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***THEATRE ARCHITECTURE (WITH A NOD TO PALLADIO)
A FINE UNTRIMMED COPY, CLEAN AND FRESH***

1. ARNALDI, ENEA. *Idea di un teatro nelle principali sue parti simile a' teatri antichi all' uso moderno accomodato...con duo discorsi, l'una che versa intorno a' teatri in generale, riguardo solo al coperto della scena estoriere, l'altro intorno al soffitto di quella del Teatro Olimpico di Vicenza, opera dell'insigne Andrea Palladio.* Vicenza: Antonio Veronese, 1762 \$2350.00

First edition. Count Enea Arnaldi (1716-94), a well known amateur architect in Vicenza and admirer of Palladio, wrote this treatise to set out his own views on theatre design, loosely based on Vitruvius and Palladio but including new ideas of his own (he favored semi-circular auditoriums). In fact, the semi-circular seating was directly inspired by Vitruvius. His plates illustrate his concept of an ideal theatre, but his section of the perspectival receding stage is very clearly derived from the Teatro Olimpico in Vicenza. Indeed, he prints at the end of the book two separate speeches of his, one of which deals at length with Palladio's Teatro Olimpico. This work was originally inspired by the destruction by fire of Bibiena's Filarmonico in 1749. Widely held in libraries, this is not a common book in the trade; there are only two copies in the book auction records 1975-to the present (the last one came up in 1991). Berlin Catalogue 2790.

4to, orig. boards (spine has been overlaid with a piece of marbled paper). (iv)+xxxii+82+(ii)+58 pp with 6 large fdg. engr plates. A lovely untrimmed copy, clean, crisp and fresh.

EARLY DESCRIPTION OF MILAN CATHEDRAL

2. [ARTARIA, FERDINANDO]. *Description de la Cathedrale de Milan accompagnée d'observations historiques et critiques sur sa construction et sur les monumens d'art dont elle est enrichie.* Milan: F. Artaria, 1823 \$750.00

First edition, fine copy of this scarce and important book. Some idea of the importance of the Milan Cathedral can be gained from the fact that the *Macmillan Encyclopedia of Architects* makes no less than 22 references to it spread throughout the four volumes. It is a fine book, printed on high quality paper, untrimmed, illustrated with 65 full-page engraved plates and in a deluxe binding. OCLC locates but three copies in America (Columbia, NYPL and Getty).

Lg. 4to, orig. half polished black morocco, top edge gilt, untrimmed. xiv+190 pp with aquatint frontisp (perspective view of the Cathedral) and 65 engr plates (4 double-page incl plan). Former owner or library name on verso of t.p. neatly blocked out in ink. Not objectionable.



THE GOTHIC STRUCTURAL SYSTEM

3. [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 Colisseum. 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 (dull); small chip at the head of front hinge. (iv)+xvi+347+(iii) pp. with 7 fdg. engr. plates. Scattered light foxing.

"RICHLY INKED, VELVETRY TEXTURED PRINTS"

4. BALDUS, E. *Palais du Louvre et des Tuileries. Motifs de décoration intérieure et extérieure reproduits par les procédés de heliogravure.* Paris: V. A. Morel & Cie., n.d. [1869-1875] \$2750.00
Fine three volume set of these beautiful and rich photogravures printed on heavy white plate paper. Malcolm Daniel has put these into the context of Baldus's *oeuvre*: "Baldus first published his own photographs in photogravure form in a publication on the architecture and ornamentation of the Louvre and Tuileries Palaces issued in installments beginning in 1869. His process yielded richly inked, velvety textured prints with an extraordinary clarity and fineness of detail, which he heightened occasionally with etched lines added by hand. The three volumes of *Palais du Louvre et des Tuileries*, each with 100 plates, parallel the photographic albums made earlier for the minster of state in presenting sculptural and ornamental details as well as few larger architectural



views...Beginning in the mid-1860s and lasting until the early 1880s - in other words, for more than half his career as a photographer - Baldus's primary commercial activity centered on the production of photogravures, a process that he had first explored in 1854. Photogravures are printed with ink on paper and are thus inherently more stable than photographic prints produced by light and chemistry; rather than being etched or engraved manually, the metal printing plate is produced photographically from a negative." - *The photographs of Edouard Baldus*, pp. 94-95 and fig. 74.

The contents of the present set are as follows: I. Décorations Intérieures; II. Décorations Intérieures et Extérieures; III. Décorations Extérieures. Fine clean copies with no foxing and very rich and dark impressions. A beautiful work.

3 vols, folio, orig. marbled sides, black morocco spines and corners, t.e.g. Half-t & t.p. to each vol and 99, 100 and 100 rich plates (average 200 x 250 mm). Each plate is numbered, titled, and bears the photographer's credit in the margin. Vol I lacks plate 6 which is present in photocopy.

OCLC: NO COPY IN AMERICA

5. BARRET, CHARLES PHILIPPE. *Capnologie, ou traite théoretique de la fumée, avec différens procédés pour en préserver nos habitations dans tous les cas*. Paris: Née de la Rochelle...etc., 1788 \$350.00
First and only edition; a rare book of which OCLC locates one copy each in France, Germany and the UK (no copies in America). The author had invented a new improved fire-place and flue-system (it is illustrated in a full-page wood cut facing p. 41). He attempts to drum up sales in a full-p. 'Avertisement' following the title page: "Les personnes qui desireroient avoir des petits modèles de cheminées garnies d'un de ces appareils, en fer-blanc, pourront s'adresser a M. Balza, a l'Hotel de Calais, rue Coquilliere, a Paris. On previent qu'il faut affranchir les lettres, & indiquer l'appareil dont on voudra faire usage." The imprint is of interest; it was published in four other cities besides Paris - Strasbourg, Metz, Colmar, and Nancy.

8vo, later half calf. 55 pp. with a full-p. wood-engr illus facing p. 41. Very good copy.

6. BELIDOR, [BERNARD FOREST DE]. *La science des ingenieurs dans la conduite des travaux de fortification et d'architecture civile*. Paris: Jombert, 1739 \$600.00
Originally published 1729. "With *La science des ingenieurs* (1729) and *Architecture hydraulique* (1737-39) Belidor entered into the science of mechanics properly with a summons to builders to base design and practice on its principles ... The practical contents of both works proved to be invaluable to architects, builders and engineers ... Both works were reprinted so often that the copper plates wore out and had to be re-engraved for the final editions, in 1813 and 1819 respectively ... Belidor's influence, therefore, was the reciprocal of what he intended: rather than introducing mathematics into practical construction, he brought the problems of engineering to mechanics." - DSB. RIBA, *Early printed books*, 239 with note: "Belidor's treatise provided for the field of military and civil architecture what d'Aviler's *Cour d'architecture* had done for essentially private and domestic buildings nearly thirty years earlier, though of course with a naturally greater emphasis upon construction techniques and engineering principles...Reprints followed in 1734 and 1739; a German translation appeared in Nuremberg 1757-58; and a new edition with notes by C.-L.-M.-H. Navier was published by Didot in 1813 (reprinted 1830). Berlin Catalogue 3540. Eckstrom Collection 184. There were several copies of this work in America before 1830; see Shaw, *Engineering books available in America prior to 1830*, 63A-B.

4to, recent marbled boards, calf spine, gilt, old style. (xvi)+78+64+96+104+80+80+(viii) pp. with engr. frontisp. and 53 engr. plates. A few plates browned but a very good copy.

**FIRST EDITION OF THE FIRST AMERICAN ARCHITECTURAL BOOK
WITH INTRIGUING SIGNS OF PROVENANCE AND USE**

7. BENJAMIN, ASHER. *The country builder's assistant*. Greenfield (Massachusetts): Printed by Thomas Dickman, 1797 \$16,000.00

First edition of the first original American architectural book. A good honest copy with both folding plates intact (one or both are usually missing or defective) but plate 26 has been supplied in facsimile on old paper. (The price would be substantially higher if this plate were present). But to make up for the facsimile plate are two marks of early provenance. The first blank front flyleaf is inscribed: "William Mather / Property / Price 12/ equal to \$2 / Bless the Lord O my sole." To my eye this looks contemporary to the book and was probably put there when the book was new. There were Mathers resident in Northampton, Ma. in the late 18th century; Asher Benjamin is known to have worked there and there is probably a connection. The second mark of provenance is that of James Nimacks (?), a house carpenter, dated 1812-1817 of the area of Champion and Ogdensburg, New York (northern NY state, on the banks of the St. Lawrence River). This is more than a mark; stitched in at the end is a 14 page gathering of paper watermarked 'ANDOVER' and which was used as an account book and sketch book by Nimacks. For example, two of the pages of accounts read: "Dormar sash, 3 days; Making the pedament; Shingling 5 ¾ days; Store doore 2 days; lining and hanging 1 day; Casing 1 day, Fruntispiece six days..." There are five sketches, four in pencil and 1 in pen and ink of moulding profiles, a bead mould and a column base; they are clearly related to engraved designs in the book itself. You can almost see the wheels turning in Nimacks head and hand as he is trying to work out how to make these mouldings and this column base in wood. This in my experience is a very rare instance of such a builder's account kept with the actual pattern book itself, and I have owned hundreds of various Benjamin titles (mostly later ones) over the past 45 years. It is worthy of some serious research; I think both the Mather and Nimacks connections could be worked out.

The book itself is famous and is included in many bibliographies and exhibition catalogues, to list just a few: *Avery's choice* (Columbia U), 1997, no. 209 (this edition); *The colonial scene* (JCB Library), 1950, I, 3 (this edition); *A Society's chief joys* (Am. Ant. Socy), 1969, no. 266 (this edition); Hitchcock. *American architectural books*, 111).

8vo, orig. sheep, front hinge neatly repaired. (32) pp with 30 engr plates [pl. 26 in facsimile], of which 2 folding. Carefully and expertly washed and re sewn by the Green Dragon Bindery. The first two flyleaves with the ink inscriptions have not been washed, nor has the 14 page gathering at the end.

8. BENJAMIN, ASHER. *The architect, or practical house carpenter*. Boston: Benjamin B. Missey, 1851 \$375.00

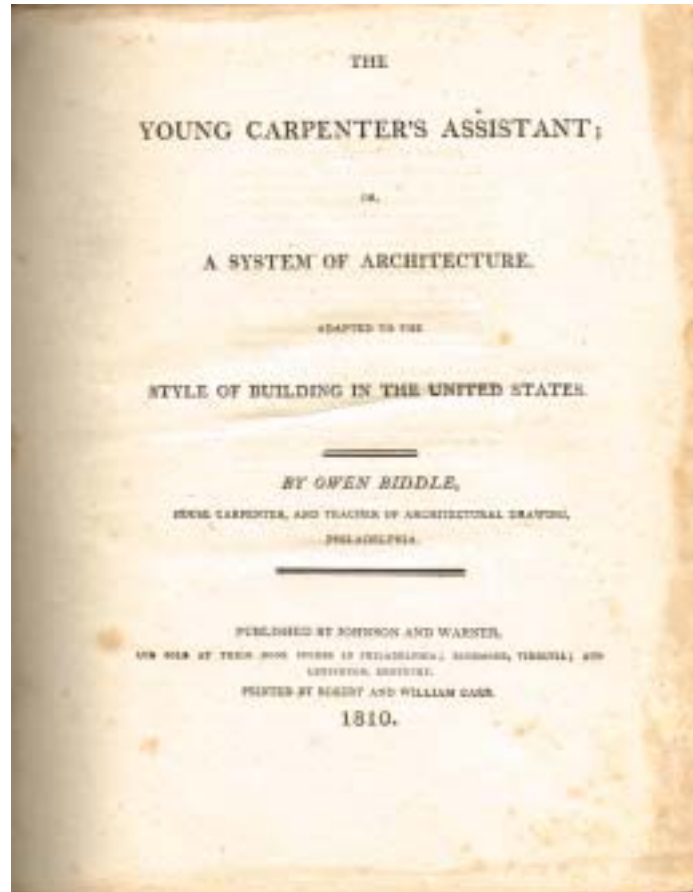
Originally published 1830, this was Benjamin's fourth and vastly most popular work. This was the key book in introducing the Greek Revival to the New England countryside, as well as to the states in the mid-west. Hitchcock lists 17 separate issues between 1830 and ca. 1856 and he by no means got them all. This issue reprints the preface of an earlier issue (it was actually July 1835) which states that "three editions of this work, each containing a thousand copies, having been sold, the author is encouraged to publish a fourth..." The engraved content does not change at all between the first and the last edition. Thus one or another edition of this title is obviously essential to any library on American architecture. This is a good clean copy with occasional scattered light foxing but less than is usually found.

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

FINE COPY OF THE SECOND AMERICAN ARCHITECTURAL BOOK

9. 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 \$2850.00

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 and in the original full sheep binding.



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.

10. [BILLINGS, JOHN S.]. *Hospital plans. Five essays relating to the construction, organisation, and management of hospitals, contributed by their authors for the use of the Johns Hopkins Hospital of Baltimore*. New York: William Hood & Co., 1875 \$550.00

First edition. Hitchcock 183A, rare, locating only one copy. Though this is essentially an architectural book it was written by five physicians: John S. Billings, Norton Folson, Joseph Jones, Caspar Morris, and Stephen Smith. Profusely illustrated with plans for the proposed buildings along with equipment, appointments and services for each unit. There is very little 19th century literature on the architecture of hospitals; Hitchcock lists only 3 titles. See Garrison-Morton, *Medical bibliography*, no. 1627.

8vo, neatly recased in orig. green cloth. xxi+353 pp. with 47 full-p. and fdg. litho plans. Several sgd. by John R. Niernsee, Architect.

BY THE LEADING EXPERT ON THE SUBJECT

11. BILLINGS, JOHN S. *A report on barracks and hospitals with descriptions of military posts*. Washington: Government Printing Office, 1870 \$775.00

First edition. Dr. Billings is known for several things, for his work as a medical statistician, as a medical librarian and bibliographer and as designer of hospitals, the best known of which was Johns Hopkins (on this see Garrison-Morton 1627). The present work consists of detailed and illustrated reports on 154 individual military installations around the country; this huge body of work surely prepared him for his work in designing the Hopkins Hospital. "In 1873...the [Johns Hopkins] trustees asked five experts in hospital construction to submit sketch plans for the construction, heating, ventilation and administration for the proposed group of buildings. The plans of Billings were accepted, the architects' plans were adapted to them, and Billings, with the consent of the Surgeon-General, was appointed medical adviser to the trustees. In this capacity he presented a series of reports upon hospital construction and organization, and the relation of hospitals to the training of nurses and medical men, which have become classic." - DAB. See Hitchcock 183a. A very scarce book.

4to, dark red library cloth, titled in gilt on spine (but not stamped). xxxiii+494 pp. with 13 litho plates and numerous plans in the text. Orig. printed wraps bound in at the rear. Old bookplate and rubberstamp of the Univ. of London. A very good copy.

12. BIRCH, JOHN. *Examples of labourers' cottages, with plans for improving the dwellings of the poor in large towns*. London: Edward Stanford, 1871 \$250.00

First published earlier in the same year 1871; according to the preface this is the second edition. In addition to the usual single family cottages, there is an interesting tall tenement block, unexecuted, "for the poor of Liverpool." This also appeared in the first edition of 1871, and is early for this sort of design. Most of the other designs were actually built in various parts of the country. NUC locates four copies.

8vo, orig. dec. cloth. 38 pp. with 23 litho plates. Large engraved bookplate of Hugh Cecil, Earl of Lonsdale. Rear inner hinge cracked.

THE RATIONAL AND CLASSICAL DOCTRINE OF THE FRENCH ACADEMY

13. BLONDEL, FRANCOIS NICOLAS (1617 1686). *Cours d'architecture enseigné dans l'Académie Royale d'Architecture*. [Part 1] Paris: Lambert Roulland, 1675 (WITH) [Parts 2,3,4,5] Paris: the author, 1683 \$5500.00

First edition. "The rational and classical doctrine of the French Academy is fully set down in the *Cours*, a series of lectures delivered by Blondel as Director of the Academy of Architecture. This formal course of instruction, largely theoretical in character and in place of the customary term of practical apprenticeship, was a new method of education the architect." - Weinreb I:15 (note is anonymous but it was written by Eileen Harris).

"Consisting of lectures given at the Academy, Blondel's *Cours d'architecture* initiated a new genre of architectural treatise. The bulk of the writing is devoted to a scholarly discussion and comparison of the Orders of Vitruvius, Alberti, Vignola, Palladio and Scamozzi. This theme is evident throughout; the sections on columns, pedestals, entablatures, architraves, cornices, etc. are accompanied by tables and complicated diagrams of comparative ratios...The product of a scholastic engineer, *Cours d'architecture* is rigidly classical and conservative in comparison with the works of Perrault and other contemporaries. It contributed greatly to the systematic study of the orders." - Martin C. Perdue in Wiebenson II-6.

The arrangement and illustration of these two volumes is unusual and is explained in the BAL entry. Briefly, Part I is illustrated with 25 full-p. engraved plates (the first volume). Parts 2-5 (the second volume)

is illustrated with 252 engraved illustrations in the text supplemented by 28 wood-cut figures and diagrams. Berlin Catalogue 2382. Fowler 46. BAL, *Early printed books*, 294.

2 vols, folio, 18th cent. quarter sheep, pink paper boards, vellum corners, spines gilt. 5 parts in 2 vols. (Part I): (xxviii)+152 pp with 25 engr. plates; (Parts 2-3): (xviii)+312 pp, incl engr. part title, unnumbered double-p plate, 117 engr illus and 20 woodcuts; (Parts 4-5): (xviii)+486 (numbered 313-799)+(1) pp, incl engr part title, 136 engr illus and 5 woodcuts. Spines a little dusty and rubbed but a very good set.

THE STANDARD TEXTBOOK OF ITS DAY

14. BLONDEL, JACQUES FRANCOIS (1705-1774). *Cours d'architecture, ou traité, de la décoration, distribution, & construction des batiments*. Paris: Desaint, 1771-1777 \$5000.00

First edition, a fine set of this standard, indeed famous, work. J.-F. Blondel was “the greatest teacher of architecture of the 18th century, including amongst his pupils not only a number of the most distinguished of French architects, but also architects from Germany and Russia and, from England, no less a man than Sir William Chambers. His entire doctrine is embodied in the *Cours d'architecture*...Blondel did not share the obsessive interests of J. G. Soufflot and his circle in problems of construction, and the last three volumes of the *Cours d'architecture*, dealing with these, were fittingly finished off - indeed largely written - by his disciple Pierre Patte, whose enthusiasm and range of knowledge far exceed Blondel's. Together they produced a handbook of architecture that was used throughout France, and much of Europe, until the early years of the 19th century - when it was superceded by the works of J. N. L. Durand and J. B. Rondelet.” - Robin Middleton in Wiebenson, II-36. The work includes whole areas such as landscape gardening, construction techniques, and most especially principles of the planning (‘distribution’) and interior decoration of public and private buildings. The present work is popularly known as the ‘Petit Blondel’ to distinguish it from the ‘Grand Blondel’ or *Architecture Francoise*, 4 vols, folio, 1752-6. BAL, *Early printed books*, 296. Fowler 51. Berlin Catalogue 2429.

6 vols text, 8vo; 6 vols of plates bound in 3, 4to. Entire set uniformly bound in half brown morocco of ca 1900; spines uniformly gilt, edges untrimmed. With a total of 375 plates, all of which have been put on stubs by the binder. Occas indiv. plates with old light water stains, but a fine set.

PERSPECTIVE FOR PAINTERS - TWO WORKS BOUND TOGETHER

15. BOSSE, A[BRAHAM]. *Moyen universel de pratiquer la perspective sur les tableaux, ou surfaces irregulieres*. Paris: chez l'auteur, 1653 BOUND WITH: [BOSSE, ABRAHAM]. *Le peintre converty aux precises et universelles regles de son art*. Paris: chex l'auteur, 1667 \$3000.00

First editions of both titles. The *Moyen universel* “elaborates on the intricacies of anamorphic construction on vaults and ceilings. Dubreuil's unauthorized and unacknowledged use of Desargues' ideas had been the occasion of a particularly virulent and public quarrel, and this defence of the original work eventually cost Bosse his post at the Académie Royale of Colbert and Le Brun.” - Wiebenson III-B-20. The second work, *Le peintre converty*, is particularly appropriate here. Written as a fictional dialogue between representatives of the different arts, it was intended to emphasize to students the importance of perspective in painting and architecture. The two addresses which follow the dialogue explain why (in his opinion) he had been dismissed from his post at the Académie in 1661. This was a famous quarrel and is well covered in the literature; see, for example, Descaragues, *Perspective*, p. 106, 112-113. See also Smith College Museum of Art, *Abraham Bosse, an exhibition* (1956). Berlin Catalogue 2381. Cicognara 91. For the *Moyen* see Millard, *French*, 33.

Two works on one vol. 8vo, full cont. calf, spine gilt, red and green lettering pieces. I. T.p., engr. frontisp, (1-8); 9-39+(1 blank) with engr t.p. to the plates (verso of which is pl. 1); pp. 41-80 with 32 engr. plates of which 2 fdg. II. T.p., engr. ded. leaf, and (vi)+72 pp. Early binder's spine label states “To. II” (but these two works are quite complete in themselves). Excellent copy.

A 17TH CENTURY STONECUTTERS MANUAL

16. BOSSE, ABRAHAM. *La pratique du trait à preuves de Mr. Desargues, Lyonnais, pour la coupe des pierres en l'architecture*. Paris: Pierre des-Hayes, 1643 \$3000.00

First edition in an old and attractive binding of a charming 17th century illustrated manual for architectural stonecutters. "The *Pratique* is a textbook on geometric methods for cutting stone to form the complex structural shapes found mainly in vaulting. It is composed of 114 problems, with page-long descriptive texts facing the stereometric diagrams for each problem. In this book Bosse applies the method of Gerard Desargues, as he had developed it in his *Brouillon projet d'exemples d'une maniere universelle*, a short memoir published in 1640 which included the application of his method to several types of vaults. Bosse's stated intention in publishing the *Pratique* was to replace local stereometric customs with uniform methods. The *Pratique*, which broke with all Masonic traditions and practices was not well received by working masons, who criticized the method as *chimerique* and *extravagant...*" - Millard, *French*, 32. Wiebenson III-C-7 and 8. Brunet I, col. 1128. See P. Descargues, *Perspective* (1977), pp. 106-111 for related titles by Bosse. Vagnetti EIIIb33. Fowler 55. Berlin Catalogue 2540. *Avery's Choice* 77 (with a good note). OCLC locates just 3 copies in USA (UPenn, Getty, Winterthur).

8vo, old full calf, spine gil, all edges red. Engr. t.p.+(viii)+56+114+(iv) pp of letterpress with engr. ded leaf.; second engr title preceding the plates (the verso of which is pl 1) and 114 engr. plates printed on both sides of the leaves. Lightly and uniformly browned throughout; else a fine copy.

ONE OF THE SOURCES FOR THE STUDY OF HH RICHARDSON

17. BOSTON. PORTFOLIO CLUB. *The Architectural Sketch Book. July 1873 - June 1875 (Vol I, nos. 1-12; Vol II, nos. 1-12)*. Boston: James R. Osgood, 1873-5 \$2000.00

Volumes one and two of this rare and important work (the complete series ran through four volumes, July 1873 - Dec 1876). Professor Hitchcock has stated: "For the later decades of the nineteenth century periodicals are perhaps more important sources than books." In his book *The architecture of H. H. Richardson* Hitchcock makes no less than seven references to this work. Volume I contains 47 (ex-48) plates and includes designs by H. H. Richardson (2), Hartwell & Swasey (3), Charles B. Atwood (3), Sturgis & Brigham (3), Edward C. Cabot (3), Ware & Van Brunt (3), Peabody & Stearns (4), Putnam & Tilden (3) and numerous others. The last 4 plates show the competition designs for the new Mass. State Prison (6 elevations by 6 architects; 9 plans by 9 architects). Volume II includes designs by Ware and Van Brunt (6); Cummings and Sears (3); S. J. F. Thayer (4); W. R. Emerson (1); Peabody and Stearns (3); Manly N. Cutter, (1) and others. Fascinating. For locations see *Union List of Serials*. The plates are reproduced by the heliotype process for which Osgood had a monopoly. This copy lacks plate 32 in vol. I; it was never bound in. Another copy I owned years ago also lacked this plate.

Folio, recent marbled sides, polished calf spine. 24 issues; each issue with one leaf of text and 4 plates. Orig. printed paper wrappers for July 1874 and June 1875 bound at the rear. Small restoration in the blank margin of the first leaf. An excellent copy.

18. BOSTON. PORTFOLIO CLUB. *The Architectural Sketch Book. July 1873 - June 1874 (Vol I, nos. 1-12)*. Boston: James R. Osgood & Co., 1873-74 \$600.00

A complete copy of volume one of this rare and important work (the complete series ran through four volumes, July 1873-Dec. 1876). Professor Hitchcock has stated: "For the later decades of the nineteenth century periodicals are perhaps more important sources than books." In his book *The architecture of H. H. Richardson* Hitchcock makes no less than seven references to this work. The present volume contains 48 plates and includes designs by H. H. Richardson (2), Hartwell & Swasey (3), Charles B. Atwood (3) Ware and Van Brunt (3), Peabody and Stearns (4), Putnam & Tilden (3) and numerous others. The last

four plates show the competition designs for the new Mass. State Prison (6 elevations by 6 architects; 9 plans by 9 architects). Fascinating. For locations see *Union List of Serials*. The plates are reproduced by the heliotype process for which Osgood had a monopoly.

Folio, recent full cloth, morocco lettering piece. 12 issues; each issue with one leaf of text and 4 plates. The final dozen or so leaves have an old water stain in the lower outer corner but in no case does it touch the letterpress or image.

19. BRADY, JOHN H. *The visitor's guide to Knole in the county of Kent, with catalogues of the pictures contained in the mansion, and biographical notices of the principal persons whose portraits form part of the collection*. Sevenoaks: Printed by and for James Payne, 1839 \$225.00

First edition. Knole House, a splendid building of the Elizabethan period about twenty-five miles south of London in Sevenoaks, was the seat of the Sackville family. Chapters describe the family, the park, the mansion, the rooms shown to visitors, and appendix of biographical notices. John Harris, "Country House Guides," noting the present work and a separately published abridgement, also by Brady in 1839. There were two earlier guidebooks to Knole, the first in 1795 by [Henry Norton Willis], the second by John Bridgeman published in 1817.

8vo, orig. cloth, a nice copy. xx+249 pp with 27 wood-engravings.

"FROM THE GREAT EXHIBITIONS OF LONDON & PARIS"

20. BRAUND, J[OHN]. *Illustrations of furniture, candelabra, musical instruments from the Great Exhibitions of London and Paris, with examples of similar articles from Royal Palaces and Noble Mansions*. London: the Author, 1858 \$850.00

First and only edition. This work is included in E. Joy, "Pict Dict of Brit 19th Cent Furnit Design": "John Braund, an 'artist in design,' of no. 5 George St, Portman Square, London, produced *Illustrations of Furniture* in 1858. Nothing appears to be known about his background, but the contents of the book are clearly revealed on the title page for, in addition to furniture, it includes 'candelabra and musical instruments from the Great Exhibitions, London and Paris, with examples of similar articles from royal palaces and noble mansions.' Elaboration is again the keynote, with distinct touches of Renaissance and Elizabethan ornament, covering a comprehensive selection of pieces." (p. xxxi). Only 174 copies were spoken for on the list of subscribers (25 of these to J. Weale, the publisher/bookseller). The work is not common, but I did see a copy recently in London offered at £1850.

Folio, recent full cloth, morocco lettering piece. Engr.t.p., 5 pp of letterpress and 49 engr plates. Scattered light marginal foxing.

21. [BRISEAUX, CHARLES ETIENNE]. *Architecture moderne ou l'art de bien batir pour toutes sortes de personnes tant pour les maisons particululiers que pour les palais*. Paris: Claude Jombert, 1728 \$2000.00

First edition of this eminently practical, as opposed to theoretical, work. The text is arranged in five parts: construction and building materials; the distribution of all kinds of places; measuring buildings; the use and customs related to construction and a short essay by Pierre Bullet on aligning party walls. Dora Wiebenson gives it a good note: "The *Architecture moderne*, on the planning and construction of domestic architecture, marks a watershed between sixteenth and seventeenth century publications on models for houses of all sizes and eighteenth century rococo house publications with their emphasis on the design and construction of homes for the well-to-do..." - Millard, *French*, 40. The architect Jean Courtonne also contributed to this work. It was reissued as late as 1764 under the name of the publisher, Jombert. Berlin Catalogue 2397. Fowler 67.

2 vols, 4to, recent half calf, marbled sides. Vol I: Double-p. engr t.p., (viii)+96+60+44+60+74+(ii) pp with 6 fdg engr plates; Vol II: double-p. engr t.p. and 106 engr plates (counted as 144), many folding. Internally very good, clean and crisp.

THE BEST WRITTEN AND ILLUSTRATED OF ALL HIS WORKS

22. BRITTON, JOHN. *Picturesque antiquities of the English cities. Illustrated by a series of engravings of ancient buildings, street scenery, etc. with historical and descriptive accounts of each subject.* London: Longman, 1830 \$450.00

First edition, large paper copy. “*Picturesque antiquities* contained a scholarly commentary as well as views ‘under the varied effects of meridian sun-shine, cloudy and dark skies, sun-rise, sun-set, twilight, rainbow, etc.’ But it proved to be ‘the most losing speculation he ever embarked in. Had it been published in 1810, instead of 1830, it would have been eminently popular and profitable.” - from J. Crook in the Pevsner Festschrift. And Gordon Ray states that “its engravings, many of which are after the ubiquitous W. H. Bartlett, are perhaps the most interesting of those in many of his works, if only for once private as well as monumental buildings get their share of attention.” - *The illustrator and the book in England*, no. 25.

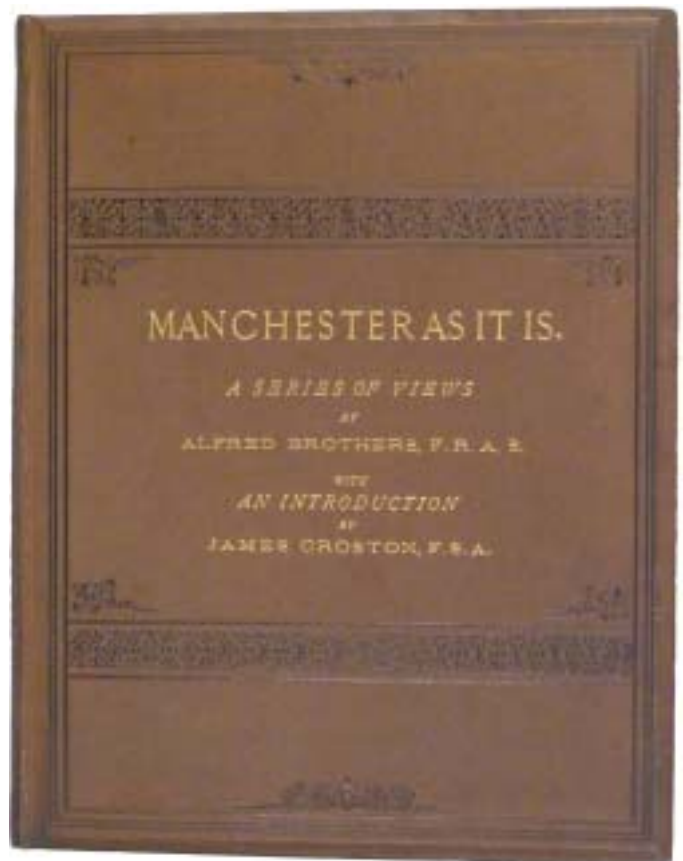
Folio, orig. marbled sides, recent but not new calf spine with dark red lettering piece, t.e.g. Also dark red & gilt lettering piece on cover. xii+88 pp with half-title, title with engr. vignette, 20 other engr. vignettes & 57 engr. plates. Occas. lith foxing. The frontispiece, curiously, is in some sort of photo-process. Plates engr by J. C. Varrall, J. LeKeux, R. Sands, J. Redway, etc.

WITH THE ORIGINAL PROSPECTUS LAID IN

23. BROTHERS, ALFRED. *Manchester as it is. A series of views of public buildings in Manchester and its vicinity photographed and printed in the autotype process by A.B. With an introduction by James Croston.* Manchester: J. E. Cornish, 1878 \$1600.00

Fine very bright copy. Only edition, a very scarce book, published in 250 copies (the whole of which were subscribed for before publication). Stephen Joseph comments on the book: “obviously nostalgia was a stronger selling point than industrialization, but the venture gave rise to some of Brothers’ strongest work, studies of buildings and cityscapes of immediate appeal and lasting worth. There are 40 images in all, three of which were taken by J. Pollitt, the rest by Brothers himself and reproduced in collotype by the autotype process. Brothers was conscious of the documentary value of this work for later generations...” (“Alfred Brothers and his role in photographic publishing,” in *History of Photography*, Jan-March 1987, p. 71 and fig. 8). This work should be added to the small but important group of 19th century photographic city surveys - comparable works which come to mind are the views of San Francisco by Fardon, the Annans’ work in Glasgow, the views of London by the Society for Photographing the Relics of Old London, etc. Not in Roosens/Salu nor in any of the other photographic bibliographies at hand. Not in the NUC (not under Brothers; not under Croston). But WORLDCAT/OCLC locates 3 copies in the USA (Stanford, Yale, Columbia). The original prospectus is laid in; the title was originally intended to be *Views of Manchester in 1876*.

4to, orig. cloth, title in gilt blocking on cover, t.e.g. ix+34 pp with 40 autotype plates. Very fine, indeed a brilliant copy.



24. BRUNNER, ARNOLD W. *Cottages, or hints on economical building...to which is added a chapter on the water supply, drainage, sewerage, heating and ventilation, and other sanitary questions relating to country houses*. New York: Wm. T. Comstock, 1884 \$200.00

First edition, nice copy in the original publisher's decorated binding. Of particular interest because it contains signed designs by ten architects all of New York City, viz: Wm. A. Bates, Chas. I. Berg, A. W. Brunner, Jas. D. Hunter Jr., Messrs. Rossiter & Wright, Thos. Tryon, Wm. B. Tuthill, Frank F. Ward, and Fred B. White. The designs may all be loosely categorized as Shingle Style but among them there is quite considerable variety. Hitchcock 221.

8vo, orig. dec. cloth. 71 pp. with 23 plates of line illus.

25. BULLET, [PIERRE]. *Architecture pratique, qui comprend la construction generale & particuliere des Batimens...nouvelle édition, revue & augmentée*. Paris: Delalain, 1774 \$400.00

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.

***"THE FIRST THOROUGH SURVEY OF THE ARCHITECTURAL
HISTORY AND SCULPTURAL DECORATION OF ST. PETERS"***

26. BUONANNI, FILIPPO. *Numismata Summorum Pontificum Templi Vaticani fabricam, indicantia chronologica eiusdem fabricae narratione, ac multiplici eruditione explicata...opus secundo impressum cum correctione, & additamento*. Rome: Domenico Antonio Ercole, 1696 & iterum Anno Magni Jubilaei, 1700 \$4000.00

Originally published 1696, this work is, to quote Millard, "the first thorough survey of the architectural history and sculptural decoration of St. Peter's" - (*Italian*, 21). In what must be an early if not first instance of this sort of architectural historiography, Buonanni bases his history of the building on the authority of the papal foundation medals (and hence the somewhat misleading title). The medals, handsomely illustrated obverse and reverse in the first plate of the book, are the foundation of Buonanni's study and are explored as the documentary source for a chronological description of the site, the building development, the unrealized projects and the interior decoration. Buonanni, a Jesuit, was also an expert archivist and based much of his book on original unpublished manuscript sources in the Vatican archives. He also used the literature of other historians, past and contemporary, who published on St. Peter's. He covers the history of the building from the Constantinian basilica up through the Bernini colonnade and ends with the Vatican complex at the end of the seventeenth century. The Millard note states that "the most valuable part of the book is the gallery of illustrations representing the church." They are indeed splendid, and include 32 plates engraved by the author, 31 by Giovanni Girolamo Frezza, 12 by Alessandro Specchi, 7 by Arnold van Westerhout, 3 by Pietro Santi Bartoli and others. They include plans, elevations, sections and perspectival views, some of the latter with tiny figures in them. Millard, *Italian*, 21 with good note. RIBA, *Early printed books*, 499. Cicognara 2780. Schudt 991. Berlin Catalogue 2678 (ed of 1696).

Folio, recent marbled sides, calf spine with raised bands and gilt lines; dark red lettering piece. (ii)+xii+218 pp; (t.p. with large engr. vignette) & 91 etched or engr plates (of which 12 are double-p). Occas. very light browning but a nice clean copy.

27. CALIFORNIA. BERKELEY. *The International Competition for the Phoebe Hearst Architectural Plan for the University of California*. N.p., n.d. [Berkeley, ca. 1899] \$200.00

A valuable record of the Hearst competition for the Berkeley campus reproducing 110 drawings and giving an historical account of the competition, the final programme, the report of the jury, the secretary's report, etc. Reproduces a series of drawings by the winner Benard; also second prize by Howells, Stokes and Hornbostel, third prize by Despradelle and Codman, fourth prize by Howard and Cauldwell, fifth prize by Lord, Hewitt and Hull and a series of other designs by Whitney Warren, Herr Rudolph Dick, J. H. Freedlander, and others.

Oblong small folio, recent cloth. 152 pp. with portrait of Mrs Hearst, portraits of the six members of the jury, 3 shots of the jury deliberating on the site, and 110 pp of halftones of the drawings.

THE LAST OF THE COMPREHENSIVE RENAISSANCE TREATISES OF MILITARY & CIVIL ARCHIECTURE

28. CATANEO, PIETRO. *I quattro primi libri di architettura*. [Venice: Sons of Aldo Manuzio, 1554] \$9750.00

First edition. Cataneo's treatise has been labelled the last of the comprehensive renaissance architectural treatises (the others being Vitruvius, Alberti, Serlio, Palladio and Scamozzi). "Cataneo's treatise considers both military and civil architecture together. The treatise, which has yet to be systematically studied, is important for many reasons, among them the fact that the city plan and its walls are viewed as a unified defense organism rather than just the walls. This section was most significant for the future of military planning." - Nicholas Adams in the *Macmillan Encyclopedia*. The note to the Millard copy states that Cataneo "was indeed the last of the Renaissance architectural treatise writers to regard both military and civil architecture as inextricably linked together. Thus his work marks an important moment before the specialization of architects deepened." - Millard,



Italian, p. 112. The Millard note also states that the city plan of Savannah, Georgia was modelled closely on one of Cataneo's designs. Millard, *Italian*, 31. Fowler 82. Cicognara 468. Berlin Catalogue 2576. BAC, *Early printed books*, 582.

Small folio, (9 1.2 x 13"), 19th century cloth sides, calf spine. T.p., ded. leaf, 54+2 ff. Aldine dolphin & anchor device on t.p. repeated on verso of final leaf. 43 woodcuts (3 full-p) including plans of fortified towns, and plans and elevations of churches and palazzi, fine historiated initials with mythological subjects. The work was re sewn at the time of the 19th cent. rebinding with inner edges of 7 of the large plates running into the gutter. Pale spot in the blank lower margin of t.p. and 2 following ff. Else a clean and crisp copy printed on excellent paper.

29. CHAMBERLAIN, N(athan). *A paper on New England architecture, read before the New England Historic Genealogical Society, Sep 1858*. Boston: Crosby, Nichols & Co., 1858 \$100.00

First edition. Hitchcock points out that this is probably the first separate publication on colonial architecture. A fascinating piece, reflecting both a total lack of architectural historical knowledge and a heavy

emphasis on the Puritan background of New England village aesthetic. Scarce. Hitchcock 258. Karpel B703.

8vo, orig. printed wrappers. 30 pp. Lower outer corner of rear wrap chipped slightly.

30. CHANUTE, O[CTAVE] & GEORGE MORISON. *The Kansas City Bridge, with an account of the regimen of the Missouri River, and a description of methods used for founding in that river.* New York: Van Nostrand, 1870 \$950.00

First edition. "Chanute's rail and road bridge, opened in 1869, was the first to cross the 'turbulent and unstable' Missouri River. It presented unprecedented construction problems, particularly in the founding of the piers, and Chanute felt that the resulting knowledge should be made available to other engineers. His book thus gives a detailed account of the history of the bridge, its design and erection. The superstructure consisted of five main spans varying from 130 to 248 feet made up of composite timber and iron trusses with a pivoting navigation span, 361 feet in length, in the form of a wrought iron Pratt truss. The clear and informative text is enhanced with a series of excellent illustrations of the work in progress and plans and sections of caissons, floating derricks, dredgers, falsework, etc. The bridge is also of interest in that it was the first structure that George Morison worked on." - Elton 12:68.

4to, orig. publisher's cloth, neatly rebound. (8)+pp 9-140 with 12 fdg litho plates of technical drawings and 5 tinted views. Old faded rubber library stamp on blank margin of t.p., otherwise not marked and a fine copy.

ONE OF THE MOST IMPORTANT BUILDINGS IN PARIS

31. CLARAC, CHARLES LE CTE DE. *Description historique et graphique du Louvre et des Tuileries...précédée d'une notice biographique sur l'auteur par M. Alfred Mauvy.* Paris: Imprimerie Imperiale, 1853 \$475.00

First edition as a separate monograph, though it seems to have been previously published as part of Clarac's *Musee de Sculpture* from 1826 to 1828. Nice untrimmed copy of a scarce book, particularly valuable for the fine series of double page engraved illustrations. The fact that it was previously published is indicated by the pagination which begins with p. 237 as well as the plate numbers which are erratic. But it is absolutely complete as issued as shown by the list of plates as well as the table of contents. The text was reset and the plates re-engraved for this edition; it is odd that they did not redo the pagination and plate numbering. Further proof that this copy is as it should be is given by the OCLC entry. They locate six copies in American libraries. Clarac (1777-1847) was 'Conservateur des Antiques du Louvre.'

4to, cont paper sides, brown morocco spine, untrimmed, orig. printed wraps bound in. (iv)+xvi+pp. 237-689 with 24 double-p. engr plates bound on stubs. Fine clean copy.

A COLOR PLATE RARITY

32. CONGREGATIONAL CHURCHES IN THE UNITED STATES. GENERAL CONVENTION. *A book of plans for churches and parsonages...comprising designs by Upjohn, Downing, Renwick, Wheeler, Wells, Austin, Stone, Cleveland, Backus and Reeve.* New York: Daniel Burgess & Co., 1854 \$5500.00

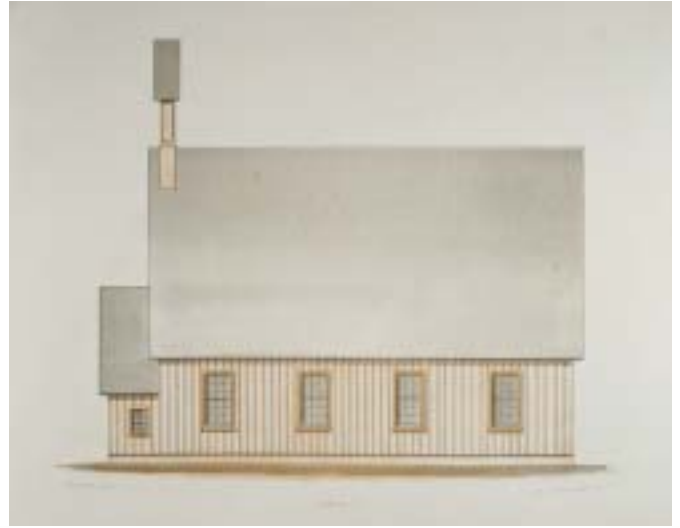
Fine clean copy. Originally published one year earlier in 1853, both editions are very rare. This book was an integral part of a program of purification and consolidation begun by the Congregational Churches of America. At a convention held in Albany, New York in October 1852, the Congregational ministers authorized the assemblage of designs with specifications and estimates for possible use in the construction of frontier churches. This wonderful book was the result. It was intended and served as a design source for



hundreds of Congregational Churches all across mid-nineteenth century America. The preliminary text discusses the idea of a church building, site, style, completeness, permanence, materials, truthfulness, and beauty. It presents designs for 18 churches and 4 parsonage houses, all of the former in plan, elevation, section and perspective; of the 45 plates 25 are printed in colors. The designs run the gamut from Upjohn's modest board and batten construction to elaborate gothic masonry piles for wealthy city

parishes. An elegant and expensive production, the editions were surely small and not widely distributed. The lithographic plates were printed by Sarony & Major of New York. Hitchcock 283. This is only the second copy of this book I have had in the past 45 years.

Oblong folio (13 x 18"), with black roan spine (neatly rehinged, orig. backstrip preserved) and blind-stamped and gilt stamped upper cover with title and vignette of a church in large bold letters. All edges gilt. (ii)+58 pp with 45 full-page litho plates of which 25 printed in colors. And with 9 wood-engr illus of parsonage houses.



A RARE FRENCH PIRACY OF LUGAR'S FIRST COTTAGE PATTERN BOOK

33. CORDIER, (Architect). *Recueil de cottages, loges, hermitages, et maisons de campagnes; comprenant diverses compositions d'architecture rustique, gothique, etc. pouvant servir à l'embellissement de toutes espèces de propriétés de campagne, dessinés par M. Cordier, architecte.* Paris: Salman, Marchand d'oeuvres sur les Beaux-Arts, rue de Seine 39, n.d. [ca. 1830s] \$1500.00

A rare and very curious book, largely unknown in the literature of the picturesque cottage (OCLC locates but three copies, Columbia, Getty & CCA). It was included in that landmark catalogue produced by Ben Weinreb *The small English house* (1977) as item no 170. The note is as follows: "A French version of Lugar's *Architectural sketches for cottages* of 1805. The title page notes that the designs are "dessinés par M. Cordier, architecte," of whom no information has been found. Presumably he copied Lugar's aquatints on to copper plates, at the same time translating the titles and written details; however, Lugar's original text is omitted and there is no mention of his name. Published probably in the 1830s, this is an unusual item, proof of the French interest in picturesque architecture." This note strikes me as right on, but it does not go far enough. This work was not mentioned by and presumably unknown to Dora Wiebenson, *The Picturesque Garden in France* (1978). The whole subject of cross-cultural influences is and has been for a long time of interest to scholars. American piracies of 18th and 19th century English architectural books are well known; but French piracies of English architectural books?? It is even possible there never was an architect named Cordier; this name could have been invented by the publisher. This is a good subject for some scholarly inquiry.

Lg. 4to, contemporary cloth. Litho t.p. with vignette and 38 engr plates of plans and elevations.

34. CRESY, EDWARD. *An encyclopedia of civil engineering, historical, theoretical and practical*. London: Longman &c., 1847 \$500.00

First edition, excellent copy. A behemoth, 1655 pages, illustrated by upwards of 3000 engravings on wood, by R. Branston. The first section, on history, covers Phoenicia, Egypt, Greece, Holland, Germany, France and America as well as Roman engineering in Great Britain. The section on history includes long and informative articles on machines and tools, carriages, piles and pilings, water supply, warming and lighting, steam, timber and its properties, timber bridges, masonry, stone bridges, canals, draining and embanking, railroads, principles of proportion, etc. Cresy was an engineer and architect who “held strongly that architecture and engineering were a single profession” (Colvin); he was a prolific writer with six or seven books to his credit. The present work is “the best survey of civil engineering world wide from ancient times up to the middle of the nineteenth century” (Julia Elton); see the excellent note in her Catalogue 5:12. Ferguson, *Bib of the history of technology*, p. 63.

2 vols in one. Thick 8vo, orig. cloth, neatly rebacked. 1655 pp. with 3057 wood-engraved illus. Two darkish spots on t.p. where old pieces of tape have been removed.

A USEFUL BOOK, “ESPECIALLY OF SUCH AS CANNOT READ”

35. DARLING, JOHN. *The carpenter’s rule made easie: or, the art of measuring superficies and solids...being of excellent use for carpenters, joyners, masons, glasiars, painters, sawyers. The seventh edition, corrected, and the addition of a short Treatise of Practical Gauging, Improv’d...by Heber Lands, Math*. London: Printed by J. How for G. Sawbridge at the Three Flower-de-luces in Little Britain, 1709 \$2000.00

Originally published London, 1658. He says to the reader: “Wherefore at the request of many that have occasion to make use of such kind of measure, I have made it pubick with exact tables thereunto belonging, being persuaded that it would be a great help not only to carpenters, but others that make use of such Measure, especially of such as cannot read...” Darling does not pretend to ‘great exactness;’ he caters for the ‘ignorant,’ whose needs he evidently supplied so well that his book remained in print for eighty years. It was reprinted for the last time in 1738. Harris, *BABW*, no. 182. There was a copy of this book in America before the Revolution. Park 102. OCLC locates two copies, both in the BL (no copies in America). 12mo, orig. sheep, neatly rebacked. 2 works in one. (x)+1-242 (pagination erratic but complete); (ii)+104+(1) (pagination erratic but complete). Collates exactly as the *BABW* copy. With 20 wood-engr text illus. Slight marginal water stain in the final dozen or so leaves (not heavy). Inscription on front paste down: “John Booker, September 29, 1732.”

RARE AND INDISPENSABLE REFERENCE BOOK

36. DAVID DE PENANRUN, ROUX & DELAIRE. 1819 1894. *Les architectes élèves de l’Ecole des Beaux Arts. Preface de Charles Garnier*. Paris: Imprimerie Chaix, 1895 \$450.00

First edition. Indispensable reference book, known as “Delaire”, for the study of architects trained at the Ecole des Beaux Arts between 1819 and 1894. Includes all the Americans who trained there as well. Impossible to find in the marketplace; I myself own only a Xerox copy.

8vo, orig. marbled sides, linen spine, dull. xiv+317+ii pp of ads and with 13 illus. Margins lightly browned throughout due to paper quality but a way above average copy.

37. DELASSAUX, VICTOR and JOHN ELLIOTT. *Street architecture, a series of shop fronts and facades, characteristic of and adapted to different branches of commerce. Engraved on steel by Philip Brannon*. London: John Weale, Holborn, 1855 \$1500.00

First and only edition of an uncommon and attractive book by two little known architects. Their designs are highly inventive, having given each shop or facade "that peculiar character which each particular trade requires"; there are designs for a butcher's shop, poulterer or bird fancier, publishing bookseller's shop, grocer, hosier and outfitter, boot and shoemaker's warehouse, jeweller, chemist and druggist, upholsterer; nurseryman, florist and seedsman's shop and greenhouse, publishing printseller's shop, showroom and house, retail bookseller's shop, etc. The authors point out that "few classes of subjects afford such scope for inventive genius, and none where its efforts would be more appreciated, or exercise so favourable an influence on the taste of the multitude." The use of steel engraving as a medium of illustration for architectural books is unusual; far more common were view books, literary works and art books (see B. Hunnisett, *Steel-engraved book illustration in England*, Chapter 8). UCBA, I, 397. Not in *American book prices current* (the book auction records). NUC locates five copies (NNC; IaAS; NBuG; DP; MH-BA).

Small folio, original printed pictorial boards, neatly rebaked. 16 pp with 22 engr. plates including engr. title. Fine clean copy, each plate with orig. dust sheets.

38. [DODD, STEPHEN]. *An historical and topographical account of the town of Woburn, its Abbey, and vicinity; containing also a concise genealogy of the House of Russell, and memoirs of the late Francis Duke of Bedford*. Woburn: Printed and sold by S. Dodd, 1818 \$300.00

First edition, an untrimmed copy in the original boards. This major country house, rebuilt by architect Henry Flitcroft for the 4th Duke of Bedford (1747-61) is still open to the public. The present guidebook gives a good description including a list of the paintings 'with their disposition and size as placed at Woburn Abbey.' Includes the list of subscribers. John Harris, *A country house index*, p. 45.

Sm. 8vo, orig. boards, hinges worn, remains of old cello tape at tail of spine. xvi+17-140 pp. with engr. frontisp. Good crisp and untrimmed copy.

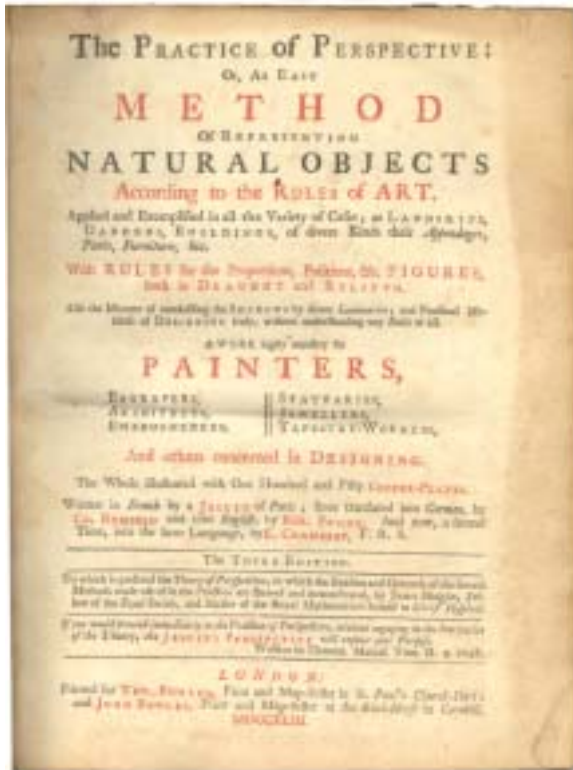
39. DONALDSON, T. L. *Architectural numismatica; or architectural medals of classic antiquity: illustrated and explained by comparison with the monuments and the descriptions of ancient authors, and copious text*. London: Day & Son, 1859 \$275.00

First and only edition. According to the author's introduction, this is the first English book on the subject. Donaldson (1795-1885) was an architect and held a PhD; he had a busy and distinguished career, details of which are given in the *RIBA Directory of British Architects 1834-1900* (1993), p. 257. This is an interesting presentation copy inscribed: "Presented to the Rev Mr. and Mrs. Trail by the sister of the author in memory of many pleasant days spent in their society on Italy's classic ground in 1859." The Trails then presented it to the library of the Theological College in 1879; it bears the bookplate (cancelled) of Westminster College, Cambridge. With the original ticket: Bound by Leighton, Son & Hodge. NUC locates 18 copies but the book is rare in commerce; I have had but two copies in the past 45 years.

4to, orig. publisher's cloth, gilt blocked medallion on cover. xxxi+i+349 pp with 100 litho and woodcut illus. With the binders ticket of Leighton, Son and Hodge. Hinges slightly tender but a good copy.

40. [DUBREUIL, JEAN]. *The practice of perspective: or, an easy method of representing natural objects according to the rules of art...written in French by a Jesuit of Paris; since translated into German by Ch. Rembold and into English by Rob. Pricke. And now, a second time, into the same language by E. Chambers. The third edition*. London: Tho. Bowles, 1743 \$975.00

Originally published Paris, 1642. A long popular book, there were two English translations, the first by Robert Pricke (1672; 1698), the second by the encyclopedist Ephriam Chambers in 1726. "Quite probably the most influential book on perspective ever published expressly for the use of a lay audience sketch-



ily raffed together with greater cunning than scruple from a number of acknowledged sources, this book aroused the kind of public squabbles that insure wide publicity and instant success. Chief victims were Aleaume (never named) whose original plates were plundered before ever this book saw the light and Desargues. All the same, the book obviously filled a shrewdly-judged gap. As an easily understandable manual for non-professionals, it enjoyed considerably more than a *succès de scandale*." - P. Breman in Wiebenson III-B-19. There was a copy of the Chambers translation in the American colonies before the Revolution (Park 13). Fowler 110 (edition of ca. 1780). Vagnetti EIIIb32. RIBA, *Early printed books*, no. 923 (Chambers edition of 1726).

4to, cont. panelled sheep, neatly rebacked. (xvi)+16+150 pp. with (2)+150 engr plates. First 2 plates folding. Scattered light marginal browning but a good sound copy. Modern bookplate.

“THE KEYNOTE OF THE 19TH CENTURY”

41. DUBUT, L[OUIS] A[MBROSE]. *Architecture civile. Maisons de ville et de campagne, de toutes formes et de tous genres. Nouvelle édition, augmentée d'un exposé des principes généraux d'architecture.* Paris: Chez Marie & Bernard, 1847 \$1850.00

Originally published in 1803 in parts. There was a second edition in 1837; this is the third. Dubut was a pupil of Ledoux; this is an important book and is given a long notice by Emil Kaufmann: The designs presented by Dubut "...contain most of the revolutionary patterns. By vesting these patterns with some traditional attire the architect struck the keynote of the nineteenth century. His work gives evidence that this century became heir to the ideas of the revolution. Dubut's publication came out in 1803, with a second edition in 1837. His inventions must have been exemplary even forty years after they had originated." - *Architecture in the Age of Reason*, p. 208 ff. "Dubut later served the emperor Napoleon as a government architect, designing the prefecture at Aix-la-Chapelle (Aachen) and on Napoleon's fall migrated to Russia where he spent fifteen years in the Moscow area, exercising his skills as a planner in the design of military settlements. His career, particularly in Russia, needs further investigation, and his designs are valuable as reflecting the most advanced taste of ca. 1800. (Hautcoeur discusses them in some detail)." - Weinreb 53:199. Berlin Catalogue 2447 (first edition). Cicognara 492. Of this edition the NUC locates one copy (DLC).

Folio, orig. marbled sides, dark green sheep spine, nicely bound. 12 pp with engr. frontisp. and 89 engr. plates. Diamond shaped red morocco nameplate onlaid on front cover: "Teyssonnières Salvi." Very nice copy.

ARCHITECTURAL MEDALS - LIMITED TO 150 COPIES

42. 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 \$975.00

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 medallic 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. Edilitz (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.

‘THE BRUNEL OF AMERICA’

43. ELLET, CHARLES JR. *Report on a rail way suspension bridge across the Connecticut, at Middletown, with a proposal for its construction to a committee of the citizens of Hartford*. Philadelphia: John C. Clark, Printer, 1848 SOLD

A very uncommon work with a splendid folding lithographed plate showing the planned suspension bridge. Ellet (1810-62) was to become the leading suspension bridge engineer in America before Roebling. He had studied in 1830-31 at the École des Ponts et Chaussées in Paris, then the leading center in applied mechanics and structural analysis, under Navier, Vicat, Seguin, and Lamé. His imagination fired, he began at the age of 22 to offer his many proposals for suspension bridges of unheard of span length. The present proposed bridge, for railways, was to have been 850 feet span. It was not built. Ellet’s career is well covered in Condit’s *American building art 19th century*, pp. 168-71. See also the DAB which calls him “the Brunel of America.” Hitchcock 419 locating one copy only.

8vo, orig. printed wrappers. 62 pp. with fdg litho plate and 1 full-p. wood-engr illus. Respined; the front and rear covers have been reattached. Edges of cover a bit chipped.

EARLY PROPOSAL FOR A PROFESSIONAL SOCIETY OF ARCHITECTS

44. ELMES, JAMES. *A letter to Thomas Hope, Esq., Hereditary Governor and Director of the British Institution for Promoting the Fine Arts in the United Kingdom, etc.* [London], 1814 \$200.00

An offprint from *The Pamphleteer*. “In 1810 James Elmes attempted to form a more strictly professional society [of architects] and outlined his proposals in the form of a letter to Thomas Hope, the well-known architectural writer, published in *The Pamphleteer* in 1814. His suggestions, however, were not immediately fruitful, and the next important organization, the Architectural Society, came into being in 1831.” - Jenkins, *Architect & Patron*, p. 117. See also Colvin, p. 291. (It is not clear if this is a contemporary offprint or an extract; it does have its own title page but is not separately paginated). Not in BAL.

8vo, old paper wrappers. Pp 329-343.

45. [ELSAM, RICHARD]. *The practical builder’s perpetual price-book...elucidating the principles of ascertaining the correct average value of the different artificer’s works usually employed in building; with cursory observations on the customs of measuring in the various parts of the United Kingdom*. London: Thomas Kelly, 1838 \$225.00

Originally published as a sequel to Peter Nicholson’s *The new practical builder* (1823 [i.e. 1823-25]). BAL, *Early printed books*, 982: “Elsam’s text is more discursive than the straightforward tabular arrangement of other price books. The justification for not attempting to revise it every year, as Skyring, Taylor and Phillips did theirs, was that both fluctuations over time and geographical differences could easily be accommodated if the principles explained by the author were adopted. An abstract of the 1774 Building Act

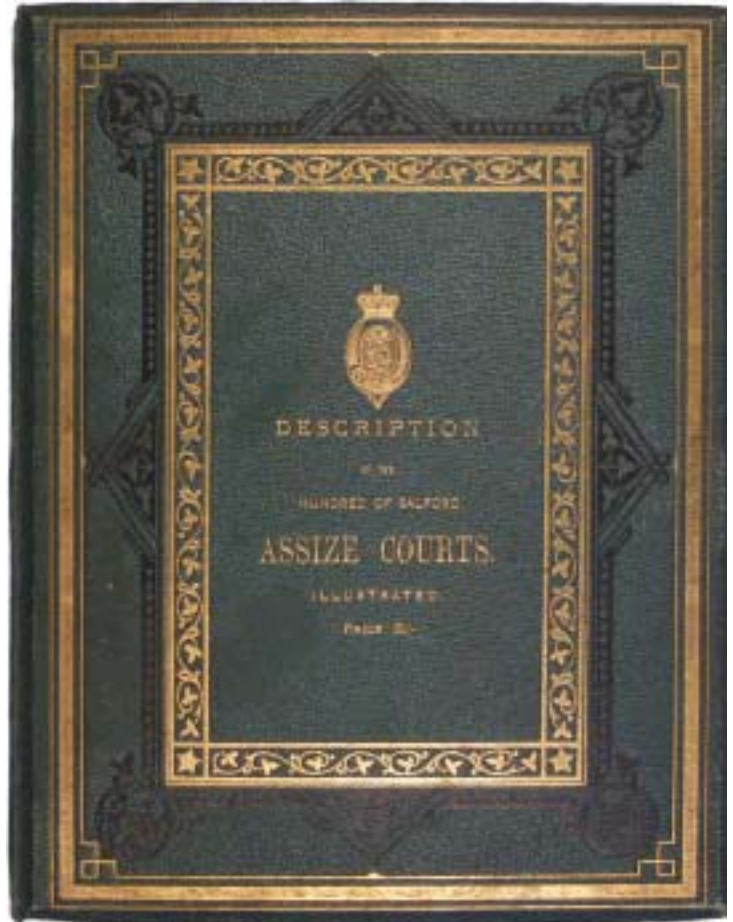
and extracts from The London Paving Act of 1817 are included as an appendix.” - BAL. Archer 71.

4to, orig. marbled sides, calf spine & corners, gilt spine (faded). x+180 pp with engr frontis. and 6 engr plates (incl 2 showing sections of party & external walls & 1 showing backs of chimneys in party walls).

**LARGE PAPER COPY WITH TWICE THE
NUMBER OF PHOTOGRAPHS**

46. ENGLAND. MANCHESTER. *A description of the Hundred of Salford Assize Courts of the County of Lancaster: to which are appended some particulars of the new goal of the Salford Hundred; also, a brief outline of St. George's Hall, Liverpool; and the Leeds Town Hall.* Manchester: Beresford & Havill, n.d. [ca. 1868-9] \$1750.00

Very fine copy, large paper with twice the number of photographs included in the standard paper copies. A fine, indeed, a famous building, designed by Alfred Waterhouse. The Clerk of the Works was Henry Littler to whom “the publishers and compiler are chiefly indebted for the architectural details and particulars of this work.” Included are two plans, the ground floor and the upper floor. OCLC locates seven copies in American libraries but the work is rare in the marketplace (no copies in the book auction records). Also, the copies in OCLC are presumably all the standard edition; a note states that 8 plates are mounted photographs. The present large paper copy has 16. They are not signed and the text does not credit the photographer but it was very probably Alfred Brothers (1826-1912). However this work is not included in Stephen Joseph's excellent “Alfred Brothers (1826-1912) and his role in Photographic Publishing” in *History of Photography* Jan-March 1987. Not in Gernsheim, *Incunabula*.



4to, (10¾ x 8½"), orig. splendid full green cloth, gilt dec. upper cover, bevelled edges, all edges gilt, signed with ticket: BOUND BY WARNER. 42+(6) pp., each page within red line border; with large albumen print (overall view of the building) as frontisp., and 16 smaller mounted albumen prints, both interior and exterior views, with printed captions.

47. FERGUSON, JAMES. *The art of drawing in perspective made easy for those who have no knowledge of the mathematics.* Dublin: Printed by James Williams, 1778 \$475.00

First published 1775. The author intended the work not only for painters, “but also for those who draw landscapes or figures of machines and engines for books.” Ferguson was best known as a writer and lecturer in natural philosophy; accounts of him are given in Taylor, *Math. Pract.*, 258 and the D.S.B. Thomas Jefferson had a copy of this edition (O’Neal 44). Poggendorff, I. p.734. Vagnetti EIVb60 noting subsequent editions in 1778, 1803, 1807, 1810 and 1820. Of this first Dublin edition OCLC locates five copies.

8vo, orig. full calf, rubbed. xii+123+1 pp. with 9 fdg. engr. plates. Inner hinges reinforced. A good copy. The verso of the title page is signed in a fine copperplate hand: ‘Lord Brandon.’

48. [FRANZINI, GIOVANNI DOMENICO]. *Roma antica e moderna nella quale si contengono chiese, monasterii, hospedali, compagnie, collegii, e seminarii, tempij, theatsri, anfiteatri, naumachie, cerchi, fori, curie, palazzi, e statue, librerie, musei, pitture, sculture & ignomi de gli artefici*. Roma: Per il success. al Mascar, 1668 \$1000.00

Originally published 1643. This is the [fourth] edition of this popular guide, following the third of 1660. It uses many of the original Girolamo Francini woodcuts from the 1590s (for a note on these see Mortimer, *Italian*, 284). This edition includes new information of Cortona's work on Santa Maria in Vallicella. Berlin Catalogue 1861 (edition of 1660). Cicognara 3738, this edition, with note: "Questo Franzini editore raccolse da tutte le Guide precedenti, ed epilogo le nozioni d'ogni genere sacre, e profane per comodo de'viaggiatori." Schudt 218.

Thick 8vo, orig. full vellum, dark red lettering piece. (xxviii)+832 pp. with engr title, t.p. in red and black and numerous woodcut illus. Pp. 732-3 omitted but text is quite complete. Pp. 737-40 irregular pagination, but complete. Spine worn and chipped; small piece of vellum missing.

"A REVOLUTIONARY LITTLE BOOK" D. Watkin

49. [FREMINE, MICHEL DE]. *Mémoires critiques d'architecture, contenant l'idée de la vraye & de la fausse Architecture*. Paris: Charles Saugrain, 1702 \$875.00

First edition. "Fremine wrote the *Mémoires critiques* as a means of popularizing his personal rules on the art of building and of debunking the official doctrines dispensed by the Academy. Since the book was written exclusively for laymen and not for professionals, it assumed a form different from the standard architectural treatise - a pocket sized volume without illustrations consisting of forty-eight chatty letters written to an imaginary correspondent on such diverse subjects as the principles of true architecture, frauds perpetrated by masons, the nature of building materials, and Frémin's own inventions. Frémin insisted that the basis of good architecture was not a concern for the orders, which to the Academy represented the ultimate truth, but for the needs of the patron and the circumstances of the site. He criticized modern classical architecture as false and held up examples of Gothic as models of architectural prudence; in so doing he reflected the opinions expressed in Félibien's *Dissertation touchant l'architecture antique et l'architecture gothique* (1699) and he anticipated the thesis of Laugier's *Essai sur l'architecture* (1753). - Robert Neumann in Wiebenson II-13. See also D. Watkin, *The rise of architectural history*, p. 22, where he calls this "a revolutionary little book...Opposing ornament and the classical orders, Frémin argues for a mechanistic type of building produced simply in response to the materialistic requirements of the function." Berlin Catalogue 2392. Not in Millard; not in Fowler; not in BAL. NUC locates two copies only, U of Ill at Urbana and Columbia.

Sm. 8vo, recent full calf. (xiv)+367+1 pp. 18th cent. owner's name inscribed on fly: "De Thoréne".

A RARE ARCHITECTURAL DICTIONARY

50. GASTELIER [DE LA TOUR, DENIS FRANCOIS]. *Dictionnaire etymologique des termes d'architecture, et autres termes qui y on rapport, suivi de l'explication des pierres precieuses, & leurs etymologies*. Paris: La veuve Pissot chez Sebastian Jorry; Duchesne, 1753 \$1000.00

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.

HOW TO CURE SMOKY CHIMNEYS

51. [GAUGER, NICOLAS]. *La mécanique du feu, ou l'art d'en augmenter les effets, & d'en diminuer la dépense*. Amsterdam: Henri Schelte, 1714 \$675.00

First published in Paris in 1713, this was “the earliest treatise on domestic heating identifying the causes of smoky chimneys and explaining how to build a caliduct, or air-heating fireplace; its usefulness seems to have invited licit and illicit editions across Europe. A 1714 edition has the imprint ‘Cosmopoli,’ presumably to disguise a piracy...” RIBA, *Early printed books*, no. 1181. Gauger emphasized the suction effect of a wind blowing past open doors or windows, the deflection of the wind caused by neighbouring buildings or other obstructions so that it passed down the chimney, the collection of smoke in the corners of large fireplaces, the usefulness of a soufflet to supply additional air to the fire, and the help afforded by cowls fixed to chimney tops.. (Wolf, *History of Science*, II, p. 551. This book was Benjamin Franklin’s self-acknowledged source for his ideas for the Pennsylvania fireplace (see Harris, *BABW*, pp. 204-5 and the notes to RIBA entries 1130 and 1182).



Schimmelman 28 (she goes on to note that James Logan had a copy of the present edition, Amsterdam, 1714; [Wolf 794]).

Sm. 8vo, orig. calf, gilt spine, dark red lettering piece. (x)+267+(ix) pp. with engr frontisp. & 12 fdg. engr. plates. T.p. in red and black. Final plate has light foxing; else a fine copy.

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

52. GAUGER, [NICOLAS]. *Fires improved: or a new method of building chimneys, so as to prevent their smoaking...made English...by J. T. Desaguliers*. London: J. Senex & E. Curll, 1715 \$1400.00

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.

A CLASSIC WORK OF FRENCH ENGINEERING

53. GAUTHEY, E[MILAND] M[ARIE]. *Oeuvres de M. Gauthey. Traité de la construction des ponts AND Mémoires sur les canaux de navigation, et particulièrement sur le Canal du Centre, autrefois Canal du Charolais*. Paris: Firmin Didot, 1809, 1813, 1816 \$1500.00

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 *Traite 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. Gauthey followed Perronet, whose pupil he was, in his highly practical approach and this widely used and highly influential work served to publicise 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.

54. 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: E. J. Desoer, 1760 \$700.00

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. 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.

"NOT WORTH A TURD, I AM ASHAMED THAT I BOUGHT IT" *Pepys*

55. GERBIER, SIR BALTHAZAR. *The first and second part of counsel and advice to all builders for the choice of their surveyors, clerks of their works, bricklayers, masons, carpenters, and other workmen therein concerned. As also in respect of their works, materials and rates thereof*. London: by Tho. Mabb, for Tho. Heath, 1664 \$1400.00

Originally published 1663. The text of this edition consists of Gerbier's two essays, a third issue of *A brief discourse concerning the three chief principles of magnificent building, viz. solidity, conveniency and ornament*, with a separate title with imprint "London: by A. M. for Thomas Heath, 1665", 44 pp., first published 1662 and a reissue of *Counsel and advice to all builders*, 110 pp., but with the title and dedication to the king cancelled and replaced with an earlier variant of the *Brief discourse* title with imprint "London: by Tho. Mabb for Tho. Heath, 1664." The second part is preceded by an extraordinary group of 38 dedicatory epistles ranging from the Duke of York and Prince Rupert to William Wade, an architect/builder. Including as, Samuel Pepys put it in his *Diary* on 28 May 1663 "almost all the men of any great condition in England, so that the epistles are more than the book itself; and both it and them not worth a turd, that I am ashamed that I bought it." (But in fact Pepys apparently admired Gerbier enough to have acquired a major collection of his original drawings; - see E. Chaney, *The evolution of the grand tour*, ch. 9). The book is not, however without merit; Eileen Harris points out "his descriptions in *Counsel and advice* and building materials and their prices are among the earliest published in this country, preceded only by those in Thomas Willsford's little-known *Architectonice* (1659). Their contribution to English architectural history has been recognized since the nineteenth century." - *BABW*, p. 207. Harris 254 locating 4 copies (three of which are imperfect). Wing G554.

8vo, recent full calf. (ii)+(xii)+44+(48ff of deds)+(viii)+110 pp. Lacks the final advertisement leaf. Browned throughout.

56. GINET, N. *Manuel de l'arpenteur*. Paris: Jombert, 1770 \$500.00

First edition, a fine copy in the original binding of a rare French manual for land surveyors. "On...proportions, planimetrie pratique, trigonometrie, géodésie, stéréométrie; du jaugeage, la maniere de lever le plan d'un ville, l'ensemble d'un fief, du plan visuel, & du nivellement." OCLC/WORLDCAT locates only two copies in this country (Iowa State & U Mich).

8vo, orig. full cats paw calf, gilt spine, dark red lettering piece, red edges, orig. marbled endpapers and flyleaves. xii+13-354+4 pp with 21 fine fdg. engr plates.

57. GINET, N. *Toisé général du bâtiment*. Paris: P. de Lormel, 1761 \$400.00

Fine copy of a rare work on mensuration and quantity surveying, especially unusual in that it is well illustrated (most of these books were not). "Concernant la maconnerie en pierre de taille & en moilons, celle des ouvrages legers, c'est-a-dire, ceux faits en platre, les saillies d'architecture, la sculpture, la couverture en ardoises & en tuiles, la plomberie, la serrurerie, la menuiserie, la carrelage, le pave de gres, la marberie, la peinture d'impression, la dorure, le vitrage, etc. A good essay on measuring and price books in English is found in Harris, *BABW*, pp. 41-45. Plate 7 is not present and was never bound in. NUC locates 2 copies.

8vo, orig. full cat's paw calf, gilt spine, dark red lettering piece, bit of worm damage to lower front hinge but a fine crisp copy. xii+479+1 pp with 33 fdg engr plates numb 1-5; 1-4, 4*, 5-6, 8, 8*, 9, 9*, 10-26. Occas wood-cut text illus.

PLANS OF SCHOOL HOUSES

58. 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).

59. [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.

60. HALFPENNY, WILLIAM. *The art of sound building demonstrated in geometrical problems. The second edition.* London: Printed for Sam. Birt...and B. Motte, 1725 \$4500.00

First issue of the first edition complete with the unnumbered plate at the end of Halfpenny's design for a church in Leeds. There was a second edition 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*, 281. Colvin, p. 379. Park List 19. New Berlin Catalogue 2265Z. *BAL, Early printed books*, 1435.

Small folio, cont. full polished panelled calf, neatly rebacked. (vi)+2 ff (engr list of subscribers) +56+(1) pp. with engr frontisp., 19 numbered + 1 unnumb fdg plates. Plate 6 has an old repair with no loss. 19th cent. engr bookplate of Buddle Atkinson. Very good copy.

EARLY PATTERN BOOK OF FARM HOUSE DESIGNS

61. HALFPENNY, WILLIAM. *Twelve beautiful designs for farm-houses. The second edition.* London: Robert Sayer, 1759 \$5000.00

Originally published 1750. This was one of several similar books of designs by Halfpenny which exploited Daniel Garrett's earlier (1747) *Designs and estimates of farm houses*. In the present work, each design includes not only the farm house itself, but all of the outbuildings and dependencies -a practice peculiarly English. Harris, *BABW*, 319. Park List 28, incorrectly giving date of the first edition as 1749. Schimmelman 41. Archer 138.4. Both editions are rare; of the 1750 first edition OCLC locates 6 copies; of the present edition they locate 7 copies in American libraries.

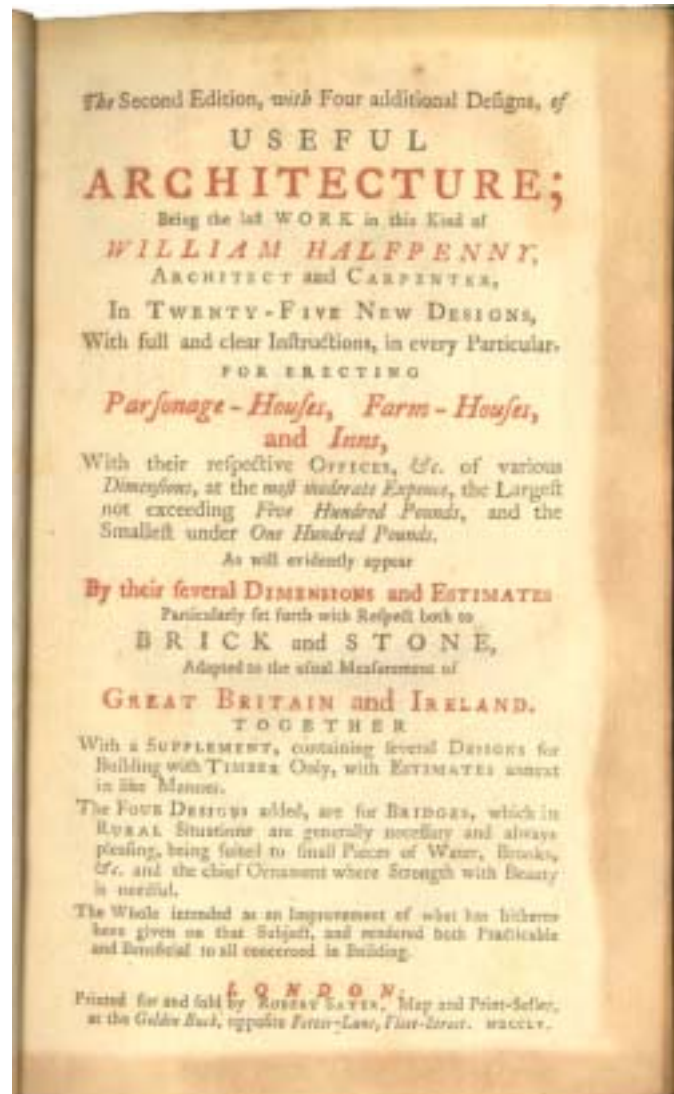
4to, orig. marbled sides, neatly respined in calf with black lettering piece. (iv)+28 pp. with 12 engr. plates. Very good copy.

62. HALFPENNY, WILLIAM. *Useful architecture...in twenty-five new designs, with full and clear instructions, in every particular, for erecting parsonage houses, farm houses and inns.* [The second edition with four additional designs]. London: Robert Sayer, 1755 \$3250.00

Excellent copy in contemporary sheep (though expertly rebacked). This work originally began life with the title *Six new designs for convenient farm houses* in 1750; in 1752 it was reissued with the title *Useful architecture*; it is this title which is given in the Park List. There was a second edition in 1755, as here, and a third in 1760. "The conception and execution of this publication is similar to that of *A new and compleat system of architecture*. The format is surely taken from Garrett's work, although Halfpenny's subjugation of graciousness to contrived utility lays to rest any doubt about why more of these designs were not built. However, the successive reeditions attest to the popularity of this type of farmhouse manual, which surely was used, as Garrett intended his to be, to give models for gentlemen building tenant farms on their country estates." - Wiebenson III-D-26. Berlin Catalogue 2282. Park List 30. Colvin, p. 379. Harris, *BABW*, 314. Harris points out that the four designs of bridges which appear in this copy as the final plate had first appeared in *Improvements in Architecture* in 1754.

8vo, orig. full sheep, neatly rebacked with dark red lettering piece.

(iv)+78 pp with 21 fdg. engr. plates. A few text leaves with scattered foxing. Engraved armorial bookplate of Richard Dyott. T.p. in red and black.



63. 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 \$5000.00

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.

8vo, cont. full calf. Engr. general title +8+8+8+(ii)+2 pp with 60 engr. plates (of which 11 fdg). Front flyleaf and t.p. have been browned from offsetting from the front pastedown; else a fine copy.

64. HAWNEY, WILLIAM. *The complete measurer: or, the whole art of measuring. Twelfth edition...very useful to all tradesmen; especially carpenters, bricklayers, plasterers, painters, joiners, glasiars, masons, etc.* London: H. Woodfall a.o., 1766 \$350.00

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 & patron* (Oxford, 1961). See also chapter four 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*, 339. Park List 106 citing an edition as late as 1809. The present copy has an early signature on the front fly: "George Wm Crossland." All editions of this book bear the endorsement of John Harris, D.D. (1666-1719), the great natural philosopher.

12mo, orig. full sheep, neatly rebacked, a nice copy. xii+346+(ii) pp with numerous text illus.

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

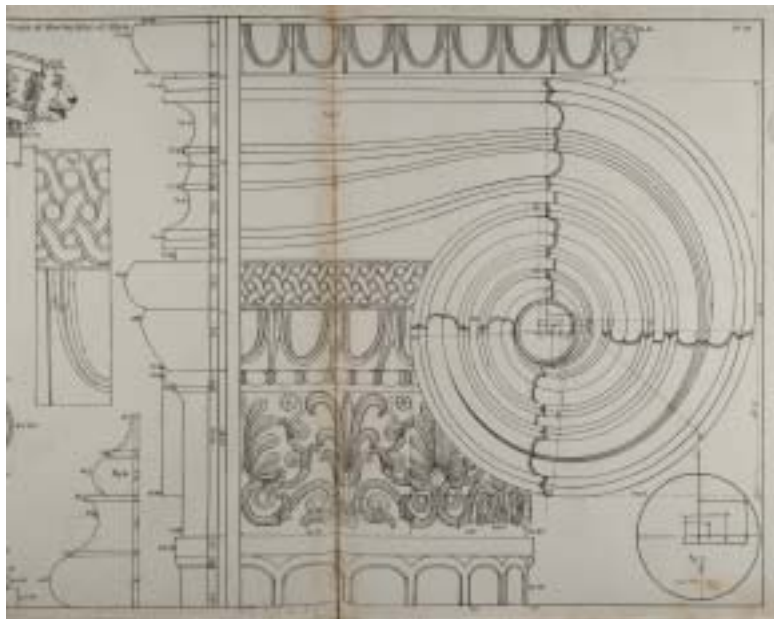
First edition; a rare provincial imprint. The author was a Benedictine monk and quite a learned man; he quotes from or refers to Alberti, the Perrault *Vitruvius*, Gauger, Delorme, Serlio, etc. The one author he does not seem to mention is Benjamin Franklin, whose work on smoky chimneys was otherwise 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)+xliv+187+(xvii) pp. with 21 fdg. engr. plates.

66. HILLS, CHESTER. *The builder's guide, a practical treatise on Grecian and Roman architecture, together with specimens of the Gothic style...Second revised edition.* Hartford: Case, Tiffany & Burnham, 1847 \$900.00

Originally published Hartford 1834. Despite the notation on the title "second revised edition" this edition is essentially the same as the 1845 printing. The title page reads exactly as the 1845 printing but is set in completely different display and ornamental types. The frontispiece is the Wadsworth Athenaeum; plates 1-4 are Italian villas by Henry Austin and figures 1-38 (wood-engravings in the text) are Barnard's schoolhouses. Hitchcock 593.

Folio, orig. full sheep, lightly scuffed and edgeworn. xx+(17)-96 pp. with litho frontisp., litho plates numb. 1-4, 38 wood-engr illus and litho plates 5-50. A few old light stains here and there but for this book a very good copy.



THE PREVENTION OF FIRES IN BUILDINGS

67. [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] \$225.00

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.

68. HOLLY, HENRY HUDSON. *Holly's country seats: containing lithographic designs for cottages, villas, mansions, etc. with their accompanying outbuildings; also, country churches, city buildings, railway stations, &c.* New York: Appleton, 1863 \$500.00

First edition. Actually written in 1861, publication was delayed by the outbreak of the war until 1863. It is a work of some importance as the first American pattern book to include a design for a railway depot (see Meeks, *The Railroad Station* p. 75 and fig. 81). The remainder of the designs (remodelled old colonial, Swiss chalet, Mansard, Jacobean, gothic, etc.) herald the next phase of nineteenth century style, picturesque synthetic eclecticism. Hitchcock 598.

4to, orig. cloth, spine a bit dull as usual, t.e.g. xiii+171+1 pp. with 34 tinted litho plates. Neatly rebacked; orig. spine preserved. Good clean copy.

69. 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 \$1200.00

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 ROGER FENTON

70. 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 \$1800.00

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 Dir" and lower right "Printed by Caldesi & Co." The name of Fenton is not present but it is known to be by him. 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. Further corroborative evidence is found in John Hannavy's *Roger Fenton of Crimble Hall* (1975), plate 44, another view of Saltash Bridge stating that it opened in 1859.



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.

71. HUNT, T[HOMAS] F. *Designs for parsonage houses, alms houses, etc. etc. with examples of gables, and other curious remains of old English architecture.* London: Longman &c., 1827 \$275.00

The first edition, in the original boards, untrimmed. Professor Hitchcock has pointed out that Hunt and P. F. Robinson were the principal purveyors of the Tudor parsonage house type (*Early Victorian architecture*, p. 30). The present work was a sequel to *Half a dozen hints on picturesque architecture* published in 1825. Both were important in America as pattern books. Colvin, p. 439 stating that "Hunt was an able architect who made a special study of the picturesque Tudor Style." Archer 154.2. This copy belonged to the noted architect A. Lawrence Kocher, and has his bookplate. Kocher was an important modernist; see the *Macmillan Encyclopedia*. Not in Abbey. RIBA, *Early printed books*, 1574. NUC locates 6 copies.

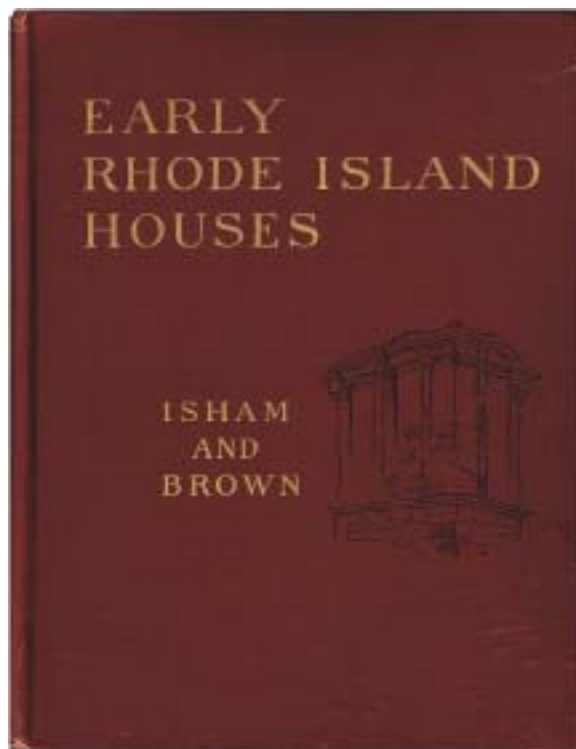
4to, orig. boards, rebacked. viii+34+ii pp. with 21 litho plates. Bound into the beginning of this copy is a 16 page catalogue of the publications of Longmans. Clean tear in pp 19/20 (no loss).

A LANDMARK BOOK

72. ISHAM, NORMAN M. & ALBERT F. BROWN.
Early Rhode Island houses: an historical and architectural study.
Providence: Preston & Rounds, 1895 \$450.00

First edition, an important book. "Norman Isham [and Brown], in his *Early Rhode Island Houses* (1895) presented a collection of "scientific data" with a thoroughness previously unknown in American architectural studies. They examined the houses described, prepared measured plans, sections, and elevations, searched probate inventories to discover room names and uses...Russell Sturgis lauded Isham and Brown for concentrating on buildings "handed down from father to son and for which no architect made plans," considering their Rhode Island volume "the most important contribution so far made to the history of American art." - Wm. B. Rhoads, (in) *The Architectural Historian in America* (1990), pp. 29-30. This is a rare book; it was out of print and fetching \$12 or \$13 a copy as long ago as 1903. Not in the book auction records. I have had perhaps three copies in the past forty-five years.

4to, orig. publisher's gilt stamped red cloth. 100 pp. with frontisp and 60 line drawings. Complete with the original map in rear pocket. Very good copy.



**PRESENTED BY THE DUKE OF DEVONSHIRE
TO EARL GRANVILLE
"AN ASTONISHING PRODUCTION FOR ITS
PERIOD" Twyman**

73. 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. Granville 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 Book 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. Granville Leveson-Gower was a nephew of Devonshire. 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).

THE FIRST BIOGRAPHY OF AN ENGLISH ARCHITECT

74. JONES, INIGO. *The most notable antiquity of Great Britain, vulgarly called Stone Heng, on Salisbury Plain, restored. The second edition.* (BOUND WITH): WALTER CHARLTON. *Chorea Gigantum: or, the most famous antiquity of Great Britain, vulgarly called Stone-Heng, standing on Salisbury Plain, restored to the Danes. The second edition.* London: Printed for D. Browne Junior...and J. Woodman & D. Lyon, 1725 \$800.00

Complete as issued, but without the general title, the third part (Webb's *Vindication* and the index, and priced accordingly. BAL 1628 states: "The three parts of this work may occasionally be found separately, although it seems that all copies were originally issued with the three parts together (see Harris 914)." This edition is of special note in that the "Memoirs relating to the life and writings of Inigo Jones" is the first biography of an English architect (see Harris, p. 506). The first title was actually written by John Webb, Jones's pupil, from "some undigested notes" of his master, and was originally published in 1655. This is the second edition, but the first to contain Charlton's piece (even though it was originally published separately in 1663). Jones attributes the building of Stonehenge to the Romans, which was refuted by Charlton. An extensive and fascinating discussion of the Jones, Charlton and Webb titles is given in Harris, pp. 247-52. Harris, *BABW*, 384. BAL, *Early printed books*, 1628. This copy is complete with the frontispiece portrait of Jones engraved by Hollar; it is frequently missing. Schimmelman 49 noting that the Charleston, S. C. Library Society had a copy of this 1725 edition.

This is an interesting copy. It contains the 19th century bookplate of William Frederic Lawrence, Cowesfield, Wilts. who must have been a local antiquary; extensive tipped-in bibliographical notes, and a large envelope with press clippings relating to Stonehenge.



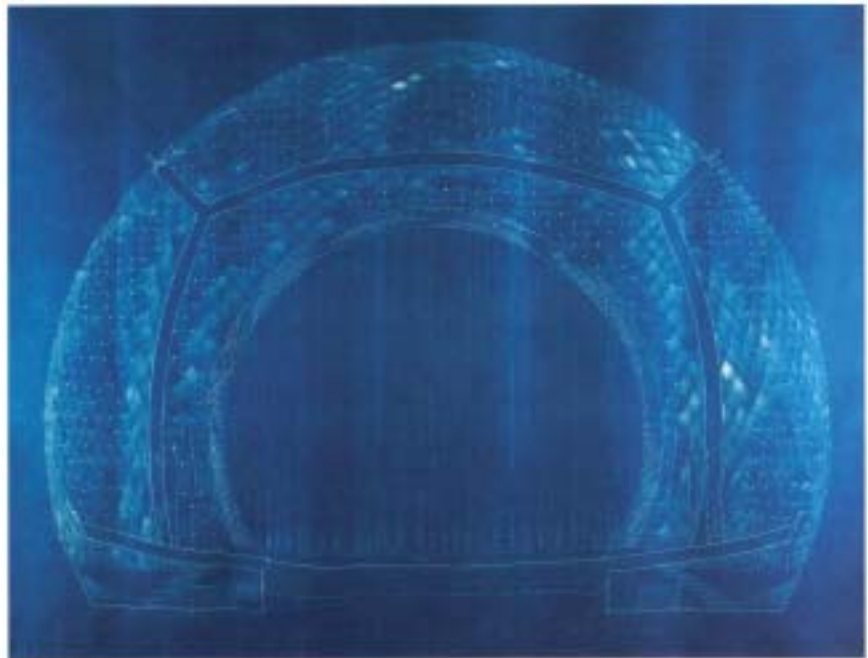
2 vols in one. Folio, old marbled sides, calf spine, hinges rubbed and partially cracked. I. Engr port., (x)+72 pp with 4 large fdg plates, 7 plates (of which 3 fdg) and 3 large engr. text illus; II. Engr port., (x)+48 pp with one engr plate facing p. 6. Old spot of heavy foxing in the lower outer margin of the Charlton.

**SET OF ORIGINAL RICHARD KELLY BLUEPRINTS
FOR THE INTERIOR LIGHTING OF LINCOLN CENTER**

75. KELLY, RICHARD & ASSOC. *Set of ten original blueprints (titled "Large Auditorium") for the lighting scheme of the auditorium of Lincoln Center.* New York, 1966 \$2950.00

Designed by Philip Johnson in 1964, the New York State Theatre in Lincoln Center was a major commission both for him and for the lighting designer, Richard Kelly. Kelly's design is described in *The structure of light: Richard Kelly and the illumination of modern architecture* (ed. D. Neumann, Yale UP, 2010): "Inside the theatre, one of Kelly's key concepts, the play of brilliants, came to the fore, as an appropriate backdrop for an exciting theatrical experience. Spotlights in the ceiling were concealed by a geometric starburst of curvilinear anodized bronze and aluminum bars inset with six-inch-diameter metallic star fixtures made from thermoformed plexiglass. At the center of the auditorium sparkled a brilliant chandelier composed of spherical cullets, a design based on the structure of titanium diamond crystals. The star motif was repeated

on each of the three rows of balconies, where Kelly placed decorative spherical globe lights. Each of these fixtures was backed by a reflector creating patterns of diamondlike scintillation." - p. 182 & illus. p. 183 (view to the chandelier above). The same view, in color, is shown in *Philip Johnson, the architect in his own words* (1994), p. 77. In answer to the question "Were budget factors a major problem?" Johnson replied: "No, but the whole thing was expensive, and New York State was paying for it. I was very lucky, because I had good clients, Nelson Rockefeller and Lincoln Kirstein." The present set of blueprints came from the estate of Lincoln Kirstein. (The third sheet, which is untitled, is signed in the left margin "Lincoln Kirstein, 128 E. 19th").



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Lg folio (27½ x 36½"), 10 blueprint sheets, rolled. Titled as follows: 1. Interior; 2. Proscenium; 3. Untitled; 4. Proscenium; 5. Section; 6. Balcony face; 7. Parquet; 8. Balconies; 9. Section and 10. Balcony face. Final sheet (no. 10) has one or two clean short edge tears, else in fine condition.

76. KELLY, THOMAS. *Kelly's practical builder's price book...the whole arranged by an architect of eminence.* London: Thomas Kelly, 1847 \$400.00

This work had its origins in the mid-1820s as *The builder's perpetual price book* published by Thomas Kelly. The present edition is a guide to the valuation of all kinds of artificer's work, with the modern practice of measuring, and a copious abstract of the new building act, for regulating the construction of buildings.

The plates give the plans and elevations of four elegant “fourth rate houses”. On the general subject of price books, see Frank Jenkins, *Architect and Patron*, (1961).

8vo, orig. cloth (dusty). 168+40+8 pp. with numerous text illus. and 4 steel-engr. plates.

77. KIRKBRIDE, THOMAS S., M.D. *On the construction, organization, and general arrangements of hospitals for the insane, with some remarks on insanity and its treatment. Second edition, with revisions, additions and new illustrations.* Philadelphia: J. B. Lippincott & Co., 1880 \$450.00

Kirkbride (1809-1883) was an important figure in the treatment of the mentally diseased (see DAB). The genesis of the present work was a small book published in 1847, *Remarks on the construction...of hospitals for the insane*. In enlarged form it first appeared in 1854; we offer the second enlarged edition. It is fundamentally an architectural book but is not in Hitchcock (he lists only four works on hospital architecture). Some of the subjects covered include building commissions, site, importance of architectural arrangements, character of proposed plans, size of building, form, height etc. of same; temporary wooden structures, natural ventilation, cellars, materials of walls, plastering, security from fire, roofs, floors, doors, locks, windows, stairs, dormitories, wards, etc. Kirkbride’s contributions to the design of the ideal asylum is noted in Hunter & McAlpine, *Three hundred years of psychiatry*, p. 628. Much attention is given to Dr. Kirkbride and his linear plan by Carla Yanni in her *Architecture of madness* (U. of Minnesota Press, 2007).

8vo, orig. cloth. xvi+17-320 pp. with 23 wood or steel-engr. illus., several full page. Top edge gilt. Old blindstamp of the Library of the Hartford Retreat on t.p., but a nice copy.

IT SET THE STANDARDS FOR ENGLISH BRIDGE BUILDING

78. LABELYE, CHARLES. *A description of Westminster Bridge. To which are added, an account of the methods made use of in laying the foundations of its piers...with an appendix, containing several particulars, relating to the said bridge, or to the history of the building thereof.* London: W. Strahan for the author, 1751 \$750.00

First edition. “The great triumph and ultimately the great tragedy in the career of the Swiss engineer Charles Labelye, who came to England in about 1725, was the building of Westminster Bridge...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.” Harris, *BABW*, p. 258 and no. 401. The title page calls for two large copperplates; they were never published for which see Harris 402. Park List 107.

8vo, recent boards, printed paper lettering piece. (iv)+iv+119 pp. Late 19th cent library rubber stamp on bottom margin of t.p.

79. 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 \$475.00

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. Harris, *BABW*, 405. OCLC locates but four copies in USA (UCLA, Yale, Lehigh & UVa).

12mo, recent boards, morocco lettering piece. (ii)+82 pp. Lower inner blank corner of the t.p. repaired; damage to the blank margins of the final three leaves but not affecting letterpress. Final leaf soiled.

TWO MAJOR WORKS ON ROMAN CEMENT BOUND TOGETHER

80. LA FAYE, [R. POLYCARPE DE]. *Recherches sur la préparation que les romains donnoient à la chaux dont ils se servoient pour leurs constructions, & se la composition & l'emploi de leurs mortiers*. Paris: Imprimerie Royale, 1777 (WITH) *Mémoire pour servir de suite...* Paris, 1778 (BOUND WITH) B. FAUJAS DE SAINT-FOND. *Recherches sur la Pouzzolane, sur la théorie de la chaux et sur la cause de la dureté du mortier*. Grenoble: J. Cuchet; Paris: Noyon, 1778 \$1250.00

First editions of both titles, and the De La Faye is complete with the sequel which is often not present. During the second half of the eighteenth century there was much experimentation with building materials and cements, mortars and adhesives. There was great interest in the cement used by the Romans, as it was strong and would harden under water; De la Faye claimed to have rediscovered the secret of making it. Another material of much interest and value at that time was pozzolana, a natural volcanic material found near Rome. Mixed with mortars or with aggregates it too would harden under water. Faujas de Saint-Fond, a naturalist and geologist, discovered natural pozzolana on Mount Chenavary in France. This was used by the French government for the hydraulic cement used in building the port of Toulon. This work by Faujas on pozzolana stemmed from his discovery and is the classic study of the material and its uses in construction. Among many others, Thomas Jefferson was interested in this subject and he owned a copy of the Polycarpe de la Faye (O'Neal 66).

2 works in one vol. 8vo, cont. full sheep, spine gilt, hinges rubbed, orig. dark red lettering piece. I. (vi)+83+xi; viii+110+(ii) pp; II. (viii)+125+x pp. Between the two works are bound 8 pp of cont MS - material on lime mortars (the method of Lorient) copied from Bullet's *L'architecture pratique* (1780). Altogether an interesting and desirable copy.

81. LAFEVER, MINARD. *The modern builder's guide*. New York: Daniel Burgess & Co., 1855 \$975.00

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, 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 but a good copy.

82. LAMY, BERNARD. *Traité de perspective ou sont contenus les fondamens de la peinture*. Amsterdam: Pierre Mortier, 1734 \$875.00

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 preceded 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.

ONE OF THE RAREST LANGLEY TITLES

83. LANGLEY, BATTY. *The builder's chest book; or a complete key to the five orders of columns in architecture*. London: J. Wilcox, 1727 \$3500.00

First edition of one of the rarest Langley titles; this is only the second complete copy I have owned of this book in forty-five years. Eileen Harris suggests that this work may have been an early form of a Masonic catechism (see her page 264 in *BABW*); if so this might account for the rarity as Masonic books were not meant for the public. The one copy I did own some years ago was the second edition re-titled *The builder's vade-mecum* of 1729; in that copy the plates were simply loosely laid in at the appropriate places. In the present copy they are properly bound in. In the copy Harris describes there are 2 folding plates cut into seven; in our copy they are the same (i.e. 7 plates). The BAL copy has two plates but as they note, “they were intended to be cut up into seven - the first into four, the second into three - separate folded plates.”

The text is written in dialogue form between a master and apprentice. Harris, *BABW*, 413. Park List 38. BAL, *Early printed books*, 1730. An immensely appealing little book. OCLC locates four copies in this country (Met Mus Art; UDel; Notre Dame; Johns Hopkins).

12mo, cont. polished calf, expertly rebacked. (vi)+vi+139+(viii) pp with 7 fdg. engr. plates.

84. LANGLEY, BATTY. *The builder's director or bench mate, being a pocket treasury of the Grecian, Roman, and Gothic orders of architecture*. London: Printed for I. & J. Taylor, [ca. 1792] \$1500.00

Originally published 1747, this was a popular book with at least seven later issues. Prior to the appearance of Harris & Savage's *British Architectural books and writers*, the many publications of the Langleys were a bibliographical nightmare; the Harris & Savage book sorts them out and is prefaced by a wonderful essay on the eccentric author. Harris comments: “With the exception of *Ancient architecture*, Langley's architectural books are unoriginal, repetitive, slap-dash productions. Nevertheless they were continually in use and demand, and their influence on standard 18th century building all over the British Isles was enormous.” The present book was intended for the workman and laborer as opposed to the nobleman and gentleman as explained in the introduction. Langley makes some uncharitable remarks about other architectural authors and includes his own designs for the orders. Harris, *BABW*, 426. Park List 40. Colvin, p. 504. Wiebenson III-A-30 (“a much used handbook”). RIBA, *Early printed books*, 1734-6.

12mo, recent calf spine, marbled sides, dark red lettering piece. xxiv+184 engr plates on 92 leaves. Blank lower margin of leaf A2 neatly mended (no loss).

“BATTY LANGLEY GOTHIC”

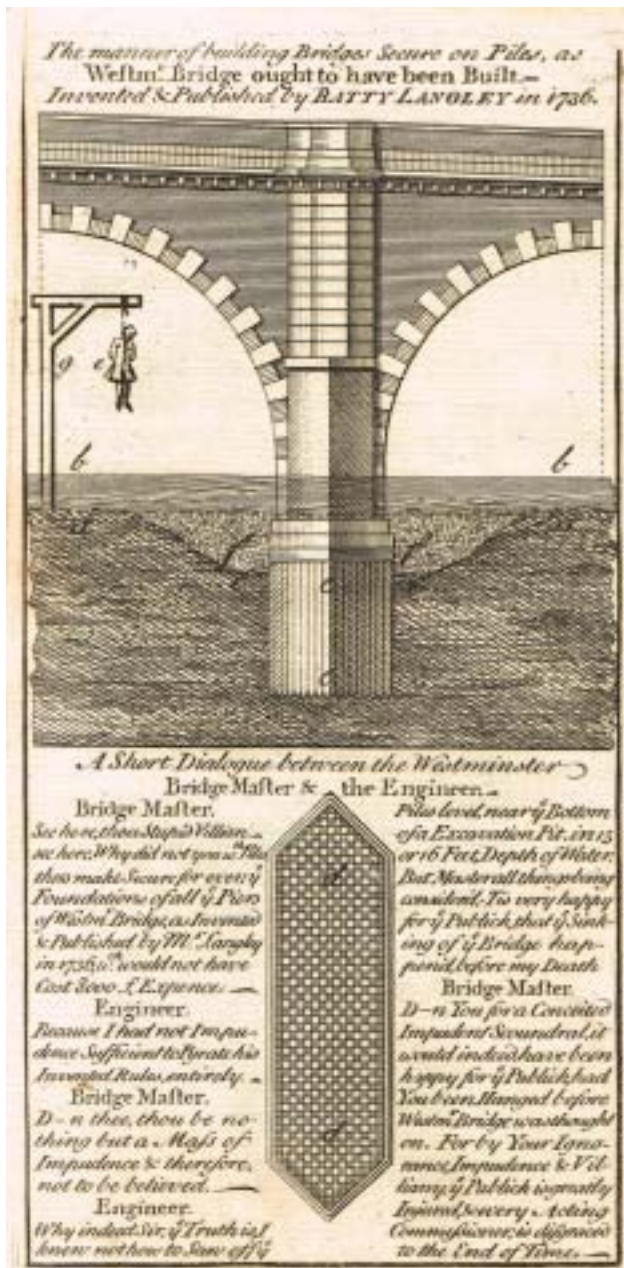
85. LANGLEY, B. & T. *Gothic architecture, improved by rules and proportions, in many grand designs...with plans, elevations, and profiles geometrically explained...to which is added an historical dissertation on Gothic architecture*. London: I. & J. Taylor, n.d. [ca. 1790] \$1750.00

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 insensitive 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. (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.



86. LANGLEY, BATTY. *The London prices of bricklayers materials and works, both of new buildings and repairs justly ascertained. Second edition.* London: Richard Adams, 1750 \$650.00

Originally published 1747 with the title *Exaction detected*. One of the rarest Langley titles, especially valuable for the historian of the building trades and of brickwork in particular, for its variety of information, viz: sizes, types and prices of brick, tiles, lime, sands, mortar, lath, nails, etc. The plates are also of interest, showing primarily details of brickwork. The work is extensively quoted in the standard modern work on the subject, Nathaniel Lloyd's *History of English brickwork*. Park List 109. Harris, *BABW*, 460.

8vo, old morocco spine and corners, cloth sides. xviii+389+1 pp with 32 engr. plates. Scattered light browning and foxing but a good copy.

BATTY LANGLEY VITRIOL

87. LANGLEY, BATTY. *A survey of Westminster Bridge as 'tis now sinking into ruin...with remarks on the piratical method of building the piers.* London: M. Cooper, 1748 \$1500.00

First edition. Westminster Bridge was to be the first stone bridge to be built over the Thames since London Bridge in the thirteenth century. The Swiss engineer Charles Labelye (1705-1781) was given the commission and it ranked the English community of architects and engineers. When one of his piers collapsed it brought forth a spate of pamphlets, of which the present is one. "The

frontispiece, with its image of Labelye swinging from a gallows beneath his own bridge (“The Swiss Imposter rewarded, as his Ignorance justly deserves”), accurately reflects the tone of the whole pamphlet. With less bombast, Langley might perhaps have gained the recognition he obviously wanted, for hidden among all the fiery insults was the advice, which Labelye was eventually to follow...As it was the present squib probably did Langley’s reputation more harm than good in the eyes of the Commissioners.”- RIBA. The whole story is fascinating and is given in Harris. Harris 472. RIBA, *Early printed books*, 1757. Rare; this is only the second copy I have had in 45 years.

8vo, old (18th century) calf. viii+47+1 pp with engr frontisp. Small area of blank upper margin torn from last three leaves. Engraved 18th century armorial bookplate.

ONE OF THE LANDMARKS OF RENAISSANCE ART HISTORY

88. [LASINIO, CARLO]. *Le tre porte del Battistero di San Giovanni di Firenze incise ed illustrate*. Firenze: Luigi Bardi e Comp., 1821 \$975.00

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”

89. [LAUGIER, MARC ANTOINE, Abbé]. *Essai sur l’architecture*. Paris: Duchesne, 1753 \$1750.00
Nice copy in the original binding. 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 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, original full mottled calf, gilt; orig. marbled endpapers and flyleaves. xiv+ (ii) +293+ (xviii) pp. The last leaf is the addenda. With two bookplates, one 19th century, the other 20th.

**THE BEST EDITION
ILLUSTRATES THE ‘PRIMITIVE HUT’**

90. LAUGIER, [MARC ANTOINE]. *Essai sur l'architecture. Nouvelle édition, revue, corrigée, & augmentée; avec une dictionnaire des termes, et des planches qui en facilitent l'explication*. Paris: Duchesne, 1755 \$2000.00

Originally published in 1753 without illustrations. The present is a good copy in its original binding of the second edition, and the first edition to be illustrated, and therefore the best. The frontispiece shows the famous “primitive hut,” the architectural equivalent, perhaps, of the idea of the “noble savage” developed at the same time by Jean Jacques Rousseau. The *Essai* placed itself at the forefront of the three principal issues of the day: architectural composition, urban design, and landscape architecture; these ideas are explained further in the good note by Richard Etlin in Wiebenson, II-25. There is no question that this second edition is more difficult to find than the first. Collins & Land, *Early books on art*, 62, pointing out that this second edition begins with an extended defense of the book in answer to a critical review of the first edition by Lafont de St.-Yenne. RIBA *Early Printed Books*, II, no. 1775 with long note (RIBA copy is imperfect). Cicognara 545. Berlin Catalogue 2405.

8vo, orig. mottled calf, gilt, dark red lettering piece; red edges. xlv+ (iv) +316+ (iv) pp with 8 fdg. engr. plates. Title page in red and black. Upper and lower joints just starting, but a good copy.



91. LAUGIER, MARC ANTOINE. *Observations sur l'architecture*. The Hague, & se trouve a Paris, chez Saillant, 1765 \$950.00

First edition. Laugier's second work on architecture, which, unlike the earlier *Essai* was never translated into English and did not receive a second edition (it did, however, see an edition in German: Leipzig, 1768). The most important chapter deals with the problems of reconciling Gothic and classical architecture, exemplified by the proposed decoration of the Amiens choir, and forming a charter for the wholesale internal alteration of many French cathedrals in the eighteenth century. Berlin Catalogue 2418. Fowler 168. BAL, *Early printed books*, 1776 (good note). For a full description of the book's publishing history see W. Herrmann, *Laugier & 18th century French theory* (1962).

12mo, orig. full mottled calf, marbled edges, spine gilt. xvi+326 pp. Spine dull but a nice copy.

HOW NOT TO BE CHEATED BY YOUR BUILDER

92. LE CAMUS DE MEZIERES, [NICOLAS]. *Le guide de ceux qui veulent batir; ouvrage dans lequel on donne les renseignements nécessaires pour se conduire lors de la construction, & prévenir les fraudes qui peuvent s'y glisser*. Paris: l'auteur a.o., 1786, 1781 \$950.00

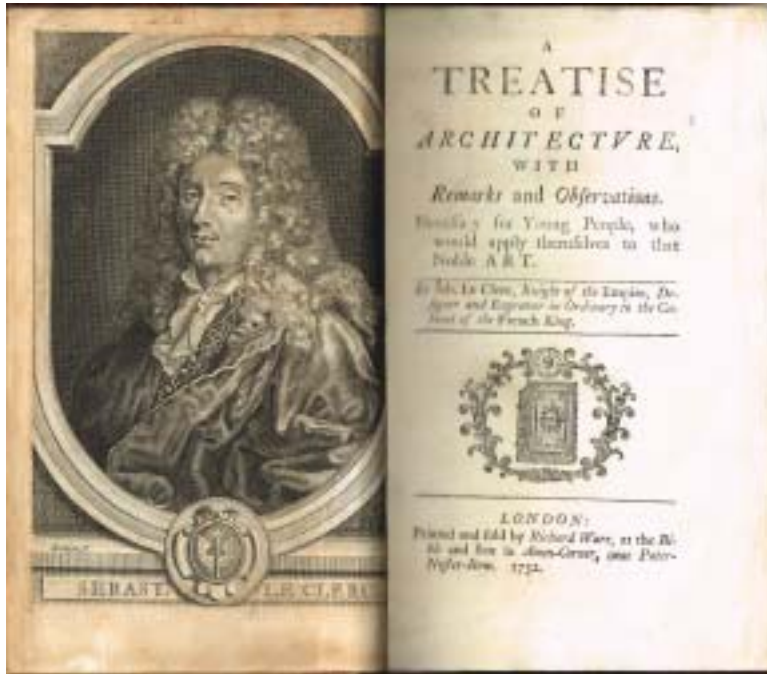
Fine copy in contemporary boards, nicely gilt spine. The various references cite Paris 1781 as the first edition; by 1786 there had been three editions and there was a facsimile reprint in Geneva in 1973. "The product of forty years experience, the *Guide* is directed toward people who want to have a house built. Written in the form of short letters, in order to make the subject less dry, this book presents an account of the operations of the building industry. The author forewarns his readers of the most common types of fraud as well as explaining what to expect from an architect and from the eleven different types of craftsmen involved in constructing a dwelling. By showing how to establish a schedule for payments, Le Camus de Mezieres both educates the reader about his own responsibilities and assists him to assure the orderly completion of his building." - Wiebenson, III-C-25. Le Camus de Mezieres wrote three other architectural books and is noted especially for having built the cylindrical Corn Exchange in Paris, 1763-7. The *NUC* locates one copy at Columbia University. Not in the *RIBA*; not in Millard *French Books*.

2 vols in one. 8vo, orig. dark green mottled paper sides, calf spine with gilt panels, black lettering piece. (xiv) + (ii) + xxii + 336; (iv) + 374 + (ii) pp. Fine copy.

93. LE CLERC, SEBASTIAN. *Practical geometry: or, a new and easy method of treating that art. Fifth edition*. London: John Bowles, 1768 \$850.00

Originally published in 1690 in Paris as *Traité de geometrie*, this long popular manual for artists and architects was reprinted and reprinted throughout the 18th century (and in an altered form into the 19th). The first English edition was published in 1727. Its delightfully engraved vignettes owe much to the influence of Callot, especially those of human figures. Others show examples of "landskips, pieces of architecture, perspectives, etc." Park List 110 citing one 18th century reference and only locating two copies in contemporary libraries. Thomas Jefferson owned the French edition (O'Neal 70). Berlin Catalogue 4724 (edition of 1774). Eckstrom Collection 187 (French edition of 1744). Wiebenson III-B-22 noting that "the plates, on account of their inventiveness, became collector's items."

12mo, recent half polished calf, marbled sides, gilt stamped spine. (ii) + pp. 1-161; 172-195 + (v) but quite complete as indicated by signature collation and plate count (82 engr plates as is correct). Gap in pagination is caused by a compositor's error).



94. 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 \$1275.00

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 Ephriam 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, both vols neatly rebacked. (viii)+v+143+(iii) pp. with engr. author's portrait. Plate vol: Engr. t.p. with vignette; engr. frontisp. on verso of t.p. (this is plate 79); 4 pp. of engr. arms of buildings trades companies and plates 1-60, 61A, 61B, 62-78; 80-181. With 18th cent. engr. bookplates of H. & W. Berens. Very nice set.

95. LE CORBUSIER. *Urbanisme*. Paris: G. Cret & Cie., n.d. [c. 1925] \$175.00

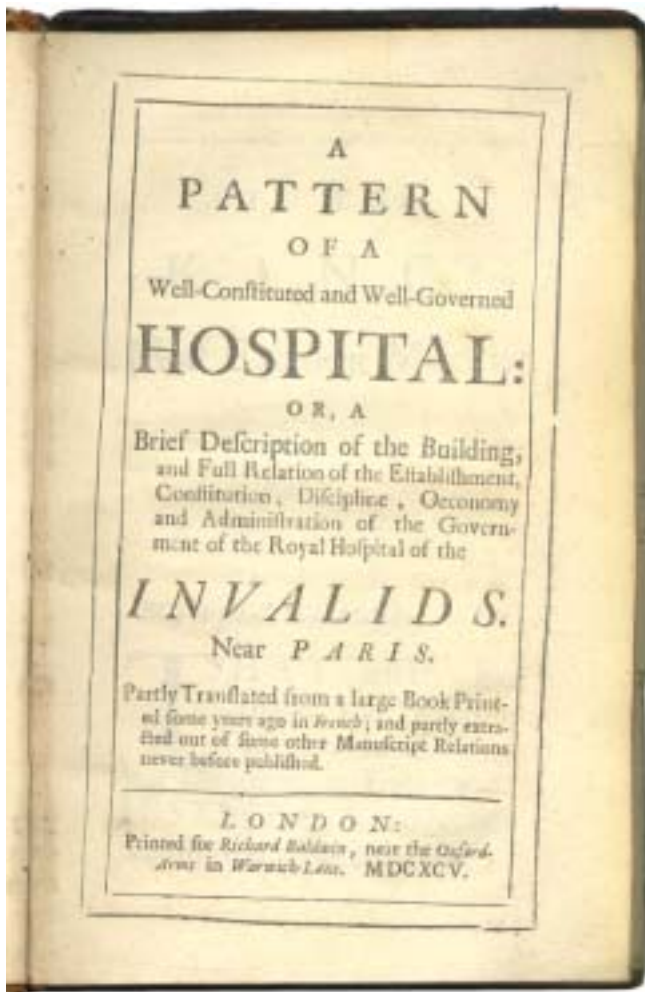
Originally published 1925. As this copy was bound without the front wrapper it is impossible to tell exactly which edition or issue it is. "*Urbanisme* is a millennialist attempt to come to terms in a convincing way with the complexity of the modern metropolis...The book breaks down into three basic sections: the first treats general cultural questions already broached in *Vers une architecture*; the second outlines the plan and the general rationale behind Le Corbusier's generic city for three million people...while the third and final section shows the application of a similar typology to Paris, his Plan Voisin, projected for the city in 1925." - *Avery's Choice* 328. The present copy belonged to Norman T. Newton, author of *Design on the Land* (Harvard U.P., 1971) and contains his bookplate.

8vo, bound in decorated Italian paper of the 1920s with hand lettered spine label, very nice copy. (iv)+284+(xi) pp. with numerous illus and plates (1 lg. fdg). Bookplate of Norman T. Newton.

**LE JEUNE'S INVALIDES IN ENGLISH
A SOURCE FOR THE ROYAL NAVAL HOSPITAL IN GREENWICH**

96. [LE JEUNE DE BOULLENCOURT]. *A pattern of a well constituted and well governed hospital: or, a brief description of the building, and full relation of the establishment, constitution, discipline, economy, and administration of the government of the Royal Hospital of the Invalids, near Paris. Partly translated from a large book printed some years ago in French; and partly extracted out of some other manuscript relations never before published.* London: Richard Baldwin, 1695 \$4000.00

First edition, a translation by James Fraser of *Déscription générale de l'Hotel royal des Invalides* (Paris, 1683,



with additional material). The publication of this small book, making the substance of LeJeune's expensive folio published in 1683 available in English at a reasonable price, was prompted by the founding of the Royal Naval Hospital at Greenwich, on which building work began in the following year. Lejeune's folio, which is one of the most impressive of the late 17th century French architectural books, is the primary source not only for the building but also for the history of the management of this pioneer hospice for invalids and other indigent war veterans. Founded by Louis XIV and built to plans of Liberal Bruant in 1670, building began in 1671. The first residents were installed by 1674. Christopher Wren's designs for Chelsea Hospital, founded in 1682 and completed four years later, were strongly influenced by the Invalides. But the Chelsea Hospital is much smaller than the Invalides. As noted by Pevsner "Where England wanted to emulate or, better still, to outdo France, was in provision for the Navy. That is why the Greenwich Hospital, begun in 1696, became the grandest of all English palaces." (*A history of building types*, p. 146).

The present work is not usually catalogued under Le Jeune de Boulencourt's name, although the anonymous translator (identified from his presenta-

tion copy to Sir Robert Southwell in the Wellcome Library) makes it clear in his preface that it is mostly taken from the *Description générale* of 1683. Wing P.871. Rare; OCLC locates but four copies in America: NY Acad of Med, URoch., HEH, UCLA.

8vo, contemp. sprinkled calf, neatly rebaked at an early date. (xii)+xix+170+(x)+(4) pp with 1 lg fdg. engraved plan with key. With 19th cent engr bookplate, crest of a lion's head with motto 'Nil sistere contra.'

RABELAISAIN UTOPIA

97. LENORMANT, CH. *Rabelais et l'architecture de la Renaissance. Restitution de l'Abbaye de Theleme.* Paris: J. Crozet, 1840 \$400.00

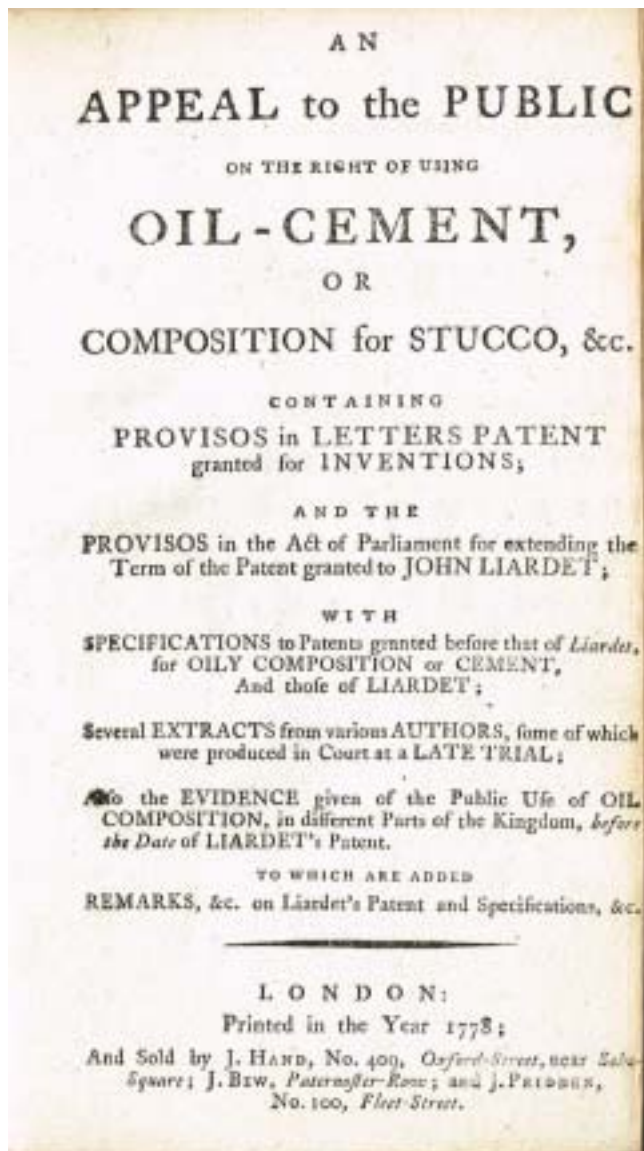
A rare and unusual work which proposes a sort of Rabelaisian utopia for the proposed restoration of the Abbaye of Theleme. The essay is illustrated with two fine folding plates of the Abbaye, a plan and perspective view. This was a very large hexagonal planned Renaissance abbey, a phalanastre (i.e. a self contained community or monastery). It would certainly be of interest to any student or scholar working the architectural history of such communities. OCLC locates 13 copies in American libraries but the work is rare in the marketplace.

8vo, orig. printed wrappers. (iv)+35 pp with 2 folding engr plates. Edges of wrappers chipped and dog-eared; scattered light spotting to covers. Untrimmed copy.

98. LETAROUILLY, P[AUL]. *Édifices de Rome moderne ou recueil des palais; maisons, églises, et autres monuments publics et particuliers les plus remarquables de la ville de Rome*. Paris: Bance, 1856, 1856, 1857 \$1500.00

A very nice set in the original bindings. First edition of vol III; later printings of vols I and II (originally published 1840 and 1850 respectively). One of the most important architectural publications of the entire 19th century, absolutely indispensable to the study of this period. “His great contribution, of course, was the *Édifices de Rome moderne* - the first volume of which appeared in 1840. Finally completed with the publication of the third volume in 1860, this was the bible of the later Renaissance Revival in France as of several generations of academic architects throughout the rest of the world”. (Hitchcock, *Archit. 19th and 20th centuries*, p.47). Dozens of 19th century American architects borrowed from Letarouilly, one of whom was H. H. Richardson in his design for the Western Railway Offices, Springfield. In the 1970s and 80s the work was again popular as a source book for the post-modernist movement. *Avery's Choice* 292 (excellent note by Barry Bergdoll).

3 large folio plate volumes: (4)+4; (4)+2; (2)+6 pp. with engr. title, engr. double-p. map of Rome and 354 engr. plates. Vol I with author's portrait. All 3 vols uniformly bound in the original mottled paper sides, dark green cloth spines, dark red leather lettering pieces. Nice clean set.



99. LIARDET, JOHN. *An appeal to the public on the right of using oil cement, or composition for stucco, &c.* London: Printed in the year 1778 and sold by J. Hand a.o., 1778 \$1100.00

This is as much a legal publication as an architectural one. Liardet, a protestant clergyman from Lausanne, patented ‘an oil-cement for all branches concerning building’ on 3 August 1773. On 10 May 1774 the Adam Brothers agreed with Liardet to manufacture his stucco and use it exclusively of all others, in exchange for sole rights. Several others claimed to have invented a similar oil cement and law suits followed. The judge ruled for Liardet. Eileen Harris states: “After all was said and done, the Adam brothers may well have wished that the judgement had been against them, for before too long Liardet’s cement proved imperfect and a heavy drain upon their finances.” Harris, *BABW*, p. 296 & no. 512.

OCLC locates but two copies, both in the UK (V&A, BL); Harris locates copies at Harvard and the CCA.

12mo, recent marbled sides, morocco spine, nicely bound. (vi)+79 pp with 1 engr illus.

LITERARY AND ARTISTIC PIRACY

100. [LOCK, MATTHIAS]. *Chippendale's ornaments and interior decorations, in the old French style, consisting of hall, glass and picture frames, chimney pieces, stands for china, clock and watch cases, girandoles, brackets, grates, lanterns, ornamental furniture and various ornaments, for carvers, modellers, etc.* London: John Weale, n.d. [ca. 1831-1835] \$500.00

A fascinating example of literary/artistic piracy as well as a case study in publishing history and the history of taste. In the early 1830s the publisher Weale acquired the original copper plates of both Matthias Lock's and Thomas Johnson's [18th century] designs for ornament and furniture; he saw a profit to be made in reissuing these, but not under their author's names, who were both by then unknown. He erased the correct author's names from the copper plates and substituted the name of Thomas Chippendale, a name which was then still recognizable and saleable. Elizabeth White states: "Many of Lock's designs were among the first eighteenth century Rococo furniture plates to be republished by Weale in 1831 and 1834, and accelerated the development of a Rococo, or Louis XV revival in the 1830s." - *Pict dict of Brit 18th cent furnit design*, p. 39. For an example of the Thomas Johnson reissue see our Cat. 86:57. Though they are not dated, the present series of plates appear to have been printed in the 1830s to judge from the paper. NUC locates three copies (Avery; NYPL; Buff & Erie Co Pub Lib).

Folio, recent marbled boards, black cloth spine. Engr. title (not a restrike; this was newly engraved and looks it) and 24 Lock plates plus a final 9 plates, restrikes of 18th century chimney pieces by a totally different designer; the names of the delineator and engraver have been erased.



ARCHITECTURAL & ENGINEERING SYLLABI

101. LONDON. KING'S COLLEGE. *Report on the objects and progress of the department of Civil Engineering and Architecture, and of science as applied to the arts and manufactures. Made at the Meeting for the Distribution of Prizes, held on the first of July 1840.* London: [Richard Clay, Printer], 1840 \$200.00

This report was made "at the termination of this second year of the course, a report of the plan of instruction which they have been led to adopt, and the measures which they have taken to give effect to it..." Courses included mathematical sciences, the science of mechanics, chemistry, manufacturing, art & machinery; surveying; machine drawing; geometrical drawing, and architecture. In 1841 W. Hosking was appointed to the Chair of Architecture, King's College, London. For more on this see B. Kaye, *The development of the architectural profession in Britain* (1960), p. 93. The present item is not in BAL, *Early printed books*.

8vo, disbound. 4 pp. Drop title.

102. LONDON. (ST. PAUL'S CATHEDRAL). *An act for the finishing and adorning the Cathedral Church of Saint Paul's, London.* London: Printed by Charles Bill, 1702 \$275.00

An act to appropriate more money to finish St. Paul's.

Tall 4to, disbound. Title page and 8 pp of letterpress in black letter as usual for Acts of Parliament. (pp. ii+427-434. Slight wormhole through blank margin.

103. LORIoT, [ANTOINE JOSEPH]. *A practical essay on a cement or artificial stone, justly supposed to be that of the Greeks and Romans, lately re-discovered...for the cheap, easy, expeditious, and durable construction of all manner of buildings; and the formation of all kinds of ornaments of architecture, even with the commonest and coarsest materials. Second edition.* London: T. Cadell, 1775 \$850.00

Originally published in French (Paris), 1774. This well known essay concerned the rediscovery of the long-lost secret of the composition of the Greek and Roman cement. Eileen Harris points out that as this publication coincided with the passing of the London Building Act of 1774 and as Lorient's cement was not patented and moreover was fully explained in his book, it is not surprising that an English edition was promptly published in London and that it quickly sold out (*British architectural books and writers*, p. 301). A popular book, there were six issues in English by 1777 and several later editions in French (Thomas Jefferson owned one of the French editions; see O'Neal 66). It is quoted at length in Kirby & Laurson, *Early modern years of civil engineering*, p. 262 and also noted by N. Davey, *A history of building materials*, p. 118. Harris, *BABW*, 532.

8vo, disbound. 55 pp.

INCLUDES CHEAP UTILITARIAN FURNITURE

104. LOUDON, J. C. *An encyclopedia of cottage, farm and villa architecture and furniture. A new edition, with a supplement containing above one hundred and sixty pages of letter-press and nearly three hundred engravings, bringing down the work to 1842.* London: Longman &c., 1842 \$350.00

Originally published London, 1833. This immensely important book is a "mine of information on the homes and furnishings of all classes, in contrast to earlier pattern and similar books which had the upper and middle classes mainly in mind...the *Encyclopedia* had enormous influence, not only in England, but also in America and as far away as Australia. It had no less than eleven later editions. It treated every aspect and all types of buildings, from villas to cottages, with analytical notes which display, on the whole, a remarkable objectivity. It differs from most previous books of the kind in devoting attention to the cheap utilitarian furniture. Nothing else in print of the time gives us such a detailed account of the early Victorian household." - Joy, *Pict dict of Brit 19th cent furnit design*, p. xxi. Among the contributors were Charles Barry (architecture), W. F. Dalzell (on modern furniture), Marriott Field (an architect who later moved to New York), a number of other architects including Charles Fowler, John Robertson, William Ross, etc., the writer on furniture Henry Shaw and many others. UCBA, p. 1253.

Thick 8vo, orig. green cloth, neatly rehinged, orig backstrip preserved. xvi+xx+1306+32 pp with 2321 wood-engr illus. Good copy.

**EARLY MONOGRAPH ON THE PALAZZO CHIERICATI
NO COPIES IN AMERICAN LIBRARIES**

105. MAGRINI, ANTONIO. *Il palazzo del Museo Civico in Vicenza.* Vicenza: Tipografia Eredi Paroni, 1855 \$300.00

First edition. Commissioned in 1551 by Girolamo Chiericati, construction was started immediately, but stopped in 1554. The rest of the building was finished in the seventeenth century according to Palladio's instructions. This pamphlet is rare; (OCLC does not locate any copies in American libraries; only 2 copies

in German libraries). Magrini was a scholar of considerable ability; he wrote the major (and only) nineteenth century monograph on the life of Palladio. The present essay is very scholarly; it is complete with 22 pages of 'annotazioni e documenti.' The building is illustrated in a fine engraved plan and elevation as the frontispiece.

8vo, orig. printed wrappers. 79 pp with engr. frontisp. Fine copy.

“THE MOST INFLUENTIAL ROCOCO PATTERN BOOK IN NEW ENGLAND.”

106. MANWARING, ROBERT. *The cabinet and chair maker's real friend and companion, or, the whole system of chair-making made plain and easy...beautifully and correctly engraved on forty copper plates by Robert Pranker.* London: Henry Webley, 1765 \$1750.00

First edition. Morrison Heckscher has discussed this book in detail: “..It was readily available in [18th century] America, and it had a considerable impact. It is a small book with 38 engravings, depicting a variety of chairs, stools and settees, all modestly rococo in style...Though the drawing is weak and the perspective poor, some of Manwarings simpler designs are practical and attractive; or so, at least, many Bostonians must have believed, for this publication was the most influential rococo pattern book in New England...There are many examples of New England chairs with strapwork splats indebted to Manwaring's designs...Manwaring's book was also present in Philadelphia during the last decades of the 18th century, much too late for the *Friend* to have had a formative influence on local style.” - *American furniture 1994* (ed. by Luke Bickerdite), pp. 193-4. The book is also discussed by Elizabeth White: “In his preface he stated that ‘the designs are calculated for all people in different stations of life, that they are actually originals, and not pirated or copied from the designs and inventions of others, which of late hath been much practiced.’” For further discussion see P. Ward-Jackson, *Engl. furnit. designs of the 18th century*, p. 52. The present copy is slightly defective and priced accordingly; it lacks pages 5-14. But it is very rare; this is the first copy I have ever owned. OCLC locates 7 copies in American libraries. There are only 3 copies in the book auction records since 1975 (and one of them is the present copy).

8vo, early 20th cent. half morocco, gilt spine, a.e.g. 4+(5-14 lacking)+23 pp and 38+1 engr plates (of which 1 fdg). Old light marginal water stain on a few plates; the folding plate backed. But still, a pleasing copy of a very rare book.



***FINE LARGE UNTRIMMED COPY
IN THE ORIGINAL BOARDS***

107. [MASI, GIROLAMO]. *Teoria e pratica di architettura civile per istruzione della gioventù specialmente Romana.* Rome: Pressa Antonio Fulgoni, 1788 \$2850.00
First edition. “In 1788 Girolamo Masi published a theory of architecture ‘specially for young students of Rome.’ Despite the ill-thought-out mixture of Renaissance and eighteenth century views presented in this book, Masi’s detailed bibliography, and his technical glossary do give the book some practical value.” - Kruft, *A history of architectural theory*, p. 195. In fact, rather than theory, the main

value of the book would seem to lie in the discussion of the practical side of building technology and

engineering work. He gives advice on the choice of building materials and publishes a long list of measurements used in the various towns of Italy and abroad. The plates are well drawn and engraved and especially interesting for the illustrations of masons' tool and blocks and tackles for hoists. One can see the influence of LeRoy and Desgodetz in some of the plates. Cicognara 562 with note. Olschki, *Choix*, 17558. Though OCLC locates nine copies in American libraries, the work is scarce in commerce (there is only one copy in the book auction records and that came up 34 years ago, in 1979).

Folio (15½ x 10"), orig, mottled paper boards, untrimmed, light wear to the exterior hinges, and occas. light foxing, else a fine copy. viii+270 pp. with 2 engraved initials, 6 wood-cut tailpieces, 7 engraved text-illus and 13 double-p. plates bound on stubs. Old rubber stamp erased from the lower blank margin of t.p.

108. MASS. BOSTON. *Annual report of the Architect Department for the year 1894*. Boston: Rockwell & Churchill, City Printers, 1895 \$200.00

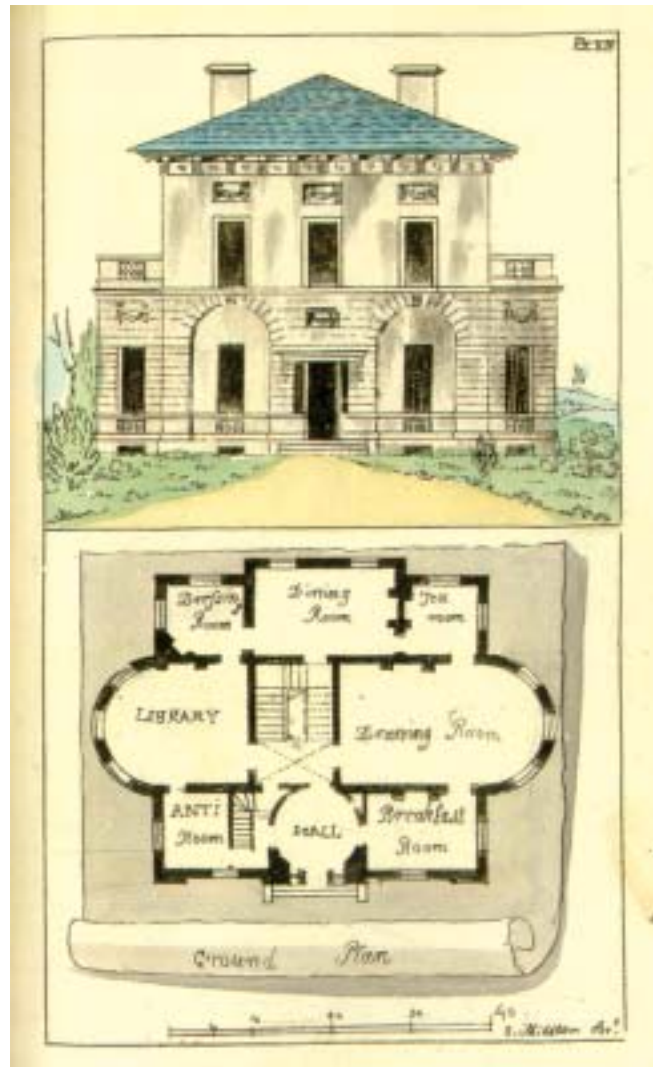
Fine copy of a rare book; I have never owned a copy, never seen a copy and cannot locate a copy in OCLC (though that may be because it is an annual report). The City Architect was Edmund M. Wheelright (1854-1912); he was the author of the report (pp. 1-16). The remainder of the text is facts and figures. Of special note are the fine photogravure plates of the following new buildings: Hospital for Contagious Diseases, Boiler and Power House, City Hospital; Ladder Hose, No. 1, Friend St; Parental School, West Roxbury; Eustis Street Primary School; Canterbury Street Primary School; Christopher Gibson Primary School, Dorchester...and 2 more photos; plus 6 full reproductions of signed architectural perspectives. Accompanying text gives architects, fact and figures. Rare.

8vo, orig. cloth, gilt spine & cover, fine copy. ii+128 pp with photogravure plates as listed above and 3 fdg tables.

**PLATES HAND COLORED WITH CHARM
AND DELICACY**

109. MIDDLETON, CHARLES. *The architect and builder's miscellany, or pocket library; containing original picturesque designs in architecture*. London: Printed for the author and sold by J. Debrett, J. Taylor a.o., 1799 \$3000.00

First edition. A charming and uncommon color plate book giving plans and elevations for "cottages, farm, country and town houses, public buildings, temples, greenhouses, bridges, lodges and gates for the entrances to parks and pleasure grounds, stables, monumental tombs, garden seats, etc." John Archer has stated that "Middleton adopted a manner of illustration that was peculiarly his own. The designs are etched in a nervous line that obscures smaller details but delineates significant features of the building design and surrounding scenery, and also contributes an uncommon liveliness and animation to the illustration as a whole. The plates are further distinguished by bright, sometimes garish coloring in ocher, salmon, pale green, bright green, and bright blue tints." (*The lit. of Brit. domestic archit.*, p. 563). The coloring in this copy is



not bright and garish; it is subdued and delicate (if occasionally a little slap-dash). Middleton was a pupil of James Paine and is noted in Colvin, p. 548. Berlin Catalogue 2310. BAL, *Early printed books*, 2117 (imperfect copy lacking 4 plates). This copy is inscribed "And. Notman, a present from the Right Hon'ble Baroness de Ros."

8vo, orig. speckled calf, gilt spine, expertly rehinged. Letterpress t.p., Ded. leaf, 'Address to the Public' and 60 etched plates of which 52 are delicately hand-colored; the remaining 8 are uncolored floor plans.

110. MILWAIN, [JOHN] & YOUNG. *The geometrical angular stair builder, containing the latest original improvements with numerous illustrations, showing with what little trouble the most difficult parts of stair building may be overcome. Designed that every carpenter may learn the art of stair building in the easiest possible manner.* Albany: Weed, Parsons, & Co., 1856 SOLD

First and only edition (though the work is copyrighted 1855). Milwain was an architect and stair builder of Rockford, Illinois. He claims this to be the "most complete and practical work ever published on the subject." Further, he says, "This system teaches economy in materials, labor and mind. What was complicated is now simple; what several popular architectural authors have transcribed (at considerable expense) from Nicholson's work to their own, to make a book and help to envelop and mystify the mind of the workman, are now set aside as monuments of geometrical intricacy." Not in Hitchcock (and he did try to include pre-Civil War stair building books). Rare; OCLC locates only six copies.

Square 8vo, orig. cloth stamped in gilt and blind. 50 pp. with 30 litho plates, numbered A,B, and 1-28. Cover faded, else a fine clean copy, obviously never touched by a carpenter.

111. MONROY, J[EAN] FRANCOIS. *Traité d'architecture pratique, concernant la maniere de batir solidement, avec les observations nécessaires sur le choix des matériaux, leurs qualités, & leur emploi, suivant leur prix fixé à Paris et autres endroits, d'après un tableau de comparaison, le salaire des ouvriers, &c.* Paris: [the author], 1789 \$875.00

First published 1785. Rare, and more interesting than most price books in that it is well illustrated. "This volume represents a break with the French tradition of scholarly architectural treatises intended for the professional. Monroy's work is concerned with contemporary building methods, prices of materials, and workers' salaries. In its presentation of informational tables it is related to, if not derived from the work of Englishman Wilsford, *The scales of commerce and trade* (1660). - Wiebenson III-C-26, UCBA, II, p. 1938. OCLC locates 7 copies of this edition.

8vo, orig. tree calf, orig. dark green lettering piece. viii+367 pp with 8 fdg. engr. plates.

112. MORRIS, ROBERT. *The architectural remembrancer: being a collection of new and useful designs, of ornamental buildings and decorations for parks, gardens, woods, etc.* London: the author & W. Owen, 1751 \$5000.00

First edition. This was reissued in 1755 with the title *Architecture improved* but with identical collation and contents (it is the 1755 *Architecture improved* which is listed by Park). Morris's primary contribution to architecture was as an author. In addition to his works of architectural theory in support of the English Palladian movement, he authored two important pattern books, *Rural architecture*, (1750), and the present work, which supplied designs consistent with his earlier theories promoting classical proportions, symmetry and simplicity. Of particular note in the present work are the 'variety of chimney-pieces after the manner of Inigo Jones and Mr. Kent.' There are also a number of charming designs for small symmetrical garden temples. Park List 52. Berlin Catalogue 2284. Colvin, p. 558. Harris, *BABW*, 564. BAL, *Early printed books*, 2193 with an interesting note.

8vo, orig. full polished calf, neatly rebacked. xvi pp with 50 engr. plates. Old bookplate of the Metropolitan Museum of Art with tiny release stamp. Tiny & very pale old MMA rubber stamps on the verso of plates, but not objectionable; an excellent copy of a rare book.

113. NEVE, RICHARD. *The city and country purchaser's and builder's dictionary: or, the complete builder's guide. The third edition, corrected and improved throughout. With the addition of 2700 new articles in architecture, mechanics, etc.* London: B. Sprint, a.o., 1736 \$700.00

Originally published in 1703, this was, to quote Eileen Harris, “an entirely new type of architectural book.” It went to a second edition in 1726 and this third edition is “a forced effort on the part of the publishers to out-do the rival two-volume *Builder's dictionary* which appeared in 1734 with extensive borrowings from Neve and an approbation from Hawksmoor, James and Gibbs.” The present edition, probably in response to the Hawksmoor/James/Gibbs plug gives as the frontispiece the plan and elevation of Chiswick House, suggesting, or more like currying (as Harris says) Burlingtonian favor. Harris, *BABW*, 597. Park List 58. Kress 3657. NUC locates six copies.

8vo, recent full calf, dark red lettering piece. xvi+376 pp with engraved frontis.(plan & elev. of Chiswick House). Good copy.

114. NICHOLSON, PETER. *The carpenter's new guide; being a complete book of lines for carpentry and joinery...the seventh edition, corrected and enlarged.* London: J. Taylor, 1819 \$295.00

First published 1793; the work went through innumerable editions and reprints as late as 1870. This was perhaps the most important carpenter's handbook ever published; it was reprinted countless times both in England and America. “Nicholson, through the continual republication of his technical plates in American handbooks, almost deserves to be called the father of American carpentry and joinery.” - Talbot Hamlin, *Greek Revival Architecture in America*, p. 340. Early editions were enormously influential on the writings of Asher Benjamin in America. The present 1819 edition has been enlarged to 92 pages and 84 engraved plates. Bound in at the rear is an 8 page catalogue of “Modern Books on Architecture” published by J. Taylor.

4to, mid 19th century cloth, hinges cracked. viii+92+8 pp with 84 engr. plates.

115. NICHOLSON, PETER. *The carpenter's new guide; being a complete book of lines...the eighth edition, corrected and enlarged.* London: Printed for J. Taylor, 1823 \$400.00

This edition has been enlarged from 78 to 84 plates. BAL 2290 states: “The work was revised in 1825 by John Bowen, and published in parts as *An improved and enlarged edition of Nicholson's new carpenter's guide.*” The present copy is nice and clean and in a good period binding.

4to, orig. tree sheep, neatly rebacked. vii+92 pp with 84 engr. plates.

116. NICHOLSON, PETER. *The mechanic's companion; or, the elements of and practice of carpentry, joinery, bricklaying, masonry, slating, plastering, painting, smithing and turning, comprehending the latest improvements and containing a full description of the tools belonging to each branch of business.* Boston: G. W. Cottrell, n.d. [ca. 1860] \$250.00

Originally published London 1811 with the title *Mechanical exercises*; the first American edition appeared in 1831. The title has been changed slightly from the first edition but the contents are identical. Consciously modelled on Moxon's *Mechanic Exercises* of the 1690s, this was an effort, quite successful, to describe the tools and trades of the building arts of the early 19th century. The book was very successful and went through many editions, both in England and America. Talbot Hamlin wrote that it was largely

this book (together with Nicholson's *Carpenter's new guide*) which accounted for the "high standards of building construction and of practical details in the use of materials" so much in evidence in American architecture of the early 19th century. This edition has a 34 page illustrated appendix on the steam engine. Hitchcock 853.

8vo, orig. publisher's cloth, spine gilt. 362+1 pp. with 40 engr. plates. Very good copy.

THE FIRST BOOK ON ARCHITECTURAL PRACTICE

117. NOBLE, JAMES. *The professional practice of architects, and that of measuring surveyors, and reference to builders, &c. &c. from the time of the celebrated Earl of Burlington.* London: John Weale, 1836 \$650.00
First edition of the first book on architectural practice. Noble became principal assistant to C. R. Cockerell; but eventually established himself in independent practice. He is best known as the author of this book (see Colvin, p. 596). Cited several times in Barrington Kaye's *Development of the archit profession in Britain*, (1960). This copy is inscribed: "Mr. John Williams with the author's comps."

8vo, orig. diced publisher's cloth, title in gilt on spine. viii+216 pp. Nice copy.

118. OKELY, W. SEBASTIAN. *Development of Christian architecture in Italy.* London: Longman &c., 1860 \$250.00

First edition. "A treatise on the early Christian and mediaeval church architecture of Italy which seeks to classify and date the major religious buildings of the period by an analysis of their separate architectural components (apses, piers, buttresses, towers). Its author, William Sebastian Okely, was a Cambridge educated mathematician very much influenced by the architectural theories of William Whewell." - Hugh Pagan 20:74. Okely spent three years in Italy at the expense of the University of Cambridge as "travelling bachelor." The substance of this book was sent back to the university in the form of Latin letters.

Lg. 8vo, orig. cloth, neatly rebaked in calf, orig. spine label preserved. xii+228 pp. with 16 litho plates. Nice copy.



KEY ARCHITECT OF THE VIENNA SECESSION

119. OLBRICH, JOSEPH MARIA. *Architektur von Olbrich.* Berlin: E. Wasmuth, [1904 1913?] \$3500.00

One third of the complete work and priced accordingly (I offer here the first two portfolios with 150 plates; the complete set ran to six portfolios with 450 plates). "These luxurious albums, replete with vivid gouache drawings, numerous photographs, tinted in different hues, and graphically enriched by the red publisher's stamp on every page, reflect the Austrian Secessionist's interest in the graphic arts. Several of Olbrich's projects were patently influenced by the planar decorative art of Koloman Moser and Gustave Klimpt, the leading painters of the group, and his drawings display a similar feeling for an expressive linearity. The projects shown include works from Olbrich's tenure at the artists' colony at Darmstadt, including the Ernst Ludwig Haus, his own atelier and buildings from the *Ein Dokument Deutscher Kunst*



exhibition of 1901. Olbrich designed houses for all the artists who were in residence at Darmstadt with the exception of Peter Behrens, who refused Olbrich's services and designed his own house, thereby introducing himself into architecture. There are photographs of a great number of domestic objects designed by Olbrich. They are highly ornate and unreproducible, Olbrich being quite content to serve the aesthetic needs of the Austrian high bourgeoisie." - *Avery's Choice* 362. See the good article on Olbrich in the *Macmillan Encyclopedia of Architects*.

2 vols, (19½ x 13"), in orig. gold printed deep red paper portfolio covers, orig. red buckram spines, orig. ties replaced. 150 plates (ex-152; lacks pls 41 & 123; there are 2 different plates each numb. 7, 23, 47). Plate 1 is the t.p.

120. [O'REAR, G. W.]. *Commercial and architectural St. Louis. Illustrated*. [St. Louis]: Dumont Jones & Co., Publishers, 1891 \$450.00

First published 1888, a very uncommon book (I have had one other copy in the past 46 years). An important book, especially in view of the fact that so much of St. Louis's important nineteenth century commercial architecture has been destroyed. It is an extensive and well illustrated survey of St. Louis buildings, including many commercial buildings, giving the names of the architects in many cases (Adler & Sullivan, L. Cass Miller, Grable & Weber, Charles K. Ramsey). There is also extensive material on St. Louis architectural firms and local manufacturers of building materials, including iron fronts. The book has a good index. Not in Hitchcock. Orear was also the author of *Commercial and architectural Chicago* published one year earlier.



8vo, orig. die stamped gilt dec cloth, fine bright copy. 263 pp with numerous fine illus and 19 halftone plates on coated paper.



121. OVERTON, THOMAS COLLINS. *The temple builder's most useful companion, being fifty entire new original designs for pleasure and recreation; consisting of plans, elevations, and sections, in the Greek, Roman and Gothic taste*. London: I. Taylor, 1774 \$2750.00

Originally published in 1766, with the title *Original designs of temples*. Overton's designs are pastiches of Palladian, Gibbsian, Batty Langley 'gothick' and generalized 'antique' elements. Peter Harrison, the architect of Newport, R.I. owned a copy. This edition contains an engraved frontispiece not present in the first edition; it is a charming view of two country gents in a landscaped garden with temples with the caption: "Jones and Palladio to themselves restore, and be whate'er Vitruvius was before" (Pope). Park List 62. Not in Schimmelman (an oversight; it should be). Berlin Catalogue 2292. Harris, *BABW*, 611. BAL, *Early printed books*, 2348.

8vo, cont half black calf, marbled sides, gilt stamped morocco label on upper cover. 15 pp with engr frontisp and 50 engr. plates. Engr frontisp & t.p. a little browned, but a good honest copy in original state.



FIRST EDITION OF PAIN'S FIRST BOOK

122. PAIN, WILLIAM. *The builder's companion and workman's general assistant: demonstrating, after the most easy and practical method, all the principal rules of architecture.* London: Printed for the author and Robert Sayer, 1758 \$2500.00

First edition of Pain's first book. It was a popular and widely used 18th century pattern book, especially in America. "A practical minded collection of plates and captions illustrating how to design and execute foundations, chimneys, geometrical figures for architectural use; brick and stone arches; roof and dome framing; stairs and railings, etc. There are two chapters on the orders and related details, such as entablatures, mouldings, mantles and a 'Venetian' window. There is also a chapter on Gothic columns, doors, windows and mouldings. The imposition of Gothic details on classical structures suggest the influence of Langley's *Gothic architecture improved.*" - Wiebenson III-C-24. William Pain was a highly important architectural writer; as Eileen Harris points out, in America the demand for his books exceeded that of any other 18th century English author. Harris, *BABW*, 612. Park List 63. Schimmelman 93. Berlin Catalogue 2287. Archer 236.1. Colvin, p. 606.

Folio, recent half red morocco. (vi) +4 pp plus pp 5-81 which are in fact engraved plates counted as pages. Total of 77 plates as is correct.

T.p. (which is printed in red & black) is a bit thumb soiled. Plates a bit dusty.

123. PAIN, WILLIAM & JAMES. *Pain's British Palladio: or, the builder's general assistant.* London: Printed for I. & J. Taylor, 1790 \$2500.00

Originally published 1786. This was Pain's last book, in which he was assisted by his son James, who later became a pupil of John Nash and a practicing architect in Ireland. This book is transitional, spanning the period concerned primarily with building technology to that of the early house publications. This was one of the few 18th century pattern books to enable the experienced builder to follow a design through from groundwork to execution; it devotes one third of its plates to four complete designs for houses, and the rest to their fixtures and fittings. The designs combine Palladian massing, plans and details with Neoclassical surface treatment and Adamesque interiors. All of William Pain's books were influential in America (this title is listed in Schimmelman, *Archit treatises...available in America...through 1800*, no. 97). Wiebenson, III-C-24. BAL, 2368-2370. Harris 636.

Folio, orig full calf, neatly rebaked. 4+16 pp with 42 engr. plates (of which 2 double-p). Nice clean copy.

THE MOST INFLUENTIAL PATTERN BOOK?

124. PAIN, WILLIAM. *The practical house carpenter; or, youth's instructor: containing a great variety of useful designs in carpentry and architecture...fourth edition, with large additions.* London: I. & J. Taylor, 1792
\$975.00

A long popular and very influential book, it was originally published in 1788; the second edition appeared in 1789. This may well have been the single most influential architectural book in late 18th and early 19th century America. Not only was it reprinted twice here (Boston, 1796; Philadelphia, 1797), it was also the immediate source for much of the material in America's first original architectural book, Asher Benjamin's *Country builder's assistant*, Greenfield, Ma., 1797. One can still see countless "William Pain doorcases" throughout the eastern states. Colvin, p. 606. Berlin Catalogue 2301. Harris, *BABW*, 658. BAL 2373 and 2374 (editions of 1788 and 1794) with excellent note. Bound at the end of this edition is "A list of prices for materials and labour...1791" (22 pages).

4to, recent full calf. 4 ff+15 ff of letterpress with plates numb. 1-146 (with 5 double-p.: 60, 63, 82, 83, 84); List of prices bound at the rear, 20 (ex-22) pp, lacks leaf A1 (pp. ³/₄), it was never bound in. 16 pp cat of Taylor's architectural books bound at end. Very good, very clean copy.

THE COPY OF GILBERT FRANCAERT (1637-1682) "PEINTRE ORDINAIRE DES BATIMENTS DU ROI"

125. PALLADIO, ANDREA. *Les quatre livres d'architecture. Mis en Francois.* Paris: Edme Martin, 1650
\$7500.00

The first edition in French of all four books of Palladio. "Until Roland Freart published the present translation of all four books of Palladio, the only version of the text available in the French language was Pierre LeMuet's edition of Book I published in 1645...The woodcuts in this edition (i.e. the present edition, above) represent the final appearance of the original woodblocks cut for the 1570 edition...There is some new worming and wear to the already damaged blocks, but they have been carefully printed, and have a fresher and more comprehensible appearance than in the 1642 edition..." - BAL, *Early printed books*, 2398 with a long and interesting note. The fact of the wormholes in the blocks is fascinating; they are quite visible in some of the plates (but are not unsightly). Thomas Jefferson owned this edition (O'Neal 92d). Fowler 218 with interesting note: "This French translation is one of the first examples of archaistic printing, since format, ornament and type simulate sixteenth-century French bookmaking." This copy was signed twice on the title page: "Gilbert Francart 1671." Gilbert Francart (1637-1682) is a known artist and is listed in Benezet; Google provides a few more details.

Folio, recent full calf, antique, nicely bound by the Green Dragon Bindery. Woodcut title pages to each of the four books; (iv)+329+(iv)+(1) pp with woodcut illus throughout. Faded old lib. rubberstamp on verso of t.p.; otherwise not marked. Slight browning toward the rear but a very good copy.

A RARE 18TH CENTURY VENETIAN EDITION

126. PALLADIO, ANDREA. *I cinque ordini di architettura di Andrea Palladio espositi per un'efatta istruzione di chi ama e coltiva questa bella utilissima arte.* Venezia: Fratelli Bassaglia, 1784
\$1500.00

Originally published in Venice by Pasinelli in 1746. Both the first and second editions are illustrated with etchings by Gianfrancesco Costa (1711-1772), a Venetian architect who taught at the Academy of Venice. "The frontispiece and the five vignettes etched by him for his summary of the Palladian architecture are fine and appropriate. They represent the utensils of architects, painters, engravers, and carpenters, all of



the arts which combine in building and decoration...” (Fabio Mauroner, “Gianafrancesco Costa” in *The Print Collector’s Quarterly*, XXVII, no. 4, Dec 1940, pp. 470-495, esp p. 487). Mauroner got it slightly wrong; he said ‘frontispiece’ when he should have said ‘title-page vignette.’ The five vignettes he mentions are indeed wonderful - they are rococo inspired full-page images at the beginning of the plates for each of the orders: toscano, dorico, ionico, corintio and composito. In the present copy the blank flyleaf facing the title page is filled with contemporary architectural notes in MS. Both editions are very uncommon; only two copies of the first edition are

located in the NUC and no copies of this edition. Fowler 233. Not in BAL. Not in the index to the Weinreb catalogues. Not in the book auction records 1975 to the present.

8vo, recent decorated paper wraps. 40 pp with etched vignette on t.p. and 23 etched plates.

“LA PLUS BELLE ET LA MEILLEURE”

127. PALLADIO, ANDREA. *Les bâtimens et les desseins de André Palladio recueillis et illustrés par OCTAVE BERTOTTI SCAMOZZI*, ouvrage divisé en quatre volumes, avec des planches, qui représentent les plans, les facades, et les coupes. Vicence: Jean Rossi, 1796 (WITH) *Les Thermes des Romains dessinés par André Palladio*. Vicence: Rossi, 1797 \$4500.00

Originally published in folio in Vicenza 1776-83, this is a fine set of a major work. “The basic studies on Palladio were nearly all published in the century 1750-1850 and since 1930. Of the first group the most valuable are Ottavio Bertotti Scamozzi’s *Le fabbriche e i disegni de A.P.*, Vicenze, 1776 ff which contains measured drawings and reconstructions of Palladio’s building, often adjusted to neo-classic taste, and a historical and critical commentary to the plates.” - Ackerman, *Palladio*, p. 187. This is the third edition, in French, in a reduced format, published simultaneously with an edition in Italian. The text follows that of the earlier folio edition while the plates are reduced versions, beautifully engraved, by Mugnon from the same publication; they are not worn impressions but dark and rich prints, desirable early states. This set includes the fifth volume, *Les thermes de Romains* which is not usually present but was present in this instance from the very beginning. Most bibliographical citations are to the first edition: Fowler 231. Berlin Catalogue 2722. Cicognara 598. Brunet IV, 321, this edition with the comment: “cette édition est la plus belle et la meilleure que l’on de cette excellent ouvrage.”

2 works in 5 vols. bound in two. o. Quarto, modern dec. paper sides, calf spines, attractive bindings. I. (ii)+100 pp with engr frontisp and 52 plates of which 11 fdg; II. (ii)+60 pp with 51 plates of which 8 fdg; III. (ii)+52 pp. with 52 plates of which 7 fdg; IV. (ii)+68 pp with 54 plates of which 8 fdg and V. 59 pp with engr. frontisp and 25 plates of which 17 fdg. Here and there with scattered light foxing but a fine set with rich dark impressions of the plates.

FIRST SWEDISH TRANSLATION OF PALLADIO’S “QUATTRO LIBRI”

128. PALLADIO, ANDREA. *Fyra Böcker om Arkitekturen*. Stockholm: Wahlström & Widstrand, [1928] \$1000.00

Originally published in 1570, Andrea Palladio’s *I quattro libri dell’architettura* was one of the most influential architectural treatises of all time. It has been translated into many languages, primarily in the seven-



teenth and eighteenth centuries. There were a few more translations in the twentieth century, in the present instance into Swedish. And as Deborah Howard has stated, “We should remember that the task of translating Palladio’s treatise is still in hand - for instance a Romanian edition was published in Bucharest in 1957.” - “Four centuries of literature on Palladio,” in *Journal of the Society of Architectural Historians* (Oct. 1980), p. 229.

The present edition was translated into Swedish by Ebba Atterbom with the technical assistance of Anna Mohr Branzell, Architect. Foreword by Prof. Martin Olsson. It was printed by Ivar Haeggströms Boktryckeri in Stockholm. It is surprisingly rare; OCLC locates but two copies in American libraries, Columbia and Johns Hopkins. This is a very handsome volume, bound in full embossed vellum.

Folio (13¾ x 10¼"). Bound in full publisher’s embossed vellum. Top edge gilt. (x)+325+(iii) pp with facsimiles of all the woodcuts of the first edition. Fine copy.

129. [PALLADIO, ANDREA] & [GIROLAMO FRANZINI]. *Les merueilles de la ville de Rome où est traité des eglises, stations, & reliques des corps saints qui y sont. Avec la guide qui enseigne aux étrangers à aysemens trouver les choses plus remarquables de Rome.* Rome: chez Bernabo, 1725 \$850.00

A good copy, absolutely complete, and rare (OCLC locates just three copies in this country: Getty; Loyola and UChicago; the Cornell copy is imperfect). This edition is particularly notable, and pleasing, for the very good wood-cut illustrations. These were copied from previous centuries, and could be old blocks which were reused (a few of them have marks of old wear) but mostly they are clean and dark impressions. They make a most interesting comparison with the illustrations of the 1750 French (Ansillion) edition [see next item]. These are the same images but cut by different craftsmen. The text contains “Les sept merueilles du monde” (pp. 137-143) with seven quite wonderful and naive illustrations. Pages 144-200 contain “Les antiquities de la ville de Rome” by Andrea Palladio. Despite the Rome imprint, the work was on sale also in Paris; just above the imprint is stated: “On les vend en Parion dans la boutique de Pierre Leon à l’Ensgigne de S. Jean Dieu: Schudt 157.

8vo, orig. gray paper wraps, spine worn. (iv)+216 pp with 64 wood-engr illus of which one double-page and wood-engr. vignette on t.p.; also engr. frontisp (allegorical figure of Rome) and double-p. engr. view. Very light marginal water stains here and there; final two leaves (of which 1 is blank) have small area of marginal worming. Sewing loose but a pleasing and totally honest copy.



FINE COPY OF A RARE GUIDEBOOK TO ROME

130. [PALLADIO, ANDREA] & [GIROLAMO FRANZINI]. *Les merveilles de la ville de Rome ou est traité des Eglises, Stations & Reliques des Corps Saints...nouvelle corrigé & amplifié: avec un addition de la restauration des eglises.* Rome: Chez Ansillion, 1750 \$1750.00

A rare work of which OCLC locates but two copies (Harvard & UNC Chapel Hill). It was catalogued by its previous owner as “after Palladio” which seems to be correct. OCLC lists the author as Girolamo Francini (I cannot confirm this in any other source) but OCLC also states that it contains “Les Antiquities de la ville de Rome” by Andrea Palladio on pp. 111-171 which is true in the present copy. The 48 wood-engraved blocks are reused or copied from previous centuries; they may indeed be those of Girolamo Francini of the 1590s (and this may be why OCLC gives the book to Francini). Most of the illustrations are of modern (as opposed to ancient) Rome. Schudt 158. Olschki, v XI, no. 17216 noting it is a reprint of the same text of 1725, the latter published by Bernabo. A fine crisp and clean copy in the original velum binding. It is rare to find early guidebooks in this essentially untouched condition.

8vo, orig. full vellum, speckled red and blue edges. 202 pp with wood-engr frontisp (allegorical figure of Rome) and 48 wood-engravings, mostly half-page. Pagination lacks 193/4 but the work is complete as indicted by catchwords, context and signature collation (and corresponds exactly to a copy I owned about ten years ago). Rear pastedown and turn-ins on the rear cover are slightly torn but still a fine copy.

131. PANCIROLI, OTTAVIO; FRANCESCO POSTERLA and GIOVANNI FRANCESCO CECCONI. *Roma sacra, e moderna...con una esatta notizia delle basiliche, chiese, ospediali, monasteri, confraternnitate, collegi, librerie, accademie, palazzi, ville, pitture, scolture, e statue piu famose, opere pie, stazioni, e reliquie de santi.* Roma: nella Stamperia del Mainardi, 1725 \$250.00

This copy is defective and is priced accordingly (this would be a good copy to pass around the seminar table for students to have a good close look, especially the illustrations). First editon of Cecconi’s revision of the *Roma sacra e moderna* with the addition of a detailed history of the conclave to elect Benedict XIII. Profusely illustrated with woodcuts. Cicognara 3660. Schudt 224.

Thick 8vo, old dec. paper sides, calf spine. (viii)+775 pp with numerous lacunae. T.p. in red and black. 18th cent. engr bookplate of Acrid Carlo d’Austria, Gov. de Paesi Basi.

132. PARTINGTON, C. F. *A complete and practical guide to carpenters, joiners, bricklayers, plasterers, masons, brickmakers, painters, glaziers, plumbers and to all persons interested or concerned in the art of building...forming part of the Mechanics’ Library or Book of Trades.* London: Sherwood, Gilbert & Piper, n.d. [ca. 1830] \$400.00

As stated in the title, this was meant to form part of a larger work, “The Mechanics Library or Book of Trades.” The present work was originally published, in 1825, under the title of *The Builders’ Guide*. This volume is confusing as it begins with page 289 and ends with page 592 and then states “End of Vol I.” However it is complete in itself and corresponds exactly with the copy described in OCLC (which is rare; they locate only 3 copies, all in USA). The work is complete with 5 engraved plates as called for. But there are also woodcut diagrams scattered through the text; these are specifically mentioned in the last paragraph of the introduction. OCLC gives the date of 1835.

8vo, orig. boards, cloth spine, paper label, neatly rehinged. Untrimmed copy. (x)+pp.289-592+(xviii) pp with 5 engr. plates and numerous woodcut diagrams in the text.

GEOMETRY AND OPTICS

133. PENNETHORNE, JOHN. *The geometry and optics of ancient architecture, illustrated by examples from Thebes, Athens, and Rome. By J.P. Esq., assisted in the drawing and colouring...by John Robinson, architect.* London: Williams & Norgate, 1878 \$4500.00
First and only edition of this extremely handsome and rare book, published in a very small edition at the author's own expense. This is the definitive statement on the geometry and optics of ancient architecture proving that Greek buildings, like their Egyptian predecessors, were not perfectly rectilinear, as had been thought, but relied on subtle curvatures and "optical corrections." Pennethorne, who trained in the office of John Nash, went to Athens in 1834 and 1837 to take precise measurements and wax molds. He suffered continual financial difficulties and ill health, hence the much later appearance of this work. This is the pioneering work in the field and is still definitive. "When this book finally appeared in 1878 it was the crowning ingredient in a literature on Greek classical architecture by English writers that went back to Stuart and Revett." - Hugh Pagan 13:78. This is a very good copy of a book which, due to its weight, is usually found in poor condition. Blackmer Catalogue 1280.

Large folio, recent full and sturdy cloth. (4)+xvi+249 pp with 103 text illus and 55 plates of which 12 double page and 10 colored. Save for a tiny circular rubber stamp on t.p., a fine, clean unmarked copy.



VERY CLEAN UNTRIMMED LARGE PAPER COPY

134. PERCIER, C. & P. F. L. FONTAINE. *Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement.* Paris: chez les auteurs, 1812 \$2350.00
Fine large untrimmed copy of the second and best edition; the first edition appeared in 1801 without text. "The *Recueil*...not only used the term 'interior decoration' for the first time but showed that [Percier & Fontaine] had already created an Empire style which needed only the addition of a few motifs - giant Ns in laurel wreaths, eagles and bees - to make it fully Napoleonic. It includes designs for canopied beds, throne-like armchairs flanked by winged lions and such preposterous fantasies as a huge jardiniere cum goldfish-bowl and bird-cage, supported by sphinxes with flower-pots on their heads and crowned by a statue of Hebe. Their furniture is always of simple form lavishly decorated with Antique motifs." - Fleming & Honour, *Dict of the decorative arts*, p. 300. This work is especially important to the student of the Empire style in America, especially for its designs of individual furniture forms and their relation to the actual pieces made by Lannuier, Joseph Brauwiers, John Greuz and Querville. Fowler 244. Berlin Catalogue 4056. Cicognara 605. Not in Viaux, *Bib du meuble*.

This is a very clean copy. It is 18 1/2" tall (1 1/4" taller than the Millard copy) and is perhaps on large paper. See Millard *French* 134 (this same edition). RIBA, *Early Printed Books*, 2491 has only the later edition of 1827.

Folio, recent boards, tan calf spine and corners; untrimmed. (ii)+43 pp with 72 engr. plates. Not a particularly distinguished binding, but otherwise a very appealing copy.

LORD BURLINGTON SUBSCRIBED, AT THE AGE OF 14

135. PERRAULT, CLAUDE. *A treatise of the five orders of columns in architecture...to which is annex'd a discourse concerning pilasters*. London: Printed by Benjamin Motte, 1708 \$2500.00

Originally published Paris 1683, this is the first English edition. This was a highly controversial book; it



“had been publically criticized by Blondel, dismissed by the Academy Royale d’Architecture as unsuitable for students, and was never reissued in France or printed in any other country apart from England.” - Harris, p. 368. This edition was translated by John James. The plates, head and tail pieces are engraved by John Sturt. “It was offered for sale by subscription on 19 July 1707. The terms - a deposit of only 2s 6d and 10s on delivery - were remarkably reasonable and there was no difficulty in attracting a large number of subscribers in a short time. The book was delivered at the end of March 1708 to a total of 269 subscribers, including Hawksmoor, Vanbrugh, John Talman, Henry Aldrich, etc. etc. This was also the first architectural book to which the Earl of Burlington, aged 14, subscribed.” Harris, *BABW*, 700 (from which I have just quoted). Thomas Jefferson had the second edition of 1722 (Sowerby 4182; O’Neal 96b). Fowler 248 (edition of 1708). Park List 66. Schimmelman 105. Colvin, p. 453. Wiebenson III-A-19.

Small folio, recent binding of calf spine and corners, tan linen sides. Engr frontisp., engr t.p. with vignette, engr ded. leaf, 2 ff of letterpress ded., 2 ff engr list of subscribers. (xxii)+(1 blank)+131+(iv) pp. with 22 engr headpieces, 22 engr initials, 17 engr tailpieces, 7 engr text illus & 6 full-p. engr plates. **All engravings by John Sturt.** Small area of old water stain affecting bottom right corner of the first two or three leaves; a bit dusty but a good crisp copy.

136. PRICE, FRANCIS. *A series of particular and useful observations, made with great diligence and care, upon that admirable structure, the Cathedral-Church of Salisbury*. London: C. & J. Akers, and R. Baldwin, 1753 \$400.00

First edition of the first book to seriously attempt a structural analysis of Gothic architecture, and, as such, a work of importance (see P. Ferriday, “Francis Price, Carpenter,” *The Architectural Review*, (Nov. 1953), pp. 327-28). See also Eileen Harris who elaborates on this point. She points out that the plans, elevations and sections of the Cathedral are among the earliest analytical renderings of a Gothic building, preceded only by Smith’s *Specimens of ancient carpentry* (1736). Harris, *BABW*, 705.

4to, recent calf spine, cloth sides, antique. (xiv)+v+78+1 pp. with engr. frontisp (numb pl 1, facing 1), and 13 plates (1 fdg). Light foxing.

GRANDS PRIX D'ARCHITECTURE

137. [PROJETS D'ARCHITECTURE, 1806]. *Projets d'architecture et autre productions de cet art, qui ont mérités les Grands Prix accordés par l'Académie, par l'Institut National de France, et par des juries du choix des artistes ou du gouvernement.* Paris: Detournelle, 1806 \$3000.00

Very nice copy of the second of three volumes of grand prize submissions to the Paris Academie des Beaux-Arts. The French Grands Prix, proposed and begun by Prieur and continued by Van Cleemputte, were first approved by the Academy for publication in 1787. The designs submitted to the Academy and obtaining first, second or emulation prizes started appearing in 20 *cabiers*, each of which contained 6 plates. The first volume appeared in 1796 with 121 plates. The second volume, which we offer here, appeared in 1806; it had 120 plates. The third and final volume in the series appeared in 1818. "The functional character and variety of the projects made them particularly useful to contemporary and later architects, both in individual buildings and in the planning of integrated communities. Helen Rosenau, in *Architectural History*, (V.3, 1960) cites especially their influence on Gilly and Schinkel. Prof. Pevsner noted that Smirke in preparing his design for the British Museum was no doubt familiar with Durand's project for a vast museum, and Sir John Summerson drew attention to the similarity between a design of Blouet and that of Thomas Hamilton for the Edinburgh High School." - Weinreb I:140. Indeed, the present volume was owned by the American architect Hugh McClellan, who acquired it while he was a student at the Ecole, about 1900. BAL, *Early printed books*, 12. For a general discussion see: D. D. Egbert, *The Beaux-Arts tradition in French architecture illustrated by the Grands Prix de Rome* (Princeton U.P., 1980) and R. Middleton (ed), *The Beaux Arts and 19th century French architecture* (MIT Press, 1982).

Folio, cont. quarter leather, marbled sides (rubbed). Printed t.p., engr. t.p., letterpress 'Table Générale' and 120 engr. plates; plus in addition 4 plates (out of series & unrelated) bound at the rear. Very nice copy.



PUGIN'S MOST INFLUENTIAL WORK

138. PUGIN, AUGUSTUS WELBY. *Contrasts: or, a parallel between the noble edifices of the fourteenth and fifteenth centuries, and similar buildings of the present day; shewing the present decay of taste. Accompanied by appropriate text.* London: the Author, 1836 \$1850.00

First edition. "This was the young Pugin's most influential and controversial work, and one of seminal importance for later movements in Victorian architecture." - BAL, *Early printed books*, no. 2665. Kenneth Clark, in *The Gothic Revival*, makes an extensive analysis: "the work has an importance beyond that of a Roman Catholic pamphlet. For here we have the clear expression of two new ideas. One of these is the idea that a work of art is essentially connected with the state of society. The other is almost as important, for it is really a new conception of the Middle Ages." It is one of very few architectural titles in *Printing and the Mind of Man* (and deservedly so): "*Contrasts* illustrates Augustus Welby's teaching

in a particularly striking form. Written in eloquent, learned and lively prose, his lessons were forcibly driven home by the illustrations, which he etched himself. Here the ancient and modern styles were shown on facing pages; a visual demonstration which reflected directly on the shoddy work of his own time.” (PMM 284b.) *Avery's Choice*, 257. Fowler 265. Belcher A3.1. P. Stanton, *Pugin*, 25-7. There is no copy of this first edition in the book auction records 1975-present. The standard original publisher's binding for this first edition seems to have been full dark blue cloth; some copies had the title lettered in gilt on the upper cover whereas others were blank (as in this copy).

4to, original cloth. (iv)+50 pp with etched frontisp., etched. t.p., printed t.p. in red and black; preliminary plate and 13 unnumbered etched plates incl final plate as “tailpiece.” All original dust sheets present. Neatly rebacked, replacement endpapers and flyleaves. Lightly and uniformly browned throughout but a good copy of a fragile book.

139. PUGIN, A. WELBY. *The present state of ecclesiastical architecture in England*. London: Charles Dolman, 1843 \$250.00

First edition in book form; the work was originally published anonymously in the *Dublin Review* (no. 20, May 1841 and no. 23, Feb. 1842). “As its origin implies, this book is a fervent endorsement of Catholicism as well as Gothicism, and it includes vivid and virulent denunciations of the Protestant Church, as well as of contemporary architectural practice.” - Fowler 267. One of the most uncommon Pugin titles and one of the more important. Belcher A28.3. Not in the BAC catalogue.

8vo, orig. publisher's cloth. 158 pp with 16 wood-engr. plates and 16 steel-engr plates. Expertly recased; orig spine preserved.

140. PUGIN, A. WELBY. *The true principles of pointed or Christian architecture: and set forth in two lectures delivered at St. Marie's Oscott*. London: John Weale, 1841 \$300.00

First edition, a good copy of a fragile book. This is the book which contains Pugin's “two great rules for design”: first, there should be no features about a building which are not necessary for convenience, construction, or propriety; second, that all ornament should consist of enrichment of the essential construction of the building.” It is also a work of importance in the field of Victorian book design, and has been noted by Ruari McLean: “The design of this book was almost certainly supervised by Pugin. The best thing about it is Pugin's own drawings, reproduced by both etched plates and wood-engraving. The book has been carefully produced, but the typography, using a ‘Modern’ text face is feeble, especially when compared with Pickering's and Whittingham's books of this period.” - *VBD*, p. 116. It is noted by Alice Beckwith in *Victorian bibliomania* as “the fundamental statement of Pugin's creed as an architect” (no.41 and fig. 1). Fowler 266. Belcher A29. The upper cover of the binding is stamped in gilt with Pugin's monogramme.

4to, orig. green cloth sides with gilt blocking on cover, a.e.g., neatly rebacked in matching green morocco. (4)+67+1+40 pp. with engr. frontisp. with title hand colored in red, 9 engr. plates and 70 text illus. With the 19th century heraldic bookplate of Sir W. Hesketh Lever, Bart.

141. [RALPH, JAMES]. *A critical review of the publick buildings, statues and ornaments in, and about London and Westminster. To which is prefix'd the dimensions of St. Peter's Church at Rome, and St. Paul's Cathedral at London*. London: C. Ackers for J. Wilford and J. Clarke, 1734 \$1350.00

First edition. A controversial and important book by an American and friend of Benjamin Franklin who settled in London in the 1720s. Summerson calls him “an embittered and stupid critic” - *Georgian London*, p. 87, and it is true that Ralph does not hide his prejudices; he was a staunch Palladian and dismissed all earlier work, including Hawksmoor's churches, as “Gothic heaps of stone, without form or order”. Park List 68. Harris, *BABW*, no. 727 with a long and fascinating note. See also BAL, *Early printed books*, 2700 - “the work was very influential.”

8vo, modern brown paper boards, morocco spine label. (viii)+viii+119 pp. with folding letterpress table. Good crisp copy.

FINE UNTRIMMED COPY OF A RARE BRITISH PATTERN BOOK

142. RANDALL, JAMES, Architect. *A collection of architectural designs for mansions, casinos, villas, lodges, and cottages, from original drawings...elegantly engraved in aqua-tinta, on thirty-four plates with explanations.* London: Printed for J. Taylor at the Architectural Library, no. 59, High Holborn, 1806 \$5500.00
First and only edition. Fine, large untrimmed copy in the original boards of one of the rarest British cottage pattern books. It is illustrated with sepia aquatints and printed on fine quality paper. It is included in the BAL catalogue *Early printed books* 2703 which states that it began publication in 1803 in parts, with the sixth and final part appearing in 1806. It was offered in a Taylor catalogue of that year at two guineas for copies in 'Large Quarto' format and three guineas for 'The same on Folio Paper.' The present copy is one of the latter. I can find only one catalogue description of this book, that by Hugh Pagan (48:90) and he makes an interesting comment. In his copy plates VII-XI and the two accompanying text leaves were affected by overall spotting; he postulates that it was "due to the particular character of the paper stock...and that all copies may therefore suffer from comparable spotting." That is not true in the present copy; it is fine, clean and fresh all the way through.

For comments on the text and designs the BAL note refers the reader to Archer's *The literature of British domestic architecture 1715-1842*. The designs are presented in perspective view and ground plan; they are mostly in Gothic and Greek revival style, but the most interesting one is for a larger house in the Egyptian style.

Toward the end are designs for park lodges and cottages and the final plate shows cottages for laborers. On Randall's life and work (what little is known of it) see Colvin. OCLC locates five copies in this country: Columbia, NYPL Res, Yale, Winterthur and UFlorida.

This is the first copy I have handled in all my 45 years in the book trade. It should be noted also that folio architectural books from this period to have survived in their original boards are few and far between. Folio, orig. paper boards, neatly rebacked. T.p., ded leaf, pp iii-vi plus (26) pp and 34 aquatint plates printed in sepia. Fine clean and fresh copy.

143. RHODE ISLAND. PROVIDENCE. *Official directory of officers and members, Builders and Traders Exchange, in City of Providence. Also, list of architects in the state of Rhode Island, with matters of general interest to Contractors, Builders, and property owners. Volume 12. Published by Henry Chadsey.* Providence: Printed by Snow and Farnham, 1894-1895 \$250.00

A rare little work; not in OCLC (possibly because it is a periodical); but it is also not in the *Union List of Serials*. Nor any of the volumes 1-11. Lists a total of 27 architects for Providence, seven for Newport, four for Pawtucket, two for Warwick and five for Woonsocket. Also gives the "Existing Laws Relating to Buildings in the City of Providence" (15 pages of very small type). Also, in the classified list of advertisers, gives many names related to the building trades: Asphalt roofing material, Brick dealers, Brown stone, Builders Hardware, Building movers, Carpenters and builders, Chimney tops, Coppersmiths, Contractors, Cornices and bay windows, Elevators, etc. etc. Of obvious value to the historian.

8vo, orig. printed boards, cloth spine. 108 pp with numerous illus and numerous added folding leaves of adverts. Nice copy.

144. RICHARDSON, C. J. *The Englishman's house, a practical guide for selecting or building a house. A new edition, with a coloured frontispiece and 534 illustrations.* London: Chatto & Windus, 1898 \$200.00

A nice bright copy of a fragile book. Originally published London, 1870, with the title *Picturesque designs for mansions*. All subsequent editions bore the title of the present work.

8vo, orig. blue cloth, stamped in highly decorative black and gilt. vi+504 pp with chromo-litho frontisp and 534 wood-engr illus.

145. RICHARDSON, C. J. *Picturesque designs for mansions, villas, lodges, &c. with decorations, internal and external, suitable to each style*. London: Atchley & C., 1870 \$200.00

First edition, scarce. Subsequent editions bore the title *The Englishman's House*; one of these was reprinted in New York in 1873 (Hitchcock 994). Professor Hitchcock calls Richardson a proto-Victorian rather than a true Victorian because "the illustrations in *The Englishman's House*...show how little his architecture was to be affected by the characteristic developments of three Victorian decades. Remote though Richardson's house designs are from what the world generally recognises as Georgian, most can be matched in the plates of cottage books that other architects issued before George IV's death". (*Early Vict. Archit. in Britain*, p. 7).

8vo, orig. cloth, neatly rebacked, orig. backstrip preserved. vi+402 pp. with "about 500" original wood-engr. illus. Nice copy.

THE FIRST FULL FLEDGED BIOGRAPHY OF AN AMERICAN ARCHITECT

146. [RICHARDSON, H.H.]. VAN RENSSELAER, MRS. SCHUYLER. *Henry Hobson Richardson and his works*. Boston & New York: Houghton Mifflin, 1888 \$2000.00

The de luxe first edition, which was limited to 500 copies printed by the Riverside Press, Cambridge, and with fine heliotype plates (this is copy no. 394). "This book stands out for several reasons: it is the main work of one of America's distinguished architectural critics of the nineteenth century (to quote H.-R. Hitchcock) and it is the **work of the first major woman architectural writer**. It is also the first full-

fledged biography of an American architect. Not only is it the basic source for Richardson's life, narrated with a devotee's care and enthusiasm, but it is also an appreciation of his works, which are described with an amazingly modern critical perception." - *Avery's Choice*, 243. Laid inside the front cover of this copy is an albumen print of The Glessner House. Hitchcock 1298. There was a reprint in 1967 but that is now out of print. For some informed commentary on this book see Lisa Koenigsberg, "Life Writing: first American biographers of architects and their works," (in) *The Architectural Historian in America*, (1990), pp. 43-44.



Folio, orig. printed paper sides, orig. dark green cloth spine & corners; title printed in gold on spine; t.e.g. ix+152 pp. with frontisp. portrait, 36 full-p. photographic (i.e. heliotype) plates and 62 wood-engr. illus. A little shelf worn but a good copy.

FIRST EDITION, AUTHOR'S PRESENTATION COPY, OF A CLASSIC

147. RICKMAN, THOMAS. *An attempt to discriminate the styles of English architecture from the Conquest to the Reformation; preceded by a sketch of the Grecian and Roman orders, with notices of nearly five hundred English buildings*. Liverpool: J. & J. Smith, Printers; London: Longman &c., [1817] \$950.00

First edition, inscribed "John Crowther with T. Rickman's best wishes Sept. 20th 1818." An inserted note from a bookseller in 1894 states that "Crowther was a well known architect and author." This copy was later in the library of Alfred Waterhouse and bears the dated bookplate (1920) of his son Paul Waterhouse (1861-1924). Altogether a nice provenance.

This was the first systematic treatise on the stylistic development of English gothic architecture; Rickman's terminology has remained standard ever since. David Watkin: "Rickman had a sharp eye, and was, for example, the first to distinguish authoritatively between Saxon and Norman architecture, a subject about which there had been almost unbelievable confusion throughout the seventeenth and eighteenth centuries. He was a practicing architect and wanted this book to be of use to restorers of mediaeval buildings, to designers of new ones in mediaeval styles, and to the layman as a popular practical handbook. It fulfilled all these ambitions and became one of the most widely known architectural books of the nineteenth century, reaching its seventh edition in 1881." - *The rise of architectural history*, p. 59. This first edition is rare; of it the NUC locates but one copy (NYPL).

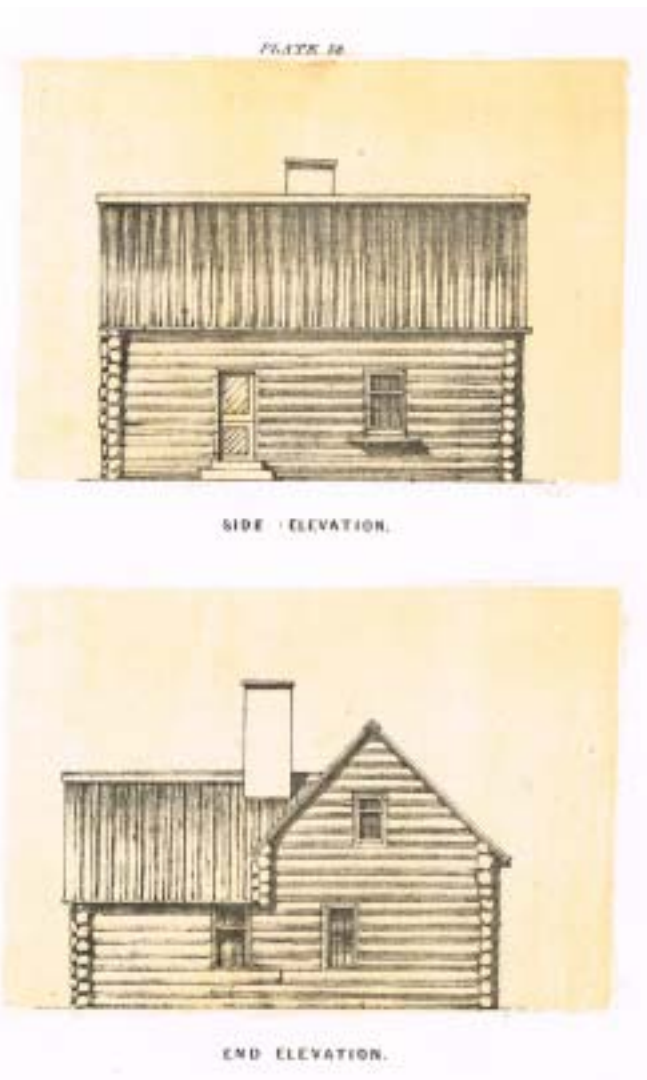
8vo, orig. marbled sides, neatly rebacked and recorned, a large untrimmed copy. (vi)+146 pp with 14 engr. plates. 3 ff of MS addenda bound at the rear; the hand is unidentified but it does not appear to be Rickman's. A nice copy.

148. RITCH, JOHN W. *The American architect comprising original designs of cheap country and village residences with details, specifications, plans and directions, and an estimate of the cost of each design.* New York: C. M. Saxton, 152 Fulton St., n.d. [ca. 1851-56] \$1600.00

A good early complete two volume set. Originally published in parts, 1847-49; the content is the same in all the issues and editions. Hitchcock calls this work with its various states and issues one of the "prime bibliographical puzzles" in American architectural literature along with A. J. Davis' *Rural Residences*. The date of the copy on offer here is based on Hitchcock 1018 which gives Saxton's address as 152 Fulton St. between 1851 and 1856.

The twenty four designs in the present work, in their various eclectic styles (Italian villa, bracketed Tudor, gothic village, Grecian, log cabin etc.) are a telling forecast of architectural taste in the years to come. They should be compared with those in Ranlett's *The Architect*, published in 1847-48. The lithographic plates of perspective views, in tints, and complete with clouds and landscape features, are notable and sometimes almost startling in their color.

4to, modern cloth, gold stamped black lettering piece. Litho t.p. and 48 ff [i.e. 96 pp] of letterpress and 96 litho plates. 47 of the plates are tinted. Scattered foxing on the letterpress leaves only; the plates are fine and clean. A very good copy.



149. ROBERTSON, J[OHN]. *A general treatise of mensuration: containing many useful and necessary improvements composed for the benefit of artificers, builders, measurers, surveyors, gaugers, farmers, gentlemen, young students, etc. Fourth edition.* London: J. Nourse, 1779 \$325.00

Originally published 1739, this was esteemed “the only book of any value that could be consulted either by artisan or mathematician” until Charles Hutton’s *Treatise* of 1770. Robertson is perhaps better known to architectural historians for his *Treatise of...mathematical instruments* of 1747. Harris, *BABW*, 750.

12mo, recent marbled sides, calf spine. xvi+353+(iii) pp with 3 fdg engr plates. Occas marginal soiling but no loss of text or letterpress. For this sort of book a good copy.

150. ROBINS, EDWARD COOKWORTHY. *Technical school and college building being a treatise on the design and construction of applied science and art buildings, and their suitable fittings and sanitation. With a chapter on technical education.* London: Whittaker & Co., 1887 \$300.00

First edition, a major work by a prominent authority. Robins (1830-1918) is included in the *RIBA Directory of British architects 1834-1900* but the present work is not mentioned in that source. The plates include a number of school and college buildings on the continent and several in Japan. Robins began practice in 1851 in West Sussex; he was made a Fellow of the RIBA in 1860.

4to, orig. cloth. xii+236 pp. with 2 photo-mechanical frontispieces, 63 litho plates (most folding) and 16 wood-engr. text illus. Pale old rubberstamp on t.p. but a good copy.

151. ROBINSON, P. F. *Designs for farm buildings. Third edition.* London: H. G. Bohn, 1837 \$400.00

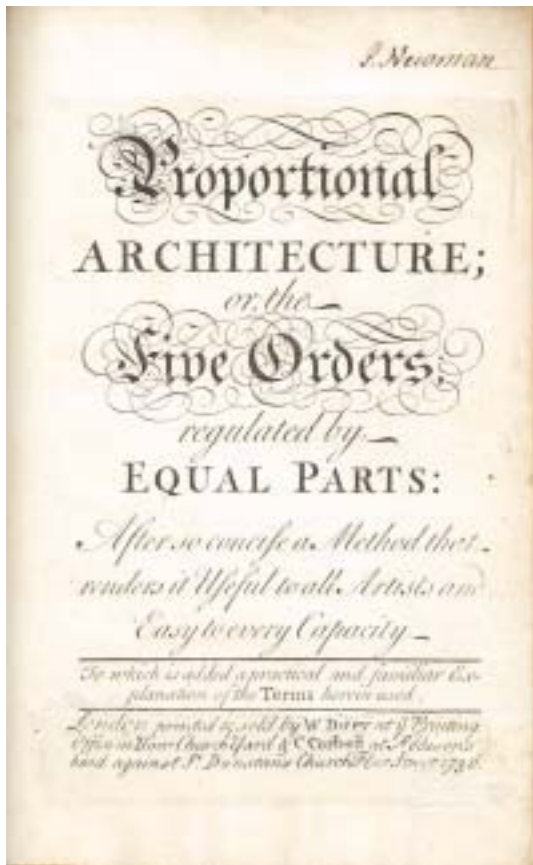
First published 1830. The author attempted to “prove that the simplest forms may be rendered pleasing and ornamental by a proper disposition of the rudest materials.” Yet his designs still are presented in various historical styles, e.g. Old English, Swiss, Italian, Rustic, etc. BAL, *Early printed books*, 2805. Archer 291.3.

4to, orig. quarter roan, original leather label on front cover. vii+22 ff of text and 56 litho plates. An excellent copy, clean and untrimmed copy with almost none of the usual foxing.

152. ROBINSON, P[ETER] F. *Rural architecture, or a series of designs for ornamental cottages.* London: Rodwell & Martin, 1823 \$500.00

First edition, a remarkably clean copy of a work usually found heavily foxed. This was the earliest and most influential of Robinson’s series of pattern books. This was one of the key books of the Jacobethan revival, consisting primarily of important prototypical designs for the Tudor Parsonage house type. It also contains a number of Swiss designs, which Professor Hitchcock calls “still more significant” [than the Tudor Parsonage designs]. See *Early Victorian architecture in Britain*, pp. 30-31. Colvin, p. 700. Abbey, *Life*, 66. Archer 296.1 with a long note (and listing four subsequent editions). Hugh Pagan states that “the work was originally issued in twelve parts from February 1822 onwards, each part usually featuring designs for two distinct buildings, shown in plan, elevation, and perspective view (the perspective views were drawn for the stone by the well-known illustrator J. D. Harding).” - 8:91.

4to, orig. boards, calf spine and corners. (x)+28 ff of letterpress and 96 litho plates. Inner hinges reinforced. Good clean copy.



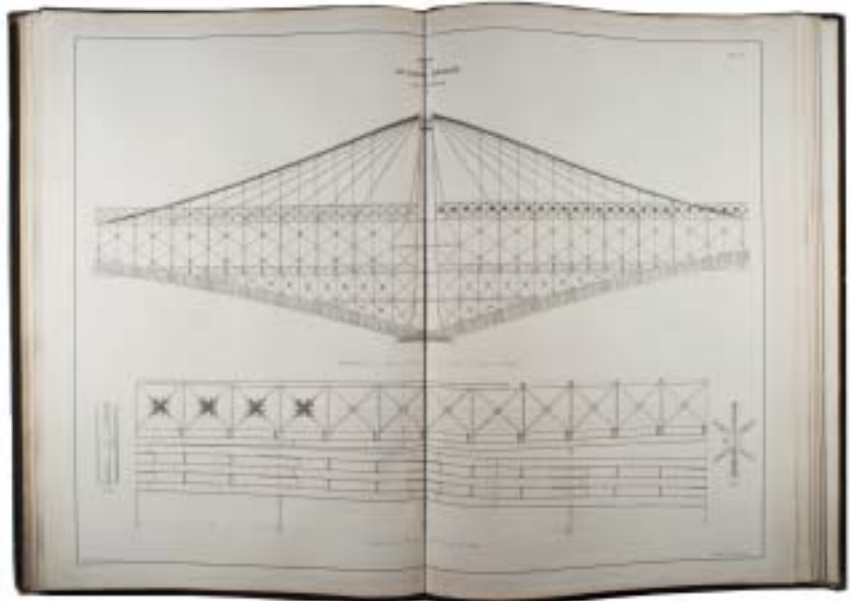
ENGRAVED THROUGHOUT

153. ROBINSON, WILLIAM. *Proportional architecture; or, the five orders regulated by equal parts: after so concise a method that renders it useful to all artists and easy to every capacity*. London: Sold by A. Bettesworth & C. Hitch, 1733 \$1500.00
 First edition, a rare and charming book of great visual appeal as it is engraved throughout. Of the author, nothing except his name is known. Eileen Harris comments: “Whoever he was, the author of *Proportional architecture* had nothing original to offer. His system of dividing the orders into equal parts is a peculiar manipulation of Palladio’s modular proportions combined with elements from Perrault and Gibbs. The only advantages of the book, and they were obviously attractive ones, were its exceedingly simple text and plates and its cheap and handy format.” Harris, *BABW*, 755. It is rare; Harris locates only three copies, all in the UK. Schimmelman 117. A very charming little book. Sm. 8vo, orig. calf, neatly rebaked. 32 plates, engraved throughout. Frontisp., engr. t.p., engr. intro, engr text, orders. Area of imprint on the t.p. had been defaced from the removal of a paste-over slip; it has been expertly restored.

A CLASSIC IN THE LITERATURE OF AMERICAN CIVIL ENGINEERING

154. ROEBLING, JOHN A. *Long and short span railway bridges*. New York: D. Van Nostrand, 1869 \$8750.00

First edition of one of the great works of the literature of American civil engineering. It has been given an excellent note by Frank Newby and Julia Elton, which I quote: “John Roebling’s only published work (apart from job reports), this splendid book is concerned to show the suitability of the suspension bridge for railway use, in particular a combined arch and suspension bridge system, which he calls a ‘parabolic truss’, demonstrating its superiority and economic advantages over lattice and tubular girders...The present work details his optimum design for a bridge with a central span of 500ft and two side spans each of 300ft, describing its component parts and method of construction and proving it theoretically. It also contains his designs of 1855 and later for a ‘parabolic truss’ bridge to carry both road and rail over the Mississippi at St. Louis, a project eventually carried out by Eads. Roebling’s designs have spans of up to 800ft, which he considers to be the practical and economic limit of his bridge system. In view of his experience with the Niagara Falls bridge (completed



1855, span of 821ft), the deep deck beam of which acted as a stiffening truss, he maintains that for longer spans the pure suspension type is the most appropriate form.

Although the title refers to short-span bridges, only a small portion of the work is devoted to them. Roebling had intended the book to be the first of several volumes, but he died before these could be achieved. As it was, this book was itself published posthumously, though he had completed the manuscript and revised most of the proofs and plates before his death. Aimed at the practicing engineer and straightforwardly written, using the simplest of calculations, it demonstrates Roebling's design philosophy and his pre-occupation with stiffness and with economy of construction. With its superb series of plates it is one of the handsomest and rarest books in American civil engineering literature." -Elton 15:83. Hitchcock, *American architectural books*, 1021. Not in the American book auction records, 1975 to present. This is the first copy I have owned in 45 years.

Large folio (20 x 14"), orig. publisher's cloth, bevelled edges, title in gilt on cover, neatly rebacked. (ii)+50+(20) pp with engr. port. frontis., and 13 engr. plates (11 double-p., and 2 very lg. fdg). Barely visible old lib. blindstamp on lower margin of t.p., else fine clean copy.

155. RUDIMENTS of ancient architecture, containing an historical account of the five orders, with their proportions, and examples of each from antiques; also extracts from Vitruvius, Pliny...with a dictionary of terms. The second edition, much enlarged. London: I. & J. Taylor, 1794 (BOUND WITH) *Essays on gothic architecture* by T. Warton, J. Bentham, Capt. Grose & J. Milner. London: J. Taylor, 1800 \$800.00
Fine copy. The *Rudiments*, originally published 1789, was meant for the general reader. "The identity of the anonymous author has not been discovered. He was clearly a gentleman of scholarly bent, well grounded in the classics, and familiar with the major antiquarian and architectural publications of the period." - Harris. The text is based on Chambers, *Treatise*; Stuart and Revett, *Antiquities*; Norden, *Travels in Nubia*; Piranesi, *Della magnificenza*; Newton, *Vitruvius*; and Castell, *Villas* and perhaps other sources. Harris, *BABW*, 763. Colvin, p. 795, notes the portrait. Archer 302.2. Schimmelman 119. BAL, *Early printed books*, 2871.

The *Essays on gothic architecture* were first published in 1800 (the present copy is the second edition as indicated by the fact that p. 13 is misnumbered 11). BAL, *Early printed books*, 1001 with fascinating note.

2 vols in one. 8vo, full contemp. speckled calf, dark red lettering piece, spine with handsome gilt stamps. xvi+117+(ii) pp with 11 plates numbered [1], 2-4, 4*, 5-10 and with engr. port. vignette on t.p. *Essays*: xxiii+149+(ii) pp. with 10 engr plates of which 2 fdg. 18th cent. engr. bookplate of George W. Gent.

FIRST EDITION OF AN ARCHITECTURAL CLASSIC

156. RUSKIN, JOHN. *The stones of Venice. With illustrations drawn by the author.* London: Smith, Elder & Co., 1851-53 \$2000.00

First edition. Much has been written about this work; David Watkin, for instance, says the following: "*The stones of Venice* [is] perhaps the most detailed as well as the most lyrical architectural account of a great city ever written. How can one begin to indicate the broad range, the rich detail and the paradoxes of this monumental work?...Perhaps what in the end makes Ruskin uniquely compelling as an architectural historian is his superb poetic command of the English language, his range of speculative enquiry, and the sensational force of his emotional convictions. His belief that architecture *matters*, as well as constituting a passionately beautiful language, has created an intellectual climate that has lasted to the present day." *The rise of architectural history*, p. 75. And Pevsner states that the chapter on 'The Nature of Gothic' (in vol II of *The Stones of Venice*) was "the finest and deepest chapter he ever wrote." - *Some archit writers of the 19th cent.*, p. 148. The illustrations are also important: "Ruskin not only provided the drawings for [the *Stones*] but

closely supervised their reproduction...To render “the character of the architecture” dealt with in *The stones of Venice*, he not only “used any kind of engraving which seemed suited to the subjects - line and mezzotint, on steel, with mixed lithographs and woodcuts...” - Ray *Illustrator and the book in England*, 31. Wise 291, 293, 295. *Avery's Choice* 265 and color plate following p. 164.

3 vols. Imperial 8vo, orig. full polished calf, gilt, gilt arms stamped on covers ('Oxoniensis Academia'). All edges gilt. I. xvi+413+2+16 pp with 21 plates; II. viii+394+(2)+16 pp with 20 plates; III. iv+362+(2)+16 pp with 12 plates. Of the 53 plates 7 are colored lithographs. Bindings a bit rubbed; rear hinge to vol II partially cracked. Refurbished and put in mylar dust jackets by Green Dragon Bindery.

157. SALMON, WILLIAM. *The London and country builder's vade mecum: or, the complete and universal architect's assistant. Third edition, revised and corrected.* London: J. Hodges, 1755 \$1000.00

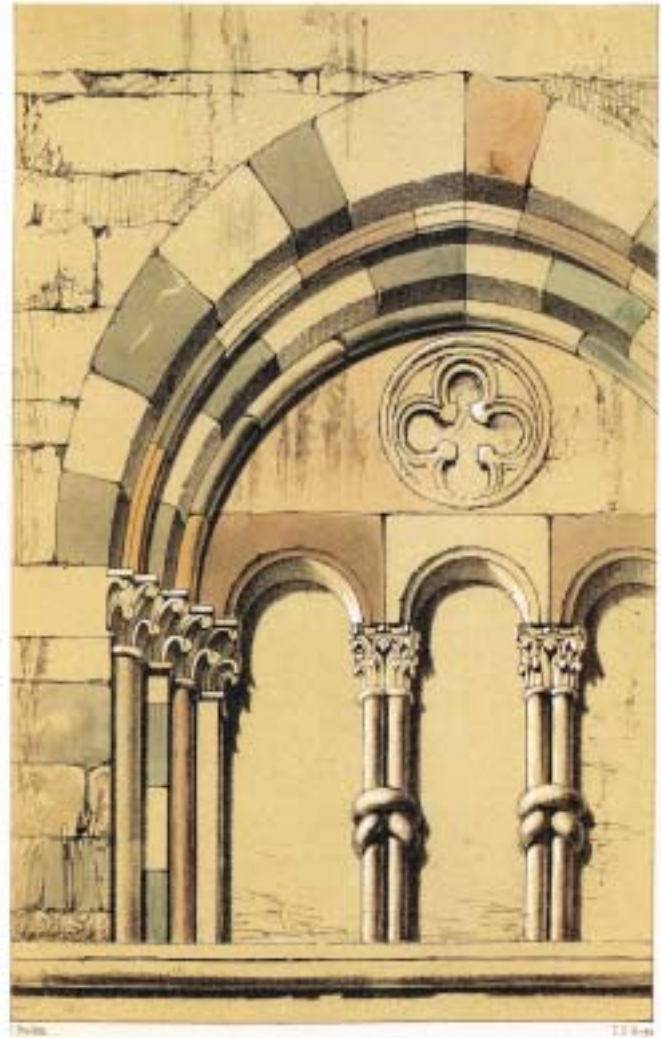
Originally published 1741. Harris states that Salmon was not deterred, as other authors doubtless were, by objections that prices differed throughout the country. This was a much used book in the colonies, advertised by Boston, New York and Philadelphia booksellers in the 1750s and 1760s. With Salmon's other price books, it served as a standard of reference for establishing prices for the various building trades in America before the Revolution; after the war price books compiled and published by Americans began to appear. Harris, *BABW*, 790. Park List 74. Archer 437.2. Schimmelman 124 citing 7 pre-1800 references. Wallis, *Brit. Mathematics*, 727SAL45/48. Colvin, p. 711. The present copy has a handsome engraved armorial bookplate, late 18th century, of Tho. Drake Tyrwhitt.

8vo, orig. full polished sheep, hinges lightly cracked but a fine clean and crisp copy. (ii)+x+187+1 pp with engr. frontisp.

158. SALMON, WILLIAM. *The London and country builder's vade mecum: or, the complete and universal estimator. Fifth edition, revised and corrected, with many large improvements and alterations throughout the whole, by John Green, architect, in Salisbury.* London: S. Crowder & B. Collins, 1773 \$850.00

Originally published 1741. Harris states that Salmon was not deterred, as other authors doubtless were, by objections that prices differed throughout the country. This was a much used book in the colonies, advertised by Boston, New York and Philadelphia booksellers in the 1750s and 60s. With Salmon's other price books, it served as a standard of reference for establishing prices for the various building trades in America before the Revolution; after the war price books compiled and published by Americans began to appear. This edition has a different engraved frontispiece from the earlier editions. As pointed out by Harris this was the same engraving used as frontispiece to Moses Cook, *The manner of raising, ordering and improving forest trees*, 2nd and 3rd editions, 1717 and 1724. Harris, *BABW*, 792. Park List 74. Archer 437.2. Schimmelman 124 citing 7 pre-1800 references. Wallis, *British Mathematics*, 727SAL45/73. Colvin, p. 711. Of this edition the NUC locates 3 copies.

8vo, orig. sheep, neatly rebacked. Engr. frontisp. & (iv)+184+(viii) pp.



159. SALMON, WILLIAM. *Palladio Londinensis: or, the London art of building. The second edition, enriched with fifteen additional copper plates...by E. Hoppus.* London: A. Ward a.o., 1738 \$1200.00

Originally published 1734, this work “for nearly forty years remained a standard builder’s manual and in that time saw more editions than any of the several other books of its kind.” - Harris. This is one of the most important source books for studying the architecture of colonial America. Helen Park found 27 references in pre-Revolutionary 18th century records. It was designed to provide the builder with everything he needed to build and decorate a house according to a plan provided in some other source. It was especially influential in colonial Virginia; on this see T. T. Waterman’s *Mansions of Virginia* (in *passim*). Harris, *BABW*, 794. Park List 75. Schimmelman 125. Wiebenson III-C-19. Archer 438.2. BAL, *Early printed books*, 2888-2890.

4to, orig. full sheep, hinges cracked but a very good copy. (viii)+132+(28+iv) pp with 52 engr. plates (most fdg) numb. 1-37; A-P. This copy does not repeat pp. 77-80 as in the Harris collation. Scattered old and very light water stains, but a very good copy.

PHOTOLITHOGRAVURES AFTER SALZMANN CALOTYPES “THEY APPEAL TO CURRENT CURATORIAL SENSIBILITIES”

160. SAULCY, FELIX DE & AUGUSTE SALZMANN. *Memoire sur la nature et l’age respectifs des diverses appareils de maconnerie employés dans l’enceinte extérieure du Haram-el-Cherif de Jerusalem. Memories de l’Institute Imperiale de France.* [Paris: Imprimerie Imperiale, 1867] \$6500.00

Auguste Salzmänn’s *Jerusalem* (Paris, 1854-5) is very well known, a famous early photographic book. Its purpose was to document De Saulcy’s theories and statements on the materials and construction of the ancient architecture of Jerusalem. The present work resulted from the second voyage to the Holy Land undertaken by De Saulcy and Salzmänn in 1863; it is not widely known and is rare. The object of the second voyage and the present publication was to refute the objections to his theories by Renan de Vogue. For this publication De Saulcy included 11 additional Salzmänn images. According to the Louvre exhibition catalogue by Francoise Heilbrun *F. De Saulcy et le Terre Sainte*, (1982) the original calotypes Salzmänn made on this trip are lost. The present publication is thus the only record of them.

Of the Salzmänn images Ken Jacobson has written: “As soon as the photographs were published, critics noticed “*un caractere tout particulier.*” These close-up views of archaeological detail, redolent with alternative swathes of light and shade, strike us today as the epitome of modernism, but at the time they were some of the first of their kind in the history of photography. Salzmänn had successfully bolstered De Salucy’s historical case, but in the process also created a mysterious set of images that appeal to current curatorial sensibilities.” - *Odalisques & Arabesques*, p. 267.



The present images, of which there are 11, are reproduced as photolithogravures by Lemercier in the Poitevin process. The present edition, which was published by the Institut Imperial de France turned out to be very expensive and almost bankrupted the publisher. The edition was thus limited to 200 copies. It is rare. The plates are rich and beautiful.

4to, recent boards, gilt printed morocco cover label, untrimmed. 81 pp with 11 double-p. photolithogravures bound on stubs. The bottom blank margins of the first three plates (only) are marked with a very slight old waterstain; else fine. The waterstains are not unsightly, indeed hardly visible.

161. SAVOT, LOUIS. *L'architecture Francoise des bastimens particuliers, augmentée dans cette seconde édition de plusieurs figures, & des notes de Monsieur Blondel.* Paris: La Veuve & C. Clouzier a.o., 1685
\$800.00

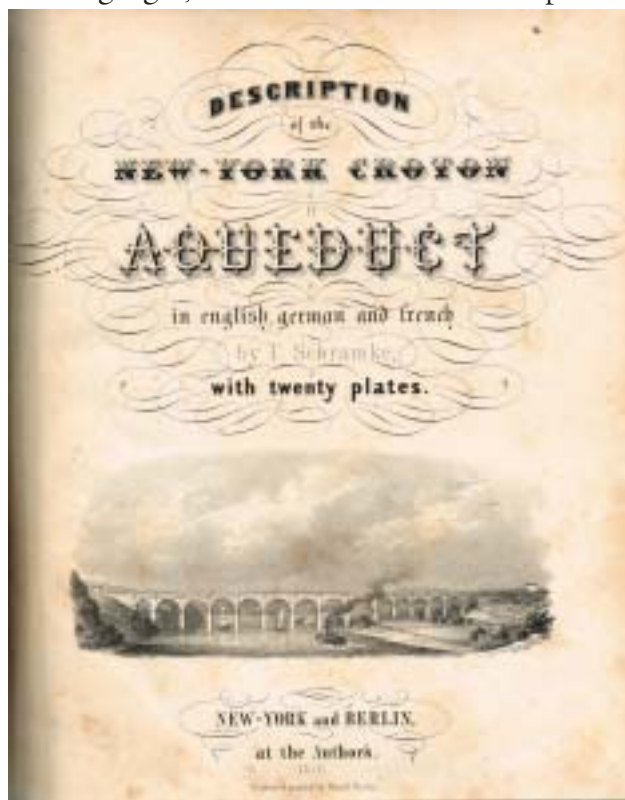
A nice copy in a contemporary binding. Originally published Paris 1624, there were later editions in 1642, and 1673 with notes by Blondel. It is a valuable survey of the constructive part of architecture; chapters cover all parts of a building, e.g. halls, antechambers, galleries, libraries, doors, windows, chimnies, ceilings, etc. Also of interest is a chapter 47, "Declaration des principaux autheurs qui ont écrit...de toutes les parties de l'Architecture." Blondel's extensive notes to this section are set in smaller type. Berlin Catalogue 2537. Fowler 290. Cicognara 650. Brunet, VI, 9766. Wiebenson-III-C-4, noting that "Savor's book initiated a new type of architectural manual which proliferated in seventeenth century France." BAL, *Early printed books*, 2915.

8vo, orig. calf, gilt, light wear to head of spine; a very nice copy. (vi)+434+(ii) pp. with 14 wood-cut text illus. Late 17th or early 18th century owner's inscription on front fly.

162. SCHRAMKE, T. *Description of the New York Croton Aqueduct in English, German and French.* New York & Berlin, the author, 1846
\$550.00

First edition. This is the best contemporary account of the engineering side of the Croton Aqueduct. Intended for a wide international audience with a text in three languages, it describes and illustrates in plan

and section the construction details of the civil engineering features. These include the great granite dam, 50 feet high, with its rather curious profile and core of mass concrete and the adjacent rubble filled timber grillage so designed because of the failure of the first dam. The Sing-Sing-Kill bridge took the water course across Kill Creek in a trough lined with cast iron as did the Harlem River Bridge (with the dam the most difficult section of the project). Schramke has an excellent description of the Harlem Bridge with its 8 river spans of 80 feet and 7 land spans of 50 feet together with details of alternative schemes. Where the channel ran at ground level the aqueduct was laid with a course of concrete beneath the masonry and there are good illustrations of the variations in tunnel and culvert sections. The water crossed the Manhattan Valley in an improved siphon before entering the built-up area of Clendenning Valley and so into the receiving and distribution reservoirs. The Croton Aqueduct, which became a model for large-scale municipal water supply schemes throughout the United States, served New York for forty years and was only expanded in 1885-93 when the rapid growth of the city necessitated greater supply. Not in Hitchcock but see 1263 which is another title on the Croton Aqueduct. Rare; this is only the second copy I have had in the past 45 years. The book was printed in Berlin; the litho title is signed: "On stone and printed by Mundt, Berlin." The text is signed "Druck von Eduard Haenel in Berlin."



Small folio, old half black morocco, title in gilt label on front cover. (iv)+62 pp with decorative litho t.p. and 20 fdg. litho plates. Text and a few of the plates foxed as usual due to the quality of the paper. Upper and lower sections of spine rubbed but sound.

163. SHOPPELL, ROBERT W. *How to build, furnish, and decorate*. New York: Cooperative Building Plan Association, [1900] \$225.00

Originally published 1883 (Hitchcock 1171). Each of the designs is presented in a perspective view, plan view and with brief specifications and prices. Essays at the rear discuss the construction of cellars and the laying of foundation walls, framing, sheathing, shingles, clapboards and the laying of floors; needed improvement in plaster for walls and ceilings; interior woodwork and its finish; hardwood floors versus carpets; samples in doors; exterior painting; sanitary plumbing; a model kitchen, decorating and furnishing; landscape gardening, etc. A former owner has written on the front pastedown: "Return this book to J. H. Makin *and don't forget.*"

Folio, orig. two tone cloth, title printed on cover in silver. 138+(iv) pp. Inner hinges cracked, some pages loose in binding, but still a very clean and good copy.

A MAJOR WORK, INSPIRED BY THE AMERICAN WILLIAM STRICKLAND

164. SIMMS, F. W. *Public works of Great Britain*. London: John Weale, 1838 \$1250.00

First edition. A good copy of an important work, of special interest in early American publishing history, as it originated in the purchase of the copyright of Strickland's *Reports on canals, railways, roads, and other subjects made to "The Pennsylvania Society for the Promotion of Internal Improvement"* (Philadelphia, 1826). Along with the copyright Weale got the original copper plates, which were engraved in Philadelphia by B. Tanner and J. Drayton (among others); of the 72 plates in the Strickland work 31 of them were reused in the present work. This is about the only instance we can think of where original American engraved plates were reused in an English book, an interesting example of a process which more usually happened in the reverse order (i.e. English plates were reused in American books) although this too was not a common practice.

The Simms book is important and has been well summarized by Julia Elton, from whom we quote: "Simms's book is divided into four parts, of which the largest is devoted to railways, particularly the London & Birmingham (opened in 1838, the year of publication), but also the Great Western; Southampton; Greenwich; Croydon; Birmingham & Bristol Thames Junction; and the Glasgow & Garnkirk, together with descriptions of their bridges, viaducts, locomotives, rolling stock, permanent way, contract specifications, etc. Two more parts are devoted to canals (Thames & Medway; Grand Trunk); wharf walls and the Liverpool docks; and to turnpike roads, iron, steel and gas.

The fourth part comprises *A scientific, historical, and commercial survey of the Port of London* by James Elmes, its surveyor. Besides summarizing the history, function, regulations and charges of the port, it contains chapters on individual works such as Rennie's new London Bridge and Marc Brunel's Thames Tunnel. Also published separately, its inclusion in Simms's splendid work completes the picture of a Britain whose 'proud elevation over its contemporaries in the scale of nations may chiefly be attributed to the important nature of its public works.' - J.E., Cat 1:76. Skempton 1292.

Lg. folio, recent dark blue half calf, red lettering piece. 4 parts in one. xii+72 pp, with 2 aquatint frontisp., engr. title, 71 engr. plates (4 double-p., 2 fdg) some with aquatint, 7 wood-engr. vignettes and text figs, 1 aquatint vignette, 32 pp. and 29 engr. plates (1 double-p and fdg); 24 pp, 19 engr. plates; 70 pp., engr. frontisp., engr. title and 19 engr. plates. Old but light water stain in upper inner corner of frontisp & engr t.p. (only); does not affect letterpress. First t.p. dusty; verso of final plate soiled. Else a very good copy.

“AN ODDITY AMONG ARCHITECTURAL BOOKS”

165. SKAIFE, THOMAS. *A key to civil architecture; or, the universal British builder. Second edition, corrected.* London: R. Baldwin, 1776 \$650.00

Originally published 1774. A peculiar book with a long and rambling text, Harris calls this “an oddity among architectural books.” To the historian, she says, “the main interest of the *Key* is the information it provides about labor relations in the building industry at the time of the great Building Act of 1774, when speculative development was booming and competition between journeymen, master builders, architects, surveyors, and measurers was intense.” Harris, *BABW*, 830. This is a much more useful work than the usual tabular sort of surveyor’s manual, as it discusses in detail the methods and procedures of measuring each and every kind of material and job. Frank Jenkins in his excellent *Architect and Patron* (Lon., 1961) makes no less than four extensive quotes from Skaife. BAL, *Early printed books*, 3047 (as in the BAL copy our copy also has p. 387 misnumbered 389).

8vo, recent polished calf spine, raised bands, linen sides, well bound. xii+387 pp with 2 fdg. engr. plates. Pale old embossed library stamp just visible on t.p.

THE FIRST AMERICAN ARCHITECTURAL PERIODICAL

166. SLOAN, SAMUEL (ed). *The Architectural Review and American Builder’s Journal. [Vol I - (June 1868-July 1869)].* Philadelphia, 1869 \$675.00

This was the first periodical on architecture and construction to be published in the United States. It ran through two full volumes (1869 & 1870) and one issue only of vol III. It contains a wealth of valuable information edited by a major architectural spokesman of the day; designs of all sorts, illustrated articles on furniture; on iron and fireproof construction, on landscape gardening, on iron storefronts, public baths, work on the dome of the US Capitol, the growth of New York, etc. It is profusely and finely illustrated with wood engravings and lithographs. Very rare and absolutely essential to serious study of the sixties and seventies. Volume I was reissued in book form as *City Homes, Country Houses* in 1871 (see Hitchcock 1190). *Union List of Serials*, I, p. 436

4to, recent marbled sides, morocco spine and corners. iv+792 pp., profusely illustrated. A good, clean copy.

A CLASSIC IN THE LITERATURE OF CIVIL ENGINEERING

167. SMEATON, JOHN. *Reports of the late John Smeaton, F.R.S. made on various occasions, in the course of his employment as a civil engineer. Second edition.* London: M. Taylor, 1837 \$875.00

Originally published 1812-1814, this is one of the classic works in the literature of civil engineering (indeed, Smeaton was the first man to call himself “civil engineer”). The first volume opens with introductory remarks to the second edition by W. M. Higgins followed by a short account of Smeaton’s life. The publication of the papers and reports was undertaken by the Society of Civil Engineers, specifically by Sir Joseph Banks, Capt. Joseph Huddart, Wm. Jessop, Robert Mylne and John Rennie. They deal with canals, navigable rivers, harbors, piers, bridges, embanking, lighthouses, machinery of various descriptions, including fire engines, mills, etc. An early owner of our copy, one Wm. Gibbs, has written in pencil on the title [the reports] “should be studied by every engineer & in style of expression, imitated - because of simplicity, fullness and clearness.” Julia Elton (Weinreb 45:488) notes that it is still required reading for engineers. The first edition is widely noted: Brunet, V, col 411. Kirby & Laruson, p. 302. Rouse & Ince, *Hist. of Hydraulics*, pp. 120-123. Fleming & Brocklehurst, *A hist of engineering*, pp. 32-34. DSB. Skempton 1347 noting this edition is the unabridged text and prelims of the 1812 edition, using the same copper plates with a new introduction.

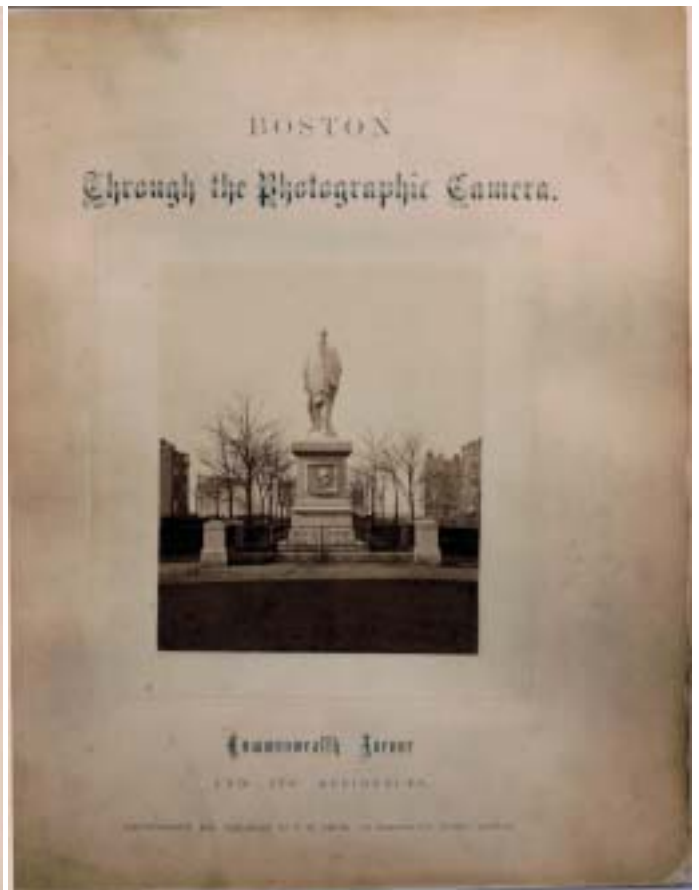
2 vols in one. 4to, orig. cloth, neatly rebacked, retaining original spine lettering. xxxv+423; xii+423 pp. with engr. port., and 38+34 engr. plates. Scattered foxing on some plates.

**RARE PHOTOGRAPHIC RECORD OF BOSTON'S
BACK BAY IN THE 1870S**

168. SMITH, F[RED] M. *Boston through the photographic camera. Commonwealth Avenue and its residences.* Boston: Photographed and published by F. M. Smith, 109 Washington St., n.d. [1870 or 1871] \$9500.00

A very rare but not unique work of urban photographic documentation of architecture. The book opens with a title page photograph showing the entrance to the Commonwealth Avenue Mall. Then follow four general views looking up and down the north and south sides of Commonwealth Ave showing the mall, the recently planted elm trees, and the iron railings. It then goes on to give views of 24 houses, each with printed caption giving the name of the owner. The photographs are albumen prints (average 205 x 155 mm) in very good condition and contrast on litho printed mounts. Fred M. Smith is listed in the 1872 Boston directory as agent for the Boston Photographic View Company. Photographs by F. M. Smith are rare; he is not listed in the Gary Edwards *International guide*. And the book itself seems to be generally unknown; it is just the sort of source that Peter Hales would have used in his *Silver Cities, the photography of American urbanization 1839-1915* (Phila., Temple Univ. Press, 1984) but he does not mention it. Not in the NUC. Not in RLG. OCLC locates one copy (Bost Ath), with the note: "1870 or 1871 date based on dates on buildings, atlases, and a Boston Directory search of photographer and residences." I had one other copy about fifteen years ago, now in the Avery Library.

Small folio, recent pebble-grain black cloth sides, black morocco spine (in imitation of the original binding). Printed title with photographic vignette and 28 mounted albumen photographs on printed mounts bound on stubs.



**KEY PATTERN BOOK OF LATE
REGENCY TASTE**

169. SMITH, GEORGE. *The cabinet maker and upholsterer's guide...to which is added, a complete series of new and original designs for household furniture and interior decoration, in the most approved, elegant and modern taste, beautifully and correctly coloured.* London: Jones & Co., 1839 \$2600.00

Originally published 1828, this is a reissue with the plates variously dated 1826-8 as in the first edition. Clifford Musgrave calls this "the most important embodiment of the later phases of Regency taste...produced after an experience of forty years in the cabinet making trade." (*Regency furniture*, London, 1961). It also gives a foretaste of the early Victorian styles in the coarsening of forms and tendencies towards grossness in design. Edward Joy comments: "Smith's *Cabinet-maker and upholsterer's guide* of 1826, with 153 plates, shows what had happened within two decades, for it illustrates interiors in Grecian, Egyptian, Etruscan, Roman, Gothic and Louis Quatorze styles while the author admits that his designs of 1808 are now wholly obsolete owing to the rapid change in taste and the difficulty of finding new forms. Smith's furniture is now heavy and clumsy and its decoration coarser, though the *Guide*, accepted as the exemplar of late Regency taste, was to have some influence in America as well as in England." (*Pict dict of Brit 19th cent furniture design*, p. xviii). Abbey, *Life*, 73 (with exactly the same number of colored plates). Berlin Catalogue 1826.

4to, orig. gray paper boards, dark green cloth spine, maroon lettering piece, neatly rehinged. viii+219+1 pp. with engr. title, and 152 engr plates of which 40 are hand colored. As always the plates are bound out of order and misnumbered but the book is complete. Scattered foxing and spotting as usual due to the quality of the paper, but a good copy.



A RARE PATTERN BOOK

170. SMITH, G[EO]RGE]. *A collection of ornamental designs after the manner of the antique, compos'd for the use of architects, ornamental painters, statuaries, carvers, casters in metal, paper makers, carpet, silk, and printed calico manufacturers, and every trade dependant on the fine arts.* London: I. Taylor at the Architectural Library, [1812] \$2000.00

First and only edition; very rare (OCLC locates but three copies: LC, Smithsonian & Atlanta Hist Ctr). Designs for classical friezes, finials and ornaments for sideboard rods, ornamental patterns for ceilings, roundels, feet for furniture and table legs, brackets, cornices, capitals, pilasters, table legs, urns, pitchers, ewers, footed bowls, etc. Edward Joy makes a very relevant comment on the designs of George Smith: "Smith took over many of the classical features of [Thomas] Hope's designs. He makes great use of animal monopodia on a variety of pieces...for instance, of double lotus leaves meeting centrally in legs and stretchers, of winged feet on tables and cabinets, of console supports on tables and seats, and of varied fashionable decorative ornaments such as stars and bolt heads." -*Pict dict of British 19th cent furnit design*, p. xviii.

4to, mid 20th century marbled sides, polished calf spine and corners. Engr. t.p. and 43 engr. plates. Outer blank margins of t.p. somewhat browned, else a very good copy of a rare book.

171. SMITH, GEORGE. *A practical explanation of the elements of architecture, for the use of drawing academies and mechanics institutions*. Edinburgh: Daniel Lizars, 1827 \$225.00

First edition; fine untrimmed copy in the original boards. George Smith (1793-1877) was an architect in Edinburgh; his best known book was *Essay on the construction of cottages* (1834). He was a lecturer on architecture at the Edinburgh School of Arts; the present work was used there as well as at Mechanic's Institutes (i.e. early schools for adult education). See Colvin.

8vo, orig. printed boards, untrimmed. 36 pp with 7 engr plates. Lightly foxed.

THE LC, SHOWN AS A NEW BUILDING

172. SMITHMEYER & PELZ. *The Library of Congress. Washington, D. C. [Monographs on American Architecture, VI]*. Boston: American Architect and Building News Co., 1898 \$1100.00

A good complete copy of this very scarce work, twenty fine and sharp heliotype plates devoted to the LC, both interior and exterior views, identified by the table of contents (i.e. captions) as printed on the inside front pastedown. Architects of the building were Smithmeyer & Pelz, Paul J. Pelz and Edward P. Casey. Artists and sculptors of the interior decorations are identified in the captions. The views are most appealing as the building was then brand new. The series "Monographs on American Architecture" was published by the American Architect and Building News. Monographs nos. I-V (as worked out from Hitchcock, *AAB*) are as follows: I. Austin Hall by HHR, 1885; II. State Capitol Hartford Ct by Upjohn; III. Ames Mem. Bldg by HHR, 1886; IV. Memorial Hall by Ware & V.B., 1887 and V. Trinity Church by HHR, 1888. The present work is no. VI. John L. Smithmeyer wrote several essays on library architecture; three of them are listed as entries nos. 1225, 1226 and 1227 in Hitchcock's *American architectural books*. The present work is scarce; no copies in the book auction records.

Folio, orig. printed boards, carefully restored, linen spine replaced, tied replaced. 20 fine heliotype plates. Plates have been expertly washed; one or two with a faint tide mark but all the rest very clean.

A JOHN SOANE RARITY

173. [SOANE, JOHN]. *Papers, presented to the House of Commons, relating to the building a new infirmary, and leasing of ground, at Chelsea Hospital (20th April 1809) [WITH] Further papers...(10th May 1809) [WITH] Further papers...(8th June 1809) [London: Luke Hansard], \$4000.00*

Three Parliamentary papers bound together. These are all rare; of the first paper OCLC locates but one copy: Columbia; of the second, Part I of *Further papers* they locate also one copy: CCA; of the third, Part II of *Further papers*, there is no copy located (though the OCLC records are a bit imprecise for collations; the same is true for Avery and CCA on-line catalogues). The two parts of *Further papers* are separate printings but continuously paginated.

"Soane became Clerk of the Works" to the Royal Hospital at Chelsea in 1807. Within two years, the first major building project of Soane's Chelsea career materialized, though its beginnings were marred by bureaucratic maneuverings. The Chelsea Board proposed to replace the inadequate accommodation for the infirmary then located over the Great Hall by adapting the newly acquired, early eighteenth century Walpole House (known at the time as the premises lately occupied by Lord Yarborough) for this purpose. Soane found the residence unsuitable and instead introduced an entirely new building, a design for a monumental arcaded building facing the river. His selected site for this new building, however, had been clandestinely leased by the Governor, and another architect (Thomas Leverton) had been hired to build a villa for a high-ranking official (Colonel Gordon). Deliberations over the project continued for a year. Ultimately Soane was forced to modify his design to create a smaller building incorporating Walpole

House.” - Heather Ewing on the Royal Hospital Chelsea, in *John Soane architect: master of space and light* (1999). The three papers offered here record in detail these “bureaucratic maneuverings,” with the various plans allowing one to follow the course of affairs, offering a clear glimpse into how the designs for the new infirmary evolved.

Small folio (14 x 9”), cased in modern paper sides, linen spine, label on upper cover; a.e.g., very good copy. I. Pp 1-11+(i) with 2 plates; II. Pp 1-23+(i) pp with 7 plates; and III. Pp 25-32 with 3 fdg colored plates.

ARCHITECT DESIGNED BOOKBINDING



174. STREET, GEORGE EDMUND. *The cathedral of the Holy Trinity, commonly called Christ Church Cathedral, Dublin. An account of the restoration of the fabric.* London: Sutton Sharp, 1882 \$1250.00

First edition. Another of those few books which are of interest as objects as much as books (though in this case the text is also of value). This copy is in the publishers’ original and very splendid full white vellum, fully decorated with panel stamps in gold and red as designed by Street. It is illustrated in the V & A exhibition catalogue *Victorian church art*, p. 52, item E14. We can think of only a few other 19th century architectural books which were issued in bindings designed by their architect/authors. This is an obvious candidate for an exhibition of Victorian bookbindings. This is a very clean copy, with almost none of the soiling usually seen on the white vellum. See also Morris & Levin, *The art of publishers’ bookbindings 1815-1915*, no. 170 where this binding is reproduced in color.

Folio, orig. full white vellum, rectangular border decorated on the inside with panel stamps in gold and red; lettering at top and bottom of both front and rear covers; seal of the cathedral in gold at the center. xii+173+(1) pp incl 43 wood-engr. vignettes on india paper, 10 steel-engrs, 9 wood-engrs, 5 chromolitho plates.

A CLASSIC OF INDUSTRIAL ARCHAEOLOGY

175. STRICKLAND, WILLIAM. *Reports on canals, railways, roads, and other subjects made to “The Pennsylvania Society for the Promotion of Internal Improvement.”* Philadelphia: H. C. Carey & I. Lea, 1826 \$2500.00

First edition. A splendid work, one of the great illustrated books in the early American literature of civil engineering. The plates give precise measured engineering drawings of an aqueduct, observatory, tunnels, tide locks, canals, lock gate hardware, docks, basins, cast iron sheeting piles, canal boats, map of the Bay of Dublin, road bridge, turning arch bridge, turnpike roads, embankments, railways, Stephenson’s locomotive engine, wagon wheels, horse gin, cranes for docks and basins, quarry crane, mines, furnaces, etc. etc. In 1825 Strickland was sent to England by the Society for the Promotion of Internal Improvement to learn whether the canal or the railway would ultimately prove to be of more value. On his return the

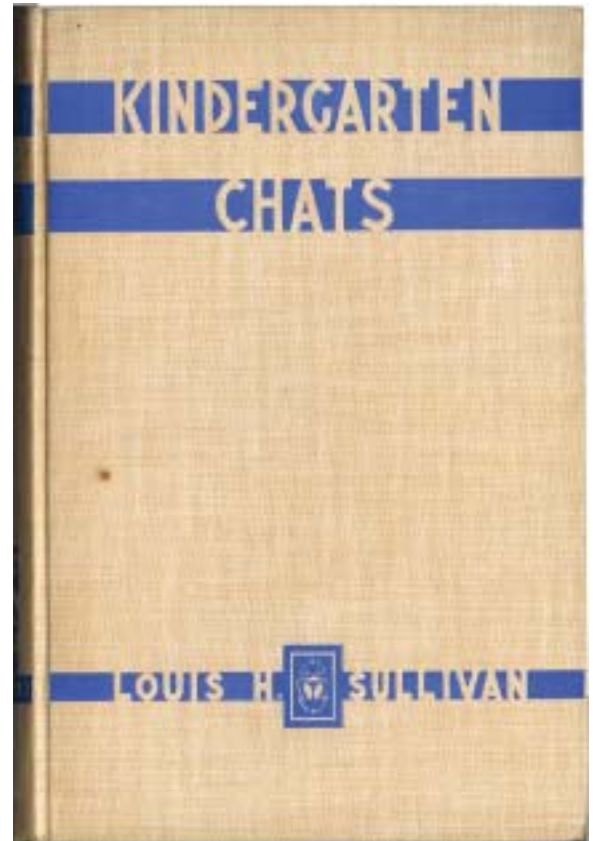
reports he submitted during his sojourn were published as they stood and the result is a series of clear and untechnical accounts, illustrated by his own beautiful drawings with all the freshness of first-hand observation. The reports provided the first clear descriptions of the construction of railroads published in this country. Many of the plates in this work were reprinted in Simms, *The public works of Great Britain* in 1838. See Gilchrist, *W. Strickland*, p. 6. See also D.A.B. Hindle, p. 52. Ferguson, p. 137: "significant and attractive." Kirby & Laurson, p. 303: "one of the earliest American works describing engineering construction." American Imprints 26149. Thomson 125. Rink 4170. Howes S1075 ("b").

Oblong folio, orig. half black roan, printed paper label on cover. vi+51 pp. with 72 engr plates on 62 leaves. Scattered foxing throughout text as usual. Occas. light foxing on plates. Inscribed on front fly: "John Mackay from Alfred Cruger, Augusta June 28, 1834."

176. SULLIVAN, LOUIS. *Kindergarten chats on education, architecture and democracy*. [Washington]: Scarab Fraternity Press, 1934 \$375.00

A fine clean copy of the first and limited edition in book form of these most important essays. Composed at a time when he was at the height of his powers, they were first printed, in 1901, in fifty-two successive numbers of *The Interstate Architect and Builder*. They were edited with an introduction by Claude F. Bragdon. The copyright was held by George Grant Elmslie, Sullivan's literary executor. The cover was designed by Eugene Voita, a pupil of Sullivan. I do not know the size of this limited edition, but it must not have been large as copies are, and have been for a long time, scarce. Sharp, p. 126. *Avery's Choice* 420.

8vo, orig. blue and cream cloth. (iv)+xii+256 pp. with 6 full page plates.



ONE OF THE GREAT 20TH CENTURY ARCHITECTURAL BOOKS

177. SULLIVAN, LOUIS H. *A system of architectural ornament: according with a philosophy of man's powers*. New York: Press of the American Institute of Architects, 1924 \$3000.00

First edition of a very scarce and beautiful book, the typography of which is by Frederick W. Goudy. Sullivan made all of the drawings specifically for this publication in the last year of his life. According to David Gebhard, "one regrets to say that as examples of Sullivan's ornament they reveal only an empty shell compared to the vigor of his work in the early 1890s. On the other hand, the text, the captions, and the drawings themselves do provide an excellent clue to his underlying approach to the design of ornament." An account of the preparation of the drawings is given in Connelly's *Louis Sullivan*, pp. 285 ff. The book was made possible and seen through the press by two younger architects, George Simmons and Max Dunning (on which see Weinreb 6:38). One of the few great books in the literature of 20th century American architecture. And a joy to look at. The edition was limited to 1000 copies, though I suspect

fewer than that were circulated, as it has always been very scarce. *Avery's Choice*, 399: “[it] is far more than the most handsome American book on architectural ornamentation...” The Avery note is fascinating and highly recommended.

Folio, orig. blue paper boards, title lettered in gilt on front cover, white linen spine. 12+(2) pp with 20 full-page plates (plate 9 being a page of text), with all blank versos. Title in red and black. Close to a fine copy; slightest bumps on head & tail of spine, but the white linen spine very clean. Rarely found thus.

178. SWAN, ABRAHAM. *The British architect or the builder's treasury of stair cases*. London: Printed for the author, [1765?] \$2000.00

First published 1745 edition; this went through five British editions and stayed in print for over twenty years. It was also one of the most popular pattern books used in colonial America (it was reprinted in Philadelphia in 1775 and as such was the first architectural book printed in America). It was also reprinted in Boston in 1794. Architectural details taken straight from its plates can be found from Maine to Georgia. Harris, *BABW*, 863. Park List 79. Schimmelman 134. Wiebenson III-C-22. Fowler 341. Colvin, p. 799. Like so many of these pattern books this has in recent years become quite scarce.

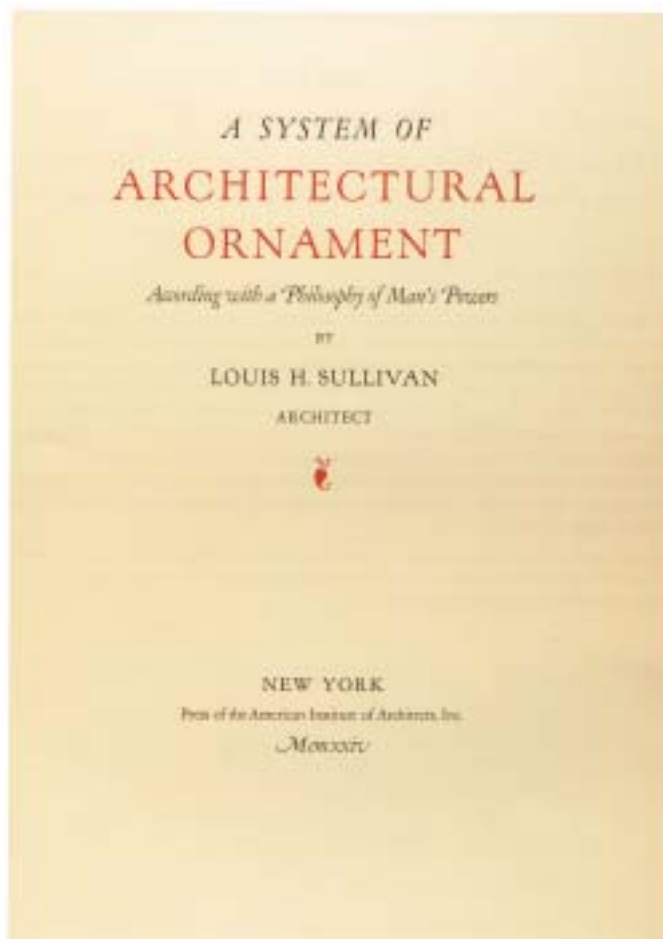
Folio, recent full reverse calf. viii+16 pp. with 60 engr. plates. Good clean copy.

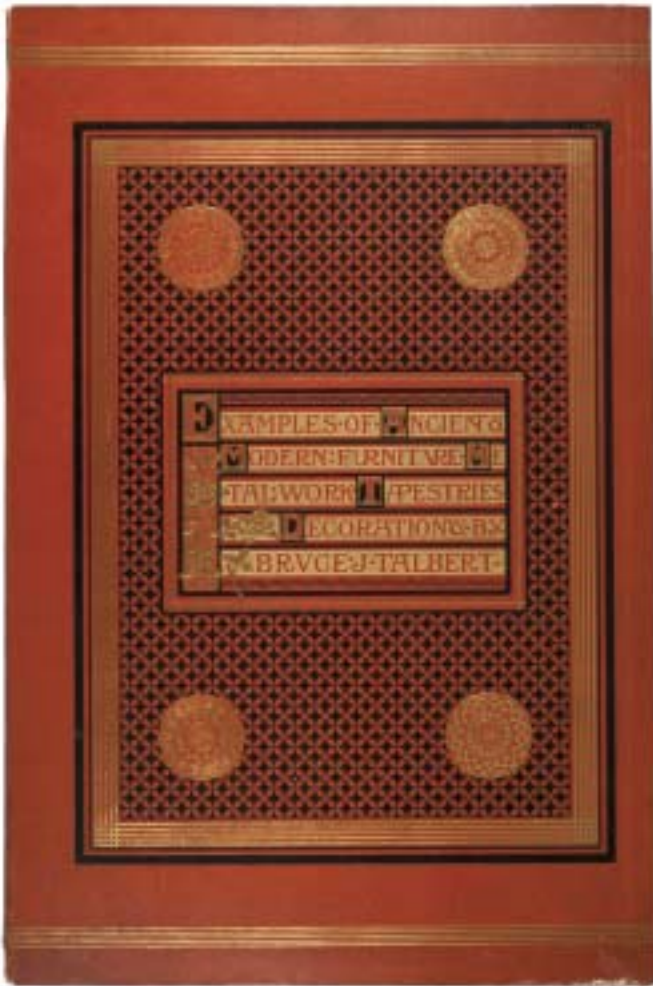
179. SWAN, ABRAHAM. *A collection of designs in architecture, containing new plans and elevations of houses for general use*. London: Printed and sold by the author, 1757 \$5500.00

First edition, an excellent copy. Though Swan's external elevations were more or less Palladian in character, his interior designs reflected the contemporary taste for rococo decoration. His books were very popular in America; the Philadelphia edition of his *British Architect* was the first architectural book to be printed in this country. The present work was also reprinted in America in 1775 but 4 pages and 10 plates were all that were ever produced and are known by only two copies (NYPL and Avery Library). Thus this complete British edition is all the more important for American collections.

Swan was a fascinating character. The introductions to this and to his *British Carpenter* were self-aggrandizing and dripping with false modesty. He had, he claimed, “little view to his own Profit; a great...love for the Science of Architecture”, an “earnest desire of promoting the Knowledge and Practice of it, especially in [his] own country”, a wish to “wipe-off” reproaches by foreigners of “the Declension of the Arts and Sciences among us”, and, above all, “to raise the glory of his own country” - these were his motives. See the fascinating note in Harris. (BAL, *Early printed books*, 3222). Harris, *BABW*, 870. Park List 80. Berlin Catalogue 2285. All editions of this book are now very scarce.

2 volumes. Folio, orig. calf, beautifully and professionally rebounded, gilt spines, dark red lettering pieces. vi+8 pp. with 61 plates; iv+12 pp. with 63 plates. A really nice 2 vol set.





KEY PATTERN BOOKS IN THE ART FURNITURE MOVEMENT

180. TALBERT, BRUCE J. *Gothic forms applied to furniture, metal work and decoration for domestic purposes. (WITH) Examples of ancient & modern furniture, metal work, tapestries, decorations, &c.* Boston: James R. Osgood & Co., 1873, 1877 \$2000.00 First American editions of both titles; originally published in London in 1867 and 1876. "One of the most prolific adaptors of the new style was B. J. Talbert, whose *Gothic Forms* brought the stylistic inventions of Webb, Burges and Shaw to a wider public. Talbert's influence was extensive largely because his designs were produced by so many of the leading cabinet-makers including Holland & Son, Gillow, Collinson & Lock, G. S. Lucraft, Jones & Cribb, and Jackson & Graham." - Jeremy Cooper, *Victorian furniture*. And Edward Joy states that "the outstanding figure of the whole art furniture period was probably Bruce J. Talbert (*Pict dict of British 19th cent furnit design*, pp. xxxiv-xxxv) where Talbert is given a long essay and the present two works are discussed. Talbert's books were very influential in America; the Metropolitan Museum of Art's *In pursuit of beauty* makes no less than 30 references to

Talbert in the index and also states that "all five columns [of Talbert's lengthy obituary] were reprinted in the United States by the *American Architect and Building News*." Both of these titles are now very difficult to find, in either the British or American editions.

2 vols, folio, orig. gilt dec. dark red and ochre cloth bindings, both decorated in the Aesthetic Movement style. I. (4)+6+2 pp with 30 full-p. heliotype plates. II. (iv)+8+(iv) pp with plates numbered 31-51. Each volume has been taken out of its case, photographed, and recased in the original binding. Nicely done.

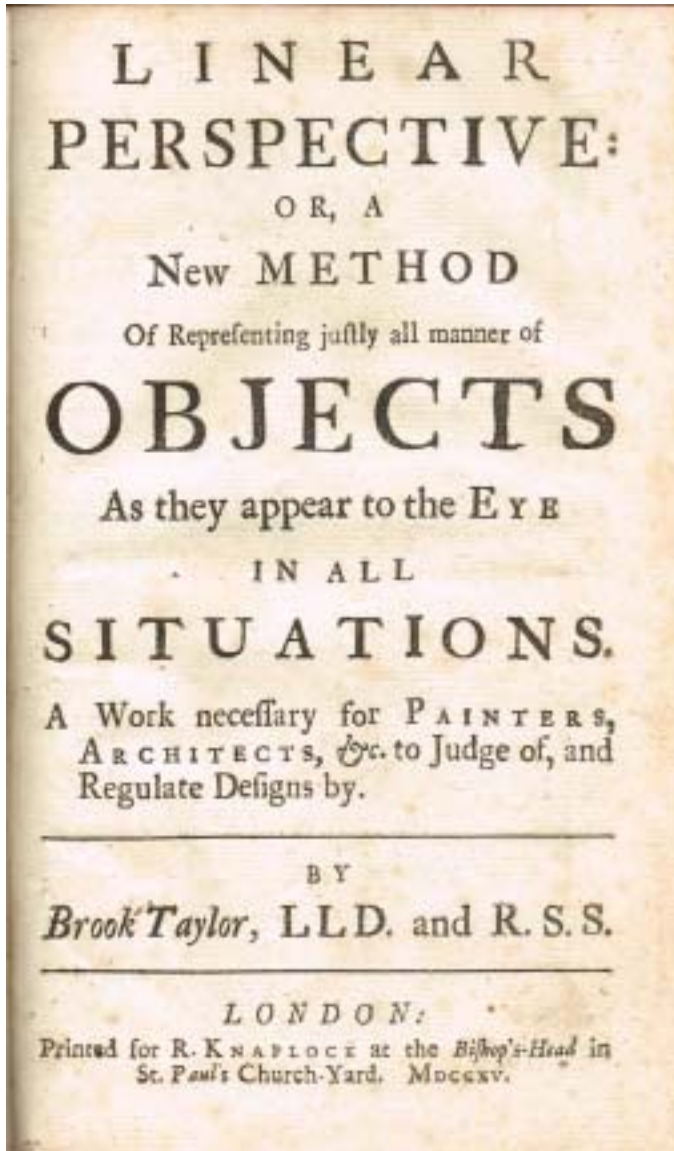
THE AUSTERLITZ COLUMN

181. TARDIEU, AMBROISE. *La colonne de la Grande Armée d'Austerlitz, ou de la victoire, monument triomphal érigé en bronze, su la Place Vendome de Paris.* Paris: the author, 1822 \$450.00

First edition. A "description, accompagnée de 36 planches représentant la vue générale, les médailles, pedestaux, bas-reliefs et statue dont se compose ce monument." The famous column was erected between 1806 and 1812 under the direction of the architect Jacques Gondouin (on whom see *Macmillan Encyclopedia*). The column's stone core, 44 m - 132 feet high, is entwined in a spiral made from the bronze of 1200 cannon captured at the Battle of Austerlitz (1805) and decorated with military scenes similar to Trajan's column in Rome. They are fully illustrated in the Tardieu book. The colossal statue placed at the top of the column was Napoleon as Caesar, also illustrated here.

4to, old mottled paper sides, vellum spine. 75 pp with 38 engr plates.

182. TAUT, BRUNO. *Modern architecture*. London: The Studio, [1929] \$375.00
 First English edition; this work was also published in Germany in the same year as *Die neue Baukunst in Europe und Amerika*. It is given a long and interesting note in *Avery's Choice* (no. 357). This is an essential companion volume to Hitchcock and Johnson's *International Style* of 1932.
 Sm. folio, orig. cloth, neatly rebacked. x+212 pp. with numerous fine photo illus. Excellent copy.



THE FIRST ORIGINAL WORK ON THE SUBJECT IN ENGLISH THE MACCLESFIELD COPY

183. TAYLOR, BROOK. *Linear perspective: or, a new method of representing justly all manner of objects as they appear to the eye in all situations*. London: R. Knaplock, 1715 \$1500.00
 First edition, very fine copy, of “the first original work on the subject in English - in fact, it is the first original work in any language for a very long time.” (P. Breman in Wiebenson, III-B-27). Bernouilli characterized it as “abstruse to all and unintelligible to artists for whom it was written. Even the second edition, which nearly doubled the forty-two pages of the first, showed little improvement in this matter. Its effect, nonetheless, was very substantial, since it passed through four editions, three translations, and twelve authors who prepared twenty-two editions of extended expositions based on Taylor’s concepts.” (DSB). It is given a long notice by Martin Kemp, *The science of Art*, pp. 148-150 who states “what is remarkable is that such a ‘difficult’ book should have become the foundation for artistic perspective in Britain for two centuries.” Rare; the NUC locates four copies. Vagnetti EIVb14 with a long note. Park List 118.
 8vo, full cont. speckled calf, dark red spine lettering piece. (iv)+42 pp with engr. vignette on page 1 and with 18 engr. plates. With the heraldic Macclesfield bookplate (‘Sapere Aude’) on the front pastedown.

184. TAYLOR, BROOK. *Nouveau principes de la perspective linéaire, traduction de deux ouvrages, l'un Anglois, du Docteur Brook Taylor; l'autre Latin, de M. Patrice Murdoch avec une essai sur le melange des couleurs par Newton*. Amsterdam et se vend a Lyon: Jean-Marie Bruyset, 1759 \$500.00
 Originally published in 1719 in English, this was Taylor’s major work on perspective. It was so concise that Bernouilli characterized it as “abstruse to all and unintelligible to artists for whom it was written...Its effect, nonetheless, was very substantial, since it passed through four editions, three translations, and twelve authors who prepared twenty-two editions of extended expositions based on Taylor’s concepts.” - DSB.

This is one of the three translations. The treatise of Patrice Murdoch occupies pages 108-127. According to Vagnetti (EIVb27) it was originally published in Latin in London in 1746. See also Kemp, *The science of art*, pp. 148-50. NUC locates one copy (Harvard). I cannot find any copies located on OCLC. 8vo, orig. mottled calf, hinges cracked, spine gilt, wear to head of spine but a nice copy. (ii)+liv+(ii)+127+(viii) pp with 6 fdg. engr. plates.

185. TAYLOR, WILLIAM. *The measurer's assistant; or, mensuration made easy, by a new set of tables*. Birmingham: Printed by J. Belcher, sold by the author W. Taylor, Bookseller, Spiceal Street; and the other booksellers in Birmingham, alsy by T. Vernor, Birch Lane, London, 1792 \$700.00
First edition, a rare work. The author calls himself on the title land surveyor. The work was applicable to the work of artificiers, bricklayers, masons, carpenters and joiners, slaters and tilers, plasterers, painters, glaziers, pavoirs, plumbers, vaulted and arched roofs, etc. OCLC does not locate any copies in American libraries. ESTC does locate a copy at the Spencer Research Library at the U of Kansas; they locate six copies in the UK (Birmingham PL, BL, Cambridge, NLS, Oxford and St. Andrews). My own records indicate that I owned one other copy of this book in the 1980s; I sold it to Arnaud de Vitry but I can find no record of it in his auction catalogue (Sotheby's London 10-11 April 2002).
8vo, orig. sheep, hinges cracked, head & tail of spine worn. xxiii+1+455+1 pp.



186. THIERRY, J. & G. COULON. *Notice historique sur l'Arc de Triomphe de l'Etoile, publiée par J.T. & G.C., Inspecteurs du monument. 2eme. edition*. Paris: J. Thierry & Rosselin, 1836 \$250.00
A guidebook to the just-finished monument, sold by the gardien for 50 centimes. Explains all the sculptures, reliefs, inscriptions, etc. and lists, with dates, all the battles which were commemorated. The frontispiece is a fine double-page engraved perspective view of the Arch. BAL, *Early printed books*, 3295 describes a copy of the 4th edition. See notes to item below.
8vo, orig. printed wrappers. 30 pp with double-p engr frontisp. Fine untrimmed copy.

A KEY MONUMENT OF WORLD ARCHITECTURE

187. THIERRY, J[ULES] D[ENIS]. *Arc de Triomphe de l'Etoile publié avec l'approbation et sous les auspices de Mr le Ministre des Travaux Publics*. Paris: Firmin Didot, 1845 \$1350.00
First edition. Designed by J. F. T. Chalgrin in 1806, this was his last important work. It was commissioned by Napoleon. "Although not completed until 1836, the arch follows Chalgrin's design except for the decoration and the attic. It issues from a long lineage of triumphal arches reaching back through the ancient regime to antiquity, but Chalgrin realized it on a colossal scale. Dominating the grand axis of the Champs-Élysées, the arch remains the most powerful monument of French imperial ambitions."- *Macmillan Encyc.*, I, 400. As noted, it was begun in 1806 by Chalgrin. After Chalgrin's death in 1811, the work was

taken up by his pupil L. Goust, and from 1823 to 1831 by J. N. Huyot. The arch was finally completed by G. A. Blouet in 1837. The present work, which is a monumental folio, appropriate in size to the monumentality of the arch itself, is a fine example of neo-classical architectural representation (plans, elevations, sections, details). The images were drawn by J. D. Thierry and engraved by E. Ollivier and Reveil; also by Normand. Two sheets illustrate a total of ten projected designs for the completed monument by each of the architects involved. Widely held in libraries (OCLC locates 22 copies), it is very uncommon in the marketplace.

Elephant folio (27½ x 20½"), in a modern portfolio with ties. 28 pp with 26 engr. plates. First leaf foxed; else clean. Printed on fine thick untrimmed paper loose in sheets in portfolio.

188. [THOMSON, P.]. *The cabinet maker's assistant: a series of original designs for modern furniture, with descriptions and details of construction. Preceded by practical observations on the materials and manufacture of cabinet-work with instructions in drawing adapted to the trade.* Glasgow, Edinburgh, London, & New York: Blackie & Son, 1853 \$1650.00

First edition. Though the work was issued without the author's name on the title page it is shown to be by Thomson by the signatures on the plates. It is often catalogued under Blackie. "The work is in three sections. The first two follow the traditional methods of earlier publications, such as the Nicholsons, in presenting a treatise on geometry and drawing followed by practical observations on cabinet-making, including a technical description of the thirty-nine most popular woods used by the trade, directions for the most economical methods of construction, and sections on veneering and carving. The third section is a trade manual. It has 101 plates dealing with furniture of every kind preceded by 63 pages of descriptions with instructional hints designed for practical use both by individual cabinet-makers and by larger firms." - Edward Joy, *Pict dict of Brit 19th cent furnit design*, p. xxviii. Joy goes on to give a long analysis of the designs. OCLC locates 12 copies but the work is not easily found in the book trade. Very nice copy.

Folio, cont. 19th cent. polished calf spine and corners, cloth sides. viii+60+lxxx+63 pp with 101 engr plates (as is correct). Plate 83 is the frontispiece.

RARE VICTORIAN CABINETMAKER'S PATTERN BOOK

189. THOMSON, P. *The cabinet makers sketch book. A series of original details for modern furniture.* Glasgow and Edinburgh: Wm. Mackenzie, nd [ca. 1852-3] \$2000.00

First edition, a rare book. Not included in the extensive list of design books analyzed by Edward Joy in his *Pict dict of British 19th cent furniture design* (but he does mention it in passing in his entry on Blackie's *Cabinet-maker's assistant* [which was also by P. Thomson]). *The Cabinet makers assistant* is included in the bibliography by Jeremy Cooper, "Victorian furniture, a guide to the sources," but the present work is not. A few of the designs reflect French influence. The furniture forms are wide ranging and include a few pieces of upholstered seating furniture, beds, door panels, and ornamental detail. Several plates and a section of the text are devoted to drawing in perspective. UCBA, II, 1983 (the only work by P. Thomson; this entry gives the date of 1852-3). NUC locates four copies. OCLC locates three copies, only one of which is in this country (NYPL).

I suspect, but cannot prove, that this work is of Scottish origin. It is dedicated to Charles Trotter of Edinburgh. The credit line at the foot of the plates is about evenly divided between William Mackenzie, Glasgow, Edinburgh and London and William Mackenzie, Glasgow & Edinburgh.

Folio, orig. green cloth sides, black roan spine, rehinged, corners worn. Engr. t.p., engr ded leaf, 96 litho plates, 1 lg fdg table, [5] ff of letterpress bound within the plates and at the end 45 pp of letterpress text with numerous illus. Curiously, on the verso of the final plate as well as the final leaf of letterpress is a full-page plate.

INFLUENCED BY BENJAMIN FRANKLIN

190. [TOALDO, (GUISEPPE).]. *Della maniera di preservare gli edifizii dal fulmine*. Milano: Guiseppe Galeazzi, 1776 \$400.00

First published in Venice, 1772. An Italian essay on the cure of smoky chimneys, inspired by Benjamin Franklin's writings on this subject, and making frequent reference to them. There is a considerable body of literature which grew out of Franklin's writings on the "Pennsylvania fire place." *Cat. of the Wheeler Gift*, I, 462: "Franklin's experiments on atmospheric electricity; use of lightning conductors." This edition is listed in the NUC but with no copies located (of the first they locate but two copies). OCLC locates 3 copies of the first: Yale, Smithsonian, Harvard.

8vo, orig. marbled wrappers. 22 pp.

THE VATICAN BASILICA

191. VALENTINI, AGOSTINO. *La Patriarcale Basilica Lateranense illustrata per cura di Agostino Valentini*. Roma: Agostino Valentini, 1839 \$850.00

The publication history of this book is difficult to work out. It seems to have been first published in 1832; again in 1834 and in 1839 (as here). Each of these editions had a total of 136 plates. Later editions were enlarged. Surprisingly, it is not in the BAL; more surprisingly it does not seem to be in OCLC. Yet the Kissner Collection (see Christie's auction catalogue Oct. 1990) had five different copies (lot nos. 1092-1096) dated between 1833-4 and 1844-5. The present copy is quite complete, in the original binding and internally good and clean.

It is a remarkably thorough finely illustrated description of the Vatican Basilica with plans, elevations and sections, as well as many linear outline views of works of art, sculpture and other ornament. Though there is no mention of his name in either of the present volumes, the text (170 pages worth) was written by Filippo Gerardi (his name is given in every one of the Kissner entries). Gerardi's text is based on previous histories of the building, but adds descriptions of tombs and other features added during and after the basilica's restoration by the architect Alessandro Galilei in the 1730s. Valentini later issued similar volumes devoted to St. Peter's and to Sta. Maria Maggiore (details of these are given in Brunet, V, col. 1038).

2 vols, folio, cont. half vellum, gilt, dark red and dark green lettering pieces; marbled sides. Engr. t.p. to each vol (Domenico Feltrini, incise). I. (iv)+80 pp with 56 plates; II. 90 pp with 80 plates. Slightest spots of light foxing here and there but a very good set of a scarce book.

FAMOUS MEDIAEVAL ARCHITECT'S SKETCH BOOK

192. [VILLARD DE HONNECOURT]. *Facsimile of the sketch book of Wilars de Honnecort, an architect of the thirteenth century; illustrated by commentaries and descriptions, as arranged with various additions, and published by M. Alfred Darcel from the Mss. of M.J.B.A. Lassus. Translated, edited, and augmented...by the Rev. Robert Willis*. London: John Henry & James Parker, 1859 \$850.00

Originally published in French, Paris, 1858. "In publishing a facsimile of the famous sketchbook of the thirteenth-century architect Villard de Honnecourt, J. B. A. Lassus intended much more than simply placing the work and life of a rediscovered mediaeval draftsman and artisan before the public. The culture of this early architect gave a name to the supposedly anonymous craft of mediaeval architecture, grounded in its own system of rendering and geometrical calculations that could be held up against the claims of

contemporaries for the superior architectural culture and science of the ancients, and underscored the unwavering faith Lassus had that the nineteenth-century architect could successfully revive Gothic design for the modern age.” - Barry Bergdoll in *Avery's Choice*, 297. See also: J. K. French, *Engineering Classics* (1978), pp. 15-18. The original of this famous book is in the Bibliotheque Nationale; I had the good fortune to see it recently and to turn the leaves. What a thrill!

4to, orig. cloth, expertly rehinged, orig. cloth preserved. xii+243 pp with mounted engr. port. of Lassus, 64 facsimile plates (lithographs on india paper), 8 illustrative plates (also on india paper) and 43 woodcuts.

193. VINET, ERNEST. *Bibliographie méthodique et raisonnée des beaux arts, esthétique et histoire de l'art, archeologie, architecture, sculpture, peinture, gravure, arts industriels, etc. accompagnée de tables alphabétiques et analytiques. Première (-Deuxième) Livraison.* Paris: Firmin-didot, 1874 \$250.00

The first and second parts only; all published. Had it been completed, this would have been a landmark bibliography in its field. Vinet was the librarian of the Ecole Nationale des Beaux-Arts in Paris. This work was published under the auspices of the Ministère de l'Instruction publique des Cultes et des Beaux-Arts. Includes paginations, plate counts and notes. Not indexed (but I do have a good typescript index for my own reference copy and I will provide a Xerox to the purchaser of this copy). Contains 2362 entries.

8vo, old marbled sides, blue cloth spine, t.e.g. (xii)+144; 145-288. Orig. printed wraps bound in. Good copy.



'EDITION DE LUXE'

194. VIOLLET LE DUC, E. *Compositions et dessins de Viollet le Duc publiés sous le patronage du Comité de l'oeuvre du maître.* Paris: Librairie Centrale d'architecture, 1884 \$750.00

A splendid folio, this is the 'edition de luxe', copy no. 368, subscribed by M. Emile Drouet. It opens with a fine engraved portrait of the architect. It is an invaluable collection of facsimiles of original drawings (many in tints and 10 in colors) by Viollet-le-Duc including working drawings and sketches for the cathedrals of Notre Dame de Paris, Clermont Ferrand, Carcassone, Amiens, and for the Chateau de Pierrefonds as well as topographical sketches. It is uncommon; there is one copy only in the auction records from 1975 to the present.

Large folio, orig. marbled sides, black morocco spine, t.e.g. Halftitle, t.p., (iii) pp and 100 litho plates bound on stubs. Preserved in a custom made folding back buckram box.

AN ARCHITECTURAL CLASSIC

195. VIOLLET LE DUC, E. *Dictionnaire raisonné de l'architecture française de XIe au XVIe siècle.* Paris: V. A. Morel & Cie., 1875 \$650.00

Originally published 1854-70. A good set of the most important architectural dictionary of the 19th century and one of the great books in the entire literature of architecture. "The classic statement of Viollet-le-Duc's theory of structural rationalism..." Barry Bergdoll in *Avery's Choice*, 296. Another good explana-

tion of the work's importance by Robin Middleton is given in the *Macmillan Encyc. of Archit.*, IV, pp. 328-9. Chamberlin 779. Harvard List, p. 28. Curiously, not in Arntzen/Rainwater.

10 vols. 8vo, cont half dark green morocco (spines faded to brown), marbled boards. Hinges rubbed, edges of covers worn but a good set.

VIOLLET-LE-DUC'S 'CONSTRUCTION' IN ENGLISH FOR AMERICAN ARCHITECTS

196. VIOLLET LE DUC, E. *Rational building, being a translation of the article "Construction" in the Dictionnaire Raisonne de l'architecture Francaise by George Martin Huss, architect.* New York: Macmillan & Co., 1895 \$350.00

Huss was an architect and member of the Architectural League of New York; I can find nothing further on him. He says in his preface: "While preparing drawings for a large Cathedral Church in New York City, the article "Construction" of the *Dictionnaire Raisonne* was freely used and then the idea was conceived of translating it into English." Contents include general view, principles, Roman and Romanesque vaults, origin of the pointed arch, development of principles, vaults, materials, developments of the 13th century, civil construction and military constructions. It would be interesting to know if this essay was at all influential on the engineer/architects of the 1890s who developed the tall office building.

8vo, orig. cloth. xii+367 pp with 156 text illus. Faded old square mark on cover, but a very good copy.

FIRST EDITION OF VITRUVIUS TO BE PRINTED IN GERMANY

197. VITRUVIUS. M. *Vitruvii Viri Suae Professionis Peritissimi, De Architectura Libri Decem, Ad Augustum Caesarem accuratis constripti: & Nunc Primum In Germania Qua potuit diligentia excusi, atq[ue] hinc inde schema tibus non inincundis exnorati. Adiecimus Etiam Propter argumenti conformitatem, Sexti Ivlii Frontini De Aqvaeductibus Urbis Romae, libellum, Item ex libro Nicolai Cysani Card. Argentorati* [Strassbourg]: In Officina Knoblochiana, 1543 \$4000.00

The first edition of Vitruvius to be printed in Germany. It was edited by Walter Hermann Ryff, the Strassbourg physician, mineralogist and mathematician. The majority of the woodcut illustrations are based on those of Cesariano's Como 1521 edition. They are well printed, strong and very pleasing images. A few others are copied from Giocondo's illustrations and the images of the orders are copied from the fourth book of Serlio. Ryff went on in 1548 to produce the first edition of Vitruvius in the German language (presumably translated by himself). BAL, *Early printed books*, 3495. Fowler 401. Cicognara 707. See also Werner Oechslin's "'Vitruvianismus' in Deutschland" in *Architekt und Ingenieur* (pp. 53-76).

Sm. 4to, cont. sheep, neatly rebacked and recornered. (52)+1-96; 99-262+(52) pp with 91 woodcut illustrations. Very good copy.

198. VITRUVIUS. *De architectura libri decem.* Apud Ican Tornaesium: Typogr Reg. Lugd., 1586 \$3500.00

A reprint by the younger Jean de Tournes of the Lyons edition of 1552. The 1552 Lyons edition is included in the Millard collection with the usual good note by Dora Wiebenson. She states that "by the date of its last printing in the 1649 de Laet compendium, it had received more editions than any other Vitruvius publication. Philander's notes would be cited almost without exception by every Vitruvius commentator and translator from the date of its first appearance until the nineteenth century." - Millard, *French*, 165. According to Ernest A. Connally, "the most influential versions [of Vitruvius in France] were

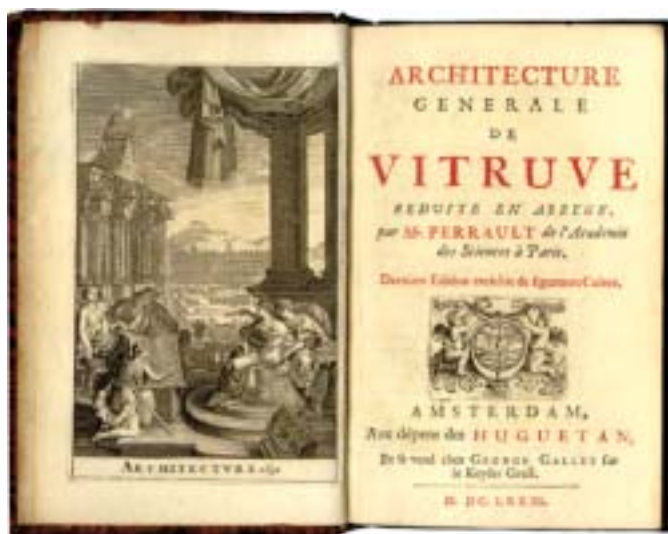
those edited and annotated by the scholarly Gulielmus Philander, first published at Strasbourg 'ex officina Knoblochiana' in 1543 and reprinted at Rome in 1544, Paris in 1545, Strasbourg in 1550 and Lyon in 1552. Philander included some illustrations." - *Printed books on architecture 1485-1805*, pp. 10-11. The present copy is in good condition in the original full vellum binding. It bears names and dates of several early owners; one of them has read this copy and made small marginal annotations in bistre under certain key words. It is profusely illustrated with wood-cut illustrations; Fowler 414, describing this edition, states "illustrations from the original plates" by which they mean from the wood blocks from the edition of 1552. But the blocks are not worn and the impressions are good. Fowler 414. Cicognara 721. Mortimer, *French*, II, 550 (citing, for the present edition, Cartier, vol II, no. 664).

4to, orig. full vellum. (xvi)+460+(xxxiv)+(i) pp of index with t.p. within decorative architectural wood-cut surround, with numerous wood-cut illus and wood-cut initials printed from the original cuts of 1552. The folding leaf between pp 178 and 179 is present in perfect condition. Light uniform browning throughout. Two early names are inscribed on t.p.: Anguit(?) Duperson(?) 1586; Domus Profess. Paris J.E.W. 1693; there is a 19th cent. monogramme bookplate on the front pastedown: "AM" with motto "Veritas Omnia Vincit."

PERRAULT'S ABRIDGEMENT OF VITRUVIUS

199. VITRUVIUS. *Architecture generale de Vitruve, reduite en abrege, par Mr. Perrault de l'Academie des Sciences a Paris. Derniere edition enrichie de figures en Cuivre.* Amsterdam: Huguetan, 1681 \$1250.00

A fine copy in a contemporary gilt binding, and very appealing thus. Fowler 420: "A reprint of the abridged edition of 1674 with reworked plates from the original blocks. The list of books for sale by



Gallet, bound as p. [xvii-xxii] in this copy, is sometimes found bound at the end of the work. Among the items is "Architecture generale de Vitruve en Abrege par Perrault de l'Academie Francoise 12. avec fig. 1691", which is probably this issue". Our copy collates identically with Fowler. Berlin Catalogue 1819. Cicognara 729. Wiebenson, I-32, stating "Perrault's folio edition marks the end to the development of a long tradition of the interpreting of the Vitruvian text; [this] epitome the beginning of a new one. Published in at least five languages and eleven editions over the following century, this small, popular book is oriented toward the amateur and the taste maker". BAL, *Early printed books*, 3540. Schimmelman 104 lists this exact edition.

12mo, cont. sheep, spine nicely gilt. (xxii)+224+(1) with 11 engr. plates (of which 1 folding) with letterpress descriptions printed on versos and (24) pp. Title page in red and black. A really nice copy.

THIS EDITION NOT IN WORLDCAT

200. VOCH, LUKAS. *Deutliche Anweisung zur Verfertigung der Baurisse, wie solche ohne mundlichen Unterricht von selbst zu erlernen: allen jungen Maurer- und Zimmergesseln, Lehrlingen und andern Liebhabern zum besten entworfen mist 8 Kupfertafeln. Zweyte Auflage.* Augsburg: Conrad Heinrich Stage, 1788 \$675.00

Fine copy of a charming little book written as a guide for carpenters and builders. The engraved plates show moulding profiles, volutes and scrolls, classical as well as "baroque" window frames, stairs and balusters, details of room panelling, house floor plans, roof diagrams, etc. It was originally published 1778

(for which see WORLDCAT which locates only 2 copies, CCA and Avery Library, both of the 1778 edition). There are no copies located of this second edition but they do locate, in one copy each, later editions of 1796 and 1806. Berlin Catalogue 2030 (edition of 1778). A fine copy in the original blue sugar paper boards.

12mo, orig. boards. 174 pp and 8 fdg engr plates. Scattered light foxing.

PATTERN BOOK OF INTERIOR DETAIL

201. WALLIS, N. *The complete modern joiner, or a collection of original designs in the present taste, for chimney-pieces and door-cases. A new edition.* London: I. Taylor, n.d. [1772] \$975.00

Originally published in 1772; all editions are described as “new.” This is a good copy but has one plate in facsimile on old paper and is priced accordingly. The date of [1772] is correct as the imprint address matches Harris 903. Wallis was the author of three pattern books, all of which are rare. In addition to chimney pieces and door cases, the present work includes designs for “frizes (*sic*), tablets, ornaments for pilasters, bases, sub-bases and cornices for rooms, etc.” The several plates of patera’s and tablets are strongly reminiscent of engraved composition ornament trade catalogues of the late 18th century. Harris, *BABW*, 903. Colvin, p. 863. Berlin Catalogue 3822. The NUC locates 4 copies only. The BL records only this edition and their copy lacks plate 25. Very rare in commerce; I can trace but one copy in the book auction records since 1940. Schimmelman 141.

Oblong 4to, recent boards, leather title label on cover. T.p., 1 leaf of letterpress and 36 engr. plates (plate 26 is supplied in facsimile on old paper). The final leaf is a listing of 166 books on architecture, perspective etc. printed for & sold by I. Taylor.

“...A LIBRARY TO THE GENTLEMAN AND THE BUILDER”

202. WARE, ISAAC. *A complete body of architecture, adorned with plans and elevations from original designs...in which are interspersed some designs of Inigo Jones, never before published.* London: T. Osborne & J. Shipton a.o., 1756 \$5750.00

First edition, a major 18th century pattern book. “The *Complete Body* is a massive and comprehensive statement of Georgian architectural theory and practice. Published after Burlington’s death (1753), Ware relaxes his Palladianism to include in his book’s encyclopedic format references to French publications: Daviler, Tiercelet, and Briseux. Portions of Laugier’s *Essai* are incorporated into the work. Because the “discoveries and rules” in architecture were “scattered in various books” Ware proposed to collect all that is useful in the work of others, at whatever time they have been written, or in whatsoever language,” bringing them up to date with the addition of recent discoveries and improvements making the work “serve as a library...to the gentleman and the builder.” It is primarily oriented to the country house clientele. Summerson evaluates Ware’s book as “reflecting very fairly the solid, thoughtful competence of its author’s executed works.” - Wiebenson II-29, note by Elizabeth Lambeth. Eileen Harris gives a fascinating extended analysis, focusing especially on the serial publication of the work (*BABW*, pp. 471-4; no. 906). Park List 84. Berlin Catalogue 2283. Fowler 436. O’Neal 126A. Thomas Jefferson had a copy (O’Neal 126a).

2 vols in one. Folio, cont. reverse calf. (xviii)+436; 437-748+(iv) pp with frontisp and 114 engr. plates, certain double-p. plates taking two numbers. T.p. in red and black with an engraved vignette. Binding slightly rubbed; plates are clean and crisp.

203. WARE, I(SAAC). *Designs of Inigo Jones and others*. London: J. Millan, [1731] \$2250.00
First edition. The importance of this particular collection of Inigo Jones designs lies in its small size and portability - it was a suitable pocket companion for the travelling gentleman and builder, both in Europe and America. Peter Harrison, the architect of Newport, had a copy in his library. It was also intended to disseminate Lord Burlington's architectural taste to a wider public. Ware's original finished drawings for the book (along with three others that were not engraved) are in the Soane Museum. Harris/Savage, *BABW*, 910. Park List 85. Fowler 437. Berlin Catalogue 2274.
8vo, old calf, neatly rebacked. Engr. title, 3 engr. leaves of contents and 48 plates (numbered 1-53; 6 double-page). Light foxing on engr. t.p. but a good copy.

THE FIRST HISTORY OF FRENCH MEDIAEVAL ARCHITECTURE

204. WHITTINGTON, G. D. *An historical survey of the ecclesiastical antiquities of France; with a view to illustrate the rise and progress of gothic architecture in Europe*. London: J. Taylor, 1811 \$300.00
First edition, a fine untrimmed copy in the original boards. "Whittington's lucid, fresh, and readable book is remarkable as the first history of French mediaeval architecture...and also as the first statement that Gothic was invented in France in the first half of the twelfth century...Whittington's book is arresting, well documented, and enlivened by close attention to the surviving fabric...His special *forte* is stylistic comparison, of an almost Wolfflinian kind, between French and English gothic in order to establish the chronological precedence of the former...Whittington is important as perhaps the earliest example of a recognizably 'modern' architectural historian conducting a detached and scholarly investigation into a past style in a country other than his own." -Watkin, *Rise of Architectural History*, pp. 57-58. BAL, *Early printed books*, 3626.
4to, orig. boards, untrimmed, printed paper label on spine, hinges cracked. (xv)+ii+188 pp with engr. frontisp (west front of Rheims Cathedral).

205. [WILLIS, HENRY NORTON]. *Biographical sketches of eminent persons, whose portraits form part of the Duke of Dorset's collection at Knole, with a brief description of the place*. London: John Stockdale, 1795 \$325.00
First edition. Knole House, built ca. 1605 in Kent, was a gabled Jacobean country house, of some architectural importance. The preface gives a description of the building. There were several later guidebooks to Knole (see John Harris, "A country house index," London, 1978). In addition to the present work, he lists guides by Bridgeman, 1817; Brady, 1839; and Harrison, 1876. See also Holmes, *The country house described*, p. 152.
8vo, old library cloth, paper label on spine, untrimmed copy. xxiii+164+(iv) p with 2 engr. plates. Lightly soiled but a good copy.

A RARITY BY THE ARCHITECT JOHN WOOD

206. WOOD, JOHN. *A description of the Exchange in Bristol: wherein the ceremony of laying the first stone of that structure; together with that of opening the building for public use, is regularly recited*. Bath: Printed in the year 1745 and sold by J. Leake a.o., 1745 \$3250.00
First and only edition, rare; the edition was 300 copies. The explanation for this book is given by Harris, but in a footnote rather than in the text itself: "Although concerned with a single building of his own design, this too is consistent with his attitude to precise historical facts. His failure to find an account of

the opening ceremonies of the London exchange prompted him to publish 'all the circumstances' surrounding the building and opening of the Bristol Exchange, 'it being certain that Precedents in or relating to Architecture carry their uses along with them as well as Precedents in the Law.' (p. 488, note 68). In addition to describing the ceremonies, the book illustrates this fine building in two plans, two elevations and two sections and plates of the front gate and front doors. Harris, *BABW*, 922. OCLC locates 7 copies in American libraries.

8vo, old mottled calf, neatly rebacked. (iv)+36+(1) pp. with 8 engr plates (of which 6 double-p). Scattered light foxing.

207. WOOD, JOHN. *An essay towards a description of Bath*. Bath: Thomas Boddely, 1742 - [Part II, Bath: W. Frederick, 1743] \$1800.00

First edition. In this work "he allowed his imagination full scope, identifying the city of Bladud as the ancient seat of Apollo and establishing a Druidic University at Stanton Drew. This historical romanticism serves as an introduction to Wood's own account of the Georgian improvements in which he had played so prominent a part. He also took the opportunity to attack those who had opposed his schemes, and to denounce the 'piratical' architecture of those master builders who did not submit themselves to his architectural direction." - Colvin, p. 910. Eileen Harris points out that this was the only one of Wood's books successful enough to require reprinting; it went through three editions. Harris also notes a Part III (her no. 925) published separately in 1743; this is very rare, she locates only one copy (Bath Reference Library) and states that it was not incorporated into the 1749 or later editions. The BAL note states that this third part, "very scarce", was possibly suppressed by the author. Harris, *BABW*, 924. Fowler 442 (third edition of 1765). Cicognara 1828. BAL, *Early printed books*, 3703 (edition of 1749).

2 parts in 1 vol. 8vo, old marbled sides, neatly rebacked. (x)+92 pp; (iv)+104 pp with 13 plates on 7 (6 double each with 2 numbers plus 1 single); part II with 2 pls (on 1), i.e. 1 fdg plate. Final leaf a bit dusty; a good copy.

AMERICAN ARCHITECTURAL COLOR PLATE BOOK

208. WOODWARD, GEORGE E. (Publisher). *Rural church architecture, comprising a series of designs for churches, exemplified in plans, elevations, sections, and details by Upjohn, Renwick, Wheeler, Wells, Austin, Stone, Cleveland, Backus, Reeve, etc. etc.* New York: George E. Woodward, n.d. [ca. 1869] \$4500.00

A rare and stunning book, with 45 folio plates of which 25 are in color. This is in fact a re-issue of *A book of plans for churches and parsonages* issued by the General Convention of Congregational Churches in the US in New York in 1853 (Hitchcock 282). That work was published by Daniel Burgess & Co; it had 58 pages of letterpress and 45 lithographic plates. There must have been a few sets of the plates left over which passed into the hands of Woodward; he simply printed a new title page circa 1870 (and it looks it; both the paper and the typography are different from the plates which were printed in 1853) and issued the book without text. This is Hitchcock 1416; it is the first copy I have ever owned (in 45 years). Aside from a few spots in the blank margins of one or two plates this is a fine copy. OCLC locates a number of copies in libraries, but the work is really rare in the marketplace.

Oblong folio, orig. patterned cloth, titled in gilt on cover within a cartouche: Church Architecture. T.p. and 45 plates showing 18 designs (of which 20 are plans and 25 color lithos, either elevations or perspective views). T.p. is very slightly browned due to the paper quality.

209. WOODWARD, GEO. E. *Woodward's cottages and farmhouses*. New York: American News Company, [1867] \$200.00

First published in 1867 by Geo. E. Woodward & Co. One of the most uncommon of the various Wood-

ward titles. Of particular interest are the designs for outbuildings and details, e.g. ice houses, a rustic stand, sun dial, well house, drying house, ornamental roads, a stable, a bird house, chicken coop, porter's lodge, canopied and rustic seats, tenant's houses, fountains, piggery, etc. Hitchcock 1424. Very nice bright copy.

12mo, orig. dec. cloth. 144 pp. with 188 wood-engr. illus.

INCLUDES 'THE ELEMENTS OF ARCHITECTURE'

210. WOTTON, SIR HENRY. *Reliquiae Wottonianae: or a collection lives, letters, poems...and other incomparable pieces of language and art. Fourth edition, with additions.* London: Printed for B. Tooke...and T. Sawbridge, 1685 \$475.00

This includes Wotton's famous *The elements of architecture* first published in 1624, said to be 'the first significant British contribution to architectural theory' (pp. 1-71). Good notes on this important essay are given in Harris, *BABW*, pp. 499-502 and in the Millard *British* catalogue no. 95. Harris states that it was included in the present work on the basis mainly of literary merit, "but its dissemination was greatest however in the very quarter for which it was not intended, in the building trades, among ordinary artizans." She then lists several builders' books which reprinted the essay in whole or in part. Park List 119; Helen Park found 3 pre-Revolutionary American locations: Loganian Library, Harvard and the Charleston Library Society. The pagination is irregular due to typesetter's errors but the work appears to be complete; certainly 'The Elements' is all there.

8vo, old speckled calf, neatly rebacked. (lxxxiv)+713 pp. with 4 engr portraits. Table of contents bound in at p. 584. Good copy.

FLW'S ARCHITECTURAL PHILOSOPHY

211. WRIGHT, FRANK LLOYD. "In the Cause of Architecture: the work of Frank Lloyd Wright" (in) *The Architectural Record, Vol XXIII, No. 3.*, March 1908 \$850.00

First edition of just about the earliest statement of Wright's architectural philosophy, followed by 56 pages of illustrations, containing 86 halftones. These halftones include many buildings which were later destroyed; they deserve comparison with the 1911 *Ausgefürte Bauten* picture book. The present essay was also issued as an offprint and was reprinted in 1975. It is one of his most famous polemics. Sweeney 85.

8vo, old half black polished calf spine & corners; cloth sides. This is the entire vol 23 for 1908. 508 pp., profusely illus. The Wright essay occupies pages 155-221.

***A KEY SOURCE IN THE STUDY OF
FRANK LLOYD WRIGHT & JAPANESE PRINTS***

212. [WRIGHT, FRANK LLOYD]. ART INSTITUTE OF CHICAGO. *Catalogue of a loan exhibition of Japanese Colour Prints with notes explanatory and descriptive and an introductory essay by Frederick William Gookin.* Chicago, March 5 to March 25, 1908 \$450.00

A scholarly illustrated catalogue of 652 prints; a great many of them were loaned by Frank Lloyd Wright. What is not well known, still today, is that Wright was an active dealer in Japanese art, primarily *ykiyo-e* woodblock prints. "The extent of his dealings in Japanese art went largely unknown, or underestimated, among art historians for decades until, in 1980, Julia Meech, then associate curator of Japanese art at the Metropolitan Museum, began researching the history of the museum's collection of Japanese prints. She

discovered “a three-inch-deep ‘clump of 400 cards’ from 1918, each listing a print bought from the same seller - F. L. Wright” and a number of letters exchanged between Wright and the museum’s first curator of Far Eastern Art, Sigisbert C. Bosch Reitz, in 1918 to 1922. These discoveries, and subsequent research, led to a renewed understanding of Wright’s career as an art dealer.” - Wikipedia, Frank Lloyd Wright-Japanese Art. For more on the subject of the exhibition see Kevi Nute, *Frank Lloyd Wright and Japan* (1993), p. 151. As is well known, Wright wrote a book, *The Japanese print, an interpretation* in 1912. The present work is widely held in libraries but is very uncommon in the marketplace. I have never had a copy and I can find no copies for sale on line. It is nicely printed on Japanese paper.

8vo, orig. printed wrappers; untrimmed. 132 pp with numerous full-page plates. Very nice copy.

**“PERHAPS THE CLEAREST EXPOSITION OF
WRIGHT’S AESTHETIC CREED”**

213. WRIGHT, FRANK LLOYD. *The Japanese print, an interpretation*. Chicago: Ralph Fletcher Seymour, 1912 \$2750.00

Fine copy of the first edition. “Written shortly after the design of Taliesin [Wright’s Wisconsin house] when he was under the intellectual and emotional influence of Mamah Borthwick Cheney, this book is perhaps the clearest exposition of Wright’s aesthetic creed. It is not, as the title suggests, about Japanese prints (which Wright collected) but about the method he learned from studying Japanese prints for creating patterns and abstractions out of shapes of nature. An influence of the ideas of Ernest F. Fenollosa, the first professor of western philosophy in Japan (who wished for a new cultural synthesis of eastern and western ideas) - and whose work Wright acknowledges in this book - is discernible in Wright’s argument. An influence of Arthur W. Dow, Fenollosa’s disciple, is also possible because of Wright’s use of theories of “pure design” in his argument.” - *Avery’s Choice* 393 (note by Narciso Menocal). Sweeney, no. 109: “This book was printed three times by Seymour in 1912...priority has not been established.” For further information on Ralph Fletcher Seymour as a printer see S. O. Thompson, *American book design and William Morris*, pp. 107-110.

8vo, orig. tan paper boards, with the crane design on front cover and t.p. 35 pp., handmade Japanese endpapers. Light pale faded spot on upper edge of cover (hardly noticeable), else a fine copy.

214. (WRIGHT, FRANK LLOYD). DE FRIES, H. *Frank Lloyd Wright. Aus dem Lebenswerk eines Architekten*. Berlin: Ernst Pollak, 1926 \$475.00

First edition. “The text contains articles by the editor H. de Fries, Wright, Richard Neutra, and excerpts from the speeches of H. P. Berlage delivered after his return from America, all in German. A short bibliography lists European publications. The illustrations consist of work completed prior to Wright’s departure for Europe in 1909, and his later buildings and projects in Japan and California. Drawings for the Doheny Ranch Resort and Tahoe Summer Colony projects and the Millard (“La Miniatura”) and Freeman houses are reproduced in color. Includes construction photographs of the four California concrete block houses. The book was bound in yellow boards with red cloth spine.” - Sweeney 172. Save for a cracked inner front hinge ours is a nice copy in the original binding. Very scarce.

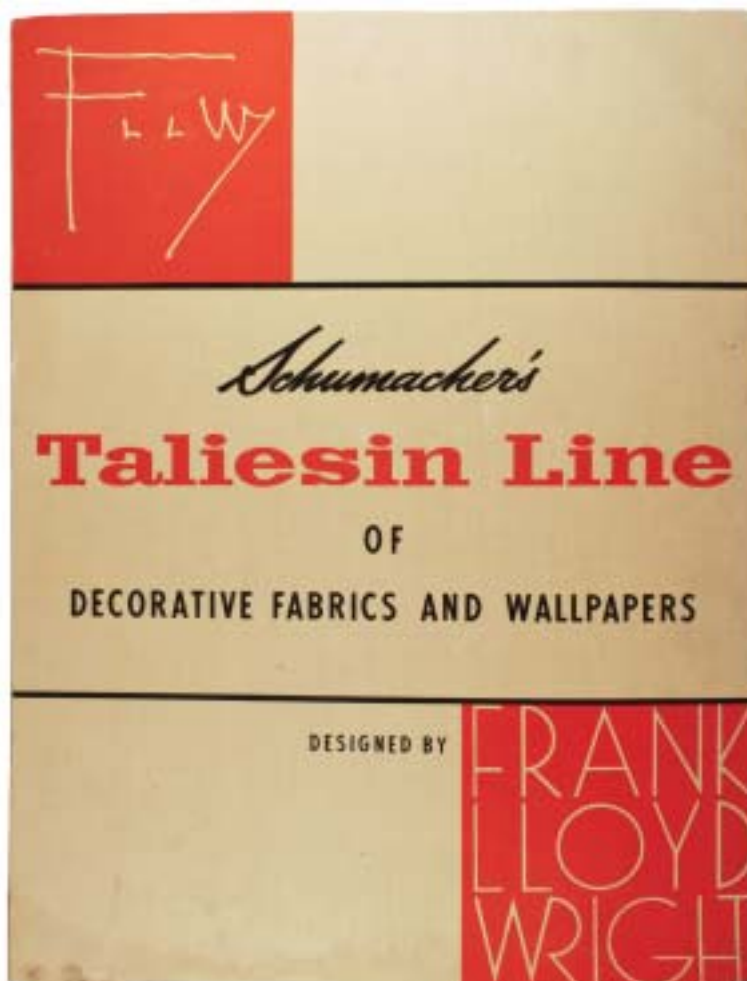
Small folio, orig. yellow boards, red cloth spine. 80 pp. with 98 illus in halftone and 9 color plates. With the bookplate of Arch. Hoffmann (an architect).

215. [WRIGHT, FRANK LLOYD]. *Schumacher's Taliesin line of decorative fabrics and wallpapers designed by Frank Lloyd Wright*. [Chicago: E. W. Bredemeier & Co. Sample books], n.d. [ca. 1955-57] \$5500.00

Wright had long been involved with craftsmen and manufacturers to execute the furnishings that were an integral part of his structures. David Hanks lists 21 of them with extensive notes in his *The decorative designs of Frank Lloyd Wright*, pp. 199-224. But Schumacher is the only one (to my knowledge) that ever issued a trade catalogue entirely devoted to Wright's designs. It is given a good note by Sweeney: "A book distributed to retail outlets which contains samples of fabric and wallpaper designed or chosen by Wright. There are thirteen fabrics in one hundred forty-two colorways and four wallpapers in twenty-three colorways. The illustrations include photographs of Schumacher's "Taliesin" suite, located in the National Republican Club, New York, and decorated with the fabrics and wallpapers. There are also photographs of several of Wright's buildings from which many of the Schumacher designs derived. The book is undated and possibly appeared in 1955." - *Frank Lloyd Wright an annotated bibliography*, no. 1148.

David Hanks gives an extensive discussion of Schumacher and this sample book and states that there are copies in the Cooper-Hewitt Museum and the Art Institute of Chicago. There are certainly a few more copies in institutions but no copies are located in OCLC. I myself have had one and possibly two copies in the past 45 years.

Large folio (22½ x 17½"), orig. two-color printed cloth covers; rivet bound. (44) leaves and a full page of perforated reply cards at the rear. Includes actual samples of thirteen fabrics in one hundred forty-two colorways and four coordinating wallpapers in twenty-six colorways. Light stain to rear cover but a fine clean copy.



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

A highly valuable work given a good note by Edward Joy: "His *Art Industry* has some 1200 illustrations. An important introductory section on woodworking has sketches of joints and of machinery, with technical descriptions. There are also descriptions of papier maché, carton pierre, and other materials connected with furniture making. For illustrations of furniture Yapp selects some of the more elaborate exhibits from the International Exhibitions of 1851, 1855, and 1862 as well as examples from a collection of antiques shown at Gore House, London, in 1853. He expresses approval of the Gothic designs of Pugin, "a learned

and skilful revivalist”, but is strongly critical of the “modern mediaeval” of contemporary designers. *Art Industry* is backward looking; it ignores the changes of the 1870s and stamps its approval of mid-Victorian taste.” - *Pict dict of British 19th cent furnit design*, p. xxxviii. Illustrations are as follows: furniture (151 plates); textile fabrics (84 plates); house decoration (47 plates) and carpets and floor cloths (38 plates). One of the essential works for the study of Victorian furniture and decoration. NUC locates 5 copies (DLC; CtY; TU; MiGR; NN).

Folio, Old half black morocco spine & corners, cloth sides. vi+76 pp with several hundred wood-engr. text illus and 320 fine full-p. wood-engr. plates. Old bookplate; small 19th cent. library stamp on t.p. and following leaf.

**RADICALLY INVENTIVE MANNERISM
A SPECTACULAR BOOK**

217. ZANOTTI, GIAMPIETRO. *Le pitture di Pellegrino Tibaldi di Niccolo Abbati esistenti nell'Intituto di Bologna*. Venice: G. B. Pasquali, 1756 \$6000.00

First edition, a fine clean copy. Pellegrino Tibaldi (1527-1596) was “among the most radically inventive



and influential mannerist architects practicing in northern Italy.”- *Macmillan Encyc. of architects*, IV, 214. The present work illustrates, in highly dramatic engravings, his frescoes in several buildings in Bologna. The frontispiece is an allegorical figure of Bologna, a fetching, idealized female beauty, engraved by Crivellari after Moretti. The fine title vignette enframes a distant view of Bologna. The headpieces, tailpieces and initials continue the theme of “Bologna” showing exterior and interior views of buildings by Tibaldi. A most attractive and dramatic book. *Cicognara* 3464. *Berlin Catalogue* 4080. *Millard, Italian*, 168, illustrated (and with long description of the engraved decorations but

strangely with no note).

Large folio (22 x 16”), orig. mottled paper covered boards, expertly rehinged a long time ago. (vi)+45+1 pp with engr. frontisp., engr. t.p. with vignette, 2 large portraits (Benedict XIV and Pellegrino Tibaldi) and 41 plates, plus 6 large pictorial initials, 6 headpieces and 6+1 tailpieces. Small piece (1 x 1.5”) torn out of blank margin of pl. 21; else a fine clean copy.

218. ZORZI, GIANGIORGIO. *La Rotonda di Andrea Palladio*. Vicenza: Tip. G. Rumor, 1911 \$125.00

First edition. A paper “da una conferanza tenuta il 21 Febbario 1910 alla Scuola Libera Popolare di Vicenza.” A rare little pamphlet, not in OCLC. Not in Freitag, *Art Books, a basic bibliography of monographs on artists* (which does list 4 other titles by Zorzi on Palladio). There is something very odd with page 33/34 which appears to be a cancel leaf done at the time of publication. I have never seen another 20th century book with something like this.

Lg. 8vo, orig stiff glazed orange wrappers. 35 pp with frontisp photo (Halftone) of La Rotonda. Fine copy.

ADDENDA

THE PRINCIPAL SOURCE BOOK OF THE GREEK REVIVAL

STUART, JAMES & NICHOLAS REVETT. *The antiquities of Athens, measured and delineated. A new edition.* London: Priestly & Weale, \$5500.00

Originally published 1762-1816, this was “the first accurate survey of Greek classical remains and was to be the principal source book of the Greek Revival in Britain. Though immediately recognized as a major work of architectural scholarship, its effect on contemporary architecture was limited; for the Greek Revival was a phenomenon of the nineteenth rather than of the eighteenth century” (see Colvin, pp. 793-95). Thus it can be argued that this second edition was the most influential, and certainly in America where the Greek Revival reached from Maine to Florida to Texas. The supplementary fourth volume covers the antiquities of “Other places in Greece, Sicily, etc” by C. R. Cockerell, W. Kinnard, F. L. Donaldson, W. Jenkins, and W. Railton. Harris *BABW*, 858 (see under “later editions”). Thomas Jefferson had the first edition (O’Neal 119). A good set of a standard work which is getting increasingly hard to find. This set includes the list of subscribers.

4 vols, folio. Recent cloth sides, calf spines, raised bands with gilt lines and red lettering pieces. (4)+82; 112; 128; 11+(iv)+10+30+56+6+6 pp with engr portraits of the two authors and 190 engraved plates. Occas. scattered foxing and offsetting on the text leaves; all of the 190 engraved plates have been carefully washed by the Green Dragon Bindery.

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