Architectural Rarities

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AN ADDENDA

OF FOUR ITEMS IN OTHER FIELDS

ALL NEW ACQUISITIONS

CATALOGUE 191

CHARLES WOOD BOOKSELLER
CAMBRIDGE
ARCHITECTURAL RARITIES

“A HIGHLY INFLUENTIAL Prototype of the Modern Office Building” National Register of Historic Places

I. ADLER & SULLIVAN, Associated Architects. The Wainwright Building. [Prospectus]. St. Louis, [Wainwright Real Estate Company], 1891

Dankmar Adler (1844-1900) and Louis Sullivan (1856-1924) were the architects of this landmark building. An extremely rare publication on one of America’s greatest buildings. OCLC locates only one copy: Harvard; not in Hitchcock (a major lacunae). The frontispiece is a halftone reproduction of an architect’s perspective rendering of the terra cotta office building. There is one page of text describing the building in detail, followed by six leaves showing the basement plan and floor plans from the first to the tenth.

The building was commissioned by Ellis Wainwright, a St. Louis brewer, who needed office space to manage the St. Louis Brewer’s Association. The building is currently owned by the State of Missouri and houses state offices. It is listed on the National Register of Historic Places and is also a U. S. National Historic Landmark. In May 2013 it was included in an episode of the PBS series “Ten Buildings that Changed America” because it was “the first skyscraper that truly looked the part with Sullivan being dubbed the ‘Father of Skyscrapers’.

It is widely covered in the scholarly literature of architectural history. One very good source is W. Jordy, American Buildings and their Architects (1972), pp. 99-109 et infra; “In any analysis of Sullivan’s principles of design, the Wainwright Building provides an ideal starting point.”
4to (12 x 9 ½”), in orig. thin boards covered with a textured pattern-paper; title printed on cover. T.p., frontisp., text leaf, and 6 leaves showing basement plan and plans of the ten floors. In fragile condition; initial binding was 4 staples which have rusted. Printed on coated paper; the last three leaves are cracked at the hinges. Preserved in a folding-back box, with morocco lettering piece.

**A RARE WORK ON PRISON ARCHITECTURE**

2. **BALTARD, [LOUIS-PIERRE]. Architectonographe des prisons; ou parallele des diverses systèmes de distribution dont les prisons sont susceptibles, selon le nombre et la nature de leur population, l’étendue et la forme des terrains. Paris: chez l’auteur, 1829** $6000.00

First and only edition, rare. Baltard (1764-1846) was an architect, painter and engraver and the father of the more famous architect Victor Baltard, architect of Les Halles in Paris. He is given a brief note in the Macmillan Encyclopedia of Architects but the present work is not listed. It is not in the book auction records. The work is mentioned in passing by Pevsner (under prisons) in his History of building types (p. 166). Though it is little known, the work is full of interest; it contains numerous plans of prisons mainly in Paris and Lyon, a good many of which are centralized (and this was before the French sent their team of Demetz and Blouet to inspect the prisons of the United States). The most interesting design is a plan of two superimposed triangles to form a six pointed star, “prison redoute ou parison militaire pour 600 hommes et garrison des vétérans.” Also includes plans of prisons in Rome, London, Amsterdam, Ghent, Naples, etc. NUC locates 4 copies. OCLC locates three copies (in USA): UCBerkeley, S.I., Getty.

Folio, recent cloth sides, brown morocco spine and corners, raised bands with dark red lettering piece. (vi)+35 pp and frontisp and 38 engr. plates (of which 13 double-page). OCLC record gives a detailed listing: “Frontisp., 1-33, 33 bis, 34, sup. A., sup B, [unnumbered]. The plates numbered 3, 12, 14, 16, 20-23, 30, 31, 33, 34 bis, 34 are double-page, hinged at the centerfold.” Our copy conforms. Occas light foxing on the first few leaves, remainder clean.

First published 1863. Les Halles, the magnificent market hall in Paris, was originally designed in stone by Baltard, who was only induced to build it in iron and glass, then a new and innovative combination, after direct instruction from Napoleon III and Haussmann. Like its epoch-making predecessor in London, the Crystal Palace, it was to influence generations of structural design (see the good essay in the Macmillan Encyclopedia under Baltard). The present work shows Les Halles from bird’s eye perspective down to the last repetitive small detail. The text, with its description of the building process, some calculations and similar information, completes the presentation which remains the best source on the building and one of the classic works on 19th century iron construction. The ironwork was by Joly and Jolly. This was the first occasion when iron and glass had been used for the construction of an immense building for permanent commercial use (the buildings erected for the Great Exhibition of 1851 and for other international exhibitions were designed as temporary structures). I first saw Les Halles during my first visit to Paris in 1959; I have never forgotten it. It was demolished during the urban renewal project of 1973.

This second edition has additional value in the appendix or “Compliment” - ten pages of text and three plates with about 27 illustrations of markets in plan and elevation (almost all in France). oclc locates seven copies in American libraries.

Large folio, orig half dark green morocco, rehinged. (iv)+36 pp. with 9 small text illus and 29 engr. plates (numbered 1-35 with six double-p. plates taking 2 numbers each). Scattered light foxing on a few plates but a good copy.

A RARE AMERICAN BUILDER’S PRICE BOOK

4. BARR, JOHN U. The Western price book: containing the rules of measuring and valuing the work and materials of all house-building mechanics, also that of the laborer and pavier, with remarks on the location of buildings and the necessary preliminaries. Pittsburgh: John B. Kennedy, Book Publisher, 1849 $2500.00
First edition and as far as I can determine only edition. A rare builders’ price book (Hitchcock categorically excluded them from his bibliography). Price books are one of the rarest categories of early 19th century American trade and craft literature because they were never meant for a wide general circulation; they were meant to be kept within the trade or craft, and in some respects are forerunners of the movement of organized labor. The present work contains “tables showing the number of bricks in walls and chimneys, and the quantity of materials in masonry, and of nails and shingles in roofs, and the nails and lumber in various other wood work. Also, numerous tables of the cost of carpenter work, the weight of glazed sash, iron columns, &c. with remarks on the same.” oclc locates seven copies (DWint, AAS, LCP, WashU, Ohio Hist Conn., Pub Liby of Cincinnati and Ath. of Phila.). The work is and always has been rare in the marketplace - I have owned two other copies in the past 56 years (which went to AAS and the Athenaeum of Phil).


SECOND EDITION OF THE EARLIEST ORIGINAL AMERICAN ARCHITECTURAL BOOK

5. BENJAMIN, ASHER. The country builder’s assistant. Boston: Spotswood & Etheridge, for the author, sold by him, and by Alexander Thomas, Worcester, 1798 $6500.00

A very good copy, complete with both folding plates intact, of the earliest original American architectural book. Originally published one year earlier, in Greenfield, Mass, in 1797, copies of the first edition are extremely rare. It follows the earlier English handbook form, consisting of 37 plates with brief explanations for each. The content is largely based on English sources, primarily Pain and Chambers for the orders and Nicholson for construction details, but the complete designs are Benjamin's own and were extremely influential, especially the folding plate 33, the plan and elevation for a meeting house. The standard scholarly work on this and all of Benjamin's other books is A. L. Cummings, “An investigation of the sources, stylistic evolution, and influence of Asher Benjamin’s builders’ guides,” (unpublished doctoral dissertation), Ohio State University, 1950. The present book is an absolutely essential cornerstone of any collection of American architectural books, and should be included in any exhibition or study of them. It is listed in many exhibition catalogues, e.g. The sources of classicism, (U. Texas), 1978, no. 80. Printed books on architecture, (U.

8vo, orig. calf, edges and corners worn, neatly rebacked. 36 pp with 37 engr. plates (2 fdg). This copy has been professionally restored by MacDonald. It appears to have been washed but it was a superb job. The folding plates 25 and 32 have been reinforced at the fold. Preserved in a custom chemise and a slipcase.

**A VERY RARE BOOK ON ONE OF THE ICONIC BUILDINGS OF THE 19TH CENTURY**

6. BERLYN, PETER and CHARLES FOWLER. The Crystal Palace: its architectural history and constructive marvels. London: James Gilbert, 1851

First and only edition, a work of great value. It is said to be “much the best of the contemporary publications on the Crystal Palace’s architecture, lucidly written and with vivid vignette illustrations (from wood engravings) of the building under construction. Of its authors, Berlyn had been an employee of the Royal Commission for the Great Exhibition, and Fowler (whose father of the same name had built the great iron and glass conservatory at Syon House) must have helped on the practical side of erecting the building.”- Weinreb 53:47. It is strange that this book is not mentioned in the notes or bibliography of the standard work on the architect of the Crystal Palace, Joseph Paxton (George F. Chadwick, The Works of Sir Joseph Paxton, London: Archit. Press, 1961). Among other things it illustrates and describes the machines used in making the parts for the building; it also lists all of the competitors for the building design and illustrates and describes two of the [unsuccessful] competition designs (one by Hector Horeau of Paris; the other by B. & T. Turner of Dublin). The list of competitors who submitted designs is fascinating; it included entrants from Holland, Belgium, Ireland, Germany, Italy, Switzerland, Austria, Poland and “a lady with great diffidence submits this plan”.

What is so strange about this book, especially in view of its scarcity in the marketplace, is the fact that OCLC locates 34 copies in American libraries; they are mostly older libraries on the east coast - there are only eight copies west of the Mississippi River. This is the first copy I have owned in my 55 years in the book trade.

8vo, orig. blue cloth, gilt title on spine and upper cover (faded). viii+92+xix+16 pp with fdg. frontisp., 16 full-p. wood engr plates and numerous lively wood-engr text illus.
7. BERTOTTI SCAMOZZI, OTTAVIO. Descrizione dell Arco Trionfale eretto nella pubblica piazza di Vicenza la notte 12 Novembre 1758 per...la esaltazione...cardinalizia di...Antonio Marino Priuli, vescovo della medesima città...Vicenza: Carlo Bressan e Francesco Mazzolini Compagni, 1758 $3750.00

A very fine copy of the first and only edition of Bertotti Scamozzi’s own description of his triumphal arch erected to honor the newly created Cardinal Antonio Marino Priuli as well as his account of the celebratory festivities which were held at night. This temporary wooden arch was Bertotti Scamozzi’s first architectural commission. It was covered with painted cloth imitating marble and decorated with paintings, statues, and vases all minutely detailed in the text. The fine plates by Christoforo dall’Acqua show Bertotti’s triumphal arch as well as elevations of the main public buildings facing the piazza on which the arch had been erected: Palazzo della Ragione designed by Palladio; the Basilica by Palladio; Palazzo Prefettizio also by Palladio and Monte di Pietà by Vincenzo Scamozzi. All these buildings were illuminated during the festival with elaborate torches; a detailed view of some of these torches and their fastenings at the facade is also illustrated.

This is Bertotti’s Scamozzi’s first published book; he signed the dedication (in print). He is certainly best known for his monumental edition of Palladio published 1776-1783, but also well known for his guide book to Vicenza, Il forestiere instruito (1761). He was a successful architect in his own right; he lived most of his life in Vicenza and his architectural style showed decided Palladian influences. See the excellent entry on him in the Macmillan Encyclopedia of Architects. Berlin Catalogue 3266. Cicognara 1519. OCLC locates five copies in America: Getty, Hopkins, Yale, Princeton, Cleveland P.L.

4to, cont. red and blue pattern paper wrappers. 12+(4) pp with 4 engr plates (of which 3 folding) by Christoforo dall’Acqua. Fine copy.
8. BIDDLE, OWEN. The young carpenter’s assistant; or, a system of architecture, adapted to the style of building in the United States. Philadelphia: Printed and sold by Benjamin Johnson, 1805 $850.00
First edition. 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). The present copy is in remarkably good condition with both folding plates completely intact; it has been carefully washed, resewn and rebound by the Green Dragon Bindery. (Due to their fragile nature the folding plates almost never survive intact). Two manuscript leaves from this copy before it was washed have been preserved in a chemise and laid in; they give the provenance which was in the Morris family of Philadelphia through the end of the 19th century. Hitchcock 176. Rink 1768.
4to, recent full speckled calf. 64 pp. with 44 engr plates (2 of which are folding). Carefully washed by the Green Dragon Bindery. An excellent copy of a fragile book.

VERY FINE COPY OF A VERY RARE BOOK

A very fine copy of a very rare English pattern book. This is the first and only copy I have seen in the past 55 years. But it is not unrecorded; OCLC locates four copies, NYPL, Getty, ArtInstChi and Ath of Phila. The last-mentioned copy was included in Gail Winkler’s excellent book Capricious Fancy, drafting and curtaining the historic interior 1800-1930 (2013), her no. 35: “Booth’s designs are useful for two reasons. First, they prove that at mid-century, geometric valences or lambrequins were always found in con-
junction with cornices...Second, the *Original design book for Cornices and Draperies* illustrated how valences and lambrequins were adapted to new styles in the decades immediately following mid-century, employing an arrangement of pipes, swags, stiffened panels, cords and tassels in the manner popular in the Renaissance Revival Style during the third quarter of the nineteenth century. - p. 117-118 and figures 35.1 and 35.2.

Sm. folio (12 ½ x 10”), orig. pebble grain green cloth, orig. red cloth spine, red edges, title deeply embossed on cover in gilt letters. Decorative litho t.p. and 23 tinted litho plates. The designs are printed in black against varying-colored backgrounds: pink, olive, pale purple, pale orange with variations. An immensely pleasing book.

**THE FINAL SYNTHESIS OF THE TEACHINGS OF ABRAHAM BOSSE**

**A COPY WITH TWO CANCEL PLATES AND A VOLVELLE**


First edition, rare. “An apprenticed engraver, Abraham Bosse (1602-1676) also published many treatises on perspective and art theory including the theory of architecture. From 1648 to 1660, Bosse taught perspective at the French Royal Academy of Painting and Sculpture. Adopting the new geometrical perspective method of Gerard Desargues to fine arts, Bosse was the first art theorist in France to develop a systematic art doctrine.” - *Macmillan Encyclopedia*, I, 261.

As noted, as well as an architect, Bosse was a friend and disciple of Desargues, a mathematician and architect from Lyons, who studied the mathematical bases of perspective. Several of his treatises were based on Desargues’s techniques. Bosse eventually quarreled with Jacques LeBicheur and many other members of the Académie Royale, from which he was expelled in 1661. Martin Kemp takes it up from there: “A less resolute character might have been tempted to give up in disgust, but Bosse continued publishing. His *Traité des pratiques géométrales et perspectives*, issued in 1665, is a succinct and uncompromising synthesis of his teachings. The first part concentrates on the geometry of the ‘sphere, circle, cone and cylinder,’ while the second provides systematic instruction in the rendering of objects in space. Towards the end he specifically addresses the activities of ‘the new Reformer’ (LeBicheur or LeBrun?) who is leading the youth of the Academy astray by pretending that they can dispense with Bosse’s precise techniques in favour of judgement by eye.” (*The science of art*, p. 125). See also Desargues, *Perspective* (1977) pp. 106-7, also pls. 92 & 93. Bosse published seventeen works; this is one of the rarest in the marketplace.

This copy would be appropriate for teaching the history of the book; it has two engraved plates which are cancels (34 & 43) and one plate (pl. 50) with a fine volvelle (or folding flap).

8vo, full cont. polished calf, gilt spine (faded; head of spine worn). Engr.t.p., printed t.p., engr ded leaf; and (xvi)+pp 1-47; [48]-140; with a total of 69 engr. plates (1 double-p), numbered 1-6, 6*, 7, 7*, 8-67. Includes an engraved special t.p. for the plates on recto of plate 1. Except for the dull (but original) binding, a fine clean copy.
II. BOSTON. The rules of work of the carpenters in the town of Boston, formed, and most accurately corrected by a large number of the first workmen in the town. Published agreeably to Act of Congress. Boston: for the Proprietors, 1800 (with) Prices Current for the survey of lumber, for 1805. [Boston, 1805]

Both items are fine copies in the original paper wrappers. The second item, the prices of lumber, is unrecorded. It was found tucked inside of the Boston Rules of Work, and was surely there since 1805.

This is the third Boston carpenter's price book to have been printed. It was preceded by an 11 page edition printed in 1774, and a 23 page printing of 1795. Both of the earlier editions are of the greatest rarity; of the 1774 only one copy is known to survive, at the New-York Historical Society, and of the 1795 edition two copies can be located, at the Library of Congress and Mass Historical Society. The introduction to the present edition of 1800 speaks of the earliest printing as out of date; the prices of labor had gone up dramatically.

Though there were originally a good many price books published in America in the late 18th and early 19th centuries, for various different trades, they are all very rare today. Many exist in only one known copy. They were not meant to be saved and not meant to be seen by the general public. Their basic purpose was to establish a fair and equitable system of charges for services rendered; they are of obvious value to the historian. The present edition has the prices in dollars and cents, an early instance of the move away from shillings and pence. All copies were signed by Thos. Stutson, the secretary of the committee who drew up the rules. The printer of this book, Samuel Etheridge, can be identified by his woodcut monogram on the title page. OCLC locates ten copies. Rink 1760.

The “Prices Current for the survey of lumber” is a small two-leaf printed and stitched pamphlet in the original blue paper wrappers. The first page begins with a drop-title. Following the word “for” the date of 1805 is filled in with ink (thus indicating that this was meant to serve for subsequent years. The prices are in dollars (Dls.) and cents (Cts.). They were filled in in ink. The prices were wholesale, e.g. Pine boards, pr. thousand...25 cts. Oak timber, pr. ton...25 cts. Shingles, pr. thousand...50 cts. Mahogany, pr. thousand is listed but is not priced. This would have been imported and at the time of this printing probably none was available. Not in Rink; not in OCLC. Unrecorded.

Rules of work: 12mo (5 ¾ x 3 ¾”), orig. marbled paper wraps; stitched. 34 pp. For this sort of book a fine copy. Prices Current Lumber: 12mo (5 ¾ x 4”), orig blue paper wraps, stitched. The second page is identical to the first page but is not dated nor filled in with prices. Fine unused copy.
12. BROWNE, JOHN. The carpenter’s joyntrule fitted with lines variously and generally useful in measuring magnitudes and time...The use of the 30 and 40 scales in architecture great or small, and to find the length and angles of Hips, Rafters and Purloins, in any kind of Roof, Square, Taper or Bevelling at any pitch or perpendicular. London: Sold by John and Thomas Browne, at the Sun Dial in the Minories, 1684

Originally published in 1661, this work went through nine editions or iterations between 1661 and 1688. The present 1684 edition has two variant title pages, both found in this copy. The second title page reads: “The carpenters joyntrule fitted with lines variously and generally useful in measuring of magnitudes and time with several useful appendices for several imployments as Saylors, Surveyors, Gunners, and Gaugers, etc.”

Eileen Harris states: “His [Brown’s] first publication. The Description and use of a Joynt rule (1661), though intended for daillers and astronomers, concludes with a brief chapter of interest to building measurers describing Mr. White’s rule for measuring glass, board, timber, and other superficies.” The present work has two separately paginated sections: “The use of a sliding-rule to measure board or timber measure” (pp. 1-40) and “To find the lengths of the rafters and hips...” (pp. 1-24).

Measuring books are given a good overall essay by Eileen Harris in Chapter 4 to her BABW: “...A glazier’s rule invented by an obscure Mr. White was described in 1661 by the London instrument maker, John Brown...In rapid succession Brown and Leybourn (who was appointed one of the surveyors of the ruins [of the Great Fire of London]), published ‘plain and easy’ explanations of the divers uses of Gunter’s lines and logarithmic tables for measuring the surfaces and solid contents of board, timber, brickwork, glass, pavement, wainscot, tiling and plastering. One of Brown’s joint-rules with the ‘Line of Proportion’ inscribed on it was especially designed for measuring roof hips and rafters as well as the parts of the orders. It enjoyed a long and successful life...” (pp. 42-42). Harris, BABW, 57. oCLC locates just one copy: U of Mich. 12mo, orig. (or 17th cent) sheep; neatly rebacked with dark red lettering piece. (ff)*pp.1-2; 1-128; 1f; pp. 1-32; 1-40; 1-24 with 4 tipped-on small engr diagrams (‘slips’). A very good copy.
ARGUABLY THE MOST INFLUENTIAL AND ORIGINAL BRITISH ARCHITECTURAL BOOK EVER PUBLISHED

13. CAMPBELL, COLIN. Vitruvius Britannicus, or the British architect, containing the plans, elevation and sections of the regular buildings both publick and private in Great Britain. London, 1717 (vols I & II) and 1725 (vol III) $22,500.00

First edition, second issue of Vols I & II; first edition of vol III. As stated in the opening sentence of the entry in BAL, Early Printed Books 3544, “[This] is arguably the most influential and original British architectural book ever published.” There is a great deal of reference literature on this book; see especially BAL (cited above), Harris & Savage, British architectural books and writers, pp. 139-148 and Millard British, no. 10. Campbell’s work is known as the “key pioneering manifesto of the rise of neo-Palladianism in early 18th century Britain.” (N. Savage). See also John Summerson’s Architecture in Britain 1530-1830 which gives much attention to Vitruvius Britannicus and calls it “the inauguration of the Palladian movement coupled with the name of Inigo Jones.” Another scholar, Damie Stillman, has written the following: “Together with the first volume of Leoni’s edition of Palladio, the other clarion call of the new Palladian movement was the first volume of Vitruvius Britannicus. Created by one of the architects who had already begun the turn toward Palladian restraint, the first two volumes of this lavish folio production, which appeared in 1715 and 1717, and the third in 1725, not only presented the argument for a return to the Ancients and to Palladianism but illustrated some of Campbell’s demonstrations of how that return would look. In addition to a visual survey of recent English architecture, they provided an advertisement of the author’s own
architectural accomplishments, the first English book to do this in a pattern that would become standard as the century progressed.” - Avery’s choice (1997), 159. There are many bibliographical citations to this work, too many to list here.

3 volumes, large folio (20 x 14 ½”), orig. full calf, neatly rebacked, Vol I: Engr t.p., engr ded. leaf. (to King George); 7+1 pp. with 100 engr plates (of which 14 double-p. and taking two numbers each). Vol II: Engr. t.p., printed list of subscribers; 6 pp with 100 engr plates (of which 4 are quadruple-p. taking 4 numbers each and 12 are double-p. taking 2 numbers each). Vol III: 12 pp which include t.p. (printed in red & black), dedication leaf, list of subscribers & explanation of plates (pp. 7-12). With 100 engr plates (one is quadruple taking 4 numbers) and 22 double-p. taking two numbers each. A few of the pages and plates have 18th cent. annotations. Good clean absolutely complete copies.

THE PRINCIPLES AND TECHNOLOGY OF HYDRAULICS FOR GARDEN WATERWORKS

14. CAUS, ISAAC DE. Nouvelle invention de lever l’eau plus haut que sa source avec quelques machines mouvantes par le moyen de l’eau et un discours de la conduite d’ycelle. Par Isaac de Caus, ingenieur et architecte natif de Dieppe. [London], Imprime a londre, Jan 1644 $6500.00

First edition. Isaac de Caus (1590-1648) was the son or nephew of Salomon de Caus (c.1577-1626), a French Huguenot engineer, garden designer and author. He worked for the English court around 1610 but is best known for laying out the elaborate gardens and fountains for the Castle of Heidelberg. In 1615 he published Les raisons des forces mouvantes which set out the principles of hydraulics on which the waterworks of 17th century gardens were founded. “The Nouvelle invention is a selective reinterpretation of Les raisons and was therefore to reinforce even more the enormous influence of the de Caus garden tradition in the post-Restoration period. After 1660 these waterworks were to spread to the gentry and upper middle classes...The influence of the de Caus family even passes into the eighteenth century in Stephen Switzer’s An introduction to a general system of hydrostatics and hydraulics 1729.” - Roy Strong, The Renaissance garden in England, p. 165.

The present work illustrates and explains various pumps and contrivances for raising water, water clocks, several types of musical organs, and several life size automata shown within garden grottoes. Isaac de Caus also practiced as an architect. In 1636 he was employed by the fourth Earl of Pembroke to rebuild the south front of Wilton House, Wilts., and to lay out an elaborate formal garden in front of it. - (for details on this see Colvin, p. 256). Colvin also states that the original drawing for the engraved title plate of the present work is in the Burlington-Devonshire Collection in the R.I.B.A. Drawings Collection, together with an elevation for the south front of Wilton House attributed to de Caus. In 1659 this work was translated into English and published in London by Joseph Moxon. Wing C1528. Berlin Catalogue 3610. OCLC locates four copies in America: UCLA, Getty, Yale, Stanford.

Folio (16 ½ x 11”), old speckled calf, neatly rebacked some time ago. (ii)+32 pp with 26 engraved plates, 2 woodcut head & tail-pieces and 20 woodcut text illus. The engraved title plate serves as the title page; (it does not lack the printed title page; there never was one). A large untrimmed copy.

$2000.00

First edition. “More about the architecture of engineering than the engineering of architecture, this is a rare book on an unusual subject. It is concerned with the design of steam engines, in particular marine engines, and the great steam pumping engines whose massive cast-iron framework gave ample opportunity for architectural display. Clegg gives a variety of designs for cast-iron mouldings, pedestals, columns and beams all based on the classical vocabulary of orders, illustrating columns and entablatures from such famous sites as the Parthenon or Paestum showing how they may be adapted for engines. He also considers the correct proportions for wrought-iron connecting rods for pin-joints, links and so on. Clegg himself designed an atmospheric railway system used by Brunel before going on to specialize in a gas generating plant.” J. Elton, 10:30. Clegg is perhaps best known for his *Practical treatise on the manufacture and distribution of coal gas* (London, 1841). Despite the fact that OCLC locates 11 copies in American libraries, this is a rare book in commerce. This is only the second copy I have had in the past 55 years.

4to, orig. faded pink boards, neatly rebacked, with printed paper label on cover. (viii)+64 pp with 8 engr plates and 76 wood-engr text illus. A very good copy.

16. COMOLLI, ANGELO. Bibliografia storicocritica dell’Architecttura Civile ed arti subalterne. Roma: Stamperia Vaticana (L. P. Salvioni), 1788-1792

$5000.00

First edition, a good set, rare. It is a famous work; it is the first bibliography of architectural books. It was given an interesting note by H. W. Kruft: “At the end of the eighteenth century Angelo Comolli undertook the production of a critical bibliography of all the literature on architectural theory since Vitruvius. This four-volume work places architectural literature in a very complex context; the first three volumes being concerned with general art theory, biographies, and complimentary sciences, and only the fourth volume is devoted to architectural theory in the strict sense. Despite its size, Comolli’s work is full of gaps. Its value lies mainly in the various judgements Comolli brings together of the theoretical literature of the eighteenth century. Thus, his work contains a detailed account of Lodoli’s teaching and of contemporary criticism of it. Comolli’s work remains to this day the most comprehensive attempt at a bibliography of architectural theory.” - *A History of Architectural Theory*, p. 207. BAL, *Early Printed Books*, 688 with the note: “This is the first bibliography of architecture.” That is the whole note, perhaps the briefest note in the entire four volume work - brief but to the point. Breslauer & Folter, *Bibliography* (Grolier Club), 110. Cicognara 2152. Chanberlin, *Guide to Art Reference Books*, 2: “Classification scheme given at the beginning of v.; au-
18. CROFF, G. B. Progressive American architecture. New York: Orange Judd Co., 1875 $3500.00

A very nice copy of the first edition, and extremely rare, this is only the second copy I have had in the past fifty-five years. The designs are essentially an Americanized version of the French Second Empire style and in their pointy towers, cresting rails and finials they are reminiscent of the New Yorker cartoons of Charles Addams. The work “presents in illustration an extensive collection of original studies for dwellings, banks, school and office buildings, costing from one thousand to one hundred thousand dollars.” Also, details of every feature, interior and exterior. The litho title page is counted as plate one; the remainder of the plates are photo-lithographs in the Osborne Process. The author was an architect in Saratoga Springs, N.Y.; the designs, which were mostly built, were executed at Hudson, N.Y., Saratoga, Charlotte, N.C., Schaghticoke and Rhinebeck, N.Y., Burlington, Vermont, Philadelphia, etc. Born in Vermont, he had an affinity for Canada, and practiced in Saint John, N.B. for two years (1877–1879). Plate no. 40 of the present work is a “design for an imposing villa on Mount Royal in Montreal”. The final 12 pages are interesting ads; the final one is a color plate for Minton Tiles.

While this book is and has been for at least fifty years rare in the book trade, OCLC locates 18 copies in American libraries (although some of these could be electronic copies produced by Kirtas Technologies Inc.). Or, if they are actual hard copies, they could have gotten into the libraries while still a new or nearly new book. Hitchcock 295.

Folio, (14 x 10 ½’’); orig. brown dec. cloth, gilt blocking on front cover. 97 leaves of plates (the t.p. counts as plate 1) and 12 pp of illus ads. A good clean copy. Laid in are two original drawings signed by Architect W. H. Carson (d. 1892) of Yolo County, California.
A LEGENDARY RARITY
ONE OF THE MOST IMPORTANT PHOTOGRAPHIC SURVEYS
OF 19TH CENTURY AMERICAN ARCHITECTURE

A monumental three-part work. Series I and II are complete with 40 plates each. Series III is incomplete containing only 13 of 40 plates. This is a legendary rarity; and the first copy I have ever seen or heard of on the market in 55 years and with a good provenance (see below). It was reprinted by Dover in 1975 with an excellent introduction by Prof. Arnold Lewis and notes to the plates by Keith Morgan. Contents of the first series include capitoles, hotel de ville, musées, ecole, college, eglises, synagogue, bourse, theatre and bibliothèque. Contents of the second series: hotels privés, maisons privées, maisons a loyer, intérieurs d’appartements, vestibules, salle a manger, salons, chambre a coucher, buffet, fumoir, and cheminées. The [incomplete] third series was devoted to suburban residences.

The albumen photographs measure 7½ x 9½”. They are mounted on stiff cards 11½ x 16”. Each is numbered and the numbers are keyed to the preliminary leaves of each volume. Just to take one example, there are seven photos of H. H. Richardson buildings. The majority of other buildings are by architects still considered important today, e.g. R. M. Upjohn, Peabody and Stearns, George B. Post, Burnham & Root, Adler & Sullivan, R. M. Hunt, C. Vaux, W. L. B. Jenny, W. R. Emerson, McKim, Mead & White and many others.

Not surprisingly, this work is rare in American libraries. OCLC locates three sets: LC, Winterthur, and U. Wisconsin (at least one of these lacks one volume). PROVENANCE: Ladislas Gonsiorowski (b. Odessa 1857; d. France 1927). He was a student at the EBA in the 1880s. He went on to become one of the first government architects and ultimately became Chief Architect of Historic Monuments. He had an important architectural library with many rare titles; it survived intact until early in 2021 when it was bought by a French bookseller. The present work comes from that source.

The photos are not signed. Prof. Lewis devotes most of a page of his introduction to “Architectural Photography” but he doesn’t even pose the question as to who might have taken these. It could possibly have been Albert Levy (1844-1907) who worked in this country in the 1880s (see item 41 in this catalogue). A copy of Lewis’s book American Victorian Architecture (NY: Dover, 1975) is included with the Daly work.

3 vols, folio. 16.5 x 12”, orig. publisher’s red cloth portfolio with ties. Series I and II each have 4 pp of letterpress and 40 loose mounted photos (see above). Photos are sharp and in good contrast.
19. DARLY, MATTHIAS. Sixty Vases by English, French, & Italien Masters. London: Published by Darly at No. (39) Strand where may be had variety of ornaments &c., [1769] $6000.00

First and only edition of this very rare book. OCLC locates just two copies, both in America (Redwood Library and Winterthur). Darly is best known as a caricaturist and engraver of ornament, but he did produce several very rare architectural books: Iron-Work (1794); A new book of Ceilings (1760); A new book of Chinese Designs (1754) and The ornamental architect (1771). Harris states in her note that 14 plates of the V&A copy are inscribed MD or MDarley inv; in our copy 17 plates are thus signed. But our copy lacks plate 38. Normally, I stay away from books which lack a plate or plates but this is an exception; its rarity justifies its value. And it has two features which add to its appeal. First is the inscribed name of an early owner, perhaps the first owner: on plate 16 is written the name ‘Lord Delorance.’ (I can find nothing on such a person). Second, and quite extraordinary, is the inscription: “Remember to call at Sir Joshua Reynolds about Lady Frances picture.” I do not have access to a catalogue raisonné of Reynold’s work but if there is a picture of Lady Frances it should be identifiable (if it still exists). And it might provide a clue to the provenance.

The styles of the vases is of some interest. The English ones are in pretty straight-forward neo-classical taste. The French and Italian ones are more florid and more baroque, clearly inspired by earlier French and Italian ornament books. Some may be copies of earlier published designs - but that could be worked out in a good library of similar pattern books. Harris, BABW, 191.

Oblong 8vo, original mottled calf, neatly rebacked some time ago; corners restored. Engr. title and 48 (ex-49) engraved plates; lacks plate 38.
20. DAVIS, ALEXANDER JACKSON. Rural residences, etc. consisting of designs, original and selected, for cottages, farm-houses, villas, and village churches ... Published under the superintendence of several gentlemen with a view to the improvement of American country architecture. New York: To be had of the architect at the New York University, 1837 $25000.00

Hitchcock 313 with a long note; extremely rare. For many years a “bibliographical puzzle” (to quote Hitchcock), the story of this most important book has been pieced together and told in fascinating detail by Jane Davies in her introduction to the Da Capo Press reprint (N.Y. 1980). Our copy is complete as issued (i.e. all published) with 8 designs on 9 plates, with the accompanying title page and advertisement leaf, and is in the original tan printed wrappers. One of the plates has been altered (the ‘Farmers House’), undoubtedly by Davis himself (he did this to most of the known copies). This copy is uncoloured. It contains also two additional plates: (1) residence C.C. Alger Esq., in wood-engr. plan and perspective, and (2) Winyah, residence of Col. Richard Lathers, New Rochelle, New York, in wood-engr. perspective and pencil drawn plan. Though Mrs. Davies states that 500 copies were printed the book was a commercial failure and did not sell. 26 copies have been located in 17 collections. A close reading of her essay is essential to understanding the importance and complexity of this book. This is without doubt one of the dozen or so rarest and most important American architectural books and as such is a cornerstone to any serious collection. Avery’s Choice 219.

Folio (14 x 11”), orig. printed wrappers with engr. vignettes on both covers. Letterpress title page with wood-engr. vignette, advertisement leaf, 9 litho plates (by J. H. Bufford and Nathaniel Currier) and 7 leaves of letterpress. At some point in the past this copy was taken apart and stubs were glued on to the inner margins of 9 of the 17 leaves. But it was never resewn; it is now preserved in a morocco-backed clamshell box. Both additional wood-engr plates have been laid into separate chemises. A fine copy.
A KEY SOURCE ON AMERICAN PRISON ARCHITECTURE


First edition, good sound copy of this important report, one of the primary sources for the history of the American penitentiary system, and deservedly famous. Less well known than Beaumont and de Tocqueville’s *Du système pénitentiaire aux États-Unis* (1833), the present work is much more valuable to the architectural historian as it includes architectural descriptions and 45 fine folding plates of plans and elevations of more than 15 major American prisons. The co-author of the report, Blouet, was in fact an architect and protege of Quatremere de Quincy; the brief entry on him in the *Macmillan Encyclopedia of Architects* notes his “influential report of the design of penal institutions [in America] (1837).” See also D. Van Zanten, “A French architect in America in 1836,” *JSAH*, 1970, p 255 ff. Nikolaus Pevsner, in his *History of building types* makes several references to this report calling it a “model of its kind” (p. 314, note 70). Among the architectural descriptions and plates are four prisons with identified architects: Eastern States Penitentiary in Philadelphia and the prisons in Lamberton, N.J. and “The Tombs” in New York, all by John Haviland and the prison at Moyamensing, Penna by Thomas Walter. Yet the work is not mentioned by Talbot Hamlin in his *Greek revival architecture in America*; it will surely need to be consulted by future historians of the Greek Revival in America. Not in Howes. Monaghan, *French travellers in the United States*, 535. This work should be compared with the British “Crawford Report” of 1834.

Folio, orig. mottled paper sides, brown calf spine, highly gilt, probably the original binding. (iv)+144+114+(i) pp with 45 fdg. litho plates. Hinges are just starting at head and tail of spine, but still a very good copy.
22. DESGODETS, ANTOINE. Toisé des batimens aux us et coutumes de Paris...par Mr Degaudet Professeur de l'Académie Royale d'Architecture en 1724. [copy dated 1755] $6000.00

Fine copy of a manuscript with a handsome title page and written in a clear and easily legible hand. This classic course of architecture given by Antoine Desgodets between 1723 and 1728 was never printed or published during his lifetime, even if the course given by Ginet [Toisé generale du batiment, Paris, 1761] presented a number of Desgodets concepts forty years later. The present manuscript is dated 1755, signed in the ‘colophon’ by one ‘Verlot’, scrivener to the King and his academies at Rouen. The teaching of quantity surveying was important as it had numerous uses - it provided the “up-front” costs for the client and the building craftsmen; it also projected costs of the architect’s design, and allowed a framework for adjustments once the project was finished. From this perspective, the course of Desgodets was perfect for the needs of young architects of the period, as it taught exclusive and precise methods of measuring, estimating and quantity surveying.

There exists a survey and census of these manuscripts [see Desgodets.net]. Thirty copies of this lecture-course manuscript are recorded, all following the same structure as the present example, but differing in some details. The present copy is arranged in four sections: masonry, carpentry, couverture (roofing) and secondary areas (plumbing, paving of floors, joinery, iron work and the like). It has a nice title page, but as was usually the case with measuring manuscripts, as well as printed books, it is not illustrated.

Large 8vo, orig. full polished calf, spine gilt, black gilt-stamped lettering piece. (xii)+363 pp. Fine copy.

23. DIGGES, LEONARD. A Booke named Tectonicon, briefflie shewing the exact measuring, and speedie reckoning all manner of Land, Squares, Timber, Stone, Steeples, Pillars, Globes, &c. Further, declaring the perfect making and large use of the Carpenters Ruler...London: Felix Kyngston, 1605 $8000.00

Originally published in 1556. “The rules of measuring were ‘lock’d up in strange tongues’ until 1556 when Leonard Digges made them available to English artisans for the first time in their own language in his Boke named Tectonicon. This little book had thirteen editions in the following century and no rivals in clarity or practicality. During this period country workmen, without access to London instrument makers, followed Digges’s directions and made their own carpenter’s rulers from which subsequent rulers were copied with increasing inaccuracies. The need for improvements was evident. By the late 1650s some of the ear-
lier achievements in mathematical techniques and instruments that an expansion of maritime trade and exploration had prompted were beginning to filter through to those 'men of Art that sit in the very lowest Form of the Mechanical Mathematics which are Carpenters, Joyners, Plaisterers, Upholders and the like."

- Harris, *British Architectural Books and Writers*, p. 41. *Tectonicon* was continuously reissued and remained the principal source of information about measuring until the Fire of London. Indeed, in 1658 John Martyn complained that carpenter's rulers made by country craftsmen according to Digges's directions had been transcribed from one ruler to another for so long that they had become full of errors. Harris *BABW*, 207. OCLC locates no copies of this edition; Harris locates one copy in this country (Huntington). The present copy is from the library of Harrison D. Horblit.

A copy of a later edition of 1625 is advertised on the net for just a shade over $20,000.

Small 4to, disbound; preserved in a cloth case with leather label by Macdonald. (iv)+26 ff with two folding tables loosely laid in & numerous woodcut illus. in the text. Slightest soiling and a small chip in the blank margin of the tp, else a good copy.

**THE GREATEST OF ALL THE BOOKS ON BUILDING IN TIMBER**


First edition, a good copy complete with the two text volumes, also in first edition. And also with a good provenance (see below). This is the greatest of all the books on timber in building. It represents the final realization of timber as a structural material capable of rational use by engineers and architects rather than one handled largely by master carpenters working in traditional forms. Emy's book covers all aspects of timber, its felling, cutting, shaping and curving, transportation and conservation, as well as wood-working tools, pointing out the best types of wood for structural purposes. There is an excellent section on jointing, the most crucial element in any timber structure, which also contains an interesting account of the unique joints of Russia and Switzerland. Design and the planning of construction together with the preparation of drawings (based on Monge's descriptive geometry) are included, together with detailed instructions on the arrangement of framed partitions, floors, rafters and roofing materials, including thatch.

As well as being the best source on contemporary methods of construction, the book is unrivalled for its detailed information on built structures. These include Emu's own, highly successful, long-span horizontally laminated timber arched structures, of which the first, the hangar at Marac near Bayonne, was built in 1825 followed by the riding school at Lilbourne in 1826 and subsequently by other military buildings and by factory buildings. Following Wiebeking's pioneering work on laminated timber bridges, Emy was the first to apply this technique to building.

The book is rich in information on every kind of bridge, again using examples both ancient and modern
from all over Europe and also including the American truss bridge designed by Ithiel Town. Scaffolding and movable access platforms for domes are of considerable interest as are the structures used in mining and marine works. Although it is a thoroughly practical work, the final chapters are concerned with the structural properties of timber, citing the tests of Buffon and others, estimating the loads applied by the structure to supporting walls and foundations. There was a second, posthumous edition edited by L. J. Barré and updated to include iron structures appeared in 1869–73.

The plate volume of this set belonged to the architect Ladislas Gonsiorowski (1857–1927). Born in Odes-sa, he was a student at the Ecole des Beaux Arts from 1880 to 1887 in the atelier of Paul–Rene–Leon Gini-an. He went on to a successful career as a French Government architect. His extensive library had survived intact until earlier this year (2022) when it was purchased by a French bookseller.

2 vols text, 4to, expertly rebacked in half brown calf. xii+574+(1) pp; xvi+730 pp with Atlas vol with engraved t.p. and 157 engr. plates (as is correct). Occas. scattered light foxing on the plates here and there but a very good honest set.

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**A RARE AMERICAN BUILDER’S PRICE BOOK**

$3250.00

Originally published 1833, both editions are rare. This edition bears the approbation of four prominent Boston architects: Alexander Parris, Isaiah Rogers, James McAllister and Gridley Bryant. The text describes and gives prices for the work of bricklayers, maasons, stonecutters; plasterers work, marble, granite, Connecticut brownstone, oil mastic, carpenters work, joiners work, painting, pa-
per hanging, etc. The fine folding frontispiece, which appears in this edition only, is a view of the facade of the Suffolk Bank, Boston, designed by Isaiah Rogers. The text concludes with the law regulating buildings in the city of Boston. An absolutely essential work for serious in-depth study of Greek Revival buildings and building practice.

This copy belonged to Robert Perley Dodge, born 1817 in Georgetown, MD. He was educated at Princeton and the School of Engineering (Kentucky). He became a consulting engineer for the C. & Co. Canal Company. In 1850, together with his brother, he engaged Downing & Vaux to design his house. American Imprints 37586. Hitchcock 486.

8vo, orig. marbled sides, roan spine, somewhat worn but a very appealing and honest copy. (iv)+130+(ii)+78+1 pp with fdg. wood-engr. frontisp. Scattered light foxing as usual, but a very good copy of a rare book. The front pastedown has the ticket “W. Stewart’s Bookstore & Bindery, Hagerstown.

26. GERBIER, SIR BALTHAZAR. 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, 1663

First edition second issue. The most notable feature of this little book is the extraordinary list 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 farthing. (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. As noted by Harris, the framework of Gerbier’s book is Wottons Elements of Architecture (1624). Harris 252.

Small 8vo, finely bound in recent full calf, all edges gilt. (ii)+49 ff of ded. epistles + 7 ff of prelims [To the courteous reader, 4 ff]; [The Epistles, 2 ff]; [The contents of this manual, 1 ff]; + 110 pp + final leaf of errata at end. Lightly browned throughout. Bookplate of Dr & Mrs H. R. Knohl.

Originally published in 1728. “Because of his strong individualism and in spite of his conservatism, Gibbs’s influence proved enormous. This was exercised very largely through his books, especially A book of architecture published in London in 1728 and containing most of his executed works up to that date, as well as an ample treasury of designs, based on English, French and Italian sources, for small buildings and ornaments. This book was frankly intended as a pattern book for the use of country gentlemen in districts remote from architectural advice; and the designs, says Gibbs, could be ‘executed by any workman who understands lines.’ As Gibbs intended, so the book was used. Its success was immediate, and it was probably the most widely used architectural book of the century, not only throughout Britain but in the American colonies and the West Indies.” - Summerson, Architecture in Britain, p. 204. Eileen Harris points out that the book was also influential later in India and South Africa. It is well known that it was a source of inspiration for the White House in Washington and at least one mansion in Virginia. Also, apparently, it was used in Ireland. Harris, BABW, 258. Berlin Catalogue 2270. Fowler 138. Park List 17. Thomas Jefferson had a copy; O’Neal 48.

Gibbs was unique among contemporary English architects in that he had had professional training in Rome as a pupil of Carlo Fontana. For this period of his life see B. Little, The Life and Work of James Gibbs (London, 1955), Chapter II, pp. 11-25.


28. GIORGI, FELICE. Descrizione istorica del Teatro di Tor di Nona. Rome: Stampe del Cannetti, 1795. $2500.00

Fine crisp untrimmed copy of the first edition in the original binding. “The Teatro di Tor di Nona (later Teatro Apollo) was conceived by Queen Christina of Sweden in 1666 as the first public theatre in Rome, built by Carlo Fontana in 1670 and rebuilt and expanded on several occasions. In 1781 the theatre was destroyed by fire, rebuilt by G. Tarquini in 1784-5 and again in 1795 by Giorgi as the Teatro Apollo. This work by Giorgi gives the architectural history of the theatre with plans for each building phase and two interior views of his own work.” - Quaritch 1295:37.
“The form selected for the shape of the auditorium altered from a simple U popular in the seventeenth century to the shape of an egg. In such plans, the geometry of the auditorium was related to that of the stage scene. Examples may be seen in plans of the Teatro di Tor di Nona after 1671, in which the extreme side boxes of the house are arranged to follow the same line as the diminishing perspective of the scene.” - D. C. Mullins, The development of the playhouse (1971), p. 56. Berlin Catalogue 2814. UCBA, I, p. 678. Cicognara Schudt, 1158.

8vo, orig. beautifully marbled paper boards, calf spine with dark green lettering piece and gilt stamps in the panels. With 9 leaves of folding engr. plates. Slight cracks in the head & tail of the spine just beginning, else a fine crisp copy.

A VERY RARE AMERICAN ARCHITECTURAL PATTERN BOOK

29. HALL, JOHN. A series of select and original modern designs for dwelling houses, for the use of carpenters and builders adapted to the style of building in the United States. Baltimore: John Murphy, 1840. $6750.00

An extremely rare book; in 55 years I have never seen another copy of this first edition either in a library or for sale. Its rarity is confirmed by oclc which locates only three copies: Avery, Winterthur, and Clements.

Hall, who was born in England, came to Maryland about 1835. He wrote and published three books in 1843; the present work, a book of furniture designs (The cabinet-maker’s assistant), and A new and correct method of hand-railing. In the present book Hall gives designs for small cottages and villas, city row houses, and larger city houses. Other plates show a portable cottage “for the use of new settlers and others”, a four-story warehouse, a suburban tavern and pleasure house, and a double house. They are generally in the ‘Grecian’ style. Hall’s designs in this book have been studied by Thomas Gordon Smith who states that “Hall took a number of his designs from Loudon’s Encyclopedia of Architecture published in 1833 in London...Hall’s other designs for free-standing residences seem to derive from Regency pattern books...” (John Hall and the Grecian style in America: a reprint of three pattern books published in 1840 (1996), p. xvi. Much good information on John Hall can also be found in J. F. O’Gorman’s Revisiting Hitchcock’s List [Chapter 3], (as of Sept. 2020 not yet published). Hitchcock 532.

Large 4to (11 ½ x 9 ½”), orig. full calf, neatly rebacked; original end papers and flyleaves preserved. 31+[1] pp. with 24 engraved plates. With some scattered foxing, as is found in almost all of Hall’s books due to the quality of paper they were printed on.
30. HAVILAND, JOHN. The builders' assistant, containing the five orders of architecture...for the use of builders, carpenters, masons, plasterers, cabinet-makers and carvers, and for whom are sixty original designs, with their plans, elevations and sections...engraved by Hugh Bridport. Philadelphia: John Bioren, John Haviland & Hugh Bridport, 1818-1821 $5500.00

First edition of one of the rarest and most important books in the literature of American architecture. “The builders' assistant is noteworthy for many things...in the history of American architecture it is especially significant because in it, for the first time in an American published work, plates of the Greek orders were shown – and well shown – in those delicate line engravings that became so characteristic a feature of the American architectural books published before 1840...” (T. Hamlin, Greek revival archit in Amer., p. 69). See also the good note in the Macmillan Encyclopedia by George Tatum: “...though now numbered among the rarest architectural books, Haviland's Builders' Assistant is nonetheless important as the first American publication to illustrate the Greek orders.” - v.II, p. 333. Bound into volume III of this set (and separately paginated) is the House carpenters' book of prices and rules, for measuring and valuing all their different kinds of work (adapted to Federal currency), Phila., 1819. Hitchcock 578. The sources of classicism, (U. Texas, 1978), no. 81, second edition only stating “very rare.” Rink 2548. Shaw-Shoemaker 44282. Avery's Choice 216, with a silly note. This set is complete with 150 plates as called for.

3 vols, 8vo, bound in orig. full sheep, each vol neatly rebacked and spines tooled to match the originals. I. (ii)+x+iii-xiv+263+1 pp with plates 1-50. II. (ii)+iii-xiv+260 with plates 51-100. III. viii+228+(ii)+50 pp with plates 101-150. Due to the paper stock used, foxed and browned as usual.

31. HAWKSMOOR, NICHOLAS. A short historical account of London Bridge, with a proposition for a new stone-bridge at Westminster. London: J. Wilcox, 1736 $3000.00

First and only edition, a rare book. This is the last work of the aged and ill Hawksmoor (he died on March 25th, 1736), one of only two publications by this great Baroque genius. Like many architects of the period, Hawksmoor was aroused by the prospects put forth around 1734 for a new bridge over the Thames at Westminster, one of the major projects of the century being the first stone bridge over the river since the 12th century. To the great annoyance of several English architects who hoped for the commission, the plum was given to a foreigner, the Swiss engineer Charles Labelye. Hawksmoor not only prepared designs for the new bridge which he appended to this history but he also executed a ‘modell in stone.’ Harris, BABW, 326 and p. 232 which gives a good account of the book. baL, Early Printed Books, 1480. Skempton 658. OCLC locates 7 copies in USA.

4to, recent binding of marbled sides, brown morocco spine, with raised bands, gilt lines, and author's name in gilt on spine. 47+1 pp with 5 fdg. engr. plates. Fine copy.
32. HERDMAN, WILLIAM. Picturesque Views in Liverpool. Liverpool, 1864. $2000.00
There were two issues of this work, both published in 1864; the other had 37 plates as opposed to the 35 in this issue. Also, the titles were different; the title of the other work was *Views in Modern Liverpool*; this work had a 49 page text whereas the present issue has a table of contents but no text. In both cases they show views in delicate colors of the major Liverpool buildings as well as a few views of the docks, quays, and a view of the harbor. Hugh Pagan has had the other issue and he stated: “It remains to note that William Herdman, the artist who did the drawings for the plates was a son of the well-known Liverpool-based landscape painter William Gavin Herdman, and the plates have in consequence a real feeling for Liverpool’s particular urban character, exemplified by the presence of human figures in the plates’ foregrounds and by vistas across docks and quays.” (55:52). Both issues are rare; the present one is not in OCLC and the other is located in only one library in this country (Cleveland Museum of Art).

The thing about this book which has always attracted me is the delicacy of the color plates; they were printed in chromolithography by James Orr Maples. Not mentioned in Twyman’s *A History of Chromolithography*. The reason for the book’s rarity is obvious; many copies were broken up for the plates.
Folio, orig. cloth with title and the city’s coat of arms stamped in gold on the cover. Neatly rebacked and recornered. T.p. in red and black, table of contents leaf and 35 views on 28 plates. Sporadic light foxing to a few plates, but a very appealing view book.

WITH ACTUAL GRAIN PAINTED PLATES

33. HIGGINS, W[ILLIAM] MULLINGAR (architect). The house painter; or, decorator’s companion: being a complete treatise on the origin of colour, the laws of harmonious colouring, the manufacture of pigments, oils and varnishes; and the art of house painting, graining and marbling. London: Thomas Kelly, 1841. $2750.00
First and only edition of this rare and important book. Its great importance is due to the plates which consist of 15 examples each of wood graining and marbling - they were executed by hand, in full size, with a brush and varnish to show exactly what effects could be obtained. They appear to have been done in large sheets
with full sized paint brushes and then cut up to be bound as page-size plates in the book. To get the effect and impact of these plates (as well as the instructional value) one must see the originals; this is the sort of book which simply loses its point in being reprinted by modern photo-mechanical or electronic techniques (which is probably why it has not yet been reprinted). Higgins was an architect and surveyor practicing in London; he is noted in Colvin. In the present book he describes himself as ‘formerly professor of mechanical and experimental philosophy at Guy’s Hospital.’ A book which is of obvious importance to the serious library on paint restoration. The final chapter (pp. 175-229) is devoted to “The History of House Painting.”

As is almost always the case with this book, there have been problems with the tissue guards between each plate adhering to the varnished surface of some of the plates. Consequently a few of the tissue guards have been professionally replaced with modern acid-free substitutes and there are a few tiny areas of surface damage to four of the plates. A fifth plate has suffered more extensive damage with loss to around a third of the surface area and this plate has been backed onto thin handmade paper (but one can still get the gist of the image). This is much better than having the plate completely lacking.

4to, orig. pebble-grain dark green cloth sides, dark green polished calf spine and corners; spine richly gilt with dark red lettering piece. iv+233+1 pp. with 30 hand-painted varnished plates as noted above.

PRESENTED BY THE DUKE OF DEVONSHIRE TO CHARLES C. GREVILLE ESQ.
“AN ASTONISHING PRODUCTION FOR ITS PERIOD” TWYMAN


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

For further references see: The complete architectural drawings of Inigo Jones, Royal Academy, 1990, no. 99. John Martin, Catalogue of privately printed books, 1834, I, pp. 291-3. NUC locates only one copy (Lib of Congress). The Sketchbook has recently been re-issued in a fine facsimile by the Roxburghe Club and distributed through Maggs Bros.

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

Sculpted Coats of Arms on Public Buildings

35. JUVARRA, FILIPPO. Raccolta di targhe fatte da professore primari in Roma. Rome: Gio: Maria Salvioni, 1727

According to Henry Millon, who wrote the essay on him in the Macmillan Encyclopedia of Architects, Juvarra (1678-1736) was “the most accomplished architect of his generation in Europe.” He designed many fine buildings but published very little. The present volume is a collection of fifty engravings from drawings by Juvarra of sculpted coats-of-arms on public buildings, churches and palaces in the city of Rome. The buildings and the shields were by major architects, e.g. Bernini (20), Borromini (6), and others by Pietro da Cortona, Carlo Rainaldi, Michelangelo, etc. Most of the coats of arms are of popes and cardinals. The work was first published in 1711 and reissued in 1715; the present edition came out in 1727 with the addition of six further engravings. Of the present edition OCLC locates six copies in American libraries (Getty; NGA Liby; MFA-Boston; UPenn; and UTAustin). 8vo, orig. full vellum. ix+(vi) pp with (3)+50 engravings. Very nice copy.

AN ENGLISH ARCHITECTURAL RARITY

36. LANDMANN, ISAAC. A course of the five orders of architecture; with a plan, and some geometrical elevations of town gates and fortified places. London: Printed for the author by James Dixwell... and sold by T. & J. Egerton at the Military Library near Whitehall, 1785

First edition of a rare book. Isaac Landman (1741-1826?) was German by birth. “In November 1777 Landmann, who had been attached to the Ecole Militaire at Paris, was invited by George III to take up an appointment as professor of fortification and artillery at the Royal Military Academy, Woolwich. In that capacity he published several textbooks for the use
of military students, the earliest being *A course of the five orders* (1785), which is greatly abbreviated from Chambers’s *Treatise on civil architecture* and illustrated with aquatint copies of his plates. Added to these are three designs by Landmann for town gates for fortified places in a distinctly French neo-classical style.” Harris, *BABW*, 406. The Millard Collection (British Books) has a copy with an interesting note by Gerald Beasley who states that Landmann’s text was “a competent abridgment of Chambers’s discussion of the orders just enough to make sense of the illustrations.” Millard British 36. Harris locates just one copy in America (Avery). OCLC adds five more (Getty, Yale, NGA, JHU & UofPa).


**UNRECORDED WELL DOCUMENTED PROVINCIAL TRADE CATALOGUE/PATTERN BOOK OF ARCHITECTURAL ORNAMENTS**

37. **LANGWITH MANUFACTORY, GRANTHAM, LINCS.** Fifteen plates of Composition Ornament, made at Langwith Manufactory, Grantham, Lincolnshire. Stamford: Printed by W. Harrod, 1790

Unrecorded; not in OCLC, not in WorldCat, not in any of the many sources we have checked. This is not only an exceptionally rare and unrecorded provincially printed pattern book, but it is also highly unusual as being a named pattern book produced for and by a firm of provincial architects and builders.

John Langwith Sr. (ca. 1723-1795) was an architect and builder who worked at Grantham in Lincolnshire. Syston Park was designed by Langwith for John Thorod, 9th baronet, and constructed between 1766-73. Syston was a fine house with fenestration of a ‘Palladian’ character (to quote Colvin). It was built of limestone ashlar with pedimented or corniced windows. Langwith’s 35-page bill for his labors survives today. (1) He was also responsible for Vine House, 5 Vine Street, Grantham, c. 1764, as well as many local buildings of note, including the George Hotel, Grantham (1780). In 1785 Langwith was one of three who submitted designs for the Castle Gaol at Lincoln, but those of William Lumby won the competition.

By 1789, Joh Langwith, Jr. (ca. 1753-1825) was taking the lead in his father’s business as a builder and surveyor at Grantham. The 1780s and early 1790s witnessed a boom in construction in Grantham. This related partly to the general economic cycle and is reflected, amongst others, in the brick tax returns. In July, 1791, Langwith advertised initially for an apprentice to a carpenter and joiner and, in November, his need was for “Twelve Journeymen joiners and carpenters wanted immediately, adding ‘sober men may have constant employ’”. (2)

He held several civic offices and eventually became an alderman, despite bankruptcy in 1803, from which he recovered. His recorded works include Grantham Vicarage (now the Rectory) in Church Street, which he rebuilt in 1789 in a pleasant vernacular Georgian style at the cost of some 788 pounds; Barkston Rectory, Lincs., 1801; and designs (perhaps not executed) for a prison at Grantham, 1811. (3) Lincoln Race Stand, ca. 1818. Langwith was the architect and contractor for the Race Stand; this was replaced by the existing Race Stand of 1897 by William Mortimer.

The architectural pattern book/trade catalogue produced by John Langwith can thus be attributed with a high degree of certainty to John Junior, published at the height of a building boom. The location of the manufactory is not known but is perhaps most likely to have been in the Back Lane (now Elmer Street), as an affidavit sworn by lawyer George White, dated 1836, refers to the burial of John Langwith, builder of surveyor, of Back Lane, Grantham. (4)

Oblong folio (335 x 500mm), printed on thick laid paper, letterpress title with wood-engraved decorations, approximately 250 illustrations of architectural ornaments, including stock numbers (not in order), engraved on 15 well executed copper plates, some printed in blue, two with aquatint, some light soiling, occasional spotting, a few stains, mainly to the last two plates, nineteenth century half-calf, marbled boards, rubbed, foot of spine chipped, but overall, a very good copy.

(2) Lincoln, Stamford and Rutland Mercury (LRSM), 29 July and 11 November 1791


(4) LA: i FANE 11/14
AN UNRECORDED ENGLISH ENGRAVED BOOK OF ORNAMENT

38. LAWS, T., Carver. A new book of Ornaments design’d by T: Laws, Carver and publish’d as the Act directs April 18, 1772 by W. Darling, Engraver, Great Newport Street, Price 2s. London, 1772 $4500.00

An unrecorded pattern book consisting of a handsome engraved ornamental cover/title page as outer wrapper and five engraved plates of swirls of acanthus leaves. In discussing the pattern books in the Cary collection at the Redwood Library, Monkhouse and Michie state: “Several of the Cary “books” are unbound leaves in blue paper wrappers just as booksellers originally issued them, leaving the final binding to the owner’s taste and means. Many were soiled with use and eventually discarded; others were cut up by craftsmen and reassembled in scrapbooks...Booksellers’ and library catalogues confirm the ephemeral nature of many “books” of which some, like Henry Copland’s A new book of ornament (1746) sold for a mere shilling.” The present work was originally priced 2 shillings, six pence.

Thus the rarity of these little pattern books is a given. There were doubtless others which, like the Laws book, are today unrecorded. It is not in oclc and not in the English Short Title Catalogue. This copy was formerly in the collection of Edmund Lincoln. It is preserved in a folding back box with the Lincoln bookplate.

Oblong 8vo, (6 ¾ x 12”). Original stitching still intact. Cover with handsome oval engraved title surrounded by swirls of acanthus leaves. Followed by 5 leaves of engraved ornament. Untrimmed. Cover slightly dusty but an excellent copy.
39. LE CORBUSIER. Salubra, clavier des couleurs. [Colour keyboards]. Basel: Salubra, 1931. First edition. The rare trade catalogue of LeCorbusier interior design colors; Salubra was an oil paint sold in rolls. “In 1932 Le Corbusier designed a series of wallpapers for the Swiss firm Salubra. These he called the Colour Keyboard. The presentation allowed the client to choose his own colors out of the 400 combinations possible. All the wallpapers were solid colors, and, as Le Corbusier’s drawings show, they were meant to be used on the ceiling as well as the walls. Indeed, some ceilings might be papered in two or three plain colors, the walls remaining white. Or, one or two walls might be white, with several colors used for the other walls and the ceiling. These colors were to be chosen by the client to “accord with his inner feelings.”...Le Corbusier thought of his plain colors in wallpaper as oil paint in rolls, at once more convenient and more consistent than oil paint, and referred to his wallpaper as machine-prepared painting.” - M. O. Hapgood, Wallpaper and the artist (1992), pp. 137-8 and plate 123. The present edition contains an introduction by Le Corbusier in English (only); it is separately printed and loosely laid in. The upper cover unfolds to reveal 12 plates of the color keyboards, each plate with 28 mounted samples of colors; also present are the two lunettes (“traps” or screens) which make it possible to isolate either two shades or three shades, against two background tones. The lower cover incorporates 62 large samples of wallpapers, bound in as leaves. Caterine de Smet, Le Corbusier et le livre (2005), p. 113. OCLC locates 4 copies in USA: Columbia; MoMA; Getty & Smith. Oblong 4to, orig. fabrocoid. Collation as described above. An excellent clean copy.

“LE VOITURE MINIMUM” COPY NO. 9 OF 10 ON VELIN PUR FIL LAFUMA

40. [LE CORBUSIER & JEANNERET]. Album de la Voiture SIA 2 places. Paris: La Society des Ingenieurs de l’Automobile, 1936. First edition of the first publication of this landmark design for a small car by LC & J. It was designed in 1928 but not published until 1936. In that year the SIA held a competition for a small two-seater car; the results were published in the present volume as Entry No. 102, the final design in the volume. It was not manufactured. In its compact shape and the overarching curve from the top of the windshield to the rear nerf bar, the buglike vehicle, called the Voiture Minimum was the forerunner of the Citoren Deux Chevaux; its rear engine would be echoed in the Quatre Chevaux and the Volkswagen Beetle. Its simple shell-like form was more aerodynamic than was the norm at the time and it was also relatively lightweight. The car had the efficiency and straightforwardness of LeCorbuser’s most rudimentary housing. The original drawing for this design is No. V 3392, held in the Foundation Le Corbusier in Paris. There is much literature on this car. See, for example, J. Palmes, Le Corbusier Creation is a patient search NY, 1960, p. 94. See also: A. Amado, Voiture Minimum: Le Corbusier and the Automobile (MIT Press, 2011). OCLC locates 2 copies only: one in France and one in this country, “The Revs Institute” in Florida. 4to, orig. half dark blue morocco, marbled sides, top edge gilt. 297+3 pp; each of the 102 designs is illustrated. In keeping with French bibliophilic culture, this book was issued in several editions: copy no. 1 on Papier de Japon; copies no. 2–10 on Velin pur fil Lafuma numbered 2 through 11. This is copy no 9. Hinges and corners of binding rubbed.
Albert Levy (1844–1907) was a French photographer active in Europe and the United States. Most active in the 1880s and 1890s, he was a pioneer of architectural photography. In addition to his photography, he worked variously as bookseller, editor and manufacturer. A brief sketch of his life can be found on the website of the Ryerson & Burnham Library at the Art Institute of Chicago.

The present group of photographs are part of Albert Levy’s Architectural Photographic Series (NY, 1880s). As near as I can determine the complete series consisted of either 33 or 36 parts. OCLC locates sets or partial sets in fifteen American libraries. There is no way of knowing which libraries have complete sets versus odd volumes (I suspect most of these 15 locations are the latter). Fifteen library locations might suggest that these sets are relatively common in the marketplace but that is not the case; this is only the second group of Levy’s American photographs that I have seen for sale in the past 55 years (I bought and sold them both). They are extremely rare, even in odd volumes.

On offer here is a group of 22 mounted albumen prints 7.5 x 9” of commercial buildings in the cities listed above. They are each on printed mounts reading “Albert Levy, 4 Bond Street, New York” but they are not otherwise identified. The buildings themselves are not identified, but a former owner has done so using identification in the photos (signs, advertisements) and information found in online sources, especially the Art Institute of Chicago which has good holdings of the Levy photos. The images are numbered by hand in the negatives from 1 to 24 (nos. 4 and 11 lacking):

1. Guernsey Bldg., 160 Broadway, NYC
2. Exchange Place, lower Manhattan
3. 14–16 Wall Street, NYC
5. R. H. White & Co., 518–536 Washington St., Boston
6. Kenmore Building, Albany, NY
8. Bedford Building, Boston
9. 75 High St., Boston
10. Marlboro Clothing House, 395 Washington St., Boston
12. Orient Insurance Co., 35–47 Wall St., NYC
14. Chicago ? (sign for the “Armour Canning Co.”)
15. Insurance Co. of North America, Philadelphia
16. Same as no. 15, a closeup of the facade
17. Century Banking/Publishing Co., East 17th St., NYC
18. 9 South Howard St., Baltimore
19. Unknown
20. Baltimore Stock Exchange (rubble in front)
21. Girard Building, Philadelphia
22. 755 Broadway, NYC
23. Temple Court, 5 Beekman St., NYC.*
24. Unknown

* The Temple Court Building still stands; it was made a NYC designated landmark in 1997. It was designed by Silliman & Farnsworth Architects and built in 1881–83. ‘Because of its height and bulk, Temple Court was recognized in 1895 as ‘the pioneer among the great office buildings’...It could be considered the grandfather of the twin towered


22 large albumen prints (7.5 x 9.5") mounted on 14 x 17" stiff cards. Each photo with tissue dust sheet. Preserved in a custom-made box with morocco label on cover.
James Lewis (ca. 1751-1820) is given a good note in Colvin: “He went to Italy in 1770, at the age of 19, returning in December 1772. A volume of drawings of friezes, urns, classical ornaments, etc., which he made in Rome is in the Mellon Collection...From 1774 to 1778 he exhibited at the Society of Artists, and in 1779-80 he exhibited a volume of Original designs in architecture, which was evidently intended to advertise his talents, since it contained very few executed buildings. In preparing this work Lewis was apparently assisted by an Italian draughtsman called Vincenzo Berrarese, who told Milizia in a letter that he had been responsible for the drawings although his name did not appear in the book. A second volume was published in 1797.” He went on to a successful career, designed a long list of buildings and died at the age of 69 and left a ‘considerable fortune’ to his children. “Lewis was an elegant neo-classical architect whose best works were country houses such as Bletchingdon, Eydon, Hackthorn, and Lavington. These are neo-classical versions of the Palladian villa with interiors treated in a restrained style of Adamsian character.”

The fact that there was a gap of seventeen years between the publication of the present volume in 1780 and the second in 1797 means that there are some libraries which hold vol I only (Winterthur, WashU, Col Wmsbg) and others which hold both volumes. Singly or in two vol sets, the work has always been scarce; this is the first copy of vol I have ever owned and I have never had both vols together. Eileen Harris also gives the book a good note: “A second book with designs ‘upon a more extended scale’ was planned from the outset and may even have been in preparation in the early 1780s. It did not appear however until 1797...” BABW 494. BAL, Early Printed Books 1885 (but without a note).

Large folio, old faded marbled paper sides, rebacked with calf spine and corners. Title page (also given in Italian), (ii) p. 13 pp (list of subscribers, preface, introduction, explanation of the plates - all in English and Italian) and 22 full-p. engr plates. Excellent clean copy.
A VERY RARE CAHIER OF ENGRAVED ORNAMENTS BY MATTHIAS LOCK


Originally published 1740, this is the second edition (no copies of the first edition are known to survive). A very nice copy in contemporary blue paper wrappers. OCLC locates two copies in American libraries (Yale and Winterthur) but there is a third copy in the Cary Collection in the Redwood Library. The OCLC note is good and I quote it here: “A reissue of the plates of the 1740 edition with a new title page. The plates in the earlier edition were engraved by the author, E. Vivares, and A. Walker. - cf. Metropolitan Museum Studies, vol I, 1929, p. 116 & 122.” The text of the MMA article, written as long ago as 1929, by Fiske Kimball and Edna Donnell, is relevant to the present item: “Thus the only works by Matthias Lock listed in Brackett’s volume on Chippendale are from 1768 and 1769. Among the best known books, moreover, the dates of one or two have hitherto remained unknown. An adequate survey of these publications will itself suffice to resolve many mooted questions, and corresponding labor has been expended to make the following list as complete as possible. Even the wording of the titles, thus placed in order, becomes significant in certain cases. They show also the peregrinations of their authors. For these reasons, as well as for their interest to the bibliophile, the more important ones are given at length.” [and then follows a list of 29 titles from 1740 to 1775]. This article has become famous in the historiography of 18th century engraved British ornament, and has been enlarged upon only (as far as I know) by the various essays and articles by Morrison Heckscher. See also: Peter Ward-Jackson, English furniture designs of the 18th century (1958), pp. 38-9.

Small 8vo (7 ½ X 6 ½”), stitched into original blue sugar paper wrappers. Newly engr. t.p. and 5 engraved plates (unsigned). Preserved in a clamshell box with morocco lettering piece.
MACMURDO, A. H. Wren’s city churches. Orpington, Kent: G. Allen, 1883 $2500.00

First edition. “The title page is generally regarded as the first manifestation of Art Nouveau. It contains all the elements which were to emerge triumphant ten years later: broadly stylized flowers, undulating stems, leaves rising like flames, integration of the type design with the decoration, and an arresting distribution of black and white, giving the background a positive decorative value.” - Rheims, Flowering of Art Nouveau, no. 519. See also G. Naylor, The Arts and Crafts Movement, p. 117 and fig. 31. Garner, The World of Edwardiana, fig. 18. Taylor, The Art Nouveau Book in Britain, pp. 34-35 (and illus) with a long analysis. Selz, Art Nouveau, no. 187. Macmurdo (1851-1942) was an architect, preservationist, and established in 1882 the Century Guild with a group of artist-craftsmen.

This copy has an interesting provenance: it was signed by the Earl of Belmore, April 7, 1927 on the front flyleaf and also contains the bookplates of the eccentric architect Roderrick Gradidge (1929-2000), and the architectural historian and campaigner Gavin Stamp (1948-2017).

8vo (9 ½ x 6 ¾”); original printed boards, with an image of the title page printed on brown stock; imitation vellum spine (title printed on spine), head of spine chipped with a small hole (about ½” square) in spine but not affecting the title lettering. viii+133 (preliminaries bound out of order but a complete copy). With mezzotint frontisp. by G. Allen after the author; ornamental title page by the author. Title page is fine and clean and suitable for exhibition purposes.

26 ALBUMEN PHOTOS OF THE PARIS OPERA BY CHARLES MARVILLE

MARVILLE, CHARLES. Series of 26 large mounted albumen photographs documenting the final stages of construction of Charles Garnier’s Opera. [Paris, 1873-74] $12,500.00

Twenty-six large photographs arranged in a numbered series 1-26 both in the negative and in a more modern hand on the reverse. The first photo, a view of the facade of the completed building, is signed in a dry blind stamp on the center of the bottom margin of the mount. It is not deeply stamped and is difficult to read but is legible with a raking light and a magnifier: “A[ncien] M[aison] MARVILLE / Photographe des Musees Nationaux de la Ville de Paris / A[rmand] Guerinette, Succ.” It is well known that Marville was hired by the city of Paris (the Service des Travaux historiques) to record its old streets slated for demolition under the new plan of Baron Haussmann. He made more than four hundred of these views. But the more lucrative job of recording the construction of the new Paris Opera by Garnier went to Delmaet and Durandelle, a much younger firm.

The origin of the present series of photographs was provided by Anne McCauley. It is found in a footnote to an article in Art and the early Photographic Album (National Gallery of Art, 2011): “Charles Marville was commissioned by the Ministère des travaux publics, Direction des bâtiments civils, in 1873 (so before the completion of the building in 1875) to photograph fifteen views of the ensemble and details of the Opera work, paid for June 24, 1873. He photographed the vestibule, the foyer, the great staircase, and various
decorative details. He got another commission later the same year to make six more views of the exterior ensemble and details, paid September 12, 1873. See documents in the Archives nationale, Paris, AN AJ13542. I thank Anne McCauley for providing this information. Some of these photographs were published in an album around 1876 by Eugene Bigot: *L’Opera de Paris construit par M. Charles Garnier*...(*Paris, n.d.*). We must therefore assume that Marville was the Opera’s *public* photographer, while the firm of Delmaet & Durandelle provided construction documents, which is indeed the type of work they are generally associated with.” (“The Opera Disseminated” by M. Bresani and P. Sealy, footnote 5, p. 216).

Of the 26 images in the present set, 20 are exterior views and 6 are interiors. The most interesting and compelling are those which show “moments in time”, i.e. construction photos which show cleaning up still to be done (exteriors 5, 7, 12, 13) or interior work still in process, such as two views of the grand staircase in the foyer (interiors 15 & 16) or an arcade with scaffolding still in place (interior 20). A rare and beautiful series of documentary photographs.

I have owned one other set of these photographs; I sold them to the Athenaeum of Philadelphia in 1996 or 97 (my Cat 91:38). There is also a partial set in the Getty Center library (it is catalogued as having 15 of the 29 photographs).

26 large albumen prints (averaging 11 x 13 or 14”), each on stiff card mounts 12 x 19 ½”). Prints are in very good condition; a few are slightly pale but generally good strong prints. Preserved in a modern box with morocco lettering piece.

Although often overlooked, Séraphin Médéric Mieusement (1840-1905) was an architectural photographer based in Blois. He is given a good note on the webpage of the Sheldon Art Galleries of Washington University. The WU essay begins with a brief summary of the work of Edouard Baldus (1813-89), especially his architectural photographs. “Upon this foundation, established during the 1850s, developed another generation of photographers who desired to offer their skills in the cause of documenting and interpreting French architecture. Among the most important of this group, although often overlooked, was Séraphin Médéric Mieusement. [He] began his photographic career in 1859 working with architect Jacques Félix Duban in the restoration of the chateau in Blois and entered partnerships with several photographers in the town before establishing his own studio in 1864. His many years of work with Duban, and other projects in the Loire valley, were positive experiences that led Mieusement to offer his services to the Minister of Public Instruction and director of Beaux-Arts in 1872 to photograph more widely the historic monuments of France. After several years, the Commission des Monuments Historiques decided to reinitiate a collection of photographs to accompany their sets of drawings, and in 1876 hired Mieusement to begin the process of recording. By the end of 1883 the photographer had created nearly 2000 negatives to aid the government’s building restoration projects throughout the country and continued to supply images from every region of France until the end of the century.” - http://digital.wustl.edu/19centuryarch/sheldon2.html

Mieusement is not part of the ‘canon.’ There is little to be found on him in the standard literature on 19th century French photography. But his ability as a commercial photographer and his skill level at making fine rich albumen prints, to judge from the present work, was very high indeed. The present publication is uncommon; OCLC locates five copies in this country: Columbia; Cornell; NGA; Carnegie Library (Pittsb) and NYPL. This the second copy I have seen in 55 years.

Folio (21 x 15”), contemp. dec. paper sides, dark red morocco spine with raised bands, title in gilt and gilt ornaments (fleurs de lis). T.p., (iv)+16 pp. with 12 mounted albumen prints of which 9 are large format (13⅜ x 9 ¾”) and 3 each contain 4 smaller prints (6 x 4⅜”). [For a total 21 photographs].
“ALL EUROPE LOOKS ON VERSAILLES AS THE WONDER OF THE WORLD”

48. [MORELLET, LAURENT]. An historical explication of what there is most remarkable in that Wonder of the World, the French King’s Royal House at Versailles and in that of Monsieur, at St. Cloud. Written in the French Tongue by the Sieur Combes, and now faithfully done into English. Together with a compendious inventory of the Treasury of S. Denis. London: Printed for Matthew Turner, near Turnstile in Holborn, 1684. $4500.00

First, and as far as I know only, English edition. The text deals with the “excellency of the architecture, the beauty of the carving, the magnificence of painting, the art of gardening, the structure of fountains and the invention of aqueducts.” Describes the King’s Apartments and other rooms; the Queen’s Apartments and other rooms; the entry of the garden, the grotto of Apollo, the water-walk, the various fountains, and the various garden sculptures. This is followed by “An historical explication of what is most remarkable in the House of St. Cloud” with explanations of the Gallery of Apollo, the Spring, the Summer, Autumn, and Winter; “the Explication of the Amours of Mars and Venus painted in the great Hall” - and finally, the Inventory of St. Denis (religious icons and objects, relics, images and statues of saints and the like). Wing 2721 (Yale, Brit. Mus), oclc locates three copies in this country: NYPL, Getty and Harvard.

I have long had a keen interest in early descriptions of country houses; most of them are English and very few date before 1700. The present work is an attractive anomaly.

12mo, in a pretty 19th century polished calf binding of gilt-stamped fleurs-de-lis in an all-over pattern on both front and rear covers; highly gilt spine, all edges gilt. (xxii)+140+(ii) pp. A very nice copy.
49. MORRIS, ROBERT. An essay in defense of ancient architecture, or a parallel of the ancient buildings with the modern. London: D. Browne a.o., 1728 $6750.00

First and only edition of the author’s first book; this work, together with his Lectures on architecture (1734), “were the principal works on architectural theory written in support of the English Palladian movement... dedicated to lovers and practitioners of ancient architecture, An essay was a plea encouraging architects to follow the design principles of proportion and harmony as used by the Greeks, the Romans, Palladio, and Inigo Jones. In tracing the history of design and the social reasons for building, Morris downgraded the architecture of the Dark Ages and the English Baroque architects. The inspiration for Morris’s architectural philosophy, which supported the designs of the English Palladian architects, came not only from the ancients and Palladio, but also from Freart de Chambray, the French author of Parallel of the ancient architecture with the modern.”—(Wiebenson—II-19). Harris, BABW, 568, who calls Morris “the outstanding theoretical writer [on architecture] of the first half of the eighteenth century.” Colvin, p. 558. Park List 54. Berlin Catalogue 2271. BAL, Early Printed Books, 2195.

4to, modern full panelled calf, antique. xxviii+114+(ii) pp with engr. frontisp and 14 engr. plates and 1 engr table. Lightly washed and beautifully rebound by Green Dragon Bindery.
ORNAMENTS displayed on a fullsize for working, proper for all carvers, painters &c: containing a variety of accurate examples of foliage and friezes on 33 folio plates. London: I. & J. Taylor at the Architectural Library, Holborn, N.d. [1793] $6500.00

Only edition, extremely rare. As the title clearly states this was intended as a design source for ‘carvers, painters, &c.’ It consists of 33 folio plates which were meant to be copied or possibly even cut out of the book and literally used as patterns for the carver or artisan. OCLC records indicate that there are nine copies in US libraries: Redwood Lib.; Buffalo & Erie Co. P.L.; UCBerkeley; UCNReg Libr”; Ocean State Libs.; Winterthur; Columbia; Harvard FA; and UMassAmherst. These libraries must have gotten these copies many years ago as the book is and has been for many years very rare in the marketplace. This is the first copy I have seen in 55 years.
There is one other distinctive feature of this book; it is printed throughout in sanguine or sepia ink (a rust color). I had wondered if the entire edition was printed thus, and it would seem to be so as the OCLC record for the Columbia (Avery Lib) copy states “engraved throughout in red”. One other note on architectural books printed in sanguine is found in the Millard Catalogue, English: Referring to item 55, Pergolesi, [Gerald Beasley] states [some of these books were] “printed in sanguine to emphasize their special value.” The medium of the plates in the present work appears to me to be aquatint.

Folio (18 ½ x 12”), half brown morocco, cloth sides of ca. 1900, signed on the top margin of the blank front fly ‘H. harley, London.’ 33 aquatint plates; plate 1 is the title leaf. Printed in sanguine. Excellent copy.

**EXTRAORDINARILY RARE IRISH BUILDERS’ HANDBOOK**

51. P., F., Builder. The Builder’s Guide, shewing the qualities, quantities, and rates of value of all materials relating to building...Dublin: James Hoey, Sen. and James Hoey Jun., 1758

$4,500.00

Fine copy of this extremely rare book. Title page continues...”Also, the customs and methods of measuring of all artificers work concerned in building; the prices not only of workmanship but of materials, which will be extraordinarily useful in making of bargains of between the Undertaker and Workman: with Gunter’s Line, Coggeshall’s Description of the Sliding Rule, the extraction and uses of the square and cube root, &c. Together with Aphorisms or necessary rules in building, as to situation, contrivance, compactness, uniformity, conveniency, firmness, form &c., to which is added the Ground Rules of Architecture.” The first section deals with measuring and quantity surveying; generally there were many of these books published in the UK and the American colonies. But this is the first Irish ‘measurer’ I have ever had or seen. The second part, ‘Aphorisms or necessary rules in building’ is interesting as it was ‘collected from the best authors’ and clearly owes something to Wotton’s *The Elements of Architecture* (London, 1624) as well as other authors. This is included in Eileen Harris’s *British Architectural Books* but only in the addenda on p. 511 (it is her Add.4). OCLC locates just three copies, two in the UK and one in this country (Huntington). A really nice copy of a very rare book.

12mo, orig. full calf, very skillfully rebacked with new spine label. (viii)+120 pp. with two wood-cut text illus. Signature of John Davidson, Armagh, 1840 on upper blank margin of t.p.

**THE FAMOUS “QUATTRO LIBRI” SECOND EDITION, ELEVEN YEARS AFTER THE FIRST**

52. PALLADIO, ANDREA. I quattro libri dell’architettura. Venice: Bartolomeo Carampello, 1581

$13,000.00

Originally published 1570. This is the second edition, a new typesetting of the 1570 first edition, with different woodcut initials, but with the titlepage and illustrations printed from the original blocks.

This was one of the most influential architectural books of all time. The work covers general principles
and the classical orders, palaces, villas, bridges and civic buildings, and temples (including churches). “The Quattro Libri exerted an astonishing impact on the architects and architecture of the centuries following its publication, and helped to make Palladio the most imitated architect of all time. In part this was due to Palladio’s useful canon for the ancient orders, but to a far greater degree, it was due to the illustration, in rather heavy-handed woodcuts, of Palladio’s own civic and domestic buildings...” - James S. Ackerman in Wiebenson I-25. b.a.l., Early printed books, 2384 with an interesting note stating that this edition was seen through the press by Palladio’s son Silla; the printing has been attributed to Francesco de Francesi. Berlin Catalogue 2594. Cicognara 595. Fowler 213. PMM 92 (first edition). The present copy is clean and crisp with good impressions of the blocks and in a good old vellum binding. There was a copy of this edition of this book in the Harvard College Library in 1765. Park List 65.

Large 4to (in fours); old vellum. Paginated: 1-67, (1 blank); 1-78, (1 blank); 1-46+(ii); 1-133, [134]. Numerous full-p. woodcut illus., also illus within text. Pagination slightly erratic exactly as in the b.a.l copy: In Book 1 pages 40 and 41 are misnumbered ‘42’ and ‘43’ and in Book 4 pages 57 and 104 are misnumbered ‘55’ and ‘97’ respectively. Nice clean copy preserved in a custom-made folding-back box.
PALLADIO, ANDREA. L’antichita di Roma di M. Andrea Palladio, raccolta brevemente da gli autori antichi, & moderni. Venetia: Gieronimo Francino, 1588 BOUND AFTER [GIROLAMO FRANCINI]. Le cose maravigliose de l’alma citta di Roma...Venetia: Girolamo Francino, 1588 $5000.00

Each title was first published in 1554. This work is explained in Beltramini-Burns Palladio: “In 1554, the year Palladio returned to Rome with Daniele Barbaro from February to May, he summed up the initial results of his long first-hand studies in the city in two publications: L’antichita di Roma and Descrizione della chiese. We do not know if these two slim volumes, complimentary in listing and describing monuments in Rome, albeit from different periods, were ever bound in one book by their first publisher. From 1557, the Descrizione – never again to be published separately – was added, without authorship, to the very popular guide entitled Le cose maravigliose dell’alma citta di Roma (“The marvelous things in the Holy City of Rome”). Le cose maravigliose was a great publishing success until 1588, when it was further modified and illustrated, and dedicated to Pope Sixtus V and later pontiffs. Separate or bound with Le cose maravigliose, L’antichita ran into a total of ninety subsequent editions.” - Palladio (London, Royal Academy, 2009, p. 322). Fowler 209 for the Antichita. Schudt 63 for the Cose maravigliose.

This is the first illustrated Maravilia Romae edition which contains Franzini’s woodcuts depicting the major Roman basilicas and churches used for subsequent editions up to 1610, and “marked an important step in the development of the Roman guide-book.” From 1554 Palladio’s writing was added as a supplement to the Maraviglia. Rossetti G-486. Cicognara 3585 listing the Palladio only as a separate item. I cannot locate any copies of this edition in OCLC.

2 vols in one. 12mo, old (probably original) full vellum. 127+1 ff with 92 half-page woodcuts of basilicas and churches. At leaf O3r (number 105) begins the part containing “L’antichita di Roma di M. Andrea Palladio” with separate title page on the recto (and with an illustrated woodcut vignette as a headpiece). With an almost contemporary manuscript ownership inscription on the verso of the title page by a cleric who donated it to a convent.

THE Earliest English Version of ANY Part of Palladio’s QUATTRO LIBRI (1570)

PALLADIO, ANDREA. The first book of Architecture, by Andrea Palladio, translated out of Italian: with an appendix touching doors and windows, by Pr. Le Muet, translated out of French by G.R., also rules and demonstrations with several designs for the framing of any manner of Roofs...with designs of Floors...The Fifth Edition, Corrected and enlarged, with the new Model of the Cathedral of St. Pauls as it is now to be built. London: Printed for T. Parkhurst, George Sawbridge, and Eben Tracy, 1693 $5000.00
“Godfrey Richards’s Palladio” as it has always been colloquially known, was a landmark English architectural book. It was first published in London in 1663 and all editions before 1700 are now very rare, especially complete, as this copy is, “due to careless printing by John Maycock.” (Harris). It was a book intended for workmen, and many copies were doubtless used up on the job; also many copies probably perished in the Great Fire. As noted in the title, a substantial portion of the book is devoted to doors and windows from the Frenchman Pierre Le Muet; also to ‘the framing of houses after the best manner of English building.’ The book has been studied and discussed by many scholars, not the least of whom was Eileen Harris. She has stated: “the remarkable success of Richards’s translation must be credited more to Palladio’s orders than to Le Muet’s doors and windows or Pope’s roofs. The framing designs are, however, not without interest. They were made by William Pope (d. 1678), a warden and later Master of the Carpenter’s Company...” besides being the only original material continued in Richards’s book, they were the only printed designs for carpentry prior to the publication in 1733 of Francis Price’s *Treatise on Carpentry*. Harris, *RABW*, 674. *BAL*: *Early Printed Books* 2403. This copy is signed on the t.p.: “Thomas Palmer 1702.” OCLC locates six copies in American libraries.

4to, orig or early 18th century full calf. Engr. t.p., printed t.p. and (239) erratically numbered pages: (vi)+1-215 [216-217] 218-239 (i.e. 238, pp. 163-4 omitted, as is correct; see Harris). With 63 etched plates (counted as pages) plus 3 fdg plates (E, F, & G) plus fdg plate of St. Paul’s at the end. Woodcut illus to text. The catchword “Demon-” on p. 159 does not link up with the following or any other pages; it was due to careless printing. A very nice copy of a rare book in original state.
ONE OF THE RAREST EDITIONS OF PALLADIO’S ‘FOUR BOOKS’
THE EDITION WAS NOT A SUCCESS AND
RELATIVELY FEW COPIES HAVE SURVIVED” – BAL

55. PALLADIO, ANDREA. L’Architettura, divisa in quattro libri, di nuovo ristampata ed abellita
coll’impressione delle figure in rame non più usata, con l’aggiunta del Quinto Libro che tratta
delle Antichità di Roma. Venice: Domenico Lovisa, 1711 $9500.00

“The first half of the eighteenth century saw a general rise in scholarly and popular enthusiasm [for Palladio] and the present edition can be seen as the first glimmerings of this enthusiasm in Italy. The instigator was the publisher Domenico Lovisa, who perceived a market for a new edition, provided the work could be made more attractive and ‘modern’ in appearance. This he attempted by including, for the first time, etched copies of all the original woodcuts, by supplying a new etched title page, and by including Palladio’s popular guidebook L’antichità di Roma...”

The plates, however, were a disaster. The executor of the etchings was Filippo Vasconi (1687-1730). His etched plates “are all crude and highly-inaccurate reversed copies of the woodcuts published in the earlier Italian editions...Many of the figures have been altered, sometimes quite extensively, often affecting the ornamentation and proportions of the buildings depicted; many of the plans have been simplified, and some of the plates - especially in Book 4 - are little more than sketches, based loosely on Palladio’s woodcuts, with much of the detail changed or omitted.” - BAL, Early Printed Books, 2388.

The Millard catalogue has this to say (excerpted): “Vasconi’s linear and feathery etched illustrations endow Palladio’s architecture with a sketchy lightness; they look pale on the page in contrast to the heavily inked typeface of the text. On the title page, the figures flanking the columned tabernacle have changed from the original allegories of architecture into representations of Christianity. The broken pediment is decorated with wreaths, ribbons and putti and the text of the title is emblazoned on a cloth prettily hung from the architectural frame with ribbons. Palladio’s architecture is presented here updated for contemporary rococo tastes.” - Italian, no. 68 & p. 255.

But, to modern eyes, this is a fascinating book in other respects, as it shows, over and over again, early and unfinished states of etched plates. Scores of them are “proofs before letters”, or, indeed, simply unfinished. One or two of the figures were printed upside-down and corrected with another impression pasted over the top. This volume would be perfect for a seminar on the history of the book. And also for any serious study of the making of the architectural book in the handpress period. Cappelletti 65. BAL 2388. Millard, Italian, 68. OCLC locates 6 copies in American libraries: U.Del, Harvard, Dartmouth, Trinity U. (TX), Getty & U.Ill.

Folio (14.5 x 10.5”). rebound in full calf with raised bands, dark red lettering piece. (vi)+336 pp with 213 engr. figures. Last 16 leaves have been cleaned. A good sound copy of a very rare book.
PALLADIO, ANDREA. Architettura di Andrea Palladio Vicentino di nuovo ristampata, E di figure in rame diligentemente intagliate arricchita, corretta, e accresciuta di moltissime Fabbriche inedite; con le osservazione dell'architecto N.N. Venice: Angiolo Passinelli, 1740-1760 $27,500.00

First and only edition, extremely rare. This was 'the first scholarly annotated edition of Palladio's works.'- (bal, Early Printed Books, III, p. 1345. The work was planned to consist of twelve volumes but only nine were ever published: the first four volumes to contain descriptions of Palladio’s buildings, with the first dealing chiefly with the Vicentine area, the second with Venice, the third with the Venetian state and the fourth returning to the Vicentine buildings. Volumes V-VIII were to be a reprint of Quattro Libri. Volume IX would be a comparison of the orders of Vitruvius with those of other masters. But in fact the original plan, did not prevail and the work as published was arranged differently. For a full description of this very complicated book as actually published see bal 2389.

Douglas Lewis has written a good brief note on Muttoni: “He is the greatest Vicentine master of the transition from a robust and elaborate late baroque to Palladian neoclassicism: in addition to a large oeuvre of palaces, villas, public buildings, and churches, Muttoni was the anonymous author (“N.N.”) of a fundamental treatise of the revival movement, the Architettura di Andrea Palladio. Eight volumes of this beautifully researched and illustrated work were published in 1740–48, and a ninth was issued by Muttoni’s collaborator Giorgio Fossatti [in 1760]...” - Macmillan Encyclopedia III, p.260.

Another scholar, Deborah Howard, has given a good account of this work: “Among the more interesting Venetian editions was that produced by the Vicentine architect Francesco Muttoni with an accompanying French translation. This was incorporated into a larger study of Palladio's architecture, published in four volumes between 1740 and 1748 [plus 5 more, the last in 1760]...Muttoni died before he could complete the project, but his achievement was formidable...The first two volumes were published anonymously as the work of “l’architetto N.N.” but Muttoni identified himself in the third volume, hoping thus to attract further information from the public. Fossati’s engravings, which illustrate the books, are of the highest quality,
especially the surveys of previously unpublished buildings such as the Redentore and San Giorgio Maggiore. These excellent plans, sections and elevations, are discreetly enlivened by delightful groups of putti, playing with surveying instruments, bearing scales in Vicentine feet, or pointing out the orientation...In retrospect, Muttoni’s most important contribution was the publication in his first volume of a number of surveys of Palladio’s domestic buildings as built...in the section of the Villa Rotunda, the high rounded dome shown in the Quattro Libri is shown as an alternative to the much lower roof which was actually built.” - Journal of the S.A.H., Oct. 1980, p. 230. Howard also makes this comment: “Muttoni’s edition is now rare, and therefore presumably had a fairly restricted influence”; it is unusual for scholars or historians to mention the rarity of early books. Finally, a comment from Ben Weinreb: “The plates were executed by a team of engravers led by Giorgio Fossati and present the work of one of the most classical of all the architectural masters within a magnificent baroque framework.” - (40:272). OCLC locates 15 sets in American libraries (but the work is extremely rare in the present day marketplace; this is the first set I have ever seen for sale). Millard, Italian 69. Berlin Catalogue 2707.

Provenance: Each volume was signed on the blank front fly “W. L. Thorne 1894”. William Lincoln Thorne (1868-1900) is listed in the Avery Obituary Index to Architects.

9 volumes, folio. Bound in orig. full mottled calf, dark red lettering pieces (some chipped), spine with gilt stamps (dull). Each of the 9 volumes has two title pages (one each in Italian & French), each printed in red & black, each with engr. vignettes. 1. (1740). xxii+45+1 p of errata. With 44 engr plates of which 19 are double-p and take 2 numbers each. 2. (1740). iv+87 pp with 39 engr plates; scattered engr. head & tail pieces & initials. 3. (1741). (ii)+94 pp with 93 engr plates, each with a baroque framework. 4. (1743). (iii)+viii+38 pp with 46 engr plates & with scattered head & tail pieces. 5. (1744). (ii)+47 pp with 57 engr plates with engr. t.p.& 1 engr. tailpiece. 6. (1745). (ii)+47 pp with 1 engr headpiece & e engr initials with 21 engr. plates. 7. (1747). 43 pp with engr headpiece & tailpiece, 2 engr. initials and full-p. frontisp. (counted as p. 1) & 53 engr plates of which 6 are double-p. 8. (1748). 23 pp. with engr. headpieces & 2 engr initials; with 51 engr plates of which 7 double-p. 9. (1760). (iv)+35 pp with 1 each head & tail piece; with 33+27 engr plates of which 19 double-p. Plate 29 was never bound into this copy but a modern photo or Xerox facsimile is laid in.

NB. These volumes were printed on high quality creamy white paper which is still in fine condition. Slight spalling to the spine leather of a few volumes, else a fine set of this very rare and important work.

A VERY RARE EDITION OF PALLADIO IN ENGLISH

PALLADIO, ANDREA. The first book of Andrea Palladio’s architecture. Treating of the five orders; and what is most necessary in building. Correctly drawn from his original work, publish’d by himself at Venice, Anno 1570, and accurately engraved by Isaac Ware. [London], 1742

$5000.00

Very nice copy of the only edition of this rare octavo, very much overshadowed by Ware’s more famous edition of 1738 of the Four Books. It has been noted by the late Professor Wittkower: “The deep impression Palladio’s Quattro Libri had made in England and, specifically, the First Book on the orders was such that this work ineradicably became part and parcel of the English scene far into the second half of the eighteenth century. Ware himself published a popular octavo edition of the First Book in 1742, extracted from his folio edition of 1738...From the 1720s onward through the 30s, 40s, 50s and 60s there appeared an endless number of exegeses of the First Book...” (Palladio and Palladianism, p. 90). Harris, BABW, 690. Millard Catalogue, English 54. OCLC locates but two copies only (UPenn & Columbia). This is one of my favorite editions but it is very rare; I have owned only three copies in the past 55 years.

8vo, recent marbled sides, calf spine with raised bands and dark red lettering piece, by Green Dragon Bindery. viii+63+1+(iv) pp. with engr. frontisp. (profile portrait bust of Palladio designed by Wm. Kent and engraved by Ware) and 34 illus on 30 engr. plates and 5 engr. text illus. A very nice copy of a rare book.
A FAKE OR A FORGERY? NO - CONSUL SMITH’S FAMOUS FACSIMILE

58. PALLADIO, ANDREA. I quattro libri delle architettura. Venezia: Dominico de Franceschi, 1570 [but Venice, 1768] $5,000.00

An excellent copy of this famous and rare book, a facsimile of the original edition of 1570. It has been characterized by Professor Wittkower as “the last monument an Englishman erected to Palladianism, namely the very rare reprint of the first edition of 1570. It was published by the remarkable Consul Joseph Smith, who had spent a lifetime in Venice and had distinguished himself as a tireless collector and patron of the arts... Boundless craving
for absolute fidelity moved an Englishman to inspire a *Palladio* edition almost indistinguishable from a skillful fake: this spelled the end of an era.” (*Palladio and Palladianism*, p. 92). Although copies of this reprint have undoubtedly been sold from time to time as first editions, it was probably produced with no intention to deceive, but simply to supply the demand for a textbook occasioned by the Palladian revival; i.e. it was published in the interests of authenticity rather than forgery. In the vast body of Palladian literature there are perhaps a dozen real highs spots; this has to be one of the most remarkable. It has always been an object of collector desire, and its rarity has made it more so. See also Deborah Howard, “Four centuries of literature on Palladio,” *JSAH*, Oct. 1980, p. 228. Howard states this edition was published by Pasquali and gives the date as 1768. See also the good note in the *bal*, *Early printed books*, 2390. Fowler 232. Berlin Catalogue 2593. Cicognara 594. oclc locates 2 copies in the BL and a copy in Switzerland (Werner Oechslin’s); also three copies in America: Stanford, VCU, and Yale.

Folio (14⅜ x 10⅞”), contemp. pattern paper sides, vellum spine, title written in a contemporary ink inscription on spine; a large untrimmed copy. Engr title to each of the 4 books; (iv)+63+1; (ii)+76; (ii)+42+(iv); (ii)+131+1 pp. With 218 copper engr. illus (in the original 1570 edition they were from wood blocks). A good large and wide-margin ed copy, untrimmed.

“BERTOTTI-SCAMOZZI’S GREAT LABOUR OF LOVE”

59. PALLADIO, ANDREA. OCTAVE BERTOTTI SCAMOZZI. Les batimens et les desseins de André Palladio recueillis et illustrés par Octave Bertotti Scamozzi, ouvrage divisé en quatre volumes, avec des planches, représentent les plans, les façades, et les coupes. Seconde edition. Vicence [Vicenza]: Jean Rossi, 1786

Originally published in Vicenza 1776-83. “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, *Le fabbrichi 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. And the riba catalogue states: “Bertotti-Scamozzi’s great labour of love, this monumental catalogue raisonné of the works and designs of ‘nostro immortale Palladio’ was intended to be definitive, not in the modern sense of ‘complete’, but in the philosophical sense of having captured the truth of his architecture...” And on and on, a fascinating note, highly recommended (*Early Printed Books*, 259). The present issue is *bal* 261, which notes: “A utilitarian reprint of the French text to accompany unaltered impressions of the first edition plates (no. 259). Demand for Bertotti’s work evidently outstripped supply almost as soon as the original edition had been completed.” Millard, *Italian*, no. 71.

4 vols bound in two, folio. 19 cent. calf spine and corners, pink paper covered boards. With a total of 209 engr plates, many folding. I. 63 pp
Fine Copy of the Very Rare Siena Edition of the Quattro Libri

60. PALLADIO, ANDREA. I quattro libri dell’architettura di Andrea Palladio. Ne quali dopo un breve trattato de’cinque ordini, e di quelli avvertimenti che sono piu necessari nel fabricare; si trattadelle casa private delle vie, dei ponti, del piazze, del xisti, e dei tempi. Siena: Alessandro Mucci, 1791 $6000.00

A fine copy of Books I-III only (of an intended four); all published. This edition is very rare because it was never completed and did not circulate. Only two copies are located in OCLC: Columbia (Avery) and Werner Oechslin’s library in Switzerland. Within the book trade I can find record of only one other copy (Hugh Pagan 41:86). While no complete bibliography of I Quattro Libri has ever been published, the entry in the BAL Early Printed Books for the 1570 first edition (no. 2383) does include a checklist of the known printed editions and the present Mucci edition is listed as no 53. That listing confirms that Book IV was never published.

The present copy is a handsome volume printed on good quality paper, clean, crisp and fresh. The plates were reengraved by Giovanni Silvestrini; they are fairly close copies of the originals but he adds a new headpiece of his own invention to the top of page one of Book I. The book was planned to appear in 1790 but as noted in the BAL entry, describing the Cappelletti copy, the date on each title page has been altered to 1791. In his note Pagan discusses the rarity of this edition and I completely agree with what he says; indeed, were it not for the BAL, I would still to this day not know for sure that the fourth book was never published. The present copy has one note of provenance: it bears the bookplate of Samuel Gurney. The Gurneys were a Quaker family from Norfolk; in the 18th century they were in the banking business. The Pagan listing appeared in 2001; at the end of his note he stated: “The present copy may well be the only copy which any collector or library will be able to purchase in the present generation.” We are now, in 2022, not quite in another generation but it is fair to say that one would have to wait a long time to find another copy on the market.

Folio (14 x 9¾”), a large copy in what look like the original blue sugar-paper covered boards. Title “Palladio Architecture” inscribed by pen at the top of the spine. Preserved in a specially made folding back box. I. Engr title, (ii)+95 pp with 28 engr. plates; II. Engr title + 147 pp with 47 engr plates; and III. Engr. title, (ii)+pp.7-69 with 20 engr plates (of which 2 are double-p).
LIBRARY OF A FRENCH GARDEN ARCHITECT WHICH HAS SURVIVED TO THE PRESENT DAY

61. (PARIS, PIERRE ADRIEN). Catalogue de la bibliotheque de M. Paris, architecte et dessinateur de la Chambre du Roi, Chevalier de son ordre; suivi de la description de son cabinet. Besançon: La Librairie de Deis, 1821 $2500.00

Fine copy of a rare catalogue describing the book and drawing collection of the French architect Pierre-Adrien Paris (1745-1819). This is said to be "the greatest professional library of the early 19th century" [in France]. Paris was architect to Louis XVI, designer of the royal cabinet, and directed royal festivities at Versailles, Marly and Trianon.

Paris took up the design of jardins a l'anglais during the interruption of the French Revolution. His background for garden design was strong, for he produced numerous drawings of the villas around Rome during his early years there as a student. But there is little present day knowledge of the gardens he designed as a practicing architect. This catalogue of his books and drawings is therefore particularly important in shedding light on his interests and the influences upon him. The text of the catalogue is preceded by a lengthy (approximately 40 page) biography of Paris written by Pierre Charles Weiss, and, at the conclusion, there is a description and catalogue of his library and cabinet of natural history and antiquities. In the library catalogue itself are substantial sections on arts and metiers, architecture and antiquities. Drawings by major artists, such as Hubert Robert, Fragonard, Boucher and classic French and Italian (also some English) works of architecture and garden design are all there, often with annotations by the bibliographer (Weiss). Most importantly the bibliography describes Paris's "Etudes d'Architecture," nine volumes of drawings of Roman and Italian sites, antiquities, churches and public buildings, palaces and gardens, theatre compositions and an additional collection of drawings, including his own, for illuminations in the gardens of Versailles. All of these are listed. From all of this and from the collection of antiquities in his cabinet we can see a source for Paris's "taste for historicism and the exotic" (Macmillan Encyc. of Architecture) which manifested itself in his own work, and later in the work of his students, such as Percier and Fontaine. The collection survived intact and was deposited in the library at Besancon, Paris's place of birth.

OCLC locates but three copies in America (Harvard, Princeton, Grolier Club) and three copies in France. 8vo, orig. full polished calf, covers with gilt line borders, flat spine with gilt stamps & black label. (iv)+viii+256 pp + 1 nunumb. fdg plate + 6 numbered engr plates (Pl 1 is the portrait frontisp).

PERGOLESI’S ORNAMENTS IN 13 ORIGINAL PARTS IN WRAPPERS
“A PATTERN BOOK FOR THE FASHIONABLE ADAM STYLE OF NEOCLASSICAL ORNAMENT”

62. PERGOLESI, MICHAELANGELO. [Designs for various ornaments]. London: Published by the author, [1777-1792]

A well known but very rare publication (OCLC locates just one copy in the RIBA (BAI, Early printed Books, 2493 with a long and interesting note). There are, however, a few other copies in American libraries, including Winterthur and Redwood Library. Pergolesi was associated with the Adam Brothers and his designs show their influence. They include neo-classical designs for wall panels, ceilings, cornices, pilasters, fireplaces, candelabra, friezes, urns, door surrounds, and the like. Several of the plates - designs for ceilings - incorporate work by G. B. Cipriani, [del], and F. Bartolozzi, [sculp].

The history of the publication of this work, which was never finished, is very complex and is related in the BA1 note. The work was issued in parts and this copy survives in them, each one in the original pink wrappers, each one elegantly numbered in pencil, perhaps in Pergolesi’s own hand. This set contains 13 parts, with a total of 67 engraved plates, numbered 1-66 with 56 repeated. The extra plate also numbered 56 is a dedication leaf to Hugh Percy, Duke of Northumberland. The first eleven parts consist of five plates each and were issued between 1777 and 1785. Parts 12 and 13 each contain six plates.

Essential to understanding this work is the note in Millard British, no. 55). Millard quotes the printed announcement on the wrapper cover of part 12, which concerns a price increase (that is also present in the copy on offer here). Also found in the present copy in part 13 is the dedication leaf to Elizabeth, duchess of Buccleuch; this is also explained in Millard. See also Harris & Savage, BABW, no. 699. Berlin Catalogue 593. Folio (22 x 16”), 13 parts each in orig. pink wrappers, untrimmed (cover wrapper in part 1 is missing; back wrapper in Part 13 is missing; otherwise fine. Total of 67 engraved or etched plates. Provenance: Edmond Lincoln with his bookplate. Preserved in a folding back box with morocco spine.
63. 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 $5000.00

Originally published Paris 1683, this is the first English edition, and especially notable for its fine engraving, all of which was done by John Sturt. The importance of this book in English architectural literature and history has been pointed out by Robin Middleton: “There was not much architectural literature available in England in the seventeenth century, and much that was available was of French origin (Freart, Francine, Mauclerc, LeMuet...) – Perrault’s Treatise was a book of an altogether different kind, provocative and controversial, replete with ideas, though its was probably as a handbook on the orders that Sturt took it up...Perrault’s Treatise provided a solid ground for any thinking on architecture in the ensuing years...”

Middleton goes on to mention Christopher Wren, Thomas Rowland, Isaac Ware, William Chambers and even John Soane “who still thought it necessary to read Perrault when he was preparing his lectures for the Royal Academy in the early years of the nineteenth century.” - Millard British, no. 56.

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. 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. BAL, Early Printed Books, 2498.

Small folio, (14 ½ x 9 ½”), recent full panelled calf with raised bands, gilt lines, dark red lettering piece by Green Dragon Bindery. 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 23 engr headpieces, 23 engr initials, 17 engr tailpieces, 7 engr text illus & 6 full-p. engr plates. All engravings by John Sturt. A fine clean and crisp copy.
AN EXTREMELY RARE ILLUSTRATED AMERICAN ARCHITECTURAL PATTERN AND PRICE BOOK

64. PHILADELPHIA. The constitution of the Incorporated Practical House Carpenters’ Society, of the City and County of Philadelphia: together with rules and regulations for measuring & valuing house carpenters’ work. [Philadelphia], 1812 $5000.00

A rare and appealing work which was a direct outgrowth of the earlier and more famous Carpenters’ Company of the City and County of Philadelphia 1786 rule book (itself extremely rare but widely known through the 1971 reprint by Charles E. Peterson). Peterson gives a brief but accurate explanation of the present work: “Some years later [i.e. after 1786] another Philadelphia group, in protest against the CCCCP’s ‘discriminate exclusion of persons’ incorporated the “Practical House Carpenter’s Society” and published in 1811 (sic) a book of prices dedicated to the citizens of Pennsylvania.” Unlike the CCCCP price book, which was jealously kept for the secret use of members only, the present book was offered to the public. As they state in the final sentence of the introduction: “To guard against all future impositions, the rules by which they measure and value are rendered familiar, not only to the artist, but to the citizen.” Unlike most price books, this includes ten engraved plates of building details. A good complete copy (though rather foxed throughout) and very rare in the marketplace (in 55 years I have seen only one copy for sale, which I owned). American Imprints 26510 giving two locations only. Rink, Technical Americana, 1777 giving five locations. OCLC locates four copies.

8vo, original full tree calf, expertly rehinged. 80 pp and 10 engraved plates by Kneass after Strickland. Preserved in a folding-back box with gilt stamped leather spine label.
RARE CARPENTER’S PRICE BOOK INTENDED FOR THE PUBLIC

65. PRICES of carpenters work submitted to the public. London: Printed by Henry Fry, Moorfields, 1796 $2750.00

A rare book, not listed in Harris’s British architectural books and writers (and there are very few such books which escaped her notice). It is, however, listed in OCLC with 4 locations in this country (Columbia, Cornell, Yale, & Col Wmsbg). It is well known that almost all early price books were compiled by members of the trade for members of the trade, and they were not meant for the general public. Eileen Harris confirms this in her chapter on price books: “...they were all compiled by experienced builders for other building tradesmen. The customer, the building client, was not their main concern here...” That is why the present work is so unusual; it states right in the title these prices were submitted to the public. There is a full alphabetical index of the contents from bracketting to wedges (there are 59 entries). There is much coverage of building materials - deal and oak and fir, as well as the component parts of a house, e.g. doors, dado, floors, mouldings, stairs, sashes and frames, etc.

As far as I can determine this is the first and only edition. On the other hand, the Builder’s price book, published by the Taylors, went through at least twelve editions between 1776 and 1799. It would seem that the public was not much interested in the prices they were charged by carpenters.

8vo, recent full calf, spine with raised bands, unlettered gilt ornamented spine with gilt lined red morocco label on upper cover: “Carpenters Prices 1796.” (vi)+48 pp with 16 blank leaves bound at the end. Ex-lib. copy with old faded rubber stamp on t.p. and a few other leaves. But a good copy of a rare book.

PUGIN’S MOST INFLUENTIAL WORK

66. 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 $2500.00

First edition. “This was the young Pugin’s most influential and controversial work, and one of seminal importance for later movements in Victorian architecture.” - B.A.L., 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 A31. P. Stanton, *Pugin*, 25-7.

This edition of this book is particularly prone to foxing. This copy is remarkably clean and the paper white. Rare thus.

4to, original pebble grain blue cloth sides; respined in black morocco with gilt stamped title, a nice job. (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 dust sheets present.

**A FRENCH ARCHITECT WHO WORKED IN AMERICA AN EXTREME RARITY NO COPIES IN OCLC**


Joseph Ramée (1764–1842) was an international architect; forced to flee France due to the Revolution, he worked in several European countries as well as the United States. “David Parish, a Hamburg merchant’s son, persuaded Ramée to plan his properties in America. Ramée arrived in 1812, designed buildings at Ogdensburg, New York, for Parish, met President Nott of Union College in Schenectady, New York, and planned that campus. Proceeding to Baltimore, he designed Calverton Mansion for banker Dennis A. Smith. In competition for the Washington Monument (1814-15) in Baltimore, he took second place. Finding little work in America, he sailed for Belgium in 1816 and thence to France (1823).” - *Macmillan Encyclopedia.*
Long an obscure figure, he is now well documented, thanks to a major monograph by Paul Turner published in 1990: *Joseph Ramée, international architect of the Revolutionary Era* (Cambridge U.P.). The *Recueil* consists of a cover/title page, a synoptic plate and 25 plates of buildings shown in plan and perspective. Turner states: “This kind of publication, with modern designs for simple houses, was a particularly English phenomenon...But while the subject and format of the *Recueil de cottages* are fully English, only some of the designs themselves seem to derive from the English cottage books. Most are based on Ramée’s earlier works or on other sources. The peculiar and whimsical variety of these designs is, in fact, their most remarkable trait...At least half the designs in the *Recueil* are different from anything in the English cottage books...Three of Ramée’s cottages, (nos 5, 7 and 10) were evidently inspired by the designs of Ledoux...Two of Ramée’s designs, numbers 19 and 25, are log houses. a building type the architect knew both from Germany and northern New York state...but Ramée’s bizarre combination of forms gives his log cottage a wholly original, even ridiculous character...It seems to be included as a kind of parody of romantic cottage architecture.” It is hard to quote from Turner; one must read his entire text.

All of Ramée’s books are very rare. Of the present work, the *Recueil*, OCLC does locate one copy at Union College but that, except for the title, is in fact a completely different book (see the OCLC description which lists the contents). Of his *Parcs et jardins* (1836) OCLC locates three copies in this country: LC, Union College, and OakSprGdnLiby (I sold this copy to them in 1992). Of his first book, *Jardins irreguliers* (1830) OCLC locates one copy, worldwide, at Union College.

Folio (13.5 x 10.5”), orig. litho cover/title page & 1+25 litho plates. The first is a synoptic plate, showing all 25 designs reduced to one scale and all on this one plate. Apparently, some copies were issued with an engraved title (illus in Turner, fig. 280) but that is not present in this copy. Slightest foxing here and there; spine has been neatly replaced. An excellent copy.

**AN ALMOST UNOBTAINABLE AMERICAN RARITY**

68. REYNOLDS, H[ezekiah]. Directions for House and Ship Painting; shewing in a plain and concise manner, the best method of preparing, mixing and laying the various colours now in use, designed for the use of learners. New Haven: Printed by Eli Hudson, 1812 $9000.00

First edition, of extreme rarity. This little book was essentially unknown until the American Antiquarian Society acquired a copy in 1977. I remember that event well - it made a bit of a splash in the small world of antiquarians interested in such things. The AAS deemed it worthy of a facsimile reprint with an introduction by Richard Candee, who noted that “Reynolds’s pamphlet illustrates the growing fervor for the democratization of craft knowledge,” and called it “a minor Rosetta stone for the recreation of historic paint colors.”
A painter with some thirty years of experience when he published this work, Reynolds sought to provide information “for the use of those who have not been regularly instructed in the Art or painting.” He describes the techniques for mixing both oils and paints for outside work; the pigments and proportions for ten exterior paints, including such colors as straw, orange, pea-green, parrot green, etc.; the techniques for preparing oils and paints for inside work; the pigments and proportions for interior paints, including such colors as pearl, ice, Prussian blue, etc.; and concludes with directions for painting floor carpets or oiled cloth. Reynolds was the first to distinguish in print between paints for exterior and interior use, and was also the first to provide specifications for pigment proportions. In publishing these particulars, he not only made his trade secrets accessible to a general audience, but also left to posterity an unusual and valuable record of his practice.

Hezekiah Reynolds (1756-1833) was born in Watertown, Connecticut, and lived in Roxbury and North Branford before moving to Wallingford prior to the end of the 18th century. He may have retired from painting some time prior to his death, as his probate inventory does not include any of the tools of his trade.

This elusive pamphlet is extremely rare. OCLC locates just three copies: Columbia, AAS and Peabody Essex Museum. Rink 1849a locating only the AAS copy. Small 8vo, stitched in original marbled paper wrappers. [v]+6-22 pp. Some wear to the spine but an excellent copy.

A STUNNING PATTERN BOOK WITH PLATES IN THE UNUSUAL MEDIUM OF AQUATINT

69. RICHARDSON, GEORGE. New designs in architecture, consisting of plans, elevations, and sections of various buildings, comprised in XLIV folio plates, designed and engraved by G. R., Architect. London: Printed for the author, 1792
$7500.00
First and only edition, with the title page and text in French as well as English. The most unusual features of this book are the aquatint plates; up to 1785 architectural books were illustrated with copperplate line engravings. In that year John Plaw published his Rural architecture which is said to have been the first architectural book illustrated with aquatints. “Like Plaw, Richardson uses the aquatint engraving process that produces a misty effect, to develop the picturesque aspect of shape, texture and massing as applied to a variety of house types, including thatched cottages, villas and townhouses.” - Wiebenson III-D-38.
Aquatints were more commonly used for landscape and similar view books, and were never popular with architectural books which had straight plans, sections and elevations. But the plates in the present book have a graphic richness and sensibility which is quite beautiful. The book presents a wonderful survey of the gracious and elegant architecture of the English Regency. New designs in architecture, dedicated to the Earl Gainsborough, was subscribed to by the aristocracy, the gentry, and the wealthier class of professionals and merchants as well as members of the building trades. Millard, British, 69. Abbey, Life, 59. Prideaux, 349. BAL, Early printed books, 2756. Harris, BABW, 741.
Folio, recent marbled sides, calf spine, raised bands, dark red lettering piece. Aquatint t. p., dedication leaf, 40 pp of letterpress and 44 aquatint plates. Scattered light foxing in the first half of the book; second half is clean.
NEW DESIGNS IN
ARCHITECTURE,
CONSISTING OF
PLANS, ELEVATIONS,
AND SECTIONS
FOR VARIOUS BUILDINGS.
COMPRISED IN XLIV FOLIO PLATES,
DESIGNED AND ENGRAVED

BY GEORGE RICHARDSON, Architect.
LONDON, PRINTED FOR THE AUTHOR IN GREAT TITCHFIELD STREET, 1792.

NOUVEAUX DESSEINS
D'ARCHITECTURE,
OU
PLANS, ÉLEVATIONS,
ET COUPES
DE DIVERS BÂTIMENS,
COMPRISES EN XLIV PLANCHES EN FOLIO,
DESTINÉES ET GRAVÉES
PAR GEORGE RICHARDSON Architect.
À LONDRES, IMPRIMÉS POUR LE COMPTE DE L'AUTEUR, 1792.
70. ROBSON, WILLIAM. Grammigraphia; or, the grammar of drawing: a system of appearance, which, by easy rules, communicates its principles, and shews how it is to be presented by lines; distinguishing the real figure in nature from the appearance, or shewing the appearance by the reality; rendering visual observation more correct and interesting; and proposing the pleasure, and universality of the science. London: Printed for the author by W. Wilson, 1799 $3000.00

First and only edition, a fine complete copy of a rare book. The book is rare in the first place, but is especially so with the three-dimensional plate at page 98 present and in perfect condition, as it is here. The arrangement of the book is such that a detailed collation is called for: title page, dedication leaf, preface leaf verso blank, (4) pp contents paginated (9)-12 pp, text 13-150 pp with sectional title page and two half-titles included in the pagination. 7 full-page diagrams (one folding at page 98), numerous diagrams within the text, including a series of 6 pages demonstrating through twelve small folding flap diagrams the rules governing vanishing points. Pages 97-100 collate as follows: p. 97 blank, p. 98 entitled ‘Subject for Reality,’ pp. 99-100 comprise a cut-out plate with hinged three-bar gate which overlays the illustration on p. 98. In this copy, rather than both being mounted on stubs, the two leaves (97/98 and 99/100) are conjugate and form a single fold-over plate. They are and always have been loosely laid in and it is a miracle they have survived in this form from 1799 until today. The arrangement is referred to on page 101, saying that “it may be untied, taken out, and placed on a book, or something to elevate it conveniently for observation...but, if it is preferred, this subject may remain in the book.” That is what happened in this case - the two leaves were intentionally not bound in so that they could be taken out to demonstrate different perspective situations. The only other copy of this book which I have ever seen lacked this key plate. It is rare and not in most bibliographies. Not in Vagnetti. Not mentioned in M. Kemp, The science of art. Not in the collection of Arnaud de Vitry. The only citation I can find is in the UCBA, II, p. 1755. OCLC locates nine copies in American libraries.

4to, orig. polished calf spine and corners, marbled sides and marbled endpapers and flyleaves (all original) 150 pp. with numerous text illus (see detailed description above).
71. SCAMOZZI, VINCENT. Oeuvres d’architecture...contenues dans son Idée de l’Architecture Universelle...traduites en Francois par Augustin Charles Daviler...et le reste a été traduit par Samuel du Ry...avec les planches originales: le tout revu & exactement corrigé sur l’original Italien. La Haye: Pierre de Hondt, 1736 $4500.00

What is most interesting and valuable about this second French edition is the fact that 44 of the plates are woodcuts; the blocks were reused from the 1615 edition. The remainder of the plates, 132, are copper engravings; these were made, as far as I can tell, specifically for this edition and were not reused from any earlier edition. Thus this edition, for the purposes of teaching students of the history of the book how to differentiate between wood cut plates and engraved plates is ideal. Also, this edition is useful for teaching descriptive bibliography, as it is described leaf by leaf and plate by plate in the Fowler catalogue, no. 302. Its is easy to follow along.

Originally published 1615, this was the last of the great architectural treatises of the Renaissance, and the book which provided the final codification of the classical orders. A good capsule summary of its contents has been given in Weinreb 44:433: “Scamozzi originally conceived the work in twelve books, later reduced to ten of which only six were published. These he divided into two parts, books I-III and VI-VIII. The two which exercised the most deep and lasting influence were Book Six on the Orders, which, reprinted and adapted in its own right became the leading compendium on building according to the Orders in France, the Low Countries and northern Europe; and Book II, on planning, which provided the basis for subsequent concepts of the ideal city. The third book traces the development of Scamozzi’s own building practice and reconstructs typical Greek and Roman houses and villas. Of the remaining, Book one states the basic architectural principles, discusses theory and provides a historical summary of architectural writing; Book seven deals with building materials and Book eight (hurriedly compiled) with building techniques.” The present edition is divided into eight books with illustrations for the most part from the Amsterdam 1658 edition. Book VI is a reprinting of the text of D’Aviler’s translation issued in Paris in 1685. Cicognara 655 (the same edition). This edition is very uncommon; oclc locates only six copies in America (NYU, Smithsonian, UDel, Hopkins, Obelin and Va.Hist. Socy.

Folio, orig. calf, gilt spine, dark red lettering piece; hinges starting but sound. (xvi)+276 pp. with 44 wood-cut plates (some double-p) and 132 engr. plates. Title page in red and black.

With the engraved armorial bookplate of Jerome Beausire, member of the Academie Royale d’Architecture.

Originally published in 1776 in Dublin, this was the first major work on construction in water in English. The book really grew out of Semple’s experiences rebuilding the late 17th century Essex Bridge over the Liffey in Dublin. He had never built in water before and was having to learn how to do it as he went. Eileen Harris tells the end of the story: “...Had Providence not produced Belidor’s work [Architecture Hydraulique] at the eleventh hour, then, as Semple noted, Essex Bridge might not only have been defective but also cost the City thousands of pounds in repairs. As it happened the bridge was opened to traffic in 1755 and its foundations are still in use, though its superstructure was replaced by the present Grattan Bridge in 1873.” - BABW, p. 413. This second edition has an added third part advocating the building of two internal turnpike roads, and of coastal quays, wharfs, docks and so forth. Semple is thought to have died in 1782. Harris, BABW, 816. Schimmelman 126 who cites six pre-1800 American references, one of which is the Catalogue of the Baltimore Library Co., 1797. BAL, Early Printed Books, 2964. OCLC locates seven copies in American libraries.

4to, recently rebound in half brown calf, marbled boards, gilt lines on spine, dark brown lettering piece. (xvi)+190 pp. with engr. map of Ireland (bound at the end) and 61 engr. plates. Trimmed close but not touching any printed surface. Somewhat foxed throughout, but an acceptable copy. Rare.

First and only edition, very rare, of the first serious full-scale history of German mediaeval architecture. Stieglitz’s book is notable for its author’s reverence for the Gothic style, and for his belief that the Gothic style was a German invention, originated by Erwin von Steinbach in his design for Strasbourg Cathedral (as previously argued by Goethe), and that it was only subsequently that use of Gothic forms spread to France, England, Italy and Spain. For Stieglitz this represented a complete change of view since earlier writings by him in the 1790s, and, as Robson-Scott has remarked (The Literary Background of the Gothic Revival in Germany, 1965, p. 247), “one could not wish for a clearer example of the influence of the Romantic movement on the approach to mediaeval architecture.”

The rarity of Stieglitz’s book can be judged from the fact that the British Architectural Library (B(AL Cat 3165) and the Canadian Center for Architecture hold the plate volume only but not the much more important text volume, while the book is not held at all by the Getty Research Institute. Not in Berlin Catalogue. Not in the Millard Catalogue. OCLC locates 5 copies in the USA, all on the east coast: Avery, NYPL, LC, UForida and Princeton. Many thanks to Hugh Pagan for permission to use his note (61:108).

75. STUART, J[AMES] & N[ICHOLAS] REVETT. Les antiquités d’Athènes, mesurées et
dessinées...ouvrage traduit de l’Anglais par L. E. Feuillet. Paris: Firmin Didot for C. P. Landon,
1808–22 (with) LA SOCIETE DE DILETTANTI. Les antiquités inédites de Attique...traduit
par J. J. Hittorf. Paris: Firmin Didot, 1832 $6000.00

The complete four volume set of the first French edition of this landmark work together with the Society
of the Dilettanti’s volume on Attica, which was intended as a supplement. Originally published London
1762–1816, this was the cornerstone of the classical revival in British, European and American architecture.
This present edition has been explained well by Dora Wiebenson: “This French edition of the Antiquities
of Athens underwent a change in interpretation of the material from 1762 when the first volume of the
original edition appeared. At that time James Stuart and Nicholas Revett’s work was known outside of
England only to classical scholars, and Julien David Le Roy’s Ruines represented the French attitude to-
ward the incorporation of Greek classical material into academic architectural theory. Indeed, according to
the introduction to the Antiquités, the French knew of the English publication only because of the literary
quarrel Le Roy initiated in 1770 in the second edition of his Ruines. But by the appearance of the French
edition of the Antiquités, the work had become one of the key sources of classical architecture and of the
Greek Revival.” - Millard Catalogue, French, p. 452. Blackmer 1617. The plates were redrawn in a new for-
mat by Charles Pierre Normand. The Attique volume is also present in the Millard collection (no. 154).

PROVENANCE: From the estate of Michael Jaffé CBE (1923-1997), English art historian and director of the
Fitzwilliam Museum, Cambridge.

5 volumes, folio, cont. half dark red roan, decorated
paper sides, spines with raised bands and gilt lines.
Large untrimmed copy. I. (xiv)+78 pp with 36 engr
plates; II. (iv)+62 pp with 49 engr plates; III. (iv)+92
pp with 54 engr plates; IV. x+11–80 pp with 52 engr
plates (each vol with one or two double-p. plates). At-
tique: (xii)+68 pp with 60 engr. plates numbered in se-
ries. Scattered light foxing on some text leaves; plates
fine throughout.

A PARIS,
DE L’IMPRIMERIE DU FIRMIN DIDOT,
1804.
TAILLEFER, [HENRI FRANCOIS ATHANASE WLGRIN de]. L’Architecture soumise au principe de la nature et des arts, ou essai sur les moyens qui peuvent rapprocher les trois architectures d’une unité théorique et pratique. Perigueux, chez Canler, imprimeur, au Bureau des grands Prix d’Architecture, 1804. $2500.00

First edition of a very uncommon book by the former curator of the Musée in Perigueux. He had been obliged to leave Paris (as a counter-revolutionary) and have his book printed at Perigueux, while the plates as he explains in a note at the end of the book, were engraved in Paris. Taillefer’s text discusses the Egyptian origins of architecture, Greek and Roman architecture, aesthetics and general principles, the Ionic, Doric and Corinthian orders, the drawing of plans, thoughts on military architecture, a discussion of the Pantheon and plans and elevations for a ‘maison de plaisance’ and a ‘palais de Souverain.’ This is a rare book, not in any of the numerous architectural bibliographies which I have at hand. A copy is found in the Supplement volume (III) to the *Universal Catalogue of Books on Art*. OCLC locates 3 copies in this country (Columbia, NYU, U.Wisc).

4to, nicely bound in later marbled paper sides and marbled edges, roan spine with raised bands. (iv)+308+iv+vi pp with 6 folding engr plates. Fine crisp copy.
77. TATHAM, CHARLES HEATHCOTE. Etchings, representing the best examples of Ancient Ornamental Architecture; drawn from the originals in Rome, and other parts of Italy, in the years 1794, 1795, and 1796. London: Printed for the Author, 1799

First edition, a lovely copy with a good provenance. This was an important book; Colvin called it a “major source book.” - *Biographical Dict.*, p. 808. Tatham’s preface notes that Piranesi is “almost alone in depicting the class of ornamental architecture, in which students are in need of a guide...” Tatham thought Piranesi sacrificed accuracy “to what he conceived the richer productions of the more fertile and exuberant mind...In this perception lie the seeds of Tatham’s own series of etchings, which was to have a profound influence precisely because he strove to achieve the accuracy and ‘chasteness’ of depiction, and that selective judgement about what to depict, in which he believed Piranesi to have failed.” - *Bal, Early Printed Books*, 3241 (with a very good note). Fowler 342. Despite the fact that OCLC locates 12 copies of this first edition in American libraries, this is not a common book in trade; this is the first copy I have ever had.

Provenance: With the bookplate of Charles Longuet-Higgins (1806-1885). He was a resident of Turvey, Bedfordshire, where he “restored the church (1852-4) and erected more than sixty comfortable cottages.” (ODNB). Facing plate [51] are loosely laid in sketches of ornaments, presumably done by Longuet-Higgins.

Tall folio (19 x 12”); contemporary straight-grain Russia gilt, both covers with gilt stamps and rolls, nicely gilt spine with raised bands and gilt lines; all edges gilt. Orig. marbled endpapers and flyleaves. 12 pp (incl. 4 page list of subscribers) and 102 etched plates. There is a wonderful deep ‘bite’ to the letterpress title; the etchings are well-printed and fresh. A fine copy, rare.

78. TAYLOR, I. & J. (Publisher). Eighteen vases, modern and antique. London: Published by I. & J. Taylor, N.d. [1787-97]

Presumed first edition. “The firm which did business under the name of Isaac Taylor (working 1769-1788), I. and J. Taylor (1788-1807) and Josiah Taylor 1807-1834) were the pre-eminent publishers of architecture and ornament pattern books for a sixty year period in the late 18th and early 19th century London at various addresses in the Holborn district.” - *Patterns of Style: Designs for Ornament & the Decorative Arts 1675-1850 from the collection of Edmund Lincoln*, Grolier Club handlist, 1990, p.6.

In the 1770s and 80s Taylor issued a series of four pattern books of ornamental designs of vases and urns, titled as follows: *Eighteen vases modern and antique* (ca. 1787-88); *Fourteen vases from the antique* (ca. 1773); *Vases and tripods on twelve plates* by P. Columbani, (ca. 1775) and *A new book of vases* (1775). The item we offer here is the first of these four. About the year 1800 Taylor offered these four suites as
one volume under the title *Vases, modern and antique, from various examples, proper for metal, stone or wood.* The work on offer here is Berlin Cat. 1027. COPAC lists one copy at the V&A. See also: Bernard Quaritch Ltd., Cat 1406 (2011), item 75. OCLC locates three copies: Getty, Princeton and Redwood Liby (RI). For discussion of these rare and ephemeral pamphlets see Lincoln (cited above) and C. Monkhouse & T. Michie, *Furniture in Print, Pattern books from the Redwood Library,* Providence: R.I.S.D. (1989).

Square 8vo, recent boards, tan calf spine, dark red lettering piece. 12 engr. plates (not signed); pl. 1 is the title page. Tp. a little soiled. Extremely rare.

**A SAMMELAND OF SEVEN ARCHITECTURAL ESSAYS BY AN ADHERENT OF STRICT CLASSICISM – C.-F. VIEL, “THE CONSUMMATE CONSERVATIVE”**

79. VIEL, CHARLESFRANCOIS. Decadence de l'architecture a la fin du dixhuitieme siecle [with six other essays on architectural subjects by Viel]. Paris: the author, 1800; 1801; 1803; 1804; 1805; 1806 and 1806

An important collection of architectural essays by Charles-Francois Viel (1745-1819). Viel had trained under Chalgrin, and from 1780 onward he was “architect des hospitaux et hospices de Paris.” During his lifetime he published numerous pamphlets addressing the principal architectural issues of the day, and although these were separately issued, they habitually occur bound together as here, in various combinations. The first essay in the present volume is *Decadence de l’architecture* (1800). “In this work he attacks Rococo and the frivolous adoption of principles of seventeenth century France and antiquity. His own designs are distinguished by their severity and almost total lack of ornament, for example, showing window openings without architraves, simply cut into the wall.”- Kruft, *A history of architectural theory,* p. 157.

The fifth essay in the present volume is *De l’impuissance des mathematiques pour assurer la solidite des batimens...*(1805). Here Viel “sets forth a view of architecture intended to mediate between two increasingly divergent notions of architecture... His moderate if not hesitant approach to what are considered the revolutionary positions of his contemporaries, both those tending toward architecture of pure emotion and those supporting architecture of pure structure has earned the Viel the reputation of the consummate conservative.” - *Avery’s Choice,* 283.

The other five essays in this volume are: *Des points d’appuis indirects dans la construction des batiments* (1801); *De la construction des edifices publics sans l’emploi du fer, et quel en doit etre l’usage dans les batimens particuliers* (1803); *Des fondemens des batimens publics et particuliers* (1804); *De la solitite des batimens, puisee dans les proportions des ordres d’architecture, et de l’impossibilite de la restauration des piliers du dome du Pantheon Francais sur le plan execute par Soufflot* (1806) and finally *Des erreurs publiees sur la construction des piliers du dome du Pantheon Francais fa it par Soufflot...*(1806). Rare.
4to, orig. full sheep, spine gilt, rubbed but sound. Seven separately paginated essays: 1. 32 pp; 2. 15 pp; 3. 52 pp; 4. 36 pp; 5. 75 pp; 6. 59 pp with 1 lg. fdg. engr plate; and 7. 27 pp. Each essay with its own printed title page.

**PATTERN BOOK OF INTERIOR DETAIL**

80. 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. [1783] $3000.00

Originally published in 1772; all editions are described as “new.” This is a good copy, absolutely complete. 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. Many of the designs are strongly reminiscent of those published in the pattern books of William Pain. Harris, *BABW*, 904. Colvin, p. 863. Berlin Catalogue 3822. OCLC locates two copies only (M.I.T., Redwood Library). 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 marbled boards, leather title label on spine which is also decorated with gilt stamps. T.p., 1 leaf of letterpress and 36 engr. plates. The verso of the leaf following the t.p. is a listing of 32 books on architecture, perspective etc. printed for & sold by I. Taylor. T.p. and following leaf are foxed in the blank margins; the plates are clean.
81. WOOD, JOHN. A description of the Exchange of 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 $3500.00

First and only edition, rare; the edition was 300 copies, all of which were subscribed for and the list published following the dedication leaf. Although John Wood (1704-1754) is chiefly known for his work in Bath, his finest building is generally thought to be his design of the Exchange of Bristol. 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. This copy was originally the property of the Right Hon. Earl Cowper; his name has a pencil tick and note on the list of subscribers. Harris, BABW, 922. ESTC locates 6 copies in American libraries.

8vo, modern (but not new) marbled boards, printed paper label on spine. (iv)+36+(1) pp. with 8 engr plates (of which 6 double-p). Nice clean copy printed on thick paper.

82. WOODWARD, C[ALVIN] M. A History of the St. Louis Bridge; containing a full account of every step in its construction and erection, and including the theory of the ribbed arch and the tests of materials. St. Louis: G. I. Jones & Co., 1881 $2500.00
First edition, a very good copy of this wonderful book. “The St. Louis Bridge, over the Mississippi is the first major steel bridge, predating the more famous Forth Bridge by nearly 20 years. It was the masterpiece of James Buchanan Eads, an inventor with no formal training in engineering and no previous experience in bridge building. Although Charles Ellet and John Roebling had each submitted designs, the choice of Eads for the project rested largely on his unsurpassed knowledge of the river’s treacherous, shifting sandy bed acquired through his successful underwater salvage business.

His unprecedented design consisted of a three-arch double-decker structure with a central span of 500 feet and two slightly smaller side spans made of chrome steel supporting a wrought-iron deck. The bridge’s lasting structural importance rests on the fact that not only did Eads make use, for the first time, of steel on a very large scale but used a high strength chrome steel made by the Siemens-Martin open-hearth process recently introduced to America by Andrew Carnegie’s Keystone Company; Carnegie also undertook the construction and erection of the superstructure. The drawings of the details and Eads' specifications, together with the exhaustive testing of full size samples of all structural members, ensured a standard of workmanship which was to have great influence on future bridge building.

The long-span metal arches of this bridge were inspired by Telford’s London bridge design of 1801 and the pioneering method of erecting the superstructure was also derived from Telford. Eads’ other major contribution in this project was the first large-scale use of compressed air cations to build the piers which had to be founded on bedrock far beneath the turbulent river bed. The bridge was completed in 1874 and the present volume is the major and best source of information on it. It contains all the detail drawings together with a dramatic photographic record of the construction.”- Frank Newby & Julia Elton 13:94. Hitchcock, *American Architectural Books*, 1415.

Small folio (14 x 11”) recased in dark green cloth matching the original; the large and handsome gilt-blocked title from the original publisher’s binding laid down on the cover. (xx)+391 pp with steel-engr frontisp (port. of Eads); a second frontisp (photographic view of the completed bridge) and 46 plates (1 f/dg) of which 39 litho and 7 heliotypes or gravures from photos. Many wood-engr. text illus. Very good copy.
83. WRIGHT, FRANK LLOYD. Teikoku Hoteru [Imperial Hotel]. Tokyo: KyoyoSha, Tashio 12 [1923] $5750.00

First and only edition; extremely rare. This publication has been given a brilliant and loving description by Ken Oshima: “The fully illustrated book, Teikoku Hoteru (Imperial Hotel), displays Wright’s realized vision in its pristine glory. It follows the eleven hundred drawings through their progression from Taliesin to Tokyo over a decade. It was published in August 1923, a year after Wright’s final departure from Japan, on July 7, 1922, and right before the Great Kanto Earthquake struck on September 1, 1923. Wright viewed the completed hotel through his personal copy of this rare publication. The photographic narrative, with the architect’s own sketches and visual enhancements, provides a more vivid understanding of both the hotel’s architecture and how guests experienced it than do later accounts...He subsequently drew on the photographs in his copy of the volume, highlighting his vision for more extensive foliage as well as sketched in various details he must have been trying to further work out. Though published in the age of black-and-white photography, a few colorized photographs highlight the material character of the building elements. In counterpoint to books in English that read from left to right, this book follows Japanese custom by reading from right to left, and mistakenly credits its architect as “FRANK LLOYD WRIGHT.”...The plans featured in the volume include red markings that precisely indicate the position where each photograph was taken...” - Frank Lloyd Wright, unpacking the Archive, NY: MoMA, 2017, Oshima essay pp. 60–78.

This portfolio consists of 58 plates (of which 10 are double-p. plans printed in red and black, the remaining 48 fine quality views made from photographs, of which 2 printed in colors) [to explain the red markings see above]. The title, one page of introductory text and the captions to the plates are all in Japanese;
the plates are arranged by Arabic numbers, 1-58. It was edited by Takanashi Yutaro. It is listed in Sweeny’s FLW an annotated bibliography as no. 148: “[Monograph in Japanese on the Imperial Hotel], Tokyo, 1923, not seen”. There are two copies in OCLC listed under title: Columbia & UMich.

4to portfolio, (10 x 7 ½”), orig. printed stiff card covers, ribbon ties intact. 1 ff of intro (in Japanese); 5 double-p. sheets of plans each with 2 numbers each; and 48 gravure (?) plates from photos, of which 2 printed in soft and delicate colors. Pale old light spotting to cover; cloth spine is a modern replacement; internally fine and clean.

FOUR VOLUMES OF THE EXCEEDINGLY RARE FLW ‘COLLECTED WORKS’ IN JAPANESE


The complete “Collected Works” in Japanese was published in five volumes by Koyosha Publishers in Tokyo between 1926 and 1928. This attests to the popularity and great influence of Wright among Japanese architects in the twenties. I am able to offer here four of the five volumes: one, two, three and four. Each volume has an introduction (in Japanese), volume one by Erich Mendelsohn [cited as “Wasmuths Monatshirt fur Baukunst” No. 6, 1926]; volume two by J. J. P. Oud; volume three by H. P. Berlage [cited as Dr. H. P. Berlage] and volume four “Der Moderne Zweckbau” by Adolf Behne. The series was edited by Yutaro Takahashi. It seems to be completely unknown in the West. Not in Sweeney. Not in Langmead, Frank Lloyd Wright, a bio-bibliography). Not in OCLC. Not in Union List of Serials.

What pleases me the most about this remarkable set are the wonderful graphic designs of each portfolio cover; they were clearly done by Wright. I have never seen them reproduced anywhere. Eight years ago I owned a complete run of this five-volume set (see my Cat 262:83); they are now in Avery Library.

4 volumes. Small portfolio (10 x 7 ½”), each volume in its original color printed and embossed boards as designed by FLW in gilt, black, red and cream; each vol with gold-printed cloth spine and with ribbon ties (two have been restored). Each volume with title leaf, 4 page text booklet in Japanese and 48 plates of architectural photographs, drawings and plans (continuously numbered 1-48; 49 to 96; 97-144; and 145-192). Captions in Japanese. Printed label affixed to inner back cover of each vol. A small area of the lower black portion of the cover of vol IV had been abraded; expertly restored by Green Dragon Bindery. Ties on vol IV restored. It has taken me ten years to assemble these four volumes.
85. [WRIGHT, FRANK LLOYD]. [SUGAWARA, Eizo]. Shinbashi Enbujo - (Shinbashi Theatre). Tokyo: Koyosha, 1926 $2500.00

A rare monograph on a building designed and built in Tokyo by one of Frank Lloyd Wright’s disciples or apprentices, Eizo Sugawara (1892-1967). Shinbashi Enbujo was originally built as a stage for showing Azuma (geisha) dance in April 1925. It was rebuilt in April 1982 and it is seen today in that restored form. It is highly interesting as it was clearly inspired by and based on the 1920s work of Wright. A colleague has written a description of this book which I (mostly) quote: “This could be called “Frank Lloyd Wright’s Tokyo Theatre” for it is, top to toe, Wright at his most Japanese. Even the red and gold design on the cover is pure Wright. Wright did design a never-built theatre while in Toyko so, despite his aversion to sharing credit, or fees, perhaps he had some satisfaction in seeing the theatre of his colleague and acolyte Eizo Sugawara realized so exactly in his own image. Following the color plates of mosaic designs are measured drawings of plans and photographic views of the exterior and interior; in the latter the influence of Wright is especially strong. The theatre lasted longer than Wright’s Imperial Hotel by a few years - it was rebuilt in 1982 - but this monograph seems to be the only real record that survives. As no drawings or plans for Wright’s Ginza theatre are known to survive, this is as close as we get to his ambitions for a Japanese theatre.” - R. Neylon. OCLC locates 3 copies in USA: Columbia, Harvard, UWash.

4to, (10 ¼ x 7 ½”), publisher’s decorated white boards blocked in gilt and red, edges of front cover worn, neatly re-backed, orig. spine laid down (lacking bottom 2 inches); cover lightly soiled. 10 pp with 71 plates (of which 2 in color, [mosaic designs]). Title & text in Japanese. In original slipcase (worn).
**ADDENDA**

**“THE CRYSTALOTYPE”**

**THE FIRST AMERICAN BOOK TO BE SUBSTANTIALLY ILLUSTRATED WITH MOUNTED PHOTOGRAPHS**

86. SILLMAN, B. JR. & C. R. GOODRICH ESQ. The world of science, art and industry illustrated from examples in the New-York Exhibition, 1853-4...With 500 illustrations, under the superintendence of C. E. Dopler, Esq. New-York: G. P. Putnam & Co., 1854 $55,000.00

This work has long been, and to some extent still remains, a bibliographical puzzle. The book itself is common (OCLC locates 82 copies) but the photographically-illustrated edition is very rare. There is a good discussion of it by Richard Yanul in Stephen White’s *Photo Album Gallery Catalogue 1977*, p. 7: “Near the beginning of 1855 a new version of the book - called “The Crystalotype” in advertisements - appeared with 12 (or 9) photographs of sculpture at the exhibition. [The present copy has 12 photographs]. The photos were supplied by the studio of John A. Whipple, Boston, and were probably taken by J. W. Black. The photographers are nowhere explicitly credited in the work.”

The first mention of this book in the literature seems to be by R. Taft, *Photography and the American Scene* (1938; Dover reprint 1964), p. 417. Taft states he had never seen a copy.

The first copy which actually came to light was the Stephen White copy in the mid 1970s. In a note for it, Yanul wrote: “It is known from three printed sources that a new version, using mounted photographs as added illustrations, was brought out at the beginning of 1855. The earliest notice is found in the first issue, for January 3, 1855, of the New York art magazine, *The Crayon*. A review (unsigned but probably written by the co-editor W. J. Stillman) of *The world of science...* ends with the mention that the “exquisite photographs bound in with the volume are a new but attractive feature.” Two months later, *Putnam’s Monthly* for March 1855 carried an editorial note headed “The Crystalotype.” It announces that *The world of science, art and industry* “appears under a new name, which it derives from the addition of a number of fine photographs or crystalotypes representing some of the pieces of sculpture exhibited at the New York Crystal Palace.” The third mention of the book with photographs added is found in the advertising section of *Putnam’s Monthly* for July 1855. The publisher G. P. Putnam’s list of new books and new editions, also dated July 1855, carries the entry: “Crystalotype World of Art. Illustrated with 12 original pictures taken by the new photographic process. Imperial 4to, morocco, price $12.00.”

The book is next mentioned in a footnote to the exhibition catalogue *The Truthful Lens* of 1980: “It has recently been proposed that the first American book illustrated with photographs is Silliman & Goodrich, *The world of science...* New York, 1854, of which a special extra-illustrated edition with twelve salt prints of sculptures was advertised as soon to be published. A single copy of the work has been located in the collection of Stephen White, Los Angeles, leaving unresolved whether it is the publisher’s model for an unrealized edition, or whether the edition was so limited that other copies have yet to surface. In favor of the first possibility is the absence of copies in the New York City libraries or the Library of Congress, where a copy would have been deposited for copyright purposes.” (*Truthful Lens*, p. 45, note 86).

There is no question that the photographically illustrated version was indeed an edition, as I have owned 5 copies (including the present one) in the past 55 years. The entry in the Stephen White catalogue states that “one of these copies passed through the hands of an East Coast book dealer a few years ago (mid 1970s), and its present whereabouts are unknown. That was me; I remember where I bought it and who I sold it to (a dealer who is now deceased). I found and bought at least two other copies between 1977 and 1987; one of these was sold to the Metropolitan Museum of Art, thanks to Weston Naef, who was then a curator there. In 2006 a copy turned up at a west coast bookfair; that copy is now in the Boston Athenaeum. Most recently, in early 2002, a copy surfaced in the stock of a deceased Massachusetts bookseller; that it the copy on offer now.
For further references see Luis Nadeau, *Encyclopedia of printing, photographic and photomechanical processes* (Fredericton, N.B., 1989) I, p. 79 with numerous further references; and see also Sally Pierce, *Whipple and Black* (Boston, 1987) p. 115.

Lastly, there is the curious question of the title, “The Crystalotype” and the binding. Until now, I have never seen a copy with this on the upper cover of the binding, and there is no reference to “The Crystalotype” in the book auction records or OCLC. The four copies I owned previous to the present one had deluxe bindings but none had “The Crystalotype” printed on the upper cover. So it seems there were two issues of the deluxe binding.

In providing rationale for the photographic version of the book, Yanul concludes his comments: “He (Putnam) may have calculated that a photographically illustrated version of the book would enjoy better sales, but by the time The Crystalotype World of Art was ready for distribution, the exposition had closed in bankruptcy. Very few copies were apparently sold, for the book is now the rarest of the earlier American photographically illustrated trade books.”

Yanul was writing in the 1970s. As recently as 2018 an exhibition at the Getty on early American photography included and illustrated a copy of “The Crystalotype”. Mazie Harris, author of the catalogue *Paper Promises, Early American Photography* has written: Whipple exhibited his own paper photographs “along side wood engravings, themselves often translations from daguerreotypes, in a deluxe book of images of items shown at the exhibition. He embossed a copy of his 1855 book of Crystal Palace imagery, cleverly combining the name of the exhibition with his product’s brand while hinting that other crystalotype worlds awaited.” - page 107 and plate 23.

Finally, mention must be made of two other photographically illustrated American books which appeared the year before the present work. These books each have one mounted photograph; *Homes of American Statesmen*, (also published by Putnam with the salted paper frontispiece by Whipple) and John C. Warren’s *Remarks on some fossil impressions in the sandstone rocks of Connecticut River* (frontispiece photograph by Silsbee). With only one photograph each, these two works do not qualify as true photographically illustrated books. That honor goes to the present work, *The Crystalotype*.

There are so few copies of this book known to exist that I can make a very unofficial census: American Antiquarian Society (2 copies); Harvard (2 copies); Boston
Athenaeum (1 copy), and Metropolitan Museum of Art (1 copy). I suspect there are a few other copies in older libraries; if you know of one I would be grateful if you could let me know (for my census). Small folio (13¾ x 11"), bound in full red morocco (boards with bevelled edges), gilt lines and panels, inset oval panels on both covers with the title *The Crystalotype World of Art* gilt stamped on each panel. All edges gilt. xvi+208 with 500 wood-engraved illustrations and 12 leaves of slightly heavier stock bound on stubs each with an oval trimmed salt print (or albumenized salt print). The photos are not captioned but in some cases they are bound in where they face a wood-engraving of the same statue. (See p. 92 & facing also p. 197 and facing). Occas. foxing on the leaves with photographs (but the photos themselves are not foxed). They are good rich and dark prints. All photos with orig. dust sheets.
87. WATERS, PERCY. Three sheets of original art work (‘Flash’) done by noted tattoo artist Percy Waters of Detroit. Ca. 1927 $2750.00

Percy Waters (1888-1952) was born in Alabama but spent most of his professional tattoo career in Detroit. He was self trained and was clearly a member of the “old school” of tattoo artists - his images were mostly motifs inspired by folk art. The images shown on these sheets are traditional - roses, horses, a butterfly, pretty girls, the iconic heart with a banner reading ‘Mother’, patriotic motifs with flags, eagles, and stars and stripes, and the like. Waters is well known in the history of American tattooing. He is mentioned as “prominent” in Tattoo, the catalogue of the exhibition in the Musee Branly, Paris, 2015 (p. 119). He is given his own chapter in Carol Clerk’s Vintage Tattoos, the book of old-school skin art, (New York, 2008): “After settling in Detroit around 1918, he built up a successful tattoo supply business, often cited as the largest in the world in the 1920s and 1930s and went on to design and manufacture tattoo equipment...in 1929 he gained a patent for what was considered the first modern electric tattoo machine...he was also the author of an instruction manual on tattooing...”(p. 50).

The present group of three images are unusual and more valuable than most as they are identified as to artist. One of the images here is illustrated in the Carol Clerk book (an American shield with three stars and two stipes in front of which are a pair of clasped hands). Provenance: the late Joe Friedman, eminent dealer in American ephemera.

Two sheets of lightweight card stock (9 ½ x 12 ½”) and one sheet of art paper (9 x 12”). With a total of 22 designs each one priced, from 25 cents to $4.00. Present with these sheets is a zerox of a 7 x 10” photo of a man getting tattooed signed “Tattooed by Percy Waters, Detroit.”

RARE ENGRAVED TRADE CATALOGUE INCLUDES 11 PLATES OF PICTURE FRAMES

88. ENGRAVED PATTERN BOOK/TRADE CATALOGUE. Engraved trade catalogue of cast and stamped brass furniture fittings, household hardware and picture frames. [?Birmingham, ca. 1811] $850.00

A fine fully engraved trade catalogue illustrating over 600 objects on 81 plates (12 folding), each numbered and [most] priced in manuscript. It dates around 1811 as one leaf has a dated watermark. It was most probably from a Birmingham manufacturer. This copy turned up in Spain where it appears to have been for a long time.

Though the contents are wide-ranging (see below), the most interesting are the first eleven plates (of which 10 are folding) and which all together show about 69 different picture frames: round, oval and rectangular. Reference literature on brass frames is very sparse. The vast majority of frames were made of wood and painted or gilded. Indeed, in the catalogue of the V & A collection of engraved trade catalogues, titled Old English pattern books in the metal trades (1913), only one plate (no 12) shows two frames in corner detail and in section (i.e. moulding profile) and the caption indicates they were made of carved wood or plaster, not of metal. It is difficult to know what the frames in the present catalogue were intended for; my guess is for small oil or water color portraits. More research should be done on this.

Other objects in the catalogue include bell pulls, ditto with “brass centers on velvet”, curtain pins “of a
fine gold colour with shanks and backs compleat”, cloak pins, bed caps [to cover bolts], escutcheons, drawer pulls and knobs, “mortise lock furniture in sets compleat”, burnish’d ornaments, “stamp’d door plates of a fine gold colour” and other similar objects. A few of the drawer pulls deserve special mention; one commemorates the Battle of Trafalgar (‘Sacred to Nelson’); another was clearly intended for the American market (the American eagle shield with the motto ‘E Pluribus Unum’) and yet another celebrated British trade (‘Commerce is our strength’). As has often been remarked about these catalogues, the quality of the engraving is very high; it certainly is in the present one.

As was almost always the case with these catalogues, the manufacturer was anonymous. “The brass-founders’ traditional use of factors and agents accounts for the maddening anonymity of the catalogues. Agents did not want their customers, to whom they showed the patterns, to discover the sources of their wares.” - Nicholas Goodison in Furniture History, (1975), p. 6. These early engraved trade catalogues are becoming increasingly rare in the marketplace as they almost invariably go into institutional collections, never to come out again.

Oblong small folio (8 x 13”). Rather crudely recased in recent marbled paper covered boards. 81 engraved plates of which 12 are folding. Most of the folding plates have old repairs at the folds; not objectionable. Scattered light browning, but again not objectionable.

A RARE AMERICAN PRINTERS SPECIMEN WITH MUCH COLOR WORK INCLUDING CHEMITYPE AND RAINBOW PRINTING

89. TROW, JOHN F. Specimen book of the letterpress, stereotype, electrotype and woodcut printing establishment. New York: [the author], 1856 $5500.00

An extremely rare and very attractive specimen book of this fancy job printing house. Trow also did pioneering work in color printing some of which is shown here. As they were not a type foundry, they are
not listed in Annenberg. The work opens with a decorative title printed in gold and bronze inks on glazed paper (or ‘papier porcelain’ as it is known in Europe). Then a color-printed frontispiece in the form of a star from sequentially printed woodblocks in about nine colors. Then the titlepage proper printed in three colors and gold. Next is a two-color printed dedication leaf to Ben Franklin. The text is in the form of a “Circular” which describes the establishment and their works, followed by a description of the building. There then follow 94 leaves of specimens - types used for book work, specimen proof sheet, Greek, Hebrew and Oriental types, two specimen cards printed in colors, specimens of bank checks, ornamental and display types (some printed in colors), a wide variety of ornamental cuts, flourishes, a specimen page of Trow’s “Rainbow Printing” (just as it says, a rainbow of colors), woodcut printing in two colors, etc. etc. Rainbow printing is a well-documented mid-19th century process; see Twyman, *Hist. of Chromolithography*, index, p. 720. There are two more specimen leaves of special documentary interest; first, a leaf of so-called ‘chemitype’ which was a process used by Trow especially for the color plates in Youman’s *Chemical Atlas* (for which see our Cat 91:124). Chemitype is defined by L. Nadeau in *Encyc. of Printing...etc.,* I, p. 63; another definition is given in Wakeman, *Victorian Book Illustration*, p. 59. Chemitype was not widely used in America. Secondly, Trow shows two color-printed wood-engravings from *Homes of American Artists* which was published by Putnam in 1853. This work has been noted by McGrath in his *American Colorplate Books*, p. 27, but he makes no mention of Trow. Not in the McBride catalogue. Bigmore & Wyman III, p. 23 cite a Trow specimen of 1851. OCLC cites 11 copies in libraries but these must have acquired the book in the late 19th or early 20th century as the book has been excessively rare in the marketplace since the mid-20th century. Trow and this book are not widely cited in the literature. Not in Reese, *Nineteenth century American color plate books*. Not in J. Last, *The color explosion*. Not in Twyman, *A history of chromolithography*. An essential work for whoever writes the definitive history of color printing in America.

8vo, contemp. half red morocco, marbled sides, spine with raised bands and gilt lettering. Decorative t.p., color frontisp., t.p. and ded. leaf and a total of 98 leaves printed on rectos only. Many with borders printed in colors. Wants the blank front flyleaf, else a nice clean copy.
DESIGN AND TYPOGRAPHY BY JERRY KELLY