+xxxvii+(iii) pp. Slightest bit of foxing on the t.p. else a fine copy.

**A VERY RARE ARCHITECTURAL BOOK;
NOT IN OCLC; NOT IN HARRIS & SAVAGE**

30. *DESIGNS for chimney pieces, with mouldings & bases at large; on 24 plates*. London: Printed for I. & J. Taylor, at the Architectural Library, No. 56 High Holborn, n.d. [ca. 1790] \$3750.00

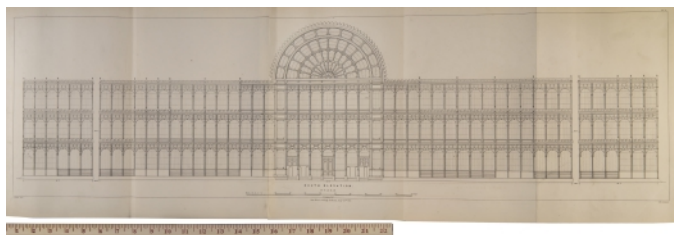
A very rare architectural book; the only record I can find is of



Item #30

the copy in the British Architectural Library (BAL 865). It is not in OCLC and quite surprisingly is not in Harris and Savage, *BABW*. It is an oblong small folio consisting of engraved title page (which counts as plate 1) and plates 2-24 which contain neo-classical chimney piece designs arranged in ascending order of size and richness of ornament. Plates 21-24 show details of cornices, friezes and other mouldings. The *BAL* entry states "unsigned plates" but in fact the title plate (only) of the present copy is signed "Caleb Kallinger inv. & delin." The *BAL* note is brief and I quote it here in its entirety: "Advertised in Taylor's *Catalogue of modern books on architecture*, [1790?] at 10s.6d. for 24 quarto plates. It does not appear in Taylor lists of about 1788/9." In checking older architectural booksellers' catalogues, there is a copy listed in Weinreb 8:321 (1965) but there is no way of finding out where that copy is today.

Oblong small folio (10¾ x 14"). In a modern half dark brown morocco binding with marbled paper sides. 24 engr plates as described above. Excellent copy.



Item #31

WITH THIS BOOK YOU COULD RECONSTRUCT THE CRYSTAL PALACE

31. DOWNES, CHARLES & CHARLES COWPER. *The Building Erected in Hyde Park for the Great Exhibition of the Works of Industry of all Nations*. London: John Weale, 1852 \$5000.00

First edition, extremely rare. The title continues: "Illustrated by twenty-eight large plates, embracing plans, elevations, sections, and details, laid down to a large scale..." The only copy I have ever seen listed for sale was in Julia Elton's *Catalogue 1* (1987). She wrote: "This work is *the only surviving source of information on the structure* of Paxton's Crystal Palace. The technical account of the building by the engineer, Cowper, is accompanied by plans, elevations, and sections reduced by Downes, an architect, from the working drawings of Fox, Henderson, & Co., the contractors. They show details of connections, cross-bracing, iron lattice trusses, the timber arches, gallery floor construction, the 'Paxton' gutter carrying the sash-bars, etc. It is a work of the greatest rarity." The text which accompanies these plates gives full explanatory details. Not in the Book Auction Records. OCLC locates 12 copies in American libraries but they must have gotten there in the 19th or early 20th centuries. It is a truly rare book today.

Quarto, orig. publisher's blue cloth. (4)+iv+45 pp. with 28 fdg. litho plates numb. 1-20, 20a, 21-27. Ex-library copy but not stamped or perforated; faded call number to spine, rehinged, orig. spine laid down, crude repair to blank front fly; occas. short clean marginal tears, but a good clean copy in orig binding.

ARCHITECTURAL MEDALS - LIMITED TO 150 COPIES

32. EIDLITZ, ROBERT JAMES. *Medals and medallions relating to architects, compiled and edited and reproduced in great part from the collection of R. J. E.* New York: Privately printed [by the Scribner Press], 1927 \$650.00
First and only edition. An elegant folio volume well printed on high quality paper with very sharp gravure illustrations. "As this subject has never been treated comprehensively, it seemed desirable to publish not only my own collection, but also such other similar metallic material as has come under my notice, and it has been my ambition to make my work not merely the standard in this special field, but a useful contribution to numismatic literature in general." According to the author, this was the first book on the subject. R. J. Eidlitz (1864?-1935) was a New York architect; his obit appeared in *Architectural Forum* v.63 (July 1935) but I cannot determine if he was related to Leopold Eidlitz (1823-1906) or to Cyrus L. W. Eidlitz (1853-1921). I suspect he was.

Folio (16 x 12"), orig. cloth, gilt impression of a medal on upper cover, t.e.g. (xl)+190 pp with 125 fine gravure plates. Bookplate of Harry W. Bass, Jr. Very good copy.

EARLY REPORT ON THE EIFFEL TOWER

33. EIFFEL, [GUSTAVE]. *Conférence de M. Eiffel sur la Tour de 300 Metres faite a la Société Centrale du Travail Professionnel a L'Ecole des Hautes Etudes Commerciales. Le 20 Feb. 1889*. Paris: Paul Dupont, 1889 \$1750.00



TOUR DE 300 MÈTRES
ÉTAT DES TRAVAUX AU 15 MAI 1888

Item #33

The great tower built for the Paris Exhibition of 1889 was the tallest structure then built and represented the culmination of Eiffel's work on wrought iron lattice-girder structures. Here, in a lecture given three months before the opening and when the tower was almost complete, Eiffel describes the whole project from start to finish, describing the origin of the design and choice of site and giving a detailed account of its construction from the massive foundations upwards, mentioning some of his solutions to the problems posed by building on such an unprecedented scale. Very rare; OCLC locates just two copies in this country, Getty & UPenn. The copy in Avery Library is microfilm.

8vo, orig. printed wrappers. 36 pp. with 6 halftone plates (of which 2 fdg). Short clean tear in margin of back cover; else an excellent copy.

THE GARABIT VIADUCT

34. EIFFEL, G[USTAVE]. *Memoire de la Viaduc de Garabit. Planches*. Paris: Librairie Polytechnique, Baudry & Cie Editeurs, 1889 \$1500.00

Plate volume only. "Eiffel's spectacular Garabit bridge poised 120m above the Truyere River in the Massif Central took the railway over the gorge in a single span of 165m. Completed in 1884, it is a two-pinned parabolic wrought iron arch the design of which was a development of the slightly earlier

bridge at Oporto. The most familiar account of the bridge is the rather brief "Notice sur la Viaduc de Garabit" of 1888 but the present paper is Eiffel's major presentation of the project to the engineering profession and includes all the technical aspects of the design. It was published in the "Memoires de la Société des Ingenieurs Civils" in July 1888 and was also issued as an offprint. The present item is a much enlarged reprint containing details of the calculations to determine the deformation of the arch and of the erection of the metallic section of the bridge as well as several more plates." Frank Newby in Elton 14:50.

This the plate volume only. I bought it because it is irresistible. It is a large folio and contains 19 plates of which 13 are measured engineering drawings (some open out to four pages) and the final six are good sharp reproductions of photographs, wonderful dramatic images. I have since discovered that the text volume is unfindable. Upon checking OCLC it seems that it has always been so. They locate 13 copies of the plates (only)- 6 in USA and 7 in France. Only CCA in Montreal has both the text and plate volumes. A volume of the text only is held by the Ecole Centrale de Lyon and they state: "Edition consultable en ligne sur le site du Service de la documentation de l'Ecole Centrale de Lyon."

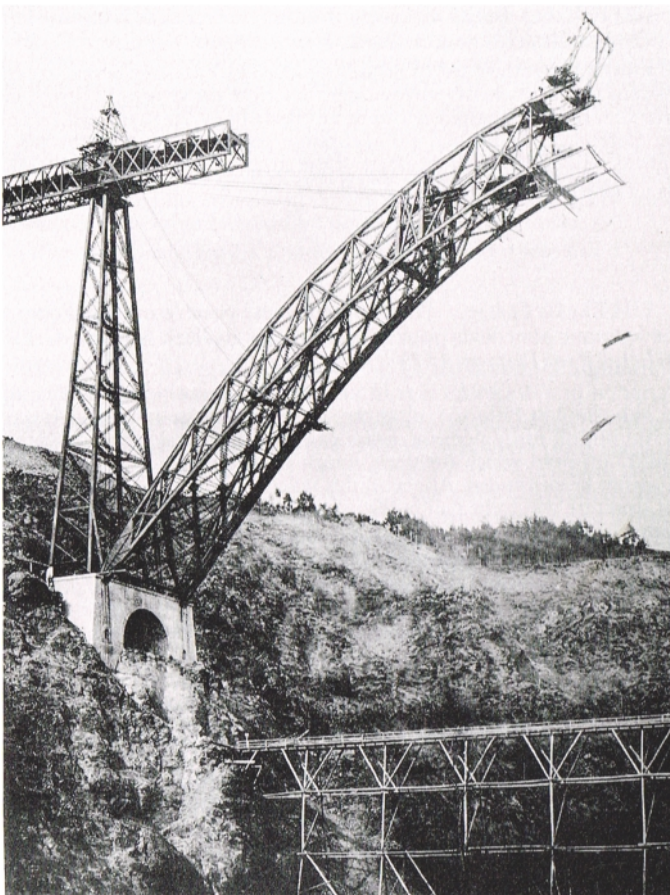
Folio (18½ x 14½"), orig. printed boards, cloth spine. T.p. and 19 plates. the photographic plates were after originals taken by Aron Freres. Slight wear to tale of spine else an excellent copy.

THE BUILDINGS OF MODERN ROME

35. FALDA, GIOVANNI BATTISTA & ALESSANDRO SPECCHI. *Il nuovo splendore della fabriche in prospettiva di Roma moderna fatta restaurare dalla fel mem di papa Alessandro VII, nuovamente intagliato sotto il felice Pontificato di n s papa Innocentio XI copiate dalle stampe di gia intagliate da Gio: Batta Falda da valdngia da Matteo Gregorio Rossi Romano in Piazza Navona all' Insegna della Stampa l'Anno 1686* \$4750.00

As is well known the various issues and reprints of the Rossi editions of the Falda viewbooks of Rome are very complicated, a bibliographical nightmare. In fact they even changed the title at one point; the present work was originally titled "Nuovo teatro"; in the present issue it was changed to "Nuovo splendore" (on this point see BAL, *Early Printed Books* 3415 in the note).

The book is a magnificent engraved record of baroque Rome; it has been lovingly analyzed by Richard Krautheimer, *The Rome of Alexander VII 1655-1667*. He begins: "In 1665 there appears in Rome a volume of plates, *Il Nuovo Teatro*...short captions point out Alexander's interventions - new constructions, restorations, buildings finished and decorated inside, streets widened, straightened and graded, squares enlarged - these foremost...Churches, palaces, houses and old Roman buildings stand on the rim of these squares, or along the flight of a street, integrated with them...Modelled in light and shade and presented in wide vistas, *in prospettiva* as the



Item #34



Item #35

title page promises, Falda's plates give a picture full of life of the "modern Rome" created by the structures and buildings - *fabriche et edificii* - laid out and created by Alexander VII."

As was done by the publisher, Rossi, these books of views were issued in various iterations depending on what plates were on hand. In this case part I contains 41 plates; part II contains 11 plates and part III (which is bound before part II) contains 7 plates. But this copy is all of a piece, exactly as issued, in a contemporary full sheep binding (which is French). The best reference source in trying to work out these Falda books is the BAL, *Early Printed Books*. OCLC locates one copy (BN in France) of a copy similar to this with 3 parts in one volume with 62 plates.

Oblong folio (10 x 15"), orig. full sheep, gilt spine, dark red lettering piece, red edges (a French binding). Orig. marbled endpapers and flyleaves. Engr. titles to parts I, II and III; engr. ded. leaf to a member of the noble Barberini family and a total of 59 engr plates (Book I: 41; Book II: 11 and Book III: 7). A fine clean copy printed on high quality paper; absolutely no foxing.

L'EGLISE ROYALE DES INVALIDES

36. FELIBIEN DES AVAUX, [JEAN FRANCOIS]. *Description de la nouvelle église de l'Hostel Royale des Invalides. Avec un plan général de l'ancienne & de la nouvelle église*. Paris: Jacques Quillau, 1706 \$500.00
A nice copy of this charming little book, first published 1702. It is a description of one of the most famous churches in Paris, the Dome Des Invalides, which famously houses the tomb of Napoleon. It was designed by Jules Hardouin Mansart and built between 1679 and 1691. The present description was written by Felibien des Avaux, a prolific writer on architecture and historiographer to the King. Berlin Catalogue 2486. It is quite scarce; OCLC locates four copies in America (Columbia, Getty, Duke, Princeton).

12mo, orig. full polished calf, highly gilt spine, dark red lettering piece (small chips at head & tail of spine). (ii)+168+(vii) pp. with frontisp elevation of the famous church and at the end a "plan generale de l'ancienne & de la nouvelle eglise." Inner hinges reinforced.

RECONSTRUCTION OF THE COUNTRY HOUSES OF PLINY

37. FELIBIEN DES AVAUX, [JEAN FRANCOIS]. *Les plans et les descriptions de deux des plus belles maisons de campagne de Pline le Consul avec des remarques sur tous ses batimens, et une dissertation touchant l'architecture antique & l'architecture gothique*. Amsterdam: Estienne Roger, 1706 \$700.00
Originally published Paris, 1699. "The title provides a full description of the contents of the book. Felibien begins with plans and a description of Pliny the Younger's Laurentian villa, taken from Pliny's Latin letters, followed by the text of Pliny's letters in Latin and in French translation with a commentary included. Scamozzi's description of the villa follows in Italian, again with French translation on the same page. The same format is used for the Tuscan villa. The book is concluded with an essay on the origins of architecture which very briefly mentions the Gothic style."- Wiebenson III-D-10. "Felibien shows great feeling for the constructional principles of Gothic, remarkable for that date". - Watkin, *Rise of archit. history*, p. 21.

Small 8vo, disbound. 112+(viii) pp with 7 engr. plates (of which 5 fgd). Titles in red and black. Occas light spots of foxing.

A RARE AMERICAN PATTERN BOOK

38. FRANKE, W[ILLIAM] B. *Designs for monuments*. New York: the author, 1875 \$2000.00
First and only edition; nice copy of a rare book. It is strictly a pattern book, with a handsome decorative title page drawn by the author and 40 plates; there is no text. The plates range from modest grave markers and headstones to obelisks, sarcophagi, mortuary chapels, underground vaults, etc. The author identifies himself as an architect but is not listed in Withey, not in the Avery obituary index or in any other sources at hand. The designs are very accomplished; I suspect that Franke may have been trained in architecture in Europe (probably Germany) and come to this country as a mature designer. NUC locates seven copies, but OCLC locates only two (Yale & U of Ill).

Folio, orig. dec. cloth, title in decorative gilt on cover, neatly rebacked. Photo-litho t.p., 40 litho plates and letterpress table of contents at the end.

AN EARLY PRIZE BOOK WITH A WONDERFUL LABEL "SUPRALIBROS"

39. FREZIER, AMEDEE. *Dissertation historique et critique sur les ordres d'architecture. Extraite du "Traité de Stéréotomie" du meme auteur. Nouvelle édition, corrigée et augmentée de quelques notes*. Paris: Jombert, 1769 \$1250.00
This unique copy is of interest in book history as it is a fine example of a "supralibros" - "a mark of ownership, stamped, usually in gold, on the front or rear cover of a book."

The *Traité de Stéréotomie* was originally published in 1738. The BAL *Early Printed Books* 1138 gives an interesting note for this book and states that the present work, *Dissertation*, “is unlikely to have had a separate previous existence.” The present copy is unique as it was a prize book. A large gilt stamped red morocco label on the upper cover states: “Ecole Royale Gte. de Dessin / 2me Prix d’Architecture / Rempporté par / Remy, Voilquin. / Année 1814.” This copy was given as a prize at the Ecole Gratuite de Dessin, founded in 1767 by Louis XV; the building of the school is found at no. 5, rue de l’Ecole de Médecine. Remy Voilquin was a pupil of Bienvenu and taught architecture at the Ecole des Beaux Arts in Paris (Guyot de Fère, *Statistique des Beaux Arts en France*, Paris, 1834, p. 214). On the inside front pastedown is a printed slip presenting the book to Voilquin and signed by several members of the faculty of the Ecole Royale, including [Antoine L.T.] Vaudoyer. OCLC locates 3 copies in America (Columbia, West Point, & Getty).

4to, orig. full calf, gilt spine, red morocco label as described above on cover. iv+73+(ii) pp with 1 engr plate of the orders. Very appealing copy.

EVOKES COMPARISON WITH DESIGNS BY FRANK LLOYD WRIGHT

40. GANDY, JOSEPH. *The rural architect; consisting of various designs for country buildings, accompanied with ground plans, estimates and descriptions*. London: John Harding, 1806
\$1600.00

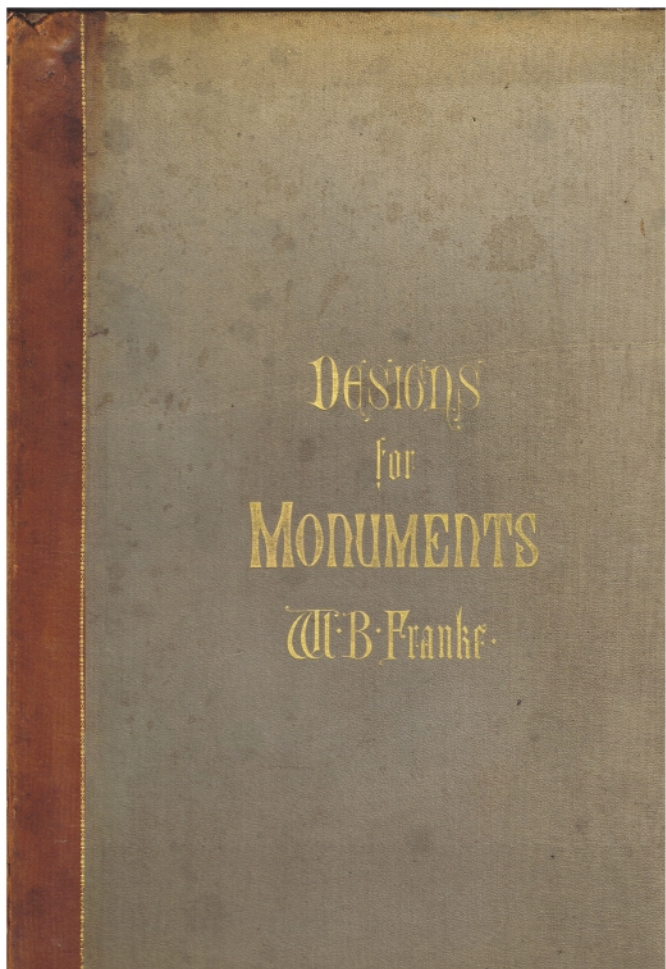
Originally published 1805; this is the second edition. “Gandy’s second book of designs, each of which is planned with a near 20th century functionalism. As Summerson, in *Heavenly Mansions* (1949), suggests, Gandy was attempting to ‘explode the gentility of architecture, to rediscover some of the virtues of “humble and rustic life” and to express them in design...Of the many cottage books appearing at this time, Gandy’s two works, while probably the least influential, are in many ways the most original and forward-looking, the predominately horizontal designs and their picturesque marriage with the landscape evoking comparison with so unlikely a figure in the context of 1805 as Frank Lloyd Wright.” - Priscilla Wrightson. In addition to designs for cottages and residences, the present work gives designs for a land steward’s office, a dairy, a mill, several inns, a manufactory, an arable farm, a rural institute (did Thomas Jefferson see this? - it is clearly similar to his design for the University of Virginia). Archer 85.2. Wiebenson III-D-34. *Avery’s Choice* 250 (for his earlier book).

4to, orig. gray paper boards, hinges cracked and spine peeling, but a very good untrimmed copy in original state. (iv)+27+1 pp with 42 aquatint plates. Marginal light spotting to a few plates.

A SPECTACULAR BOOK

41. GARNIER, CHARLES. *Le nouvel Opera de Paris*. Paris: Duchar & Cie., 1878-1881
\$3500.00

[14] CHARLES WOOD RARE BOOKS



Item #38

A spectacular book, one of the most rich and sumptuous of all 19th century architectural books and quite equal to the elegant building it describes. The color plates by Lemerrier are a triumph of the art of color printing. The plates illustrate every conceivable aspect of the building including the costume rooms, the library and the stage machinery. The twenty chromolithographs document the sumptuous schemes of interior decoration. The Opera was his greatest building by far.

“Garnier transformed and revitalized the 19th century Beaux-Arts tradition; he created a brilliant, intuitive architecture which nonetheless drew upon the academic sources and paradigms. He showed the style’s more careful practitioners what could be made of it. They gratefully accepted his demonstration and worked for two generations in the glow of his magnificent Opera House. He was French on a vaster plane in the same sense as Charles de Gaulle: a man who convinced his countrymen - and indeed his profession internationally - that their enterprise had some sort of grandure which they had been too myopic to glimpse, giving it henceforth purpose, worth, and self-respect.” - David Van Zanten in the *Macmillan Encyc of Architects*. That sense of grandure and worth is certainly evident here. *Avery’s Choice* 303, an excellent note by Bary Bergdoll.

Folio, 2 vols bound in one: viii+vihi pp (t.p. in red & black; table des planches) with engr. frontisp (author's portrait), and 40 plus 60 engr plates, each with dust sheet, some double-p., of which 20 printed in colors by Lemercier and heightened with gold. Original marbled sides; beautifully rebacked in dark red morocco, gilt, by Green Dragon Bindery. Old faded 19th cent rubber stamp of the Boston Architectural Club on half title; else a clean and fresh copy.

**"ONE OF THE MOST MOVING DEFENSES
EVER PENNED..."**

42. GARNIER, CHARLES. *Le Theatre*. Paris: Librairie Hachette, 1871 \$975.00
First edition. "In *Le Theatre* Garnier used the experience of designing and building the complex opera house to expand his own views of architecture. He wrote one of the most moving defenses ever penned of an architecture responsive to social needs and expectations, and which never shies away from decorative and coloristic effects. Throughout Garnier celebrates the artist's intuition and instincts more than codifiable rules as the only sure guide to the creation of convincing architectural settings for social rituals. While *Le Theatre* was inevitably an explanation of his own creation, it sought to develop a more general theory about the relation between man's instincts to represent in the theatre and the nature of architectural representation and artifice, as well as to develop a general view of an architecture in which the rationalist theories of structural setting for high society were resolved with an ease and confidence that belied the clear struggle and experiment that had gone into every detail of Garnier's building." - Barry Bergdall in *Avery's Choice*.

8vo, cont. half brown morocco, mottled paper sides. (iv)+iv-[v-vi]-[vii-viii]+v-vi (i.e. preliminaries scrambled but complete). Prelims+470+(ii) pp. Excellent copy.

A RARE ARCHITECTURAL DICTIONARY

43. GASTELIER [DE LA TOUR, DENIS FRANCOIS]. *Dictionnaire etymologique des termes d'architecture, et autres termes qui y ont rapport, suivi de l'explication des pierres precieuses, & leurs etymologies*. Paris: La veuve Pissot chez Sebastian Jorry; Duchesne, 1753 \$950.00
Fine copy in a contemporary binding of the first and only edition of a rare architectural dictionary, from "Abaque" to "Zoophore". The definitions were taken from a collection of 30 different authors, all of whom are identified. Pages 1-260 are devoted to architecture; pages 261 to 276 to precious stones. At the end of the work is a 17 page supplement to the architecture section. Finally, there is a seven page "Catalogue des livres nécessaires aus architectes" arranged by size: folio, quarto, octavo and duodecimo. OCLC locates five copies in American libraries (Columbia, UC Berkeley, NGA, Princeton and Pa State Univ). Very uncommon in the marketplace; I have never seen a copy before.

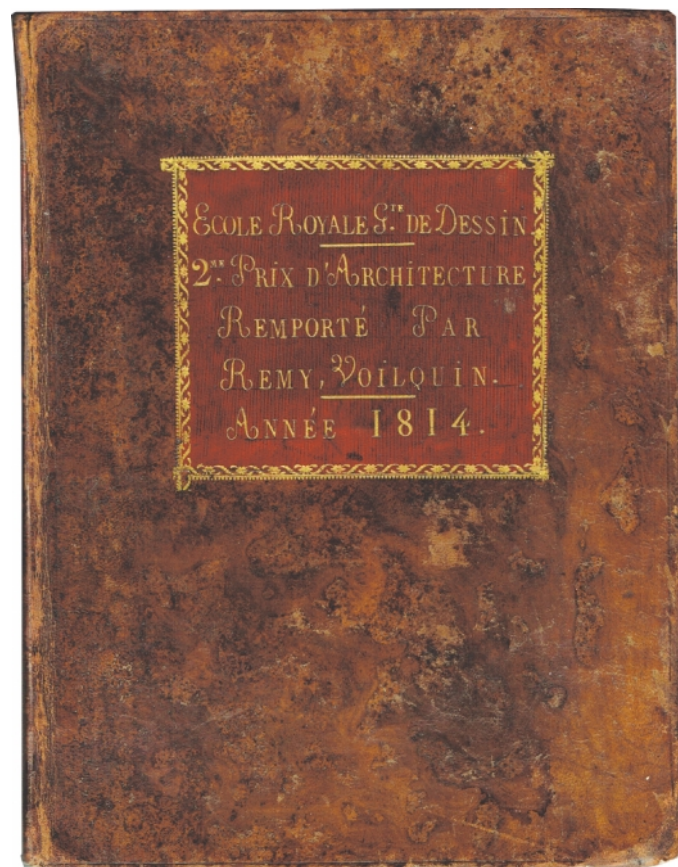
12mo, orig. full mottled calf, nicely gilt spine. (x)+276+iv (avertissement)+24 pp. Upper rear joint just starting.

**NOT ON THE PARK LIST - AND IT SHOULD BE
THE SOURCE FOR THE FRANKLIN FIREPLACE**

44. GAUGER, [NICOLAS]. *Fires improved: or a new method of building chimnies, so as to prevent their smoaking...made English...* by J. T. Desaguliers. London: J. Senex & E. Curll, 1715 \$1500.00

Originally published Paris 1713; this the first English edition. Eileen Harris calls this "the earliest treatise on domestic heating and the basis of all eighteenth century books on the subject in English...In the summer of 1715 the well-known experimental philosopher J. T. Desaguliers published a translation of Gauger's book, omitting what he thought superfluous and adding his own improvements to suit the burning of coal in England." - *BABW*, no. 244. This work was Benjamin Franklin's self acknowledged source for his ideas on the Pennsylvania fire place. James Logan of Philadelphia had a copy of the Amsterdam edition of 1714 (Wolf. *The library of James Logan*, 794). But see also RIBA, *Early printed books*, 1130 which states that "he [Franklin] had almost certainly read in the English translation of 1715..." This title is not on the Park List (*A list of architectural books available in America before the revolution*) and it should be. Schimmelman 28. NUC locates 7 copies.

16mo, early 20th century half polished calf. (vi)+[1-6]-7-161[162-172]+1 ff with 9 engr fdg plates. Some light marginal old water staining on the last few plates.



Item #39



Item #41

A CLASSIC WORK OF FRENCH ENGINEERING

45. GAUTHEY, E[MILAND] M[ARIE]. *Oeuvres de M. Gauthey. Traité de la construction des pont AND Mémoires sur les canaux de navigation, et particulièrement sur le Canal du Centre, autrefois Canal du Charolais*. Paris: Firmin Didot, 1809, 1813, 1816 \$1250.00

First edition, fine copy complete with the third volume, which is not always present, of one of the classics of French engineering. Gauthey's treatise on bridge engineering superseded Gautier's *Traité des ponts* of 1716, which was the standard work on the subject for all of the 18th century. Gauthey's work was edited and published by Navier, his nephew and pupil. It was itself to remain the standard work until well into the nineteenth century, going into a second edition in 1832. Gauthier followed Perronet, whose pupil he was, in his highly practical approach and this widely used and highly influential work served to publicize and make generally available the precepts of his great master.

Gauthey drew very much on his own observation and experience for he was chief engineer to Burgundy where all his elegant bridges are to be found. Much of the work is devoted to general principles of foundations, curve of arches,

thickness of piers and abutments, centering, construction, &c., including sections on estimating, as accurately as possible, the cost of bridges, and on the compression tests on stone carried out with Soufflot for the dome of the Pantheon. It also contains a lengthy historical section listing bridges in all materials from all over the world (with particular emphasis on France) with their principal dimensions, dates, builders, etc. from ancient times down to bridges still being built when the work was written.

Much of the third volume, on canals, is devoted to the Canal du Centre, his major achievement in this field. Vol III of this set is inscribed: "A Monsr. LePere (gratieu) Ingenieur en chef — Royal des Ponts & Ch...ees. Souscripteur." The title pages of vols I and II each bear an inscribed signature or monogram which appears to be that of the author. Not in BAL but see 1183 which is another work by Gauthey, and the note for which discusses the present work. *Bibliotheca Mechanica* p. 133.

3 vols. 4to, recent marbled sides, polished calf spines, nicely bound. xxxi+(i)+403+(i) pp with 16 fdg engr plates; (iv)+399+(i) pp with 11 fdg engr plates; and (iv)+420 pp with 10 fdg engr plates (numb 1-4, 4*, 5-9). Laid into vol I are two notes of contemporary MS. Scattered light foxing here and there but a fine set.

46. GENNETE, [CLAUDE LEOPOLD]. *Nouvelle construction des cheminées, qui garantit du FEU, & de la FUMEE à l'épreuve des vents, du soleil, de la pluie, & des autres causes qui sont fumer les Cheminées ordinaires*. Liege: F. J. Desoer, 1760 \$675.00

Originally published Paris, 1759. A very good untrimmed copy of this rare little book on the causes and cures of smoky chimneys. On this same subject see the works by Gauger and Sachtleben. See also the work by Benjamin Franklin on this subject. M. Genette was "premier physicien & mechaniste de S. M. Imperiale." The text also includes "le jugement de l'Academie Royale des Sciences de Paris sur cette nouvelle construction." The UCBA, I, 651, cites a copy of this edition in the Soane Museum. Berlin Catalogue 3842 (the Paris edition of 1759). Of the present edition OCLC/WORLDCAT locates five copies in American libraries.

12mo, marbled sides, polished calf spine and corners, spine with gilt lines, very handsome binding. 142+(ii) pp with 13 fdg. engr. plates; untrimmed. Title page dusty.

VERY RARE SILVERSMITH'S PATTERN BOOK

47. GERMAIN, PIERRE & JEAN BAPTISTE CLAUDE CHATELAINE. *A book of ornaments containing divers elegant designs for the use of goldsmiths, chasers, carvers, &c. curiously engraved by Chatelin &c from the drawings of Messrs Germain, Messonier, Sigr. Cattarello &c*. [London]: Printed for John Bowles at the Black Horse in Cornhill, n.d. [ca. 1750-55] \$8950.00

A very rare book; OCLC locates just one copy (Winterthur). This is the first English edition of Germain's *Elements d'orfèverie*



Item #47

(1748) which is a much more common book and of which OCLC locates 14 copies in American libraries. The present work has been put into context by Helen Clifford in her *Silver in London* (2004): "Jean Baptiste Claude Chatelain was a prolific engraver who seems to have specialized in reproducing the work of some of the most famous French ornament designers, such as Watteau, Lajoue, and Pierre Germain. We know from an anecdote left by Francis Grose that Clee [a silver engraver] used to invite Chatelain to dinner, 'and whilst it was getting ready, had chalk and other drawing material put before him, always taking care that dinner should not be produced until the drawing was finished. Clee used likewise to lend Chatelain money on his drawings. Clee produced a later edition of Chatelain's *Book of ornaments...* in 1757, entitled *A book of eighteen leaves* of designs, the majority after Pierre Germain..." The title page of *A book of eighteen leaves*, referred to by Clifford, is reproduced as her fig. 80; it is a straight restrike of the title page engraving of the present work except that the title "A book of ornaments" has been erased and "A book of eighteen leaves" substituted. Also, the imprint line has been changed to read: "To be had of the proprietor Robert Clee at the Golden Head in Pantion Street St. James Hay Market and at the printsellers in London, 1757."

Small folio (12 X 9½"), nicely rebound in half calf with marbled sides by Green Dragon Bindery. 17 leaves of engraved plates, the first of which is the title leaf. The very top (about ¼ inch) of the title page image has been trimmed by an early binder. An excellent copy with good strong impressions of the plates.

AN EIGHTEENTH CENTURY BIRD-HOUSE

48. GORHAM, JOHN. [*Autograph letter signed, with plan and elevation of a 'pigeon house' for Mary Eyre of Newhouse, Downton, Wiltshire*], (London ?), 8 September 1757 \$1500.00

A remarkable survival. This letter and drawings explaining the design of a mid-18th century pigeon house were prepared

by the 'eminent surveyor and builder John Gorham' (d. 1801) at the request of Mary Eyre of Newhouse, Downton, Wiltshire, widow of Robert Eyre (d. 1752). Designed "so that the 5 floors and 4 gable ends will hold 34 pairs of pigeons", the structure was to be free-standing and mounted on a single post. The letter and accompanying plans record the dimensions, construction and other details. The designer, John Gorham, is listed in Colvin, as an 'eminent surveyor and builder' when he died in 1801. He was a bricklayer by trade and was Master of the Tylers' and Bricklayers' Company in 1755-6. He was surveyor to Gray's Inn and other prominent buildings. - Colvin, ed. of 1978, p. 354. Plans for bird houses were occasionally included in early pattern books; see, for example, Andrew George Cook, *The New Builder's Magazine* (Lond., ca. 1810), pl. LI. An interesting article on American nineteenth century birdhouses is found in *Old-Time New England*, (Summer 1966): Richard Candee, "Strictly for the Birds", pp. 11-14. See also the cover which is a great photo of a pigeon house *in situ*. Finally, on the general subject of bird houses see A. R. Dugmore, *Bird Homes*, (New York, 1900).

Single folio sheet (11 x 18"), on thick paper watermarked "IHS I Villedary." Autograph letter signed incorporating several pen and ink drawings, one highlighted in yellow watercolor. Reverse blank except for address panel; remains of red wax seal. Short tear at lower margin without loss, but in excellent condition.

PLANS OF SCHOOL HOUSES

49. GREAT BRITAIN. COUNCIL ON EDUCATION. *Minutes of the Committee of Council on Education...with appendices and plans of school houses. [Parts I & II]*. [London: House of Commons, 15 April 1840] \$450.00

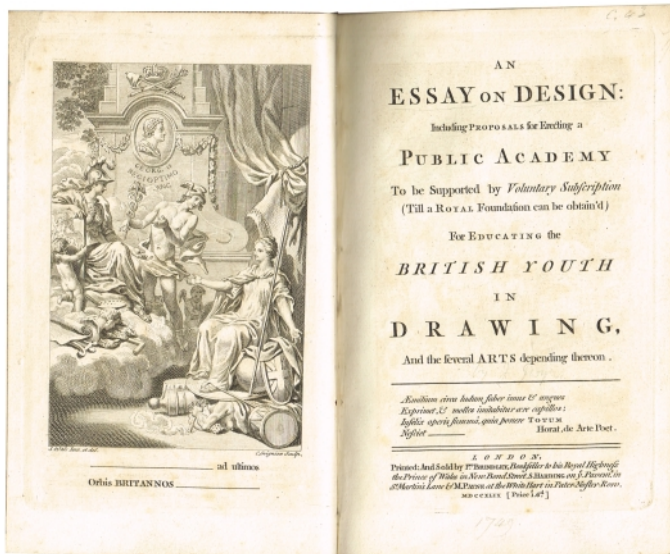
A massive compilation, the bulk of the text consists of specifications for school houses, together with folding plans for 23 schools by Sampson Kempthorne (1809-1873). Kempthorne became architect to the Poor Law Commissioners about 1835. "The *Rules to be observed in planning and fitting up Schools*, published by the Committee of the Council on Education in 1839-40, contains 23 sheets of schoolhouses drawn from his designs." - Colvin, p. 486. The designs range from small buildings for 30 children to larger complexes for 300 children and 150 infants; they are shown in plan as well as measured elevations from which the buildings could presumably be built. Each of the plans shows two different arrangements for arranging the pupils, the National School Plan and the Lancasterian Plan.

Folio, recent cloth, morocco lettering piece. 17+218 pp with 23 fdg plans (litho by Standidge & Co., London).

50. [GWYNN, JOHN]. *An essay on design: including proposals for erecting a Public Academy to be supported by voluntary subscription (till a Royal Foundation can be obtain'd) for educating the British youth in drawing, and the several arts depending thereon*. London: Ino. Brindley, 1749 \$1275.00

First edition. One of the first proposals for a Royal Academy, of which Gwynn was eventually a founder-member. Another proposal for such an establishment was put forth by George Vertue at about the same time. The general subject of the academy, as well as Gwynn's essay are discussed by Eileen Harris (*BABW*, p. 216 and no. 274). See also Colvin, pp. 372-4. RIBA, *Early printed books*, 1415 noting that "the engraved head-piece at the beginning of the main text, showing a quadrangle, was drawn by Gwynn and may be an attempt to give pictorial realization to his scheme of an academy." The Royal Academy of Arts was eventually founded in 1768. This copy has tipped in a MS slip reading as follows: "Dedication to the Duke of Rutland by his Grace's most humble servant John Gwyn." The book was in fact dedicated to Rutland, but it is impossible to say if the MS note is in the hand of the author.

8vo, finely rebound in full polished calf, and signed 'MASSEY BINDER, PARK ST.' (iv)+vi+92 pp. with engr. frontisp., engr. title, 2 head-pieces and 1 tail-piece. There are several MS comments on the blank front flyleaf regarding the engr. vignette at the beginning of the main text. An interesting copy.



Item #50

51. HALFPENNY, WILLIAM. *The art of sound building demonstrated in geometrical problems. The second edition.* London: Printed for Sam. Birt...and B. Motte, 1725 \$2750.00 First published in 1725; the present second edition was published later in the same year. It is the first book in English on the geometry of arches. "This handbook intended for the craftsman, illustrates Halfpenny's understanding for geometry. The first section concentrates on a method of drawing arches by the intersection of straight lines, an invention attributed to Halfpenny." - Wiebenson, III-C-15. But in fact Halfpenny did not invent this method; he adapted it from Abraham Bosse, as explained by Eileen Harris, page 218. Harris, *BABW*, 282. Colvin, p. 379. Park List 19. New Berlin Catalogue 2265Z. BAL, *Early printed books*, 1435.

Small folio, cont. reverse sheep, polished spine, orig. dark red spine lettering piece, upper joints slightly cracked. (vi)+65+(1)+(ii) pp. with engr frontisp., 19 numbered + 6 unnumb fdg plates. First seven leaves (only) have an old water stain along top blank margin. Title page dusty.

52. HALFPENNY, WILLIAM. *A new and compleat system of architecture, delineated in a variety of plans and elevations for convenient and decorated houses.* London: John Brindley, 1749 \$3500.00

First edition, rare. An analysis of the designs, which are peculiar and "certainly not Palladian," to quote Eileen Harris, is given in Kaufmann, *Architecture in the age of reason*, pp. 28-29. "This is one of several house publications undertaken by Halfpenny, including estimates, plans and elevations perhaps inspired by the success of Garret's book of 1747. The pedestrian nature of Halfpenny's designs and their execution bely his preface on the nature of beauty: "...simplicity is the basis of beauty, as decoration is of magnificence...harmony is the result of the first, and proportion elegantly composed is the certain effect of the latter..." - Wiebenson III-D-25. Harris, *BABW*, 296. Colvin, p. 261. Park List 23. RIBA, *Early printed books*, 1440 (imperfect copy).

Oblong 8vo, orig. marbled sides, calf spine, rubbed, (with gilt stamps) and corners, upper and lower front joints starting. (iv)+25 pp with 46 engr plates. Scattered foxing.

ENGRAVED THROUGHOUT

53. HALFPENNY, WILLIAM. *Practical architecture, or a sure guide to the ... five orders, with their several doors and windows.* London: Tho. Bowles, 1724 \$1250.00

First edition. Halfpenny was the first architectural writer to translate the modular proportions of the orders according to Palladio into feet and inches; this immensely important innovation, as set forth here, made Palladianism a national idiom not only in England but in the American colonies as well. His method was inspired by Abraham Bosse's *Traité des manieres de dessiner les ordres*, 1664. But his presentation was in a much more convenient format than Bosse's folio; his book was a mere six inches high so that it may be 'carried in the Pocket and always be ready for use.' In the colonies Peter Harrison, Samuel Rhoads, and Thomas Jefferson are known to have owned this work; there were doubtless hundreds of copies in use in America in the mid and later 18th century. This copy is inscribed: "James Tylor 1726 / Bought 1725 at Wareington(?)". Harris, *BABW*, 307. Park List 26. Sowerby 4186. O'Neal 53a. Colvin, p. 378.

12mo, orig. sheep, very neatly rebacked. 48 ff; engraved throughout: t.p., ded. leaf, preface and 24 engr. plates each with engr. table on facing leaf. Very nice copy of an appealing little book.

54. HALFPENNY, WILLIAM & JOHN. *Rural architecture in the Chinese taste, being designs entirely new for the decoration of gardens, parks, forrests, insides of houses, etc. The 2d Edition.* London: Robert Sayer, 1752 \$4000.00

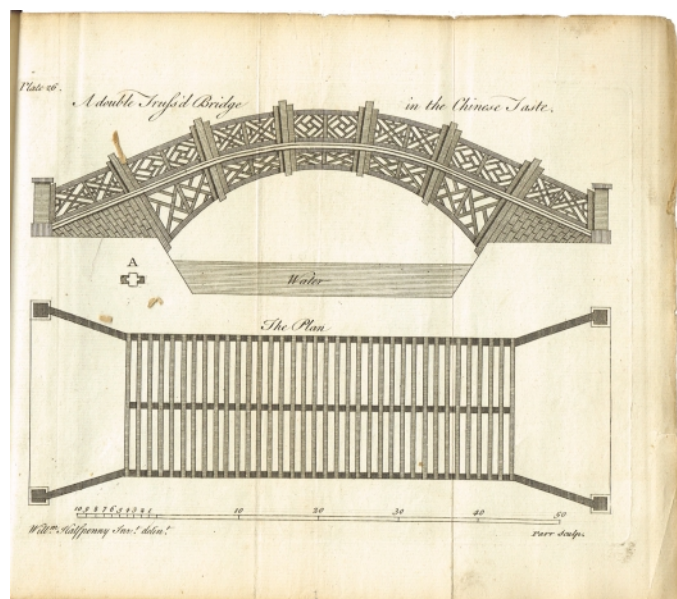
Originally published in four parts between 1750 and 1752 with the title *New designs for Chinese temples* (it is this title which is given in the Park List). The individual part titles for the second, third and fourth parts are as follows: (2) New designs for Chinese bridges; (3) New designs for Chinese doors; and (4) New designs for Chinese gates. This was a pattern book to exploit the fashionable taste of the moment; Eileen Harris explains: "Halfpenny's role had never been to reform taste but always to reduce it to practicable terms and disseminate it, as he said of his Chinese designs, 'to workmen at a distance from the metropolis.' His impartial attitude towards the different styles of architecture might have seemed unprincipled to a purist like [Robert] Morris, but it was good business sense. And there can be little doubt that from 1750 he and his son John were in business with the publisher Robert Sayer to exploit the various whims of fashion." Park List 24. Berlin Catalogue 3415. Colvin, p. 379. Harris, *BABW*, 301.

All four sections of this work include designs for garden seats and chairs. Two of these are illustrated in P. Ward-Jackson, *English furniture designs of the 18th century*, figs. 126-7. This copy is inscribed "Thomas Wolfe 1832" on the front flyleaf.

8vo, recent marbled sides, calf spine by the Green Dragon Bindery. Engr. general title + 8+8+8+(ii)+2 pp with 60 engr. plates (of which 11 fdg). A very good copy.

A KEY WORK IN THE EVOLUTION OF THE 19TH CENTURY AMERICAN ARCHITECTURAL BOOK

55. HATFIELD, R. G. *The American House-Carpenter: a treatise upon architecture, cornices, and mouldings, framing, doors, windows and stairs*. New York: Wiley & Putnam, 1844
\$850.00



Item #54

First edition. This is a key work in the evolution of the mid-nineteenth century American architectural book, and the reason is given in the first paragraph of the preface: "This book is intended for carpenters - for masters, journeymen and apprentices. It has long been the complaint of this class that architectural books, intended for their instruction, are of a price so high as to be placed beyond their reach. This is owing, in a great measure, to the costliness of the plates with which they are illustrated: an unnecessary expense, as illustrations upon wood, printed on good paper, answer every useful purpose. Wood engravings too, can be distributed among the letter-press; an advantage which plates but partially possess, and one of great importance to the reader." By 'plates' Hatfield meant copper-engraved plates, which were used in almost all the books by Asher Benjamin, Edward Shaw, and other authors of books for builders published in this period. Copper plates were much more expensive than wood-engravings, and Hatfield was right; they did indeed "answer every useful purpose." I have written on this subject elsewhere; see my essay "Asher Benjamin, Andrew Jackson Downing: Two Divergent forms of Bookmaking" (in) *American Architects and their Books to 1848*, Amherst: Univ. of Massachusetts Press, 2001, pp. 181-198.

The Hatfield book was a long-lived classic; it went through a 12th edition in 1892 and was again issued after 1895. This first edition is Hitchcock 553.

8vo, orig. publisher's cloth, gilt stamped device on cover and gilt spine. 254+32 pp with "over three hundred [wood] engravings." Upper right corner of t.p. mended; neatly rehinged by Green Dragon Bindery, orig. spine preserved and laid down.

56. HAWNEY, WILLIAM. *The compleat measurer; or the whole art of measuring. The second edition; to which is added, an appendix 1. of gauging; 2. of land measuring. Very useful for all tradesmen, especially carpenters, bricklayers, plaisterers, painters, joyners, glaziers, masons, etc.* London: Printed by E. Bell a.o., 1721
\$375.00

Originally published in 1717, this long popular manual went through sixteen editions before 1789; it was also reprinted in America. Measuring, or quantity surveying, upon which contracts and valuations were made, was an important part of the 18th century building industry; on the functions of the surveyor see chapter three in Jenkins, *Architect and patron* (Oxford, 1961). See also chapter 4 in Harris, "Measuring and price books." Harris states that the remarkable success of the present book was due as much as anything to energetic marketing by the booksellers. Harris, *BABW*, 328. Park List 106 citing an edition as late as 1809.

12mo, rebound in full calf, raised bands with gilt lines; gilt stamped black lettering piece. (xvi)+346+(ii) pp with numerous text illus.

**"A SCIENTIFIC AESTHETIC FOR
THE MACHINE AGE"**

57. HAY, D[AVID] R[AMSAY]. *The geometric beauty of the human figure defined to which is prefixed a system of aesthetic proportion applicable to architecture and the other formative arts.* Edinburgh & London: William Blackwood & Sons, 1851 \$450.00

First edition, one of this prolific author's most uncommon books. It has been given an excellent note by Stuart Durant: "Hay's system of proportion is based upon the harmonic ratios of the diatomic scale. He relates this, in turn, to the human figure...Because the ear was so susceptible to variations of time interval, Hay thought the eye was able to perceive like mathematical relationships which would bring a similar aesthetic pleasure - 'the eye is capable of appreciating the exact subdivision of spaces, just as the ear is capable of appreciating the exact subdivision of time.' Hay believed, quoting Isaac Newton, in the 'simplicity of the macrocosm.'" Like so many of his contemporaries he anticipated the coming of the scientific millennium which would supply simple universal laws. Hay's writings amount to the earliest attempt by any authority to create a scientific aesthetic for the machine age..." Though OCLC locates 11 copies in American libraries, this work is rare in the marketplace. Not in the Book Auction Records. This the first copy I have handled in 50 years.

Small folio, orig. cloth, gilt embossed monogramme of Hay on cover. (xiv) + (ii) + 68 pp with 16 full-p. engr. plates and one final line illus on the final page. Old bookplate of the City of York Public Library; barely noticeable blindstamps on margins of plates. Slight wear to extremities of hinges but a good copy.

58. [HEBRARD, PIERRE]. *Caminologie, ou traité des cheminées, contenant des observations sur les différentes causes qui font fumer les cheminées, avec des moyens pour corriger ce défaut.* Dijon: F. Desventes, 1756 \$750.00

First edition; a rare provincial imprint. The author was a Benedictine monk and quite a learned man; he quotes from or refers to Alberti, the Perrault *Vitruvius*, Gauger, Delorme, Serlio, etc. The one author he does not seem to mention is Benjamin Franklin, whose work on smoky chimneys was otherwise well known in Europe. Well illustrated with 21 folding engraved plates. Barbier, I, col 483.

12mo, orig. mottled calf, gilt spine, hinges and edges of covers a bit rubbed, else a fine copy. (iv) + xlv + 187 + (xvii) pp. with 21 fdg. engr. plates.

**"THE MOST IMPORTANT AMERICAN
ARCHITETURAL MANIFESTO"**

59. HITCHCOCK, HENRY-RUSSELL JR. and PHILIP JOHNSON. *The International Style: architecture since 1922.* New York: W. W. Norton & Co., 1932 \$500.00
First edition. "Arguably the most important American architectural manifesto, *The International Style* was published as a

companion to the catalogue for the New York Museum of Modern Art show on modern architecture, curated by Hitchcock and Philip Johnson." -Gwendolyn Wright in *Avery's Choice*, 411. A classic work in the history of modern architecture, and one which influenced its subsequent course. Adolf Placzek calls this "one of the most important and consequential books of the decade." (*Jrnl. of the Socy of Arch. Historians*, 35, March 1965. Karpel B657. Lucas, p. 26. Sharp, p. 147.

8vo, orig. cloth, spine a bit faded. 240 pp with several hundred halftones.

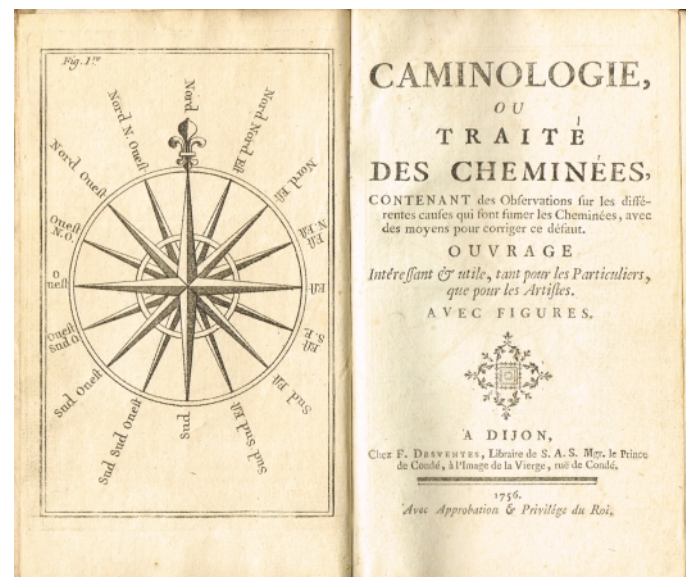
THE PREVENTION OF FIRES IN BUILDINGS

60. [HOLLAND, HENRY]. *Resolutions of the Associated Architects; with the report of a committee by them appointed to consider the causes of the frequent fires, and the best means of preventing like in future.* [London, 1793] \$550.00

An interesting and important pamphlet on two counts: as a document in the early history of professional organisation of architects and as a source for the student of the history of fireproof building. The members of the Association are stated at the outset; they include most of the leading architects of the late 18th century in London. The text gives detailed instructions for fireproof building, and is of much interest to the building historian. The identification of Henry Holland as the author is given in Colvin, p. 424. B. Kaye, *The development of the archit profession in Britain*, bibliog. no. 194. (p. 185).

8vo, orig. blue paper wraps, stitched, uncut, fine copy. (ii) + iv + 31 pp. Unopened copy.

61. HOPKINS, ALPHONSO A. *The Powers Fire-Proof Commercial and Fine Art Buildings.* Rochester, New York: E. R. Andrews, 1883 \$350.00



Item #58

First edition, nice copy of an important book. Of special interest is the fact that the iron was supplied by Daniel Badger; Margot Gayle comments: "In Rochester, N.Y. Daniel Powers built an iron front commercial building to which he continued to add for years, both laterally and vertically, always determined to have the tallest building in town. Badger provided the iron for both fronts on State and Main Streets, and also for the sweeping, monumental interior iron staircase that spirals from the ground floor to the top story, where Powers enjoyed displaying his significant art collection. Rochester architect Andrew Jackson Warner designed the Powers Building in 1869 and it has formed a cornerstone of downtown Rochester ever since. It is on the National Register of Historic Places." - *Daniel Badger's illus. catalogue of Cast Iron Architecture*, Dover, 1981, p. xiv. Hopkin's book is a very careful and thorough description of the building. Not in Hitchcock.

8vo, orig. gilt dec. cloth. 189 pp. with wood-engr. frontisp (persp view of the bldg), plan and five text illus. Very good copy.

62. HOPPUS, EDWARD. *The gentleman's and builder's repository: or, architecture display'd*. London: James Hodges & Benjamin Cole, 1737 \$1500.00

First edition, but a copy with some wear and priced accordingly. Though it was a very influential work in the American colonies, (19 references in pre-Revolutionary records) this was entirely pirated without acknowledgement from other sources. Eileen Harris states that it is taken from Halfpenny, Gibbs, Campbell's edition of Palladio, Kent, Price, Gaetano Brunetti, and others (see Harris, p. 238). Its great value in America lay in its use as a pattern book; plate 56 served as the immediate source for the carved chimney-piece in the council chamber of the Governor Benning Wentworth Mansion in Little Harbor, New Hampshire; (see fig. 113 in *Archit. heritage of the Piscataqua*). Harris, *BABW*, 355. Park List 31. Fowler 156 (ed. of 1738). Berlin Catalogue 2275. Schimmelman 46. Archer 151.1.

4to, recent marbled sides, calf spine and corners, gilt stamped spine, dark red lettering piece. (ii)+101+(i) pp. with 84 numbered and 2 unnumbered plates. Also, numerous engr. diagrams in the text. Margins of t.p. worn; evidence of an old stain in inner and outer upper corners of first 20 or so leaves. But a good serviceable copy.

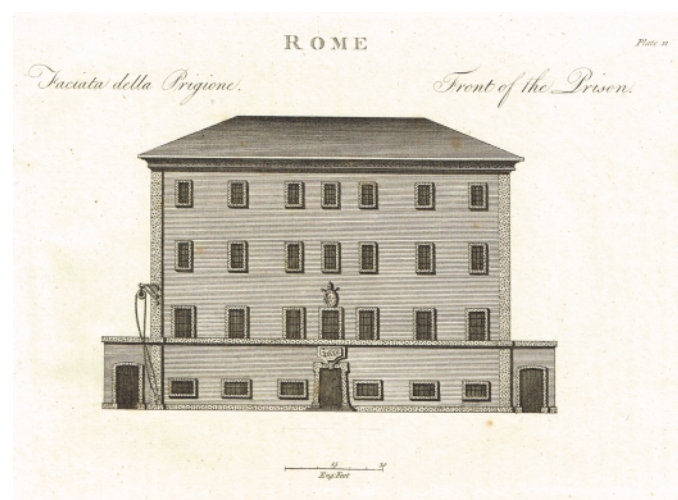
IN PRINT FOR OVER 230 YEARS

63. HOPPUS, E[DW]ARD]. *Practical measuring made easy to the meanest capacity... Ninth edition* London: Printed, by assignment from the trustees of E. Wicksteed, 1771 \$450.00

Originally published 1736, this remained in print until metrification in 1973. "As surveyor to the London Assurance Corporation from 1729 until his death in 1739, Hoppus would have been familiar with all the various branches of the building industry and thereby eminently qualified to compile a comprehensive and authoratative ready-reckoner of the

measurements of building materials for use in assessing costs and making valuations." - Harris, p. 238. Harris, *BABW*, 366. It was used in the American colonies; William Buckland of Annapolis had a copy in his library. Park List 32. There were copies advertised for sale by Boston booksellers in 1765. Often overlooked is the material on nails, prices of joiner's tools, bolts, latches, locks, and other builder's hardware at the end of the book. Kress 6798.

Tall narrow 8vo, (shaped for the pocket), orig. sheep, somewhat crudely but serviceably rebaced. lxxvi+204 pp. with 1 fdg. engr. plate and 2 wood-engr text illus. Old stain on upper margin of the first two or three leaves, else good copy.



Item #64

LATER EDITION OF A PMM TITLE

64. HOWARD, JOHN. (1) *The state of the prisons in England and Wales, with preliminary observations, and an account of some foreign prisons and hospitals. Fourth edition*. London: J. Johnson, C. Dilly & T. Caddell, 1792 (WITH) HOWARD. (2) *An account of the principal lazarettos in Europe; with various papers relative to the plague: together with further observations on some foreign prisons and hospitals; and additional remarks on the present state of those in Great Britain and Ireland. Second edition, with additions*. London: J. Johnson a.o., 1791 \$950.00

Both of John Howard's major works.

(1) Originally published in 1777, the first edition is cited in PMM, 224. From the casual experience of visiting Bedford Jail, came Howard's determination to improve prison conditions. When he died of prison fever in 1790 he was famous in every European country. *The state of the prisons*, which passed through edition after edition, served to reinforce his constant endeavours to improve the appalling conditions of eighteenth century prisons. His book was the first major practical work on the subject. It is also of interest to the historian of the architecture of prisons and hospitals;

the plates illustrate such buildings in Breda, Amsterdam, Zwolle, Utrecht, Copenhagen, Petersburg, Moscow, Rome, Milan, Bern, Ghent, Madrid, Bastille, Lyons, London and Plymouth. Garrison-Morton 1598 (citing first edition). Fitzwilliam 298.

(2) Originally published two years earlier in 1789. A classic in reform movement and medical literature (Garrison-Morton 1601), this is also an important book for the architectural historian, thanks to the descriptions, plans and elevations of numerous European prisons and hospitals (Lazarettos at Marseilles, Genoa, Spezia, Leghorn, Messina, Venice, Trieste, Hospitals at Florence, Haslar, Portman Castle and Prison, Petersburg House of Correction, &c.) An essential source for the student of hospital and prison architecture.

2 vols. 4to, matching modern antique style bindings, with marbled sides, speckled calf spines, dark red lettering pieces. (1) (viii)+540 pp. with 22 engr. plates, most folding. (2) x+259+(13) pp. with 22 engr. plates (of which 18 fdg). Upper right blank corners of both title pages have been mended.

FRONTISPIECE PHOTOGRAPH BY ROBERT HOWLETT

65. HUMBER, WILLIAM. *A complete treatise on cast and wrought iron bridge construction including iron foundations. In three parts: theoretical, practical, and descriptive. Third edition, carefully revised and considerably enlarged.* London: Lockwood & Co., 1870 \$950.00

Originally published 1861, this was a classic work in the literature of civil engineering. It saw a second edition in 1864; the present edition, the third, is the best and rarest. It is of special interest as the frontispiece is a splendid photograph of the Royal Albert Bridge over the river Tamar in Saltash. It shows the second span ready to be raised into position. The photo is captioned lower left "W. Humber



Item #66

Dir" and lower right "Printed by Caldesi & Co." The name of the photographer is not present but it used to be attributed to Roger Fenton. This same photo is reproduced by Mike Chrimes as plate 31 in his *Civil engineering 1839-1889 a photographic history* (1991) and it is given to Roger Fenton. Also, John Hannavy's *Roger Fenton of Crimble Hall* (1975), plate 44, shows another view of Saltash Bridge stating that it opened in 1859. More recent scholarship has attributed the photo to Robert Howlett.

2 vols folio, orig. half morocco. I. Text. (xvi)+264 pp with frontisp photo (albumen, 7 3/4 x 10") and 8 litho plates (some fdg) marked A-H and 9 litho diagrams. II. Plates. (iv) pp with color litho frontisp, 98 double-p. litho plates bound on stubs plus a final page of letterpress adverts at end. Most plates have small circular rubber stamps, not offensive. Ex-lib with bookplates. The upper half of the photograph is slightly faded, but a nice print of a great image.

PRESENTED BY THE DUKE OF DEVONSHIRE TO CHARLES C. GREVILLE ESQ. "AN ASTONISHING PRODUCTION FOR ITS PERIOD" *Twyman*

66. JONES, INIGO. [*Facsimile of a sketch book begun in Rome in 1614*]. London: Privately printed for the sixth Duke of Devonshire by Edward Madeley of the Strand, 1831 \$5000.00

Very nice copy with a presentation inscription - "Charles C. Greville Esq. is requested by the Duke of Devonshire to accept this attempted facsimile of Inigo Jones's Sketch Book". It is a rare and famous little book, one of one hundred copies, done in lithographic facsimile and bound in vellum, as was the 17th century original, now preserved in the library at Chatsworth. It is well covered in the literature; for instance Michael Twyman gives it a long notice: "Inigo Jones's sketch book consists of pen and ink studies of figures and drapery, made mainly from Renaissance works of art, with notes and observations about things he had seen. The facsimile had therefore to cope with two different kinds of work: drawings that were somewhat more difficult to reproduce than those of Durer for the Prayer of the Emperor Maximilian, and freely written notes...The lithographed facsimile of Jones's sketch book could hardly have done justice to the original, and a generation used to fine-screen photolithographic reproduction will almost certainly find it wanting. Nevertheless, it has to be seen as an astonishing production for its period." - *Early lithographed books*, pp. 207-8 and figs. 218, 219 and 220, 221 comparing the original and the facsimile. A nice touch is the inclusion of blank pages between drawn pages and at the end of the volume to match the make-up of the original sketchbook. In addition to the presentation inscription this copy carries the engraved bookplate of Earl Granville, K.G. Hugh Pagan has pointed out to me that Greville was a friend of the 2nd Earl Granville, and Greville might easily have passed his copy of the *Sketchbook* on to him.

For further references see: *The complete architectural drawings of Inigo Jones*, Royal Academy, 1990, no. 99. John Martin, *Catalogue of privately printed books*, 1834, I, pp. 291-

3. NUC locates only one copy (Lib of Congress). The *Sketchbook* has recently been re-issued in a fine facsimile by the Roxburghe Club and distributed through Maggs Bros.

8vo, recent full vellum antique style by Green Dragon Bindery. (134) pp of which (73) pp are blank. The lithography was by G. E. Madeley, 3 Wellington St., Strand (and is signed as such at the bottom of the title page, one of few such copies).

GUIDE TO WILTON HOUSE

67. KENNEDY, JAMES. *A description of the antiquities and curiosities in Wilton-House*. Salisbury: Printed by E. Easton and sold by R. Horsfield, 1769 \$1250.00
First edition, a nice copy in the original binding. Wilton House, the seat of the Earls of Pembroke, was very popular with 18th century country house tourists and it boasted a number of guides. For a complete list of them, with commentary, see John Harris's *A country house index* (London, 1978), p. 44. The present book by Kennedy is one of the most ambitious; it was not intended for tourists as much as for connoisseurs, and described only the marbles and the pictures. It is illustrated with 25 engravings of statues and busts; the catalogue entries are annotated from Thomas Herbert, the 8th Earl of Pembroke's own notes. The list of subscribers, about 200 names, includes William Chambers, Henry Dawkins, Mr. Gilpin, Robert Myln (*sic*), Mr. Nollekins, etc. This work is given extended notice by Frank Hermann in *The English as collectors*; he states it is one of the few accounts which gives the *principles* upon which a collector formed his collection (see his pp. 96-99). Listed in the NUC under Pembroke where five copies are located. Laid into this copy is an interesting 19th century letter discussing both the Wilson House sculptures and the book.

4to, orig. full polished calf, spine gilt, orig. red lettering piece, hinges cracked. (viii)+xxxviii+93 pp. with 25 engr. plates. Upper and lower joints starting but a good sound and clean copy.

69. LABELYE, CHARLES. *A short account of the methods made use of in laying the foundation of the piers of Westminster Bridge. With an answer to the chief objections that have been made thereto...to which are annex'd the plans, elevations, and sections belonging to a design of a stone bridge, adapted to the stone piers which are to support Westminster-Bridge, with an explanation of that design*. London: Printed by A. Parker, 1739 \$750.00

First edition. A companion piece to the same author's better known *A description of Westminster Bridge*, 1750 (for which see Park List 107). Eileen Harris states: "Together the *Short account*, *The present state* and *The description of Westminster Bridge* provide a complete and invaluable chronology of the various resolutions, alterations, preparations and procedures from the surveys of the river for Hawksmoor's proposals in 1736 to the completion of the bridge in 1750." - *BABW*, p. 258. The plates called for in the title exist in only a single copy at the RA (Royal Academy of Arts, London); they were not

issued with the regular edition. It was in fact published later, and separately, and is given a separate number by Skempton (*Skempton* 813). Harris, *BABW*, 405. OCLC locates four copies in USA (UCLA, Yale, Lehigh & UVa).

12mo, recent boards, morocco lettering piece. (ii)+vi+82 pp. Extensive 18th cent. annotations in margins but a later binding has shaved most of the half off. Old faded library rubberstamp on verso of t.p. All edges red.

70. LAFEVER, MINARD. *The modern builder's guide*. New York: Daniel Burgess & Co., 1855 \$600.00
Originally published 1833; this is a straight reprint. For practically all of the 20th century these "Grecian" architectural pattern books have been of interest primarily to antiquarians, architectural historians, and restorationists. Now, in the early 21st century, there is a small but growing body of practicing architects who are again creating Grecian designs based on, but not copied from, these books.

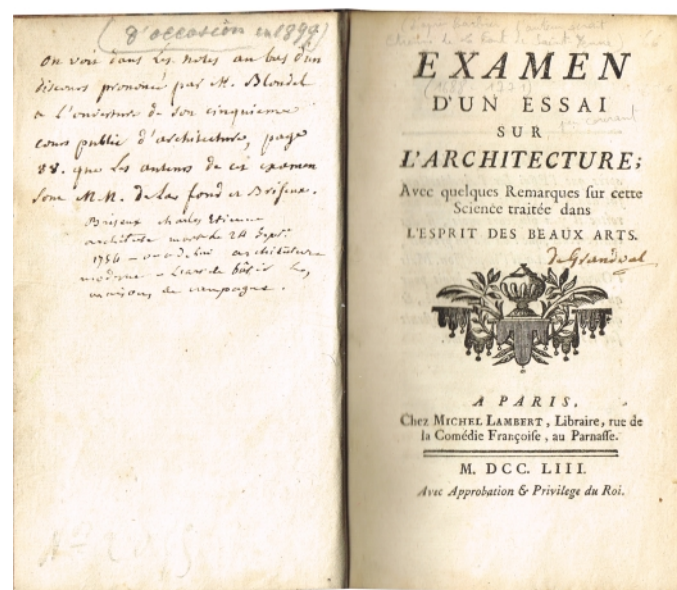
This copy has the early ownership inscription: "Mr. Benjamin F. Townsend's book, Freeport, Maine." It also has a charming early hinge repair in the form of two leather overlays, above and below the spine label.

Small folio, orig. sheep, hinges reinforced as noted above. 112 pp with 89 engr. plates plus engr. frontisp. (bound in as the last plate). Scattered light old stains, corners bumped, but a good copy.

A CRITICAL REVIEW OF LAUGIER'S 'ESSAI'

71. [LAFOND DE SAINT-YENNE]. *Examen d'un Essai sur L'architecture; avec quelques remarques sur cette science traitée dans l'esprit des beaux arts*. Paris: Michel Lambert, 1753 \$1000.00

First edition. This is a review of Laugier's *Essai sur l'architecture* (1753). "Shortly after it appeared the architect Briseux and the foremost art critic of the time, La Font de Saint-Yenne,



Item #71

produced jointly a critical review of *Essai...* Laugier's two main critics denounce him as a *demi-savant* who sets himself up as a judge; they deny his authority for establishing in a dictatorial manner principles of good taste and for pronouncing laws pretending to be those of absolute beauty while in reality they are nothing other than personal whims...In short, they looked upon his case as a highly dangerous consequence of the emancipation of public opinion in artistic matters." - W. Hermann, *Laugier*, pp. 149-151. He was also accused of plagiarizing Cordemoi. The book is rare; OCLC locates but three copies in USA: NGA, U of KS and Princeton.

Small 8vo, orig. full calf, nicely gilt spine. xvi+206 with 1 fdg. engr plate. Fine copy.

72. [LA FOND DE SAINT YENNE]. *L'ombre de Grand Colvert, le Louvre et la ville de Paris. Dialogue*. La Haye, 1749 \$750.00

A fine copy of the first and only edition. La Fond de Saint-Yenne is considered one of the founders of art criticism in France; this little book created quite a stir in its day. The text is written as a dialogue between L'Ombre, the Louvre and the City of Paris. There are 15 explanatory footnotes which are collected together at the rear. The work is included in the very extensive bibliography of principal works consulted in Pierre Lavedan's *Histoire de l'Urbanisme de Paris* (1975). It is rare; it is not listed in any of the usual bibliographies except for the *UCBA*, II, 1077. Barbier, III, 709. OCLC locates but one copy (BN) and this copy is in microfilm. I have owned one other copy in the past 50 years; I sold that to the National Gallery of Art over twenty years ago.

12mo, cont. full polished calf, highly gilt spine, t.c.g., orig. marbled end papers and flyleaves. 165 pp. Fine copy.

73. LAMY, BERNARD. *Traité de perspective ou sont contenus les fondamens de la peinture*. Amsterdam: Pierre Mortier, 1734 \$775.00

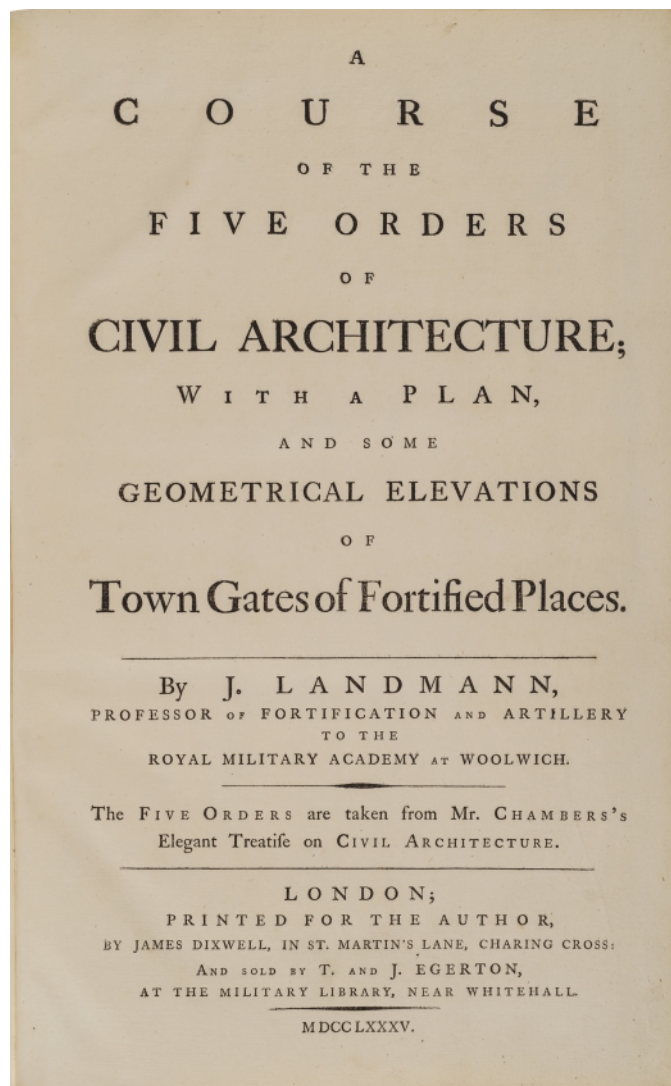
Very nice copy in a good contemporary gilt binding. Originally published Paris 1701. "As the title indicates, the treatise is emphatically pictorial. This is particularly evident in the careful (and useful) differentiation between shadows cast by artificial light and those caused by the sun. An Amsterdam 1734 edition of Lamy's book had the plates engraved instead of cut on wood. As *Perspective made easie* the work had appeared in London in 1710, but a little known English version by 'an Officer of His Majesties Ordinance' (A. Forbes) had long preceeded this, in 1702." - Paul Breman in Wiebenson, III-B-26. Descargues, *Perspective*, 130. Vagnetti EIVb1 noting the present Amsterdam edition of 1734. Vagnetti praises the illustrations and reproduces three of them. Not in Berlin Catalogue. Eckstrom Collection 183 (edition of 1701).

12mo, orig. full mottled calf, gilt spine, very nice copy. xv+(iii)+154+(vi) pp. with 20 fdg. engr. plates.

AN ENGLISH ARCHITECTURAL RARITY

74. LANDMANN, I[SAAC]. *A course of the five orders of architecture; with a plan, and some geometrical elevations of town gates and fortified places*. London: Printed for the author by James Dixwell...and sold by T. & J. Egerton at the Military Library near Whitehall, 1785 \$5500.00

First edition of a rare book. Harris, 406 with the following note: "In November 1777 Landmann, who had been attached to the Ecole Militaire at Paris, was invited by George III to take up an appointment as professor of fortification and artillery at the Royal Military Academy, Woolwich. In that capacity he published several textbooks for the use of military students, the earliest being *A course of the five orders* (1785), which is greatly abbreviated from Chambers's *Treatise on civil architecture* and illustrated with aquatint copies of his plates. Added to these are three designs by Landmann for town gates for fortified places in a distinctly French neo-classical style." Millard, *British*, 36 with an interesting note. Harris locates but one copy in America (Avery) OCLC adds five more (Getty, Yale, NGA, JHUniv & UofPa).



Item #74

Folio, early 20th cent. marbled sides, tan linen spine. T.p. and 25 pp and 14 aquatint plates. Slight old stain in lower outer corner of the last 5 plates. But a very good copy.

A BOOK FOR "THE FORGOTTEN MEN WHO DID THE DAILY WORK OF BUILDING"

75. LANGLEY, BATTY. *The builders compleat assistant, or a library of arts and sciences, absolutely necessary to be understood by builders and workmen in general...proportioned by modules and minutes, according to Andrea Palladio. The fourth edition.* London: J. Taylor, [ca, 1790] \$3000.00

Originally published in 1738 with the title *The builders compleat chest-book*. As has been pointed out in Eileen Harris's bibliography, freemasonry played a very important role in the writing and publishing career of Langley. Harris states the book presents "a legendary history of geometry more or less as it appears in typical MSS Constitutions of Masonry." It was a popular work and went through at least four editions, as late as ca. 1790. The text is divided into eight sections: arithmetick, geometry, architecture, mensuration, plain trigonometry, surveying, mechanick powers, and hydrostatics. For the *Compleat chest-book* the quarto plates were bound flat, oblong ("landscape style") whereas in all editions of the *Builders compleat assistant* they were folded in two and bound on stubs to match the octavo volume of text.

"Almost all of the Langley pattern books were unoriginal productions cribbed from other works; nevertheless they were immensely popular. The five hundred subscribers to *The builder's complete assistant* (1738) and *The country builder's and workman's treasury of designs* (1740) came from Canterbury, York, Ipswich, Gloucester, Woodbridge, Malton, Norwich, York, Lower Hardress in Kent, and, of course, from London and its environs. They were carpenters, joiners, glaziers, masons, surveyors, carvers, and craftsmen such as these. With few exceptions...they are the forgotten men who did the daily work of building." - Harris, *BABW*, p. 268. Harris 422. Park List 39. Colvin, p. 504. New Berlin Catalogue 2275m.

2 vols. 8vo, orig. sheep, hinges slightly cracked but a very good set. (iv)+201+(iii) pp. with 77 engr plates folded in half and bound on stubs. These plates are printed from the original coppers of the first edition; each one is dated in the imprint 1738. But they are fine plates, good dark impressions and show no signs of wear.

76. LANGLEY, B(ATTY) & T(HOMAS). *The builder's jewel: or the youth's instructor, and workman's remembrancer.* London: R. Ware, 1746 \$1400.00

A fine copy in the original reverse sheep binding. First published in 1741, this was perhaps the most popular of all 18th century carpenter's handbooks. Harris lists no less than 19 editions, the present is her no. 432. It was widely used in the American colonies and was reprinted here in 1800. The 100th plate is the frontispiece. Colvin, p. 503. Park List 41. New Berlin Catalogue 2276h. The small size was intentional; the author intended for it to be carried to the job in the

workman's pocket. With the bookplate of John Lawson.

12mo, orig. reverse sheep, orig. dark red lettering piece. 34+(ii) pp. with 100 engr. plates. A fine copy.

77. LANGLEY, BATTY. *The city and country builder's and workman's treasury of designs: or the art of drawing and working the ornamental parts of architecture.* London: Printed and sold by S. Harding, 1745 \$3500.00

Originally published 1740. This was a long popular book; it was still in print in a fifth edition in the late 1770s. Helen Park called this book the "third most often consulted [architectural] book" in the pre-Revolutionary American colonies; she found 20 references to it. As a widely used design source it is one of the few 18th century architectural books which is indispensable to any well-rounded collection on American colonial architecture. In addition, it contains important furniture designs (see Ward-Jackson 35-36). The author seems not to have held cabinetmakers in much esteem; in his introductory remarks he says that they "originally, were no more than spurious indocile chips; expelled by joiners for the superfluity of their sap. 'Tis a very great difficulty to find one in fifty of them that can make a book-case &c., indispensably true, after any one of the five orders..." Harris, *BABW*, 450. Park List 42. All editions from 1745 on have a supplement of 14 separately numbered plates of roof trusses.

This copy has a good provenance. It was signed on the title page 'E. A. Young, June 1850'; a blindstamp identifies him as Edwin A. Young Architect, 80 Downham Road., Islington. It subsequently belonged to Alexander McMillan Welch (1869-1943), a distinguished New York City architect. He is given a long note in Withey, which states: "There [in his office, at 15 E. 71st St] he installed his Library, one of the largest and most important collections of architectural works in New York." It was later owned by James Grote Vanderpool (1903-1979), Dean of the school of architecture at Columbia University, a prominent preservationist and director of Avery Library.

4to, orig. calf, re sewn and rebound by Green Dragon Bindery. (11)+22 pp with 186+14 engr. plates. Scattered light foxing on the first 10 or so leaves of text, else a good sound copy.

A BATTY LANGLEY RARITY

78. LANGLEY, B[ATTY]. *A Design for the Bridge at New Palace yard, Westminster.* London: Printed for the Author and J. Milan, 1736 \$500.00

First and only edition. Westminster Bridge was to be the first stone bridge to be built over the Thames since London Bridge in the 13th century. Its design became a great controversy and started a pamphlet war. "In June 1736, Langley published *A Design for the Bridge at New Palace yard*, and thereby fanned a smouldering controversy into one of the most heated public contests of the century. Ironically the paper war that he mobilized and then perpetuated in three subsequent pamphlets succeeded only in overwhelming, if

not discrediting, the few original ideas he had to offer. Although he gave more consideration than most of his contemporaries to the geometry of arches and the mechanics of bridge construction, his ideas were never fully resolved, nor were they well expressed or clearly separated from his verbal scrimmage." In the event, the bridge was built to the designs of a Swiss, Charles Labelye. RIBA, *Early Printed Books*, 1747. Harris, *BABW*, 455. OCLC locates six copies in American libraries.

8vo, disbound. 30 pp. Lacks the folding plate (a zerox copy is laid in).

"BATTY LANGLEY GOTHIC"

79. LANGLEY, B. & T. *Gothic architecture, improved by rules and proportions, in many grand designs...with plans, elevations, and profiles geometrically explained...to which is added an historical dissertation on Gothic architecture*. London: I. & J. Taylor, n.d. [ca. 1790] \$1600.00
Originally published 1742 with the title *Ancient architecture*. One of the high spots of 18th century architectural publishing, this is often dismissed as a rococo whimsy; it is in fact "a work of some originality...the spirit of the designs is Kentian, their detail shows first-hand acquaintance with authentic examples including Westminster Abbey, whose 'order' is engraved, if not accurately, at least recognizably. Technically the designs are quite able, in the sense that the distribution of enrichments and the moulded profiles show a mind not insensitve to the grammar of classical design." - Summerson, *Archit in Britain*, 229). Eileen Harris gives the work and its origin much attention. See also McCarty, *The origins of the Gothic Revival*, ch. 1. The work was used in the American colonies by William Buckland in his designs for Gunston Hall. Harris, *BABW*, 411. Park List 43. Archer 172.3. Schimmelman 61. New Berlin Catalogue 2276. Wiebenson III-A-29.

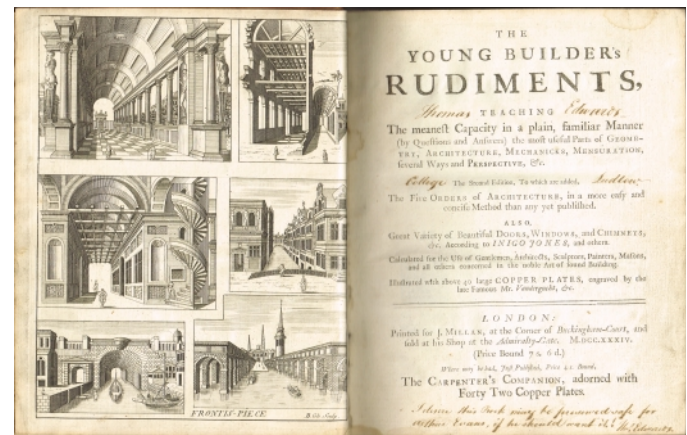
This copy has a good provenance. The front fly is inscribed 'John Stead's Book / Corn Exchange / Wake' in an early hand. Colvin, p. 777, states that John Stead practiced in Wakefield in the 1820s. This copy has further evidence of Stead's architectural competence in the form of 3 laid in scraps of paper with pen and pencil drawings of gothic moulding profiles.

4to, cont. sheep, spine repaired at an early date with old canvas, a charming and honest repair. (ii)+7+1 pp with plates numb. 1-62, A,B. Title page is engraved. Good clean copy. Preserved in a linen folding back box with morocco spine label.

80. LANGLEY, BATTY. *A sure guide to builders: or, the principles and practice of architecture geometrically demonstrated, and made easy for the use of workmen in general*. London: J. Wilcox & T. Heath, 1729 \$6500.00
First edition, a fine copy, of one of Langley's rarest titles. John Harris states that Langley deserves to be forgotten as an architect, but was of major importance as a pattern book producer, particularly in the context of freemasonry. Aside

from the five Gothic orders which he invented, and which were immensely influential, most of his other "inventions" were of no consequence. And he was a notorious plagiarist; the present work is a good example of this where he borrows freely from Evelyn's *Freart*, Vriedeman de Vries, Le Clerc, etc. Yet in the end, this work, and his many other works (all of which are listed by Harris) were vastly influential both in England and the American colonies. (*Macmillan Encyclopedia of Architects*, II, pp. 607-8). Harris, *BABW*, 468. Berlin Catalogue 2272. Archer 174.2. RIBA, *Early printed books*, 1755. The last copy in the book auction records was thirty-two years ago in 1975. NUC locates three copies only (one at Princeton, two at Yale, one of which is defective). OCLC adds U of Delaware.

4to, orig. recent half calf & corners, marbled sides, spine with raised bands and gilt lines; handsomely bound. (20)+179+(1) pp., with 82 engr plates (many folding) as called for on the title page, numbered 1-38, 38A, 39-81 (plate 65-66 on one fdg plate and counted as two). From the library of Thomas Parsons, of Newport, Shropshire, with his contemporary signature on t.p.



Item #81

ONE OF THE RAREST BATTY LANGLEY TITLES WITH A GOOD PROVENANCE

81. LANGLEY, BATTY. *The Young Builder's Rudiments, teaching the meanest capacity in a plain familiar manner (by questions and answers) the most useful parts of geometry, architecture, mechanics, mensuration, several ways and perspective, etc. The second edition, to which are added the five orders of architecture, in a more easy and concise method than any yet published...* London: J. Millan, 1734 \$6500.00
Originally published 1730. This is one of the rarest Langley titles; OCLC locate just two copies: Avery and UTAustin. It is well known that Langley was a notorious plagiarist; Eileen Harris comments on this and mentions his "remarkably large collection of books and prints, including, in addition to the familiar items from England, France, Holland and Italy, such rarities as Roger Kaseman's *Seilen Borg* (1616), mannerist designs for the orders." In the present work plates 11, 16, 18, 19 and 20 were copied from Du Cerceau, *Lecons de Perspective* (1576). The title page states: "Illustrated with above 40 large

copper plates, engraved by the late famous Mr. Vandergucht, etc.” But in fact his name does not appear on any of the plates (this ‘false advertising’ is a typical Langley ploy). The plates were in fact engraved by B. Cole, a much more pedestrian, but competent, engraver. Harris notes that this edition is advertised in James Smith’s *Carpenter’s Companion* (1733) from which the last four plates with five coppers of the orders and three tables of proportions are taken. That is exactly the case with the present copy.

The title page of this copy is inscribed “Thomas Edwards / College Ludlow / I desire this book may be preserved safe for Arthur Evans, if he should want it! Thos. Edwards.” Thomas Edwards (c. 1775) is listed in Colvin, pp. 284-5, as “a competent Georgian architect, though not a designer of much originality.”

4to, orig. full calf. (vi) + 130 + (11) pp with engr frontisp. and 41 engr plates numbered 1-XXXV + 6 unnumbered. Clean tear in plate 14 professionally mended. Hinges rubbed and edges scuffed but a for this sort of builder’s book a fine copy and *very rare*.

ONE OF THE LANDMARKS OF RENAISSANCE ART HISTORY

82. [LASINIO, CARLO]. *Le tre porte del Battistero di San Giovanni di Firenze incise ed illustrate*. Firenze: Luigi Bardi e Comp., 1821 \$750.00

Fine clean copy of an uncommon book which documents the iconography and appearance of one of the famous monuments of the Italian Renaissance, the famous bronze doors to the Baptistry of Florence Cathedral, made by the sculptors Andrea Pisano and Lorenzo Ghiberti. “There is a total of 46 engraved plates. The frontispiece gives an elevation with section and plan of the San Giovanni Baptistry...The first plate in each of the three parts gives an elevation of one of the church doors, and succeeding plates give details of the doors’ panels. Most of the plates have parallel Italian and French captions, are inscribed according to their part number, and have the figures that appear on them numbered according to the explanations in the text. The sculptors are credited bottom left.” The name of the author is supplied by the BAL, *Early printed books*, no. 1770.

Folio, orig. half polished sheep. Engr frontisp. & (4) + 8 pp with [15] engr pls; 12 pp with [16] engr pls and 8 pp with [14] engr plates. Fine clean copy printed on thick paper.

“THE NEO-CLASSICAL VIEW IN A NUTSHELL”

83. [LAUGIER, MARC ANTOINE, Abbé]. *Essai sur l’architecture*. Paris: Duchesne, 1753 \$975.00

First edition of a classic 18th century French architectural book. Laugier was “the outstanding architectural theorist of the early phase of neo-classicism...[his *Essai*] expresses with force and clarity a rationalist view of classic architecture and of the manner in which it should be adapted to modern use...Laugier’s work, important and influential in itself, is



Item #85

valuable as putting the Neo-classical view into a nutshell. Here, at one blow, all the rich development of architectural language since the Renaissance is discarded, and the architect is urged to seek truth on the one hand in a grasp of first principles as demonstrated in the architecture of the ancient world and on the other by proceeding from these first principles to the design of modern buildings which shall have the same logical limitations as the classical temple.” - Summerson, *Architecture in Britain*, p. 237. See also: Hermann, *Laugier & 18th century French theory*. Berlin Catalogue 2405 (second edition only). Schlosser-Magnino, p. 653 ff. Wiebenson II-25 with a good note. There was an English edition published in London in 1755; Eileen Harris states that it was a “wretched translation and poor printing.” (*BABW*, p. 281 and no. 477). Of this first edition the NUC locates 5 copies (MB; WaU; NNC; MH; NjP). Not in the Millard French catalogue. RIBA, *Early printed books*, lists the later French edition of 1755 and the English edition of 1755 but not the proper first edition. Schimmelman 65 noting that this first edition was offered for sale by Robert Bell, Philadelphia bookseller, in 1783.

8vo, recent paper boards, dark red morocco lettering piece. xiv + (ii) + 293 + (xviii) pp. 18th century letterpress bookplate: “Livres de MM. Macquer.”

84. LE CLERC, SEBASTIAN. *A treatise of architecture, with remarks and observations necessary for young people who would apply themselves to that noble art*. London: Richard Ware, 1732 \$2500.00

Very fine copies, in the original polished calf bindings with highly gilt spines and red and green labels. Originally published Paris, 1714; the first English edition was published by subscription and appeared 1723/4. It was translated from the original French edition by Ephraim Chambers. The book remained in print for nearly 25 years; Eileen Harris comments: “The demand for it must be due largely to the fact that it was, at that time, the only systematic treatise in English which covered in full what Sir William Chambers in 1759 called ‘the Decorative Part of Civil Architecture’: the orders, their ornaments and accompaniments - mouldings, imposts,

arches, pediments, doors, windows, gates, balusters, balconies, niches, etc.” Harris, *BABW*, 485. Fowler 173 (undated edition). Park List 46. The work is particularly notable for the very fine quality of Sturt’s engravings.

2 vols. 8vo, orig. calf, in orig. full polished calf bindings, highly gilt spines with orig. dark red and dark green lettering pieces. (viii)+v+143+(iii) pp. Plate vol: Engr. author’s port., engr. t.p. with vignette; 4 pp. of engr. arms of buildings trades companies; engr. frontisp (this is pl. 79) and plates 1-60, 61A, 61B, 62-78; 80-181. With 18th cent. engr. bookplates of Sir Francis Fust, Baronett. A fine set.

OIL PAINT SOLD IN ROLLS “MACHINE PREPARED PAINTING”

85. LE CORBUSIER. *Salubra, la deuxieme collection Salubra par Le Corbusier*. Basel: Salubra, 1959 \$5500.00
In 1932 Le Corbusier designed a series of wallpapers for the Swiss firm Salubra. These he called the Colour Keyboard. The theory behind these colours is extremely complex; it has been explored by Jan de Heer in *The Architectonic Colour, Polychromy in the Purist Architecture of Le Corbusier* (Rotterdam, 2009). De Heer gives a long analysis of the 1932 series of papers. He then goes on: “In 1959, Le Corbusier produced a second series of papers for the Salubra Company. These differed from the first in many respects. It consisted of only twenty different colors instead of forty-three. Of the colours in the first Salubra collection, a mere ten remained. The majority of lightness values that had been obtained by mixing the colours with white had been abandoned, leaving a collection with strong colors and a strong variation in lightness...The twelve different colour keyboards from the first collection were limited to one keyboard...In the system of the second Salubra collection, the narrower pages with the various wallpaper samples are laid over a broader page with colour keys. And just as with the first collection, various harmonizing combinations can be chosen with the help of a template...This chapter has been written as a contrast to the previous chapters. It covers Le Corbusier’s architectonic polychromy after the Second World War, in which he embarked upon a new course. The concentration of the colours of the spectrum, the determination of the ‘types couleurs’ derived from these, the formation of colour series, and the corresponding cut-and-paste work in relation to architecture meant a completely new approach to architectonic polychromy, and deviated in all respects from the pre-war formulas that were linked to Purist painting.” - (pp. 188-89). Thus it is shown that to understand clearly Le Corbusier’s theories of colour one needs both the 1932 and 1959 sample books. The present volume is in excellent condition and absolutely complete, including the traps. OCLC locates 9 copies in American libraries.

Oblong small folio (10 x 15¾”), orig. printed covers in yellow on black and white; linen spine ‘bound’ with three bolts. (3)+(3)+(3) ff [intro. in French, German & English]. 3 color halftones, 25 double-p. wallpaper samples and 20 smaller leaves of sample papers in solid colors. The final ‘colour keyboard’ of 20 paper strips of coloured papers mounted on inside of rear cover. With two ‘traps’ laid inside rear cover.

A UNIQUE COPY OWNED BY AN 18TH CENTURY ARCHITECT WITH 18 ORIGINAL DRAWINGS

86. LIGHTOLER, T[HOMAS]. *The gentleman and farmer’s architect. A new work containing a great variety of useful and genteel designs. Being correct plans and elevations of parsonage and farm houses, lodges for parks, pinery, peach, hot and green houses...etc.* London: Robert Sayer, 1774 \$4750.00

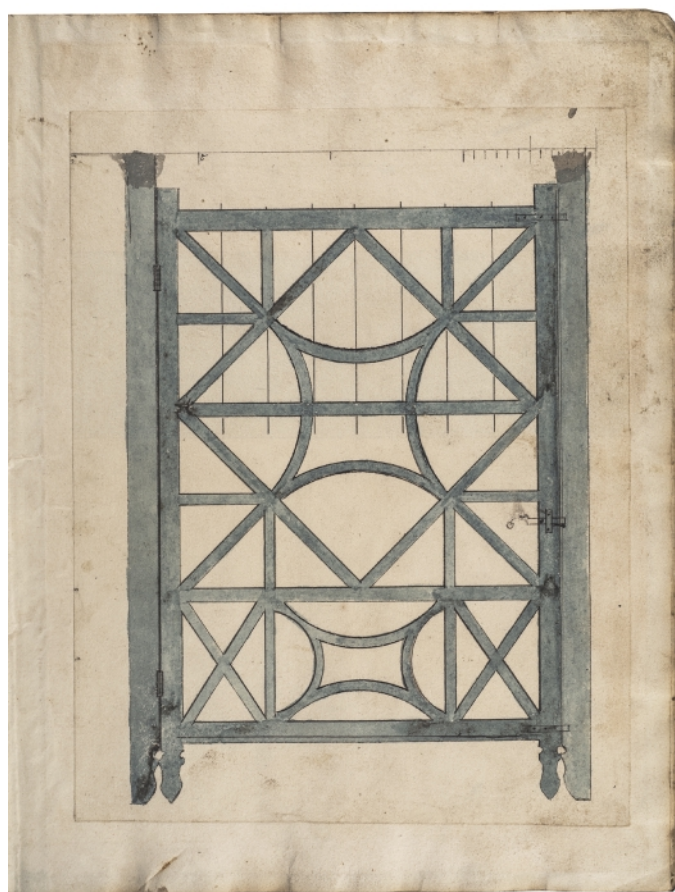
A unique and very special copy originally owned by an 18th century architect or builder (alas, not identified). It consists of three distinct parts bound together: (1) The Lightoler book; (2) extract of the ‘Architecture’ section from a late 18th century encyclopedia (pp. 275-302 and plates 17-31 + 6 additional folding plates) and (3) 18 plates of original drawings (of which 2 in pencil, 10 pen drawings, 3 in ink wash and 3 in watercolors).

The Lightoler book itself was originally published 1762; this is a straight reprint. Eileen Harris states: “Lightoler’s interest in farm buildings, although influenced by Garrett and Halfpenny, was of much wider scope than theirs, descending on the one hand to such utilitarian necessities as tan-pits, hot houses, espaliers, dutch barns, and cow sheds, and rising on the other hand to ‘genteel’ ornamented farm buildings intended ‘to form agreeable objects’ in the landscape. The latter include a Chinese farm-house in the Halfpenny manner, a Gothic animal enclosure with artificial ruined ‘facades to place before disagreeable objects,’ the last two being influenced by the executed works of Sanderson Miller with whom he is known to have been acquainted. Although they draw upon existing fashion, these are the earliest published designs for *fermes ornées* as they came to be called by John Plaw in 1795.” - *BABW*, p. 296 and no. 517. The Annapolis architect William Buckland had a copy in his library; Park List 50. Berlin Catalogue 2291.

The original drawings include, but are not limited to, gothic arches, circular and square sections of gothic columns, gothic doors, a fine ink-wash drawing of a gothic chimney piece, a pointed arch gothic window, an ink-wash facade of a fanciful castle; a two story gothic window in water colors; a Chinese gate in blue watercolor wash; an ink-wash drawing of a triumphal arch with crenellated top surmounting three gothic arches (perhaps for a garden ornament), and finally a pen drawing for “two Gothick chimney pieces.” Some of these drawings were clearly copied from Batty Langley’s *Gothic Architecture Improved*; others are original compositions. Tis a pity the author of them is not identified.

4to, orig. full sheep (large chip out of tail of spine). T.p. and 25 engr. plates. [bound with] ‘Architecture’ section, with plates, from an encyclopedia [bound with] 9 leaves with 18 mounted original drawings. Preserved in a folding back clamshell box with morocco label.

Item #86, images next page



**LOCK & COPELAND'S
"NEW BOOK OF ORNAMENTS"
THE REIFSNYDER COPY**

87. LOCK, MATTHIAS & H[ENRY] COPELAND. *A new book of ornaments consisting of tables, chimnies, sconces, spandles, clock cases, candle stands, chandeliers, girandoles, &c.* by Matt. Lock and H. Copeland, inventors and engravers. London: Published...Jan. 1, 1768 by Robt. Sayer at No. 53 in Fleet Street, 1768 \$10,000.00

Originally published 1752, this is the second edition (or issue). A famous pattern book of engraved rococo ornament, very rare. Given a good note by M. Heckscher: "Lock and Copeland's *New book of ornaments*, first published in 1752 and reissued by Robert Sayer in 1768, has twelve large etched plates with twenty-nine rococo designs. The first edition was the most ambitious pattern book to predate the *Director*. Although the only documented American reference to this volume is from late-eighteenth-century Philadelphia, there is compelling evidence that the book was available in New York and Philadelphia during the 1765-1775 period. The carved spandrel appliques from the stairhall arch of the Van Rensselaer Manor house (now in the Metropolitan Museum) are copied



Item #87

from plate 10. Stephen Van Rensselaer probably acquired a copy from his father-in-law, Philip Livingston (who was sending him household goods from London), before completing the interior fittings of his house near Albany in 1768. Presumably, this copy was the second edition, published on January 1, 1768. An anonymous Philadelphia carver also adapted the flute player and Buddha-like figure illustrated on plates four and seven to designs for casting patterns for the side and back plates of two six-plate stoves attributed to Marlboro Furnace, Frederick County, Virginia. - Morrison Heckscher, "English furniture pattern books in eighteenth century America," (in) *American Furniture 1994*, Chipstone Foundation, Univ. Press of New England, 1994, p. 193.

The present copy has an especially desirable provenance; it is from the Howard Reifsnyder Collection sold at the American Art Galleries, New York, April 24, 1929. OCLC locates one copy, Redwood Library, in Newport, R.I.

Small folio (13¾ x 9½"), orig. blue wrappers inside half red morocco binding by Riviere. 12 etched plates. Modern bookplate of a noted collector (wood-engraving by Leo Wyatt). Fine copy.

**SYNTHESIS OF THE WORKS OF CHARLES LUCAS
INCLUDES SUBSTANTIAL DISCUSSION OF
PRISONS IN THE USA**

88. LUCAS, CHARLES. *Conclusion générale de l'ouvrage sur le système pénitentiaire en Europe et aux Etats-Unis; suivi de la deuxième pétition aux chambres sur la nécessité de l'adoption du system pénitentiaire.* Paris: Madame Charles Béchét, 1834

\$775.00

First edition. Charles Lucas (1803-1889) was a major figure in the history of prison reform and the abolition of the death penalty. As is well known, the prisons of early 19th century America were of great interest to both British and French prison authorities. In the present work Lucas devotes the first twenty pages to the United States: the prison at Philadelphia, also prisons in Massachusetts, Connecticut, Baltimore, Virginia, New Jersey, Auburn (NY), etc. He goes on to discuss those in Europe: the low countries, Ireland, Scotland, and Switzerland. At the end he illustrates in four folding plates the penitentiary at Geneva. In 2003 Cornell University acquired the working library of Charles Lucas. The present title is rare; OCLC locates but two copies, Columbia and Northwestern (though there is presumably also a copy at Cornell).

8vo, later marbled sides, morocco spine. (ii) + (iv) + cxv + 44 pp. with 4 fdg litho plates.

CAST IRON ARCHITECTURE

89. MACFARLANE, WALTER & CO. *Illustrated catalogue of Macfarlane's castings. Sixth edition. Vol. I & vol II.* Possilpark, Glasgow, n.d. [ca. 1885] \$550.00

Fine copies of the complete two volume set. An old and well established company (founded about 1830). A very extensive fully illustrated catalogue, 396 pages, a sampling of the

contents: ornamental pipes, gutters, ridgepoles, finials, crosses, bannerets, weather-vanes, arches, spire-coronals, turrets, clock towers, belfries, flag-staffs, railing, cresting, trellises, palisades, window guards, parapets, galleries, balcony screens, altar and tomb railing, bar rails, gates, panels and grating, spiral and straight stairs, balusters, newels, flower boxes, etc. Of special interest is the final chapter in vol II, "Structures", embracing business premises, shop fronts, arcades and every conceivable outdoor structure for recreation, shelter, rest, shade and ornament - "Cast iron being beyond all other materials adapted for such, occupying little space, giving the maximum light, strength and durability, and expressing the most elegant picturesque forms and lacelike tracery, for which stone is too massive, and wood too perishable."

2 vols, large 8vo, orig. cloth, titles in gilt on covers and spines, very fine copies. I. Litho map of Glasgow, frontisp and 396 pp, each page illus. II. Pp. 397-696 pp. profusely illus.

PHOTOGRAPHIC DOCUMENTATION OF A MAJOR BUILDING

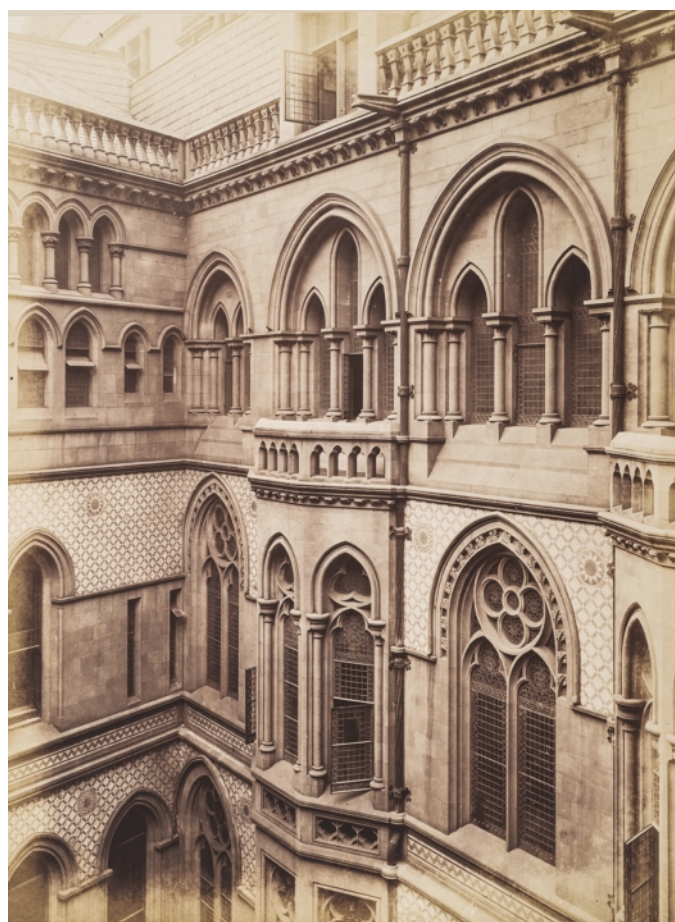
90. McLEOD, J. (Photographer). *Manchester Town Hall. The photographs by J. McLeod; the letterpress description revised by the architect.* [Manchester [U.K.], 1877-78] \$2350.00
Fine copy of a rare book. A major building designed 1868 by the noted architect Alfred Waterhouse (1830-1905). The building took nine years to complete; it was opened September 1877. The present album was an official document; a formal photographic portrait of the mayor, Abel Heywood, in his robes and chains, opens the work. Heywood was instrumental in guiding the building to completion. There are 23 large albumen photographs mounted within printed borders and faced with letterpress descriptions. The photos are fine, dark, and unfaded prints. I can find nothing on J. McLeod. On Waterhouse see *The Macmillan Encyclopedia of Architects*. See also: A. Waterhouse, "Description of the Town Hall at Manchester," *Sessional Papers of the Royal Institute of British Architects*, 1876-7, pp. 117-131. Some years I owned a variant of this book with a different title, but it is rare in the marketplace. I cannot locate a copy in OCLC.

Small folio (13 x 11"), orig. full black polished roan, gilt, arms of the city on cover in gilt, a.e.g. 22 stiff card leaves bound on stubs. T.p. in red and black. Photos average 6 x 8 inches. Very neatly rebaked by the Green Dragon Bindery.

AUTHOR'S PRESENTATION COPY

91. M'WILLIAM, ROBERT. *An essay on the origin and operation of the dry rot, with a view to its prevention or cure. To which are annexed suggestions on the cultivation of forest trees, and an abstract of the several forest laws from the reign of Canute to the present time.* London: J. Taylor, 59 Holborn, 1818
\$600.00

First edition, inscribed on the front fly: "From the author with his respectful compliments to the Royal Society of



Item #90

Edinburgh." M'William (or McWilliam) is a shadowy figure but he is included in Colvin who states that he exhibited architectural drawings in the Royal Academy in 1818, 1821 and 1823. He dedicates his book to His Grace the Duke of Gordon, and I suspect, though I cannot prove, that he was a Scot. The book is very scarce; according to OCLC there are no copies in the USA and only two in the UK (Cambridge U & Glasgow U Lib). This copy is complete with the errata slip tipped in at the last leaf.

4to, orig. marbled sides, calf spine and corners, front inner hinge neatly reinforced. (ii)+xx+420 pp with 3 full-p. engraved plates each with dust sheet. Front inner hinge professionally reinforced.

"LE PETIT MAROT"

92. MAROT, JEAN. *Recueil des plans, profils et eleuations des plusieurs palais chateaux eglises sepultures grottes et hostels, batis dans Paris, et aux environs, avec beaucoup de magnificence, par les meilleur architectes de royaume, desseignez, mesures, et gravez par Jean Marot, Architecte Parisien.* N.p., N.d. [Paris, ca. 1670s]
\$900.00

First edition, a nice clean copy with strong impressions of the etched plates, but with a dozen less plates than most copies I can find records of, and priced accordingly. "The *Petit*

Marot as this collection of engravings by Marot is known, is the earliest of the great series of volumes illustrating French architecture which appeared in the seventeenth and eighteenth centuries...The *Petit Marot* is a basic document of the architecture (mainly residential) of the generation of Francois Mansart and Louis le Veau." - Millard, *French*, 118. The first edition, according to Mauban, was composed of 112 to 115 plates. The present copy has the etched title plate and 101 etched plates. The plate of the Chateau de Fagelle illustrated in Millard, p. 351, is present in this volume. BAC, *Early Printed Books*, 2048. This copy belonged to James Grote Vanderpool (1903-1979); he was Dean of the School of Architecture, Columbia University, a prominent preservationist and director of Avery Library.

4to, recent cloth sides, dark brown morocco spine, with lettering piece. Etched title plate and 101 etched plates. Nice clean copy.

JAMES WYATT'S COPY

93. [MARSHALL, WILLIAM]. *Planting and ornamental gardening; a practical treatise*. London: J. Dodsley, 1785 \$800.00

First edition, a good association copy which belonged to the architect James Wyatt (1746-1813). "Marshall was familiar with Whately, William Gilpin, William Mason, and Daniel Malthus and reprinted Walpole's essay *On modern gardening*. He considered how the style of improvement should reflect the character of the place, and criticized Brown's designs for their sameness and bare foregrounds." - *Oxford companion to gardens*, p. 357. The *Companion* further states that this book sprang from the joint endeavors of Marshall and his employer and colleague Samuel Pipe-Wolferstan of Statford, Staffordshire. Henrey 1228.

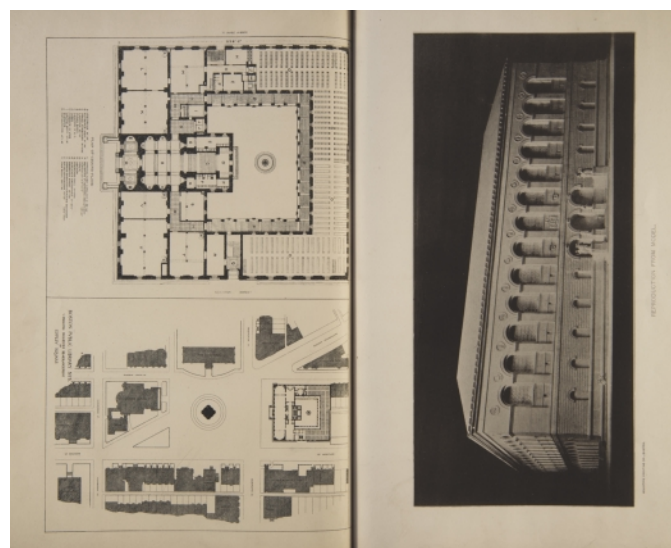
This copy is stamped in two places with the name 'James Wyatt' in red ink. And it has been read an annotated. All of Chapter 7 ("Hedges") has readers' marks. On the final page of that chapter is a good pen sketch of a "section of a border to guard and shelter a young quick..." [dictionary defines 'quick' as "consisting of living plants - a quick hedge"]. There is substantial MS text (about 120 words) under this sketch.

8vo, orig. dec. paper sides (faded), calf spine and corners. xi+(5)+638 pp. Annotated as explained above.

ONE OF THE TWO MOST INFORMATIVE 18TH CENTURY SOURCES ON COLLECTING

94. [MARTYN, THOMAS]. *The English connoisseur: containing an account of whatever is curious in painting, sculpture, &c. in the palaces and seats of the nobility and principal gentry of England, both in town and country*. London: L. Davis & C. Reymers, 1766 \$2000.00

First edition. This is not an architectural book *per se* but it describes the art and paintings in number of country houses



Item #95

of the first rank, and is thus relevant here. Wolfgang Hermann calls this "one of the two most informative 18th century sources on collecting" (the others were the works of Jonathan Richardson and his son). Martyn describes the paintings in the following country houses: Belvedere House, Blenheim, Chatsworth, Chiswick, Devonshire House, Ditchley, Foot's Cray Place, Hagley Park, Hampton Court, Houghton Hall, Kensington Palace, The Leasowes, Okeover Hall, Stow, Wilton and Windsor. Also, a number of picture collections in London (both public and private); also the same for Oxford. Hermann states that "full details of the sources of the material, which was almost entirely taken from earlier publications, are contained in a fascinating article by Frank Simpson, "The English Connoisseur and its sources", *Burlington Magazine*, vol XLIII, 1950.

Thomas Martyn (1723-1825) was a bit of a virtuoso himself; not only did he write on painting, he also taught and published on botany. For sixty-three years he was university professor of botany at the Sidney Sussex College, where he joined his fellow tutor John Lettice to write the *Antiquities of Herculanum*. Schlosser-Magnino 503. Hermann (Bibliography), p. 422.

2 vols. 12mo, orig. full polished calf, hinges starting but a nice set. (ii)+(x)+192; (iv)+208 pp. Margins of title pages slightly browned due to offsetting from the leather covers. Spine label from Vol I missing. Else a very good set. 19th century bookplate of Hugh W. Young of Burghhead.

A VERY RARE PUBLICATION ON ONE OF AMERICA'S MOST FAMOUS PUBLIC BUILDINGS

95. MASSACHUSETTS. BOSTON. *Supplement to Thirty-seventh Annual Report of the Trustees of the Public Library*. N.p. [Boston], 1889 \$1150.00

A very rare publication; I have never seen a copy before. OCLC locates but two copies: BPL (not surprisingly), and Marietta College. It is a collection of eighteen line drawings,

plans, and lithographs of the library, interiors and exteriors from the office of the designers, McKim, Mead and White, and all reproduced by the Heliotype Printing Co. Listing the titles of the plates gives the best idea of the contents: Bird's eye view of Copley Square; View from Copley Square; Special Library (Barton); Bates Hall (double-page); Trustees Room; West Gallery Special Library Floor; Longitudinal section; Dartmouth Street facade; Dartmouth Street Entrance; Court (seen from NW arcade); Interior view of the National Library, Paris (Bib. Nationale); Plan of ground floor; Plan of the BPL showing suggested rearrangement of Copley Square; Reproduction from model; Study of court (Bates Hall removed); Plan of Reading Room floor and finally a Perspective View of the principal facade of the Library of Ste. Genevieve, Paris. The inclusion of the last plate of the Ste. Genevieve is interesting; it shows that the Copley Square facade had a clear precedent. The BPL took eleven years to build (1887-1898).

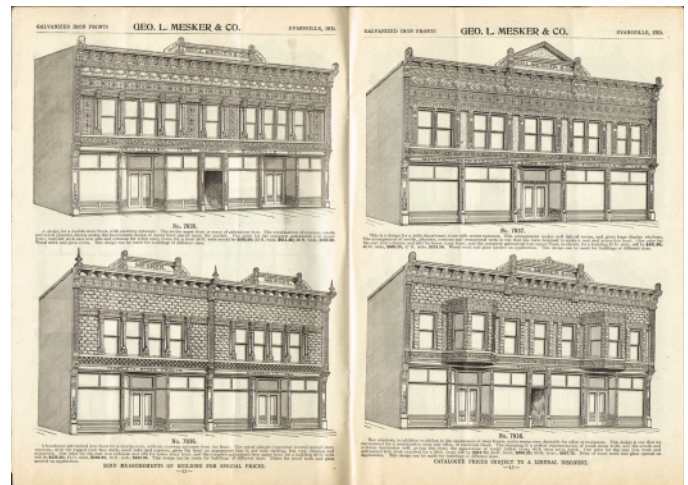
Small folio (13½ x 9½"), library buckram. Ex-library, bookplate of the Chicago Public Library dated 1890. Printed t.p. and 20 images on 18 plates reproduced by the heliotype process. Occas short clean marginal tears but a good copy of a very rare book.

FINE CATALOGUE OF IRON STORE FRONTS

96. MESKER, GEO. L & CO. *Store Fronts*. Evansville, Ind., 1906 \$750.00

Very good and absolutely complete copy of a wonderful catalogue of cast iron and brick store fronts and complete sheet metal fronts, galvanized steel fronts, galvanized iron cornices, etc. 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 Brothers Iron Works of St. Louis, Missouri and George L. Mesker Co. of Evansville, Indiana. They specialized in ornamental sheet metal facades and cast iron storefront components, which were ordered through catalogues and easily shipped by rail to any interested building owner. Their extensive product lines not only featured embossed sheet-metal panels and cast iron but also entire storefront assemblies, as well as tin ceilings, fences, skylights, and freight elevators. "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 state's 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). Rare; the present edition is not found on OCLC.

Large 8vo (10¾ x 7½"), orig printed wraps (with image of the factory on cover). 36 pp profusely illus with fine wood-engravings. Collates (ii)+32+(ii) pp. A very good copy.



Item #96

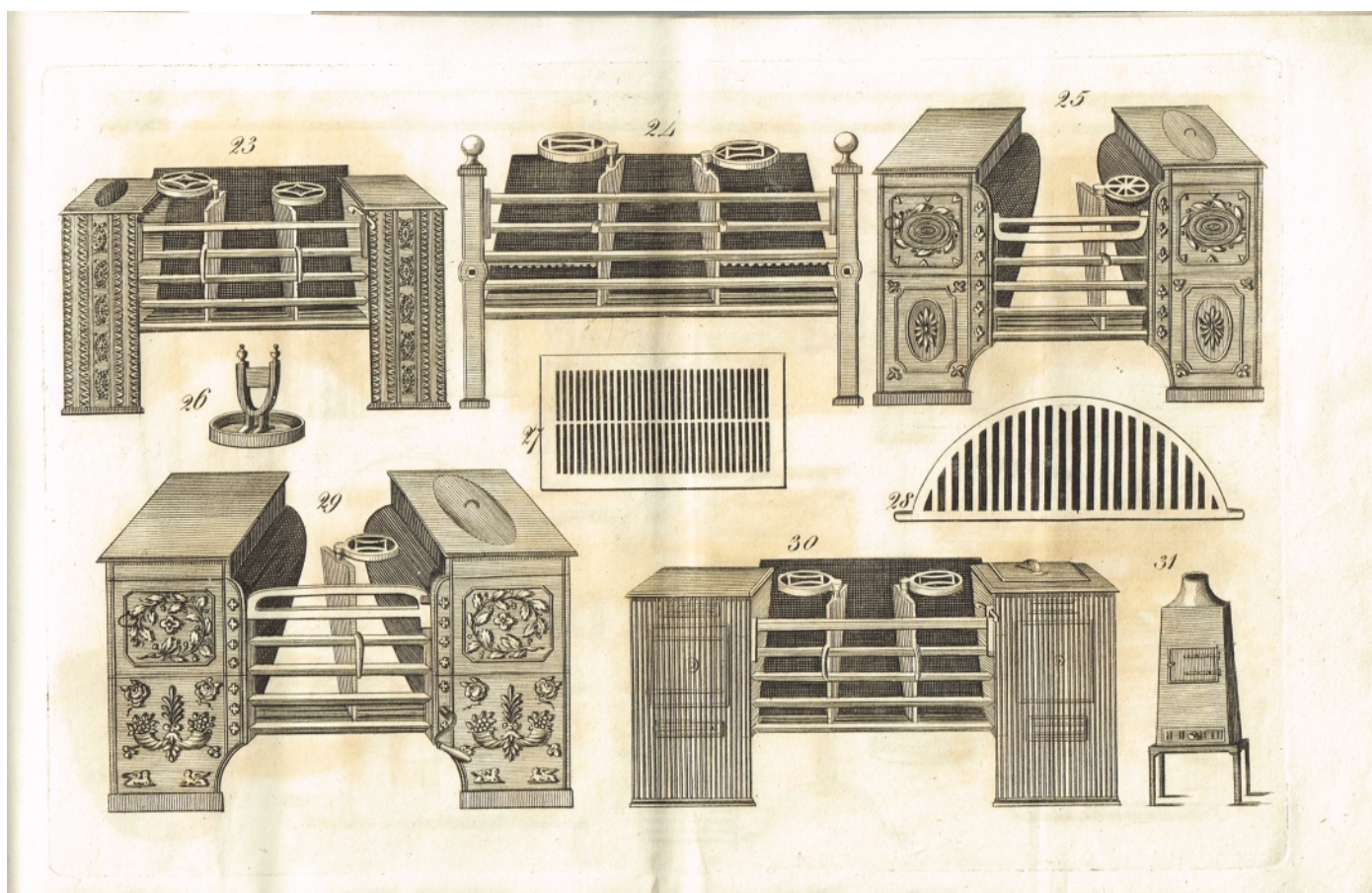
RARE ENGRAVED TRADE CATALOGUE OF STOVE GRATES AND METALWARES

97. METALWORK TRADE CATALOGUE. "Grate Makers Director(y)" N.p., N.d. [?Birmingham, ca. 1790] \$4750.00

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 (7½ x 12¼"). 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.

Item #97, image next page



Item #97

TERMS

30 days, postage and insurance billed at cost. Libraries, museums, and institutions billed; deferred billing on request. Due to delays in surface mail, overseas orders will be sent by Air Book Post, registered, unless we are instructed otherwise. Payments from outside the U.S. should be by check on an American bank; otherwise we must reserve the right to bill the purchaser for charges incurred in collection.

Member:

Antiquarian Booksellers Association of America
International League of Antiquarian Booksellers

Cover design by Jerry Kelly
Typeset by Laura Nunn, Chelmsford, MA 01824
Printed by The Covington Group
November 2017